





Thomas A. Goldwasser
Rare Books CATALOGUE 23

I. AMERICANA AND WORLD FIGURES

II. LITERATURE



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I. AMERICANA AND WORLD FIGURES

1. **Carson, Christopher (“Kit”).** Document signed (“C. Carson | Indian Agent”), written in a clerical hand, Taos, New Mexico, Utah Territory, 31 March 1859. 1 page (6 5/8 x 7 3/4 in.) on a half sheet of blue-ruled paper, being a “Statement of Persons employed within the Utah Agency, Taos, N. Mex: during the 1st Quarter of 1859,” docketed on verso; a few marginal stains, neat repair to fold separation. Certifying that John Mostin, employed as an interpreter, at a salary of \$500 per year, “is, in all respects, capable of performing the duties for which he is employed”. Mostin was Carson’s secretary, and had taken down his dictated autobiography in 1856. He was officially appointed as “interpreter” in 1857. A rare autograph, the legendary mountain man Carson never learned to read or write, other than signing his name to documents, and according to *American Book Prices Current* this is the only document signed by him to have appeared at auction in more than 30 years. Provenance: Frank T. Siebert (Sotheby’s, 28 October 1999, lot 908) \$22,500.00
2. **Edison, Thomas Alva.** Inscribed and signed photograph. 3-1/2 in x 5 in. print, mounted on card. A group photo in the door of Edison’s laboratory, (now the Edison Museum). Inscribed “To Carlo Wedekind inventor gas turbine. Thomas A Edison, Orange, July 10, 1910.” Carlo Wedekind patented a gas turbine in 1906. Matted and framed. \$2,500.00
3. **Fulton, Robert.** Autograph letter signed (“Robt Fulton”), to John D. Delacy. [New York], 25 February 1813. 2 pages (9 1/2 x 7 3/4 in) docketed integral autograph address leaf with autograph postscript at head of page; seal remnant stain and tear, repair to horizontal folds at margins only, some light spotting and browning. Fulton questions his agent, John D. Delacy, concerning problems with some steam engines built by his rival Oliver Evans, developer of a high-pressure steam engine. Fulton at first admired Evans as a fellow inventor, but began to scorn him, and Fulton’s inquiries might have stemmed either from genuine scientific interest or competitive motives. He presses Delacy to obtain details of an engine Evans had developed:

“In passing through Richmond, please do send me the name of the gentleman for whom Mr. Evans made the steam engine ... and all the particulars of the failure of the engine. What was the cause was it because there was not sufficient steam, how was the boiler made ... what the diameter of the cylinder, and length of the stroke ... how much was paid for the engine, where is it now, was it to pump water? If so from what depth and how much ... Did he not fail in two engines in that neighborhood ...”

Fulton closes: "These particulars are so important to me that I wish you to go a day or two to the coal works to get exact and incontrovertible details ..."

\$8,000.00

4. **Gandhi, Mohandas.** Signed document. 1931. 2-page typescript of Gandhi's interview with Leon Underwood, editor of *The Island*, titled "Mahatma Gandhi on Religion and the Artistic Imagination", 14 October 1931. Gandhi has struck through the last paragraph and signed with initials. Accompanied by a cover letter from Gandhi's secretary Pyarelal returning the corrected typescript to the editor. The interview appeared in the fourth and last issue of the short-lived artistic quarterly *The Island*, published by The Fountain Press, London. \$5,000.00

5. **George III, King of England.** Engraved document, signed. 1805. 13 1/2 x 9 1/4 inches, on vellum, with wax seals and stamps intact. An appointment of John Mundy as army surgeon. Countersigned by William Windham and Thomas Butts. Some of the writing a bit faded, but still legible. \$500.00

6. **Gropius, Walter.** Typed letter signed, to Maria Piscator. Cambridge, Mass., 24 December 1959.

"I send you enclosed six photos and a text photostat regarding The Total Theater which I designed in 1929 for Piscator. In the photos you find the various positions of the stage....The basic idea was to bring audience and performer into a close relation. The whole arrangement has been patented. I still hope that one day such a theater will be built....Of these photos nothing is left any more, therefore, they are precious to me; and I must ask you to return them...."

The recipient was the wife of Erwin Piscator, the pioneering avant-garde theatrical producer and director. The drawings for the Total Theater are part of the archive at the Harvard Art Museum/Busch-Reisinger Museum. \$2,500.00

7. [**Huntington, Samuel**]. Printed broadside, signed. "In Congress, Wednesday, April 3, 1776. Instructions to the Commanders of Private Vessels of War ..." 13 x 8 3/8 in., in fine condition. Congress published two documents dated 3 April 1776 concerning privateers, one being the actual commission, and the other being this one, which specified what the commanders were and were not allowed to do, in private prosecution of the war. Both were signed by the President of the Congress. According

to Evans this form was reprinted and remained in use as late as 1780. A signer of the Declaration of Independence, Samuel Huntington represented Connecticut in Congress from 1775 until 1784; he was chosen in September 1779 to succeed John Jay as President of that body, thus his signature can be dated from then until about 1780. In July 1781 ill health forced him to resign. Evans located only one example of the present document in the Library of Congress and only a single (unsigned) copy has ever sold at auction, as far as we can tell. Evans 15137. \$6,500.00

8. Jefferson, Thomas (as Third President). Autograph letter signed ("Th:Jefferson"), to Georgia Governor John Milledge, Washington, 22 November 1803. One page, 10 x 8 inches, right margin slightly frayed, some soiling in bottom right corner.

"Altho I am so late in answering your favor of Aug. 5, yet it was not unattended to; and has, in execution, had it's effect. While we were negotiating with the Creeks for the extension of your Oakmulgee boundary, we thought it unadvisable to press any other topic which would be disagreeable to them. As soon as the unfavorable turn which that negotiation took was known, I desired the Secretary at War to take the proper measures for effecting the object of your letter of Aug. 5. The Cherokees have at length ceded to us the road from Knoxville to the Savanna, under some conditions and restrictions which it is believed they will soon retire from in practice. We have now to press on the Creeks a direct road from this place to New Orleans, passing always below the mountains, it will probably brush the Currakee mountain, pass through Tuckabatchee & Fort Stoddart. We hope to bring N. Orleans within 1000 miles of this place, and that the post will pass it in 10 days. The acquisition of Louisiana will it is hoped put in our power the means of inducing all the Indians on this side to transplant themselves to the other side of the Mississippi, before many years get about. I thank you for the seeds & stones you have been so kind as to send me. I hope Congress will rise early enough to let me pass the month of March at home to superintend the planting them and some other things which may be growing & preparing enjoyment for me there when I retire from hence...."

For decades white settlers in Georgia had acquired Indian land by cession. In the Compact of 1802, one of the first important acts of Jefferson's administration, the state of Georgia ceded its western lands (the Yazoo, which became the states of Alabama and Mississippi) in exchange for cash, the assumption by the federal government of responsibility for various land disputes, as well as the promise that the U.S. would conclude treaties relocating the Indians living in Georgia to the western territories.

John Milledge, who became Governor in November 1802, was one of the commissioners representing Georgia in this process. After lengthy negotiation, the Creeks ceded part of the Tallahassee country, and a part of the district between the Oconee and the Ocumulgee at the Treaty of Fort Wilkinson in 1802. When Secretary of War Dearborn reported the Creek cessions to Congress, he expressed confidence that more land would be acquired in 1803. Milledge's letter of 5 August 1803 to which Jefferson refers here, is a complaint that his previous letter to Dearborn requesting federal approval of delegates to treat with the Creek Nation for the recovery of Georgian slaves, prisoners, and property had been answered with a reply which impugned Georgia's right to involve itself in such negotiations. A treaty with the Creeks for the extension of the Oakmulgee boundary was concluded on 3 November 1804 and confirmed the purchase of some two million acres, but negotiations for more of the land between the rivers continued until 1805. The Louisiana Purchase treaty, the great achievement of Jefferson's presidency, had been ratified by the U.S. Senate on 20 October 1803. Jefferson's principal concern at the outset of the Louisiana negotiations had been the acquisition of New Orleans, and from the present document we see that his priority was securing communication with that city, by construction of a new road, the idea of Indian removal to the new territories being secondary. Postmaster General Granger told Congress a week later that to establish the most convenient route a new post road should be built, "through Virginia, the back parts of North and South Carolina into Georgia ... and from thence by a road to be in part purchased of the Indians ... to New Orleans"; but it was not until 1805 that Congress authorized the establishment of two new post roads from Washington to New Orleans. The treaty with the Creeks, which Jefferson mentions, ceding the country east of the Ocumulgee river, and extending the boundary of Georgia to the river, also allowed "a right to a horse path, thorough the Creek country, from the Ocumulgee to the Mobile," (*Statutes at Large*, VII, 96). After receiving Granger's advice, Congress approved the construction of an improved road from the Ocumulgee, west across present-day Alabama on the 31st degree of parallel and south as far as Fort Stoddert, but the southern connection was found to run through such difficult country that it was not completed for many years. The route from Savanna to Fort Stoddert which Jefferson refers to was built in 1811–12. Tuckabatchee, which Jefferson mentions, was one of the Creek's principal towns. Jefferson first articulated his idea of inducing the Indians to move to the west side of the Mississippi in 1803, writing General Horatio Gates on 11 July "If our legislature dispose

of it [the Louisiana Purchase] with the wisdom we have a right to expect, they may make it the means of tempting all our Indians on the East side of the Mississippi to remove to the West, and of condensing instead of scattering our population.” and although he presumed that “the island of N. Orleans and the settled country on the opposite bank, will be annexed to the Mississippi territory,” “The rest of the territory will probably be locked up from American settlement, and under the self-government of the native occupants.” And on 9 August 1803 he wrote John Dickson suggesting that the trans-Mississippi would be “shut up all the rest from settlement for a long time to come, endeavoring to exchange some of the country there unoccupied by Indians for the lands held by the Indians on this side the Mississippi, who will be glad to cede us their country here for an equivalent there.” Jefferson also shows here his shared interest with Milledge in farming, a subject on which they exchanged a number of letters, as well as various agricultural specimens. Milledge may have been the first cotton planter in Georgia, both men were interested in growing rice, and they were also perhaps the first Americans to grow sesame. Ref: *American State Papers*, Indian Affairs, Vol. 1, 1826; Heloise Abel, “The History of Events Resulting in Indian Consolidation West of the Mississippi River,” (*Annual Report of the American Historical Association*, 1906, pp. 235–450); *Correspondence of John Milledge, Governor of Georgia*, ed. Salley, 1949); Wallace, *Jefferson and the Indians*, 1999. \$250,000.00

9. **Jefferson, Thomas.** Autograph letter signed (“Th:Jefferson”), to U. S. Attorney General Caesar A. Rodney. Monticello, 20 January 1811. One page, 9 13/16 x 7 1/2 in., short fold tear obscuring two words in line 11 (“Dundee case”) repaired.

“While oppressed with the whole mass of the case of the Batture I passed over some topics too slightly, & some altogether, which have since occurred to myself, or been suggested by others I have therefore made these the subject of some amendments to my former memoir on that case; and desiring that my former colleagues in office may be apprized of the whole of what I deem our justification on that measure, I inclose you these amendments separately stated: and will pray you, after communicating them to the President & Secretaries of state & the Treasury to return them to me. You will see in what manner the Dundee case with which you were so good as to furnish me, bears on ours, according to my ideas. Any further suggestions which may occur to you from either reading or reflection will be thankfully received from time to time as they occur, as will also any suggestions with which the other gentlemen will furnish me. My wish is to take no ground

which they would disapprove. The plan of defence suggested to my counsel for their consideration is to plead 1. the General issue, which authorizes us to go into the whole merits of the case for the justification of the administration & assertion of the interests of the public in general & the city of N[ew] O[rleans] in particular. 2. a special plea that what I did was as President of the US without malice, as a justification (our laws allow double pleading) 3. to reserve objections to the locality of the action for a motion in arrest of judgment. This avails us of all the matter of the defense except his citizenship, which we cannot rest upon without smothering the merits of the case. – I returned your volume of Reports by Mr Warden. Accept renewed assurances of my affectionate respect.”

In 1807, after conducting a successful suit on behalf of a client’s title to a part of the batture, an alluvial sandbank near New Orleans, Edward Livingston attempted to improve part of this land (which he had received as his fee). Great popular excitement was aroused against him; his workmen were mobbed and Governor William C. C. Claiborne, when appealed to for protection, referred the question to the Federal government. From Attorney General Romney Jefferson received the opinion that the batture was the property of the United States, and that under an act of Congress adopted earlier that year, the government was explicitly authorized to eject squatters on its lands, Livingston’s claim notwithstanding. In March 1808, Jefferson learned from Claiborne that the orders had been executed, Livingston’s workers were expelled, and Jefferson referred the entire matter to Congress. For three years, Congress took no definitive action in the matter, and in May 1810, Livingston filed a civil lawsuit against Jefferson. Jefferson engaged in extensive correspondence and research on the case, compiling a long brief, the main points of which he outlines in this letter. After the case was dismissed on 5 December 1811 by Chief Justice John Marshall due to lack of jurisdiction, Jefferson nonetheless, and uncharacteristically in view of his general disinclination to publish, in 1812 completed and published it – *The Proceedings of the Government of the United States, in Maintaining the Public Right to the Beach of the Mississippi, adjacent to New-Orleans, against the intrusion of Edward Livingston, prepared for the use of counsel*. Concerned as he was for his reputation, and to justify his actions in the matter, since the court had not addressed the substantive issues; his particular worry was not to have been seen as acting with malice as a public servant. Ref. *Malone, Jefferson and his Time*, V. 3, pp. 55-73

\$40,000.00

10. **[Jefferson, Thomas].** *The Works of Alexander Pope*. Volume VI. Imitations of Horace, Epistles. London: Knapton, 1751. Original calf, worn, lacks endpapers. With the bookplate of Reuben Skelton, Hanover Co., Virginia. Jefferson acquired Skelton's books in 1774 with the library of his father-in-law John Wayles whose third wife Elizabeth was Skelton's widow. Skelton was also the brother of Martha Jefferson's first husband, Bathurst Skelton. With Jefferson's own secret library mark, a small "T" by the signature mark "I" (there being no signature "J" in the book), on page 113. Jefferson's friend John Bernard is quoted as saying "Shakespeare and Pope [Jefferson] said, gave him the perfection of imagination and judgment, both displaying more knowledge of the human heart – the true province of poetry—than he could elsewhere find." \$17,500.00.
11. **Jones, Bobby.** Autograph letter signed ("Bobby Jones"), to a Mrs. Isaacs. Harvard Club [New York], no date. 1 page. Golfer, lawyer, and art connoisseur, Jones writes: "...There are no quotations which bear directly on the particular drawing. I am going to get hold of the Picasso sketches for Pulcinella..." Picasso's designs for the ballet *Pulcinella* were executed in 1920. \$1,750.00
12. **Jones, John Paul.** *Autograph letter signed, to Thomas Jefferson*. Paris, 5 Oct 1785. 2 pages, 9 by 7.4 inches. With fold separation, silked and inlaid. In 1783 Jones had been sent to France to try and collect prize money due his crews, but at Jefferson's request he also undertook a confidential task. As minister to France, Jefferson had written on August 3, 1785, asking Jones "to make an inquiry into all the circumstances relative to Peyrouse's expedition, which seem to ascertain his destination. Particularly what number of men, and of what conditions and vocations, had he on board? What animals, their species and number? What trees, plants, or seeds? What utensils? What merchandise or other necessaries? This inquiry should be made with as little appearance of interest in it as possible".
Here, Jones reports:
"The following is the best information I am able to give you...The Boussole and the Astrolabe, two Gabarts of 600 tons each, sheathed with copper and equipped in the best manner, sailed from Brest the first of August 1785, under the command of Messieurs De La Perouse & the viscount de Langle, Captains in the royal Navy. They had on board a great variety of trees, plants and seeds that suit the climate of France – manufactures in linnen, woolen & cotton; and in iron & copper – mechanical tools of all sorts – a great quantity of trinkets and toys – ploughs, and all sorts of utensils and implements for agriculture – and a quantity of unwrought iron. Each ship had on

board a large Shallop in frames, and a million of French livres, in the coins of different nations. Each ship has also on board twenty one soldiers, draughted from the two regiments at Brest all of whom were either mechanics or farmers. They had on board no women: nor any animals, except such as appeared to be destined for the refreshment of the crews. The crew of each ship is one hundred men, including officers, and men of Genius. The King himself planned the Expedition, and made out all the detail with his own hand before he spoke a word of it to any person. His Majesty defrays the expence out of his private coffer, and is his own minister in everything that regards the operations of his plan. There is no doubt but that the perfecting the geography of the Southern Hemisphere is one of his Majesty's objects in view: And it is not difficult to perceive that he has others, equally worthy of the attention of a great Prince; one of which may be to extend the commerce of his subjects by establishing factory's at a future day, for the Fur Trade on the North-West Coast of America, and another to establish Colonys in New-Holland after having well explored the Coast and made experiments on the soil of that vast Island which is situated in so happy a climate and so contiguous to the establishments of France in the East Indies...."

Evident in this correspondence are the seeds of Jefferson's interest in the Northwest, which would grow into the Lewis and Clark expedition. Concerned about both English and French expansion into the Northwest Jefferson had written George Rogers Clark in 1783 that "they have subscribed a very large sum of money in England for exploring the country from the Mississippi to California. They pretend it is only to promote knowledge I am afraid they have thoughts of colonizing into that quarter. Some of us have been talking here in a feeble way of making the attempt to search that country, but I doubt whether we have enough of that kind of spirit to raise the money. how would you like to lead such a party?" John Ledyard, an American who had accompanied Capt. James Cook on his third voyage and published an account of it in 1783, and who was perhaps the first American to visit the Northwest coast and British Columbia, was also living in France after 1783, where in this summer of 1785 he and Jones and Ledyard were attempting to organize a fur-trading expedition to the Northwest coast. On 14 August 1785 Jefferson wrote Secretary of State John Jay explaining Jones's mission:

"You have, doubtless, seen in the papers, that this court was sending two vessels into the south sea, under the conduct of a Captain Peyrouse. They give out, that the object is merely for the improvement of our knowledge of the geography of that part of the globe. And certain it is, that they carry men of eminence in different branches of science. Their loading, however, as detailed in conversations, and some other circumstances, appeared to

me to indicate some other design: perhaps that of colonizing on the western coast of America; or, it may be, only to establish one or more factories there, for the fur-trade. Perhaps we may be little interested in either of these objects. But we are interested in another, that is, to know whether they are perfectly weaned from the desire of possessing continental colonies in America. Events might arise, which would render it very desirable for Congress to be satisfied they have no such wish. If they would desire a colony on the western side of America, I should not be quite satisfied that they would refuse one which should offer itself on the eastern side. Captain Paul Jones being at L'Orient, within a day's journey of Brest, where Captain Peyrouse's vessels lay, I desired him, if he could not satisfy himself at L'Orient of the nature of this equipment, to go to Brest for that purpose: conducting himself so as to excite no suspicion that we attended at all to this expedition."

Jones's reply here seems to have allayed Jefferson's suspicions somewhat, for he wrote Jay the next day "The circumstances are obvious, which indicate an intention to settle factories, and not colonies, at least, for the present. However, nothing shows for what place they are destined. The conjectures are divided between New Holland, and the northwest coast of America," adding of Jones "He refuses to accept of any indemnification for his expenses, which is an additional proof of his disinterested spirit, and of his devotion to the service of America." But Jefferson still kept a wary eye on the expedition, writing Jay on 11 August 1786 "The Gazette of France, of July the 28th, announces the arrival of Peyrouse at Brazil, that he was to touch at Otaheite, and proceed to California, and still further northwardly. This paper, as you well know, gives out such facts as the court are willing the world should be possessed of. The presumption is, therefore, that they will make an establishment of some sort on the northwest coast of America." At this same time, after the collapse of Ledyard and Jones's plan, Jefferson continued to await news of La Perouse, writing Joseph Willard in 1789 that "The return of la Peyrouse (whenever that shall happen) will probably add to our knowlege in Geography, botany and natural history." Perouse's expedition had disappeared, never to be heard from again, in March 1788. \$37,500.00

13. Juan II, King of Aragon, 1397?–1479. Two signed documents, concerning taxes on the Jews.

1. Zaragoza 20 April 1469, to his "beloved counselor" Mossen Joan Gonçalez 11 3/4 x 11 in. The king having previously given him a grant (gracia) of 2000 sueldos from the revenues of the Jewry of Almuña de Dona Godiña, Gonçalez, apparently in some financial trouble, is given permission to trade or even sell the grant, if he wishes.

2. Barcelona, 29 August 1477. 11 3/4" x 8 3/4 in. Juan to his councils and officials, including the bailiff (bayle) of he Jewry of Almuña de Dona Godiña. By this time Joan Gonçalez's grant had been reduced from 2000 to 1500 sueldos, at the request of Prince Alfonso, Juan II's son. The Jews were to pay the money in two equal installments, on 24 June and 25 December. The bailiff and officials were ordered to proceed against the Jews if they refused to pay. \$4,000.00

14. **King Jr., Martin Luther.** Typed letter signed ("Martin L. King Jr."). Atlanta, 2 November 1961, to Robert W. Thomas. 1 page, on his letterhead from Ebenezer Baptist Church. Declining an invitation to appear on the Northwestern University – WGN-TV television program "Your Right to Say It" "Because of the present temper of events in this section of the country, I have had to adopt a policy of spending more time in the south..." At the time, King was commencing his involvement with nascent desegregation efforts in Albany, Georgia, a movement that would lead to his jailing in 1962. The Albany movement yielded little result, however, and King refocused his energies on Birmingham, Alabama. 22 years after this letter, on November 2, 1983, President Reagan signed a bill establishing Martin Luther King, Jr. Day. \$5,000.00

15. **Lincoln, Abraham.** Autograph endorsement signed ("A. Lincoln"), presumably to Secretary of the Navy Gideon Welles. [Washington], 12 December 1861. 2 1/2 pages (8 x 5 in). Six lines in Lincoln's hand, on the last page of a petition submitted to and signed by sixteen members of Maryland's House of Delegates, Annapolis, 10 December 1861; written on Legislature of Maryland House of Delegates letterhead with a few fold separations, light tape stain. Led by the Speaker of the state House, John Summerfield Berry, Maryland legislators urge President Lincoln to grant a military commission: "The undersigned members of the House of Delegates of Maryland respectfully recommend to you, the appointment of Robert H. Thompson Esqr of this state as a Lieut of Marines. Mr. Thompson is a loyal man of a loyal family, and we are sure that he has all the personal characteristics necessary in an efficient military or naval officer." The petition is also endorsed by the state's governor, Thomas Holliday Hicks, who writes in a marginal note: "I concur fully in all said by the Gentlemen whose are hereto subscribed." Lincoln added his own endorsement and sent the petition on to Gideon Welles in the Department of the Navy, writing: "If there is a vacancy not already committed to any other, let the gentleman within recommended be approved." \$8,000.00

16. **Lincoln, Abraham.** *Autograph letter signed* ("A. Lincoln"), Washington, 6 July 1864, to Secretary of War Edwin Stanton, endorsed by Stanton. 2 pages 8 x 5 inches, on Executive Mansion letterhead, with file docketts on verso of second leaf; lightly soiled at vertical crease.

"Hon. Mr. Tracy, of Pennsylvania, is here saying that a Col. Allen McKean has been nominated, and confirmed by the Senate, and that his commission is withheld, upon a charge presented and pressed by Judge Wilmot, which charge is rather old, and was well known to Judge Wilmot when, two years ago, he wrote a letter, urging McKean to be a candidate for Congress. I believe this Senate also had knowledge of this charge. My estimate of Judge Wilmot was shown by my appointment of him to the Claims Court; and yet I do think his irritability, proceeding from bad health, is leading him to give us a good deal of unnecessary trouble. I think in this case, Mr. Tracy's wishes better be followed, unless there be something more serious than I have heard of."

Allen McKean had joined the Republican party and been a candidate in several elections, both as a Republican and in 1862 as a member of the People's party. A popular politician and public servant, like both David Wilmot, and Representative Henry W. Tracy, he lived in Towanda. It seems that Wilmot, whom Lincoln appointed judge on the Court of Claims at the conclusion of his Senate term in 1863, had some grudge against McKean rooted in Pennsylvania politics. McKean's appointment as army paymaster was nevertheless approved, effective from 23 February 1864. Provenance: Elsie O. and Philip D. Sang collection. Ref. *The Collected Works of Abraham Lincoln*, ed. Basler, Supp.: 250 \$32,500.00

17. **Madison, James.** Partly printed document signed. Land grant. Washington: 1813. 15 x 10 inches, printed on parchment, completed in a secretarial hand, a grant of land in Ohio to James Dearth. Signed by Madison as president, and Edward Tiffin as Commissioner of the General Land Office, paper seal intact. Signatures a little faded; very good. \$1,250.00

18. **Mayo Brothers: Charles H. Mayo and William J. Mayo.** Signed photograph. Portraits of the two, each image 5 1/2 in x 7 1/2 in. Signed along the bottom margin as "C.H. Mayo" and "W.K. Mayo", and inscribed by Charles "Greetings to Miss Rosemary McCann, R.N.". Excellent condition. \$1,600.00

19. **Monroe, James.** Signed document. 1824. A grant of land in Franklin Missouri to Dabney Finley, signed by Monroe as President and by George Graham, Commissioner of the General Land Office. Nice clear signature, with intact seal. \$600.00
20. **Riis, Jacob A.** *Heroes in the Fire Department.* Autograph manuscript, signed. 4to, 39 pp. This story first appeared in *The Century Magazine*, February 1898, and was included in *Out of Mulberry Street* later that year, and again in *Children of the Tenements* in 1903. This is the setting copy for *The Century*, and is extensively corrected and revised in Riis's hand, and with numerous editorial markings. \$2,750.00
21. **Riis, Jacob A.** *In the Gateway of Nations.* Autograph manuscript, signed. 4to, 21 pp. Recollecting his own arrival in 1870, Riis vividly describes Ellis Island, and discusses the history of immigration to the United States. First published in *The Century Magazine*, March 1903, this is the setting copy, and is extensively corrected and revised in manuscript by Riis. It seems never to have been collected in any of Riis's own books, but has now been much anthologized as a memorable evocation of the immigrant experience. \$3,500.00
22. **Trotsky, Leon.** Two typed letters signed ("L.T." and "L. Trotsky"), to Max Shachtman, 15 and 29 March 1937. With a 3-3/4 in x 5-3/4 in photo of Trotsky, inscribed on the verso "To my 'General Editor' M. Schachtmann (sic) / L. Trotsky, 12/vi 1938, Weksal", and another inscribed on the image. The first a note:

"I am sending you a copy of my letter to LaFollette....the seriousness and energy of our comrades in this matter in the next days is for me the condition sine qua non for our further collaboration." The second letter, addressed to [James P.] Cannon and Shachtman, 2 pages, single-spaced: "...I am very disturbed about the fate of the inquiry commission...The sending of a commission to Mexico was the first serious test. What happened? The liberal and social-democrat friends showed themselves to be cowards and preferred to remain aside. Only one man from the liberal circles revealed himself as a real man: old Dewey...The committee seeks absolutely impartial people...It is a thousand times more probable that a Waldo Frank is not only partial to Stalin, but also that he is directly connected with the GPU ... This is more probable than that Stolberg, LaFollette and the others are partial to an alliance of the Trotskyites with reaction. All the people who are intelligent, thinking, active, have sympathies for one side of the other. Absolutely

'impartial' people can only be idiots, but they are not of the slightest interest for the committee....Only active, passionate, firm people can resist the inevitable hindrances and guide the inquiry to its end....The question is not of non-existent 'absolute impartiality' but of personal honesty, of devotion to socialism, to the revolution. The Stalinists will in any case say that the commission is partial. Their agents (a la Waldo Frank) will possibly repeat this. For them the most impartial institution is the GPU or its dependents. If in the composition of the commission we adapt ourselves to the spectre of Waldo Frank, who is only the shadow of Browder, who is only the shadow of Vyshinsky, we will inevitably betray ourselves....the fact that Pioneer Publishers has sold only 10,000 copies of my Hippodrome speech [On 16 February Trotsky had spoken on the Moscow trials, by telephone from Mexico, to a large meeting at the New York Hippodrome] appears to me to be a complete catastrophe...If 99% of our forces were devoted to mass work and not to flirtation with the liberals, it would have been possible...to sell 50,000 copies....We have the truth on our side. On the other side are the greatest criminals in history, and their agents and semi-agents By our whole attitude we must show [Waldo Frank] that his criterion of impartiality, dictated by the GPU, is not ours.... We must have as many firm, solid workers in the commission as possible, and as few doubtful liberals, who will desert on the first occasion, as possible. That is my firm conviction...."

The American Committee for the Defense of Leon Trotsky had been set up following the first of the Moscow trials in 1936. It comprised Edmund Wilson, Suzanne LaFollette, Louis Hacker, Norman Thomas, John Dos Passos, Reinhold Niebuhr, George Novack, Franz Boas, John Chamberlain and Sidney Hook. John Dewey, then seventy-eight years old, agreed to head its Commission of Inquiry. A sub-commission of the first five commission members listed above, conducted thirteen hearings at Trotsky's home in Coyoacan, Mexico, in April 1937. Trotsky was defended by the lawyer Albert Goldman. John Finerty acted as the commission's legal counsel. The commission cleared Trotsky of all charges made during the Moscow trials and, moreover, exposed the scale of the alleged frame-up of all other defendants during these trials. Among its conclusions, it stated: "That the conduct of the Moscow trials was such as to convince any unprejudiced person that no effort was made to ascertain the truth. Shachtman had in 1936 already published these conclusions in *Behind the Moscow Trial; the Greatest Frame-up in History*. Cannon and Shachtman at the time of this letter were leaders of the Trotskyists with the Socialist Party; the faction would be expelled and found their own party (the Socialist Workers Party) in June. \$18,000.00

23. **Trotsky, Leon.** Typed letter signed (“L. Trotsky”), to Frieda Kahlo. Coyoacan, Mexico, 12 January 1939. 3 pages.

“We were all very happy, and even proud, of your success in New York, because we consider you as an artistic ambassador not only from San Angel, but also from Coyoacan....We all hope that in France you will find the same success as was yours in the States. However, before you leave the New Continent I wish to communicate to you some complications with Diego...It is very difficult for me to find out the real source of Diego’s discontent. Twice I tried to provoke a frank discussion on the matter, but he was very general in his answers. The only thing I could extract from him was his indignation at my reluctance to recognize those characteristics in him which would make for a good revolutionary functionary. I insisted that he should never accept a bureaucratic position in the organization, because a ‘secretary’ who never writes, never answers letters, never comes to meetings on time and who always makes the opposite of the common decision, is not a good secretary....That he is an authentic revolutionary needs no proof; but he is a revolutionary multiplied by a great artist and it is even this ‘multiplication’ which makes him absolutely unfit for work in the party. I am certain that in the time of a revolutionary tide he would be invaluable, thanks to his passion, courage and imagination. In peacetime he is precious on a revolutionary staff which he can inspire by his initiative and ardor. ... It seemed as though he had the ambition of proving to me that he was the best bureaucrat in the world and that he had become a great painter only by chance. He began a purely personal activity in the Casa del Pueblo and the C.G.T. and concealed this activity from me.... He wrote an absolutely inconceivable letter to Breton...a pure product of Diego’s imagination.... He told Van that ... I wish to rid myself of Diego. As ‘proof,’ Diego says that I refused to hear a reading of his article on art...it is absolutely incredible that one finds it necessary to defend himself against such accusations...The idea of my wanting to be rid of Diego is so incredible, so absurd, permit me to say, so mad, that I can only shrug my shoulders helplessly....A few days ago Diego resigned from the Fourth International....I will do everything possible to settle at least the political matter, even if I am not successful in settling the personal questions. However, I believe your help is essential in this crisis. Diego’s break with us would signify not only a heavy blow to the Fourth International, but – I am afraid to say it – would mean the moral death of Diego, himself. Apart from the Fourth International and its sympathizers I doubt whether he would be able to find a milieu of understanding and sympathy, not only as an artist, but as a revolutionary and as a person...I cannot believe it is hopeless. In any case, I would be the last to abandon the effort to reestablish the political and personal friendship and I sincerely hope that you will collaborate with me in that direction....”

After arriving in Mexico in 1937, Trotsky and his wife lived at the home of painters Diego Rivera and Frida Kahlo, Casa Azul, in Coyoacán. Along

with André and Jacqueline Breton, the Trotsky and Rivera families socialized and traveled together until personal and political conflicts developed between Rivera and Trotsky. Most of Trotsky's biographers have regarded the split as primarily political, and resulting from Rivera's denunciation of President Cárdenas and his support for General Almazán in the 1940 election. Rivera's recent biographer, Patrick Marnham, using this letter as evidence, comes down firmly on the personal side:

"In October [1938] Frida had left Mexico on a six-month journey to New York and Paris, and Rivera made his discovery [of Kahlo's affair with Trotsky] just after her departure...Rivera decided to say nothing publicly but he also decided to break his links with Trotsky. He accordingly manufactured a 'political disagreement' which apparently baffled el Viejo, who refused to connect the problem with his one-year-old fling with Rivera's wife....The quarrel then developed as Rivera wrote a letter to André Breton containing disrespectful references ... When Trotsky, as was inevitable, saw this letter...he became very angry and decided to leave the Casa Azul. Rivera in return decided to leave the Fourth International....Alarmed by the quarrel with Rivera and realising how much this would weaken his position in Mexico, [Trotsky] wrote an urgent appeal to Frida [this letter]....But it was all to no avail. Trotsky's plight had no more power to move Frida than it had to move her husband. She received the letter in Paris, from where, absorbed by her own preoccupations, she failed to reply....Once the two men fell out, Trotsky resumed his habitual status of an isolated and vulnerable exile and his fate was sealed. In predicting Rivera's political future [Trotsky's view in the letter quoted above] was prophetic. But it is clear that Trotsky never acquired any insight into the real reasons for the rupture with Rivera. Rivera's break with Trotsky was personal. They had no political disagreements."

Marnham, *Dreaming with His Eyes Open: A Life of Diego Rivera*, Pp. 285-29. \$12,500.00

24. **Truman, Harry.** Inscribed typescript. "Mark Twain and the Presidency". 4 page typescript, stapled in typed wrapper. At the dedication banquet for the Mark Twain Zephyr (the new train which followed the river from Burlington, Iowa, to St. Louis), held in Hannibal, Mo. on 24 October 1935, Senator Truman read Twain's "A Presidential Candidate". This stapled booklet is surely the copy from which he read, and which he presented to Governor Park, inscribing it: "Dear Governor: This came from my mother's old scrap book – a clipping from either the Cincinnati Inquirer or the St. Louis Republican of May 1880. It is not included in his published works / Harry Truman". In fact, the essay had first appeared in the *New York Evening Post* on 9 June 1879. \$2,250.00

25. **Wallenberg, Raoul.** Signed document (“R. Wallenberg”). Budapest, 22 October 1944. In Hungarian, on the letterhead of the Swedish embassy in Budapest, and with their stamped seal, to the effect that Dr. Vámbéri László is the possessor of a valid Schutzpass (protective passport). This document dates from the confused and desperate days, just a week after the Arrow Cross Party’s coup on 15 October. Offered together with László’s identity card issued in Soviet occupied Budapest in April 1945. A Dr. Vámbéri László from Budapest appears in the list of Hungarian-Jewish attorneys in *Miscarriage of Justice: The Elimination of Jewish Attorneys in Hungary During the Holocaust*, published on its website (<http://www.misjustice.com>) by the International Association of Jewish Lawyers and Jurists for its “Remember Budapest” conference. In April and May 1944, when the loss of the war was a foregone conclusion, the Germans and their Hungarian accomplices began the mass deportation of Hungarian Jews, at the rate of 12,000 per day. The persecution of the Jews in Hungary soon became well known abroad, unlike the full extent of the Holocaust. In late spring 1944, George Mantello publicized what has been called the Vrba-Wetzler Report. World leaders Churchill, Roosevelt and others worked to assist the Hungarian regent Miklós Horthy in stopping the deportations. President Roosevelt sent Iver Olsen to Stockholm as an official representative of the American War Refugee Board, to find someone willing and able to go to Budapest to organize a rescue-program for the Jews. Olsen believed that Wallenberg was the right man. On 9 July 1944, Wallenberg traveled to Budapest as the First Secretary to the Swedish legation in Budapest. Together with fellow Swedish diplomat Per Anger, he issued “protective passports” which identified the bearers as Swedish subjects awaiting repatriation and thus prevented their deportation. Although not legal, these documents looked official and were generally accepted by German and Hungarian authorities, who sometimes were also bribed. The Swedish legation in Budapest also succeeded in negotiating with the Germans so that the bearers of the protective passes would be treated as Swedish citizens and be exempt from having to wear the yellow Star of David badges. By November 1944 more than 8000 of the passports had been distributed. Wallenberg’s autograph is rare, with only a single letter and one document (an employment certificate) appearing at auction, in the last 30 years. \$17,500.00

26. **Washington, George.** Letter signed as Commander of the Continental Army (“Go: Washington”), to General James Clinton, the body of the letter in the hand of his secretary Robert Hanson Harrison. Head Q[uar]ters Middlebrook, New Jersey, 9 May 1779. 2 pages, 12 1/4 x 18

7 1/2 in., integral blank docketed on verso, marginal dampstaining and marginal browning, splits at horizontal folds.

“The Rifle Company is to march with the Troops. I did not mention it particularly as I considered it attached to Col. Butler’s Regiment, and that the order for their march would comprehend it. With respect to Artillery: the propriety of taking any or how much with you will depend and must be decided by yourself on a consideration of circumstance. If you form a junction with General Sullivan at Tioga—He will have as much with him as he shall judge necessary—which may supersede the necessity of your carrying any; if it should be finally determined that you are to operate up the Mohawk river . . . you will consider the practicability or rather facility and the ease of carrying them and the smaller the number and the Lighter the pieces the better . The enterprise commanded by Col. Van Scaich merits my approbation and thanks - and does great honor to him - and all the Officers and Men engaged in it. The issue is very interesting. I have written him a line upon the occasion. With respect to the prisoners, I have requested General Schuyler to have such measures pursued for their effectual security, as he may deem necessary. Their capture may prove an important event and produce very salutary consequences, if they are securely kept. Congress have been made acquainted with the whole of the Enterprize and its success. I am etc”

Washington instructs Brigadier General Clinton regarding the number of troops and artillery to take to the New York border for a rendezvous with General Sullivan. “with western New York and Pennsylvania settlements becoming more vulnerable to the enemy, George Washington authorized a dual expedition against the offending Iroquois tribes. Major General John Sullivan led a force of 2,500 troops, and Clinton, 1,500. Clinton was to move along the Mohawk Valley and then southward to link up with Sullivan at the Pennsylvania-New York border. Washington worried about Clinton’s actions, writing him on 27 June:

“ I find by the great quantity of stores and provisions you are transporting to the lake, that there has been a misapprehension with respect to that matter which I fear may be attended with bad consequences. The large Magazines directed to be formed at Fort Schuyler were principally with reference to an operation up the Mohock; it was my intention if you should proceed by Otsego that you should move with the greatest secrecy and dispatch unincumbered with more stores or provision than were necessary for your subsistence and security If you have not finished your transportation by the time this reaches you, I would wish it to stop” But “on 2 July Clinton reached the south end of Lake Otsego, having destroyed three Indian vil-

lages along the way. Here he built a dam, and eventually had his men break it, allowing his troops to float down the east branch of the Susquehanna. The Clinton and Sullivan forces joined at Tioga on 22 August. Seven days later the combined army fought the only battle of the campaign – an attack on an Indian town at Newton (near Elmira)....Sullivan and Clinton then led their troops through a sweep of the Indian country, covering the 150 miles to the Genesee River. The expedition destroyed 160,000 bushels of corn and burned forty villages of the Senecas, Cayugas, and Onondagas....”

American National Biography Online. Clinton’s expedition is described in the Introduction to James Fenimore Cooper’s *The Pioneers*:

“In 1779 an expedition was sent against the hostile Indians, who dwelt about a hundred miles west of Otsego, on the banks of the Cayuga. The whole country was then a wilderness, and it was necessary to transport the baggage of the troops by means of the rivers—a devious but practicable route. One brigade ascended the Mohawk until it reached the point nearest to the sources of the Susquehanna, whence it cut a lane through the forest to the head of the Otsego. The boats and baggage were carried over this ‘portage,’ and the troops proceeded to the other extremity of the lake, where they disembarked and encamped. The Susquehanna, a narrow though rapid stream at its source, was much filled with ‘flood wood,’ or fallen trees; and the troops adopted a novel expedient to facilitate their passage. The Otsego is about nine miles in length, varying in breadth from half a mile to a mile and a half. The water is of great depth, limpid, and supplied from a thousand springs. At its foot the banks are rather less than thirty feet high the remainder of its margin being in mountains, intervals, and points. The outlet, or the Susquehanna, flows through a gorge in the low banks just mentioned, which may have a width of two hundred feet. This gorge was dammed and the waters of the lake collected: the Susquehanna was converted into a rill. When all was ready the troops embarked, the dam was knocked away, the Otsego poured out its torrent, and the boats went merrily down with the current.”

Ref. *Writings*, ed. Fitzpatrick, 15:29–30

\$27,500.00

27. **Washington, George.** Autograph letter signed (“Go: Washington”), to George Morgan. Mount Vernon, 20 August 1786. 2 pages, 8 1/4 x 7 3/8 in., notation at lower left corner of second page in an unidentified hand: “(Addressed to Col. George Morgan of Prospect near Princeton)”, marginal browning and chipping, dampstaining at lower right corner affecting 16 characters of 6 words of text, cropped at foot of page. Forwarding a request for native American vocabulary from the Empress of Russia, relayed by the Marquis de Lafayette, to the Continental Congress’s first Indian Agent, Washington writes:

“You will see by the enclosed letter [not present] from the Marqs de la Fayette to me, that the Empress of Russia is desirous of obtaining some authentic documents respecting the languages of the natives of this Country, for the purpose of compiling an universal Dictionary. As I have thought no person was more in condition to accomplish that essential service for the republic of letters than yourself, I have taken the liberty of transmitting a specimen of the vocabulary to you, together with a request that you will do me the favor of paying as early & accurate attention to the completion of the matter, as your avocations will admit . Persuaded that a gentleman of your taste for science in general, and particularly of your capacity for acquiring the information in question, will enter upon the task with pleasure, I make no apology for troubling you with it. Nor do I think it necessary to add anything farther, than that it may be expedient to extend the vocabulary as far as, with the aid of your friends, you conveniently can; and that the greatest possible precision and exactitude will be indispensable in committing the Indian words to paper, by a just orthography. With sentiments of esteem . . .”

George Morgan was the first Indian Agent of the Continental Congress. As early as 1763 Catherine II had supported the St. Petersburg Academy of Sciences collection of the languages of the world. She urged the scholar J.C. Bacmeister to ask for assistance around the world, and beginning in 1784 involved herself in this collection, and compiled a list of 286 words which she wanted translated into all possible languages and dialects. Although her interest faded, the project was completed by the naturalist Peter Simon Pallas, in 1786-89, the *Linguarum Totius Orbis Vocabularia Comparativa*, with a revised version, by Feodor de Miriewo Yankiewitch now including the American and African languages in published 1790-91. As Eufrosina Dvoichenko-Markov wrote (in “The American Philosophical Society and Early Russian-American Relations,” in *Proceedings of the American Philosophical Society*, 94, 6, 1950) “The compilation of this dictionary is linked with one of the most curious questions in Russo-American cultural relations of the eighteenth century – the influence of Catherine the Great on American linguistics.” She remarks upon it as the first official cultural collaboration between the United States and Russia.

“Catherine turned for assistance to Lafayette who was in France at the time. She asked him for information concerning native American dialects. He hastened to fulfil the Empress’s wish, and immediately communicated with Washington and Franklin. Both Lafayette’s letters bear the same date: February 10, 1786. They contain the request to collect Indian words corresponding to the models sent to Lafayette by Catherine”.

Washington replied to Lafayette on 25 March 1787, informing him that

the request made by Catherine “for obtaining an Indian Vocabulary is in a proper train for execution.” In a subsequent letter to Lafayette, written on 10 January 1788, forwarding some of the results of the researches, Washington wrote of Catherine’s project:

“I heartily wish the attempt of that singular great character, the Empress of Russia, to form a universal Dictionary, may be attended with the merited Success. To know the affinity of tongues seems to be one step towards promoting the affinity of nations. Would to god, the harmony of nations was an object that lay nearest to the hearts of Sovereigns; and that the incentives to peace (of which commerce and facility of understanding each other are not the most inconsiderable) might be daily encreased ! Should the present or any other efforts of mine to procure information respecting the different dialects of the Aborigines in America, serve to reflect a ray of light on the obscure subject of language in general, I shall be highly gratified. For I love to indulge the contemplation of human nature in a progressive state of improvement and melioration; and if the idea would not be considered visionary and chimerical, I could fondly hope, that the present plan of the great Potentate of the North might, in some measure, lay the foundation for that assimilation of language, which, producing assimilation of manners and interests, which, should one day remove many of the causes of hostility from amongst mankind.”

(*Writings*, ed. Fitzpatrick, v. 29, pp. 374-5). Provenance A.S. Morgan - Frank T. Siebert. Ref. *Writings*, ed. Fitzpatrick, v. 28: p. 525 for identical text sent to Thomas Hutchins, taken from a “Letter Book” copy in the Washington papers; this letter is there mentioned as having been in 1907 in the possession of A.S. Morgan, Pittsburgh. \$37,500.00

II. LITERATURE

28. **Aleixandre, Vicente.** Two manuscript poems: “El Moribundo: Palabras” and “Acaba”. Ca. 1950. 3 pages. “El Moribundo: Palabras” is written in blue ink on a sheet of unwatermarked paper. There are two versions of “Acaba,” written in brown ink on either side of a single sheet of Storras Domenech bond paper. The first is a working draft, with a number of corrections and word substitutions, then the whole poem is crossed out and a cleaner version with fewer corrections is written on the other side, and signed in full. The pages are numbered “4” and “6”; the poems “4” and “5”; there are notations at the bottom of the first sheet which may refer to setting copy. The sheet containing “El Moribundo: Palabras” has some edge wear. Rare examples from the hand of the 1977 Nobel laureate, published in his 1953 collection *Nacimiento Ultima*. Provenance: Given by Aleixandre to the Nicaraguan poet Ernesto Mejía-Sanchez (1923-1985). \$3,000.00

29. **Algonquin Round Table (Dorothy Parker, et al).** Collection of letters to Newman Levy, contributions to a spoof F.P. Adams column, 1935. As a surprise for Franklin P. Adams, Newman Levy gathered a group of his friends to contribute to a parody of FPA's "The Conning Tower" the file contains the original materials for some of the contributions: Edna Ferber, "Franklin P. Stein Alas!" a parody of Gertrude Stein, typescript, signed; Arthur Kober, typed letter signed; Don Marquis, "archy on current events," typescript with cover note, signed with initials, Christopher Morley, "To F.P.A. - Exercise in Understatement," typescript signed; Dorothy Parker: typescript poem "Autumn Valentine," and autograph letter signed, with mailing envelope, addressed and signed by Parker. Together with a printer's proof of the spoof column, and a manuscript poem by Nate Salsbury, sent to Levy some years later. \$4,500.00
30. **Andersen, Hans Christian.** Autograph quotation signed, and carte de visite photo, signed. 1 page, 5.4 by 8.5 inches. Removed from an album. One corner repaired. Quoting Carl Gustav Carus, Andersen writes, "Das Leben ist das schönste Märchen" ["Life is a beautiful fairy tale"]. Signed "H.C. Andersen". With undated 3.9 by 2.4 inch carte-de-visite photograph, an oval bust-length portrait., signed "H.C. Andersen" on the verso. \$12,500.00
31. **Atkinson, Brooks.** Autograph letter signed. and 3 typed letters signed, to S.J. Perelman 1966, and ca. 1958. "I don't suppose anyone in the business of using words can be indifferent to your vocabulary and the dexterity with which you use it to create mood...." In the second letter "I also found it impossible last night to read to Oriana your grandfather's device for keeping babies from sucking their thumbs. I tried. But every time I go to the 'Mills grenade' I couldn't get any further. Why 'Mills grenade'? It is like 'green fracture' – precise but irrelevant and very funny. And: "I just want to say that I think Dial 'H' for Heartburn is absolutely perfect in theme, style and characterization, not to forget that it is also funny. It seems to me in a style that is new for you (or am I wrong about that?) Anyway it's as perfect as a sonnet...." The last and only dated letter sends thanks "for sending me a copy of Chicken Inspector No. 23 – a brilliant title....If Al [Hirschfeld] can't illustrate your pieces I think they ought to be illustrated by Steinberg...." Atkinson and Perelman were members of The Deep Six "an informal luncheon club organized by Harvey Orkin that met weekly in the backroom of a seafood restaurant on West 46th Street....The core membership [also] consisted of ... New

Yorker writers Joseph Mitchell and Philip Hamburger, [and] Al Hirschfeld”
Crowther, *Don't Tread on Me*, (p. 247 note). \$200.00

32. **Auden, W.H.** Signed typescript of his poem “Herman Melville.”

Two pages, 8 1/2 x 11 in. On Miller's Falls Ezerase Cotton Content paper. Fine condition, second page has light fold marks. Signed in blue ink at the end of the second page. This 41-line poem, which is dedicated to Lincoln Kirstein, was first published in *Southern Review*, Autumn 1939. It was first collected in a revised version in *Another Time*, 1940, and further revised for the second edition of *Collected Shorter Poems*, 1966. \$1,500.00

33. **Blair, Hugh.** Autograph letter signed, to William Strahan. Edinburgh, 4 May 1782. 4 pages., 4to. Mounted with clear tape on right edge of last page, (no loss or obscuring), otherwise in excellent condition. A highly significant letter in which Blair writes his publisher laying out his aims in publishing his lectures on rhetoric. Apologizing for delays, due to his pursuit of inquiries concerning rumors of a planned unauthorized edition, he writes:

“What I have learned gives me reason to think that no such design is at present in view. However I am resolved to put an end to all alarms of that sort in future, by preparing without delays for publication myself. Only, (as no necessity seems to require it) I am not for putting in the news papers any advertisement at present. I have strong reasons to be against this.... If I were to advertise my publication before the Commencement of my class in November, it might occasion my having few students....I am at present employed in revising and correcting. I shall soon begin to get a copy transcribed for the press. I shall send up part of it to you in August of September...after that I shall be able to keep the press busy. ... I think that when printed in quarto ... 29 lines in a page, it will extend to between 800 & 900 quarto pages; that is, it will make two decent quarto volumes. My demand for the property must be fifteen hundred pounds....I got L650 from you for my two octavo volumes...and I now have the advantage of being a well known and a popular author...if I am to publish at all, I cannot afford to take a lower price....For by the publication I give up all the benefits I received from the fees of a lucrative class; and my publication must bring me some degree of compensation for what I lose in income by my ceasing to teach as a Professor. For the same reason I cannot agree to a mode which I know you sometimes follow, of making the price depend upon subsequent editions..... I am very much persuaded that you and Mr Cadell will run no risque in agreeing to my proposals. Laying aside the partiality of an author, there is all reason to believe that my work will prove a good property. My lectures have always been very popular in this University; and have gone on

increasing in reputation. The stolen manuscript copies of them, incorrect, erroneous & incomplete as they are, have always been in considerable demand. The subjects of which I treat are popular in themselves; they are handled in a popular manner; without any Metaphysics or abstract Philosophy. It will be a book calculated not for the few, but for general reading.... But what is the chief thing of all, they will supply a desideratum in English literature & education. We have some (not many) books of tolerable character on particular branches of Criticism. But we have no one book whatever in the language on Belles Lettres, on Eloquence & Composition in general. The only book that makes an approach to it is Ld Kames's Elements of Criticism; which hard, crabbed & dry as it is, and far narrower in its subject than mine, has had both success and reputation....I cannot make the least doubt that when my book comes down to an octavo edition, it will be the book read in all the Academies, and put into the hands of all the young people as their guide in the study of Composition and Belles Lettres. Its sale in this country among the great numbers who have been my Scholars I know must be great. It is a favorable circumstance for you in the way of trade that the prospect of peace seems not very far distant You will form some notion of the extent and compass of my subjects from the printed analysis or heads of my Lectures, a small pamphlet which I use as a text-book in my class. ... On the subject of my intended publication I have not had the least communication with Mr Creech or any of the Booksellers here. There is not one of them, I dare say, but will be glad to have a share with you and Mr Cadell in the property...."

"On 11 December 1759 Blair began delivering public lectures on English language and literature, following the tradition of Adam Smith and Robert Watson.... Six months later, on 27 June 1760, the town council of Edinburgh appointed him professor of rhetoric at the University of Edinburgh, with no salary but the right to collect class fees from his students, and on 3 September he was admitted to the university by the senatus academicus. This was the first dedicated chair of English in any university. On 27 April 1762 it was further enhanced by the creation for Blair of the regius chair of rhetoric and belles-lettres, with an annual salary of £70 and the continued right to collect class fees....By the early 1780s he was considering publishing the lectures themselves, allegedly because he was worried about the wide circulation of corrupt manuscript copies, but perhaps also because he was then contemplating his retirement from the classroom. *Lectures on Rhetoric and Belles Lettres* appeared in two quarto volumes on 7 June 1783 in London, and on 5 July in Edinburgh. The publishers were once again Strahan, Cadell, and Creech, who paid Blair a handsome fee of £1500.... Blair's book immediately became the new standard for the study of rhetoric and literary criticism, and was particularly popular and influential in the United States" *ODNB*. *ABPC* records only a single letter of Blair's sold since 1976. \$6,500.00

34. **Borges, Jorge Luis.** Signed photograph of Borges receiving the gold medal of the Académie Française. Paris, 1979. Black and white, 7 in. x 4-3/4 in. Corner bent, very good. Borges seated, receives the medal from Jean d'Ormesson. Very good. Signed shakily but clearly, in black ink. Typewritten caption in Spanish on verso. \$1,200.00
35. **Bounoure, Vincent.** Collection of eleven typed or autograph letters, to Stephen Schwartz, editor of the surrealist review *Antinarcissus*. Paris, 1968-1977. 15 pages. An extensive and detailed correspondence between fellow editors, on surrealism and politics, together with retained copies of Schwartz's lengthy replies. \$750.00
36. **Bowles, Paul.** Three typed letters signed, to Art Gibney. Tangier, 1981-1982. 3 pages, with envelopes. Gibney, then a fiction writing student at the University of Arizona, wrote Bowles "out of the blue", eliciting this first response:
- "...you inquire if I'm still alive. It would seem that I am, although the word 'alive' is subject to various interpretations. And you ask what I'm thinking. Always the same thing: which words will best express the thoughts, and how ought they to be arranged? I doubt that this preoccupation will be replaced by another; I hope not, in any case. And 'world view'. If I have such a thing, it must have altered since 1945, since the world has altered considerably. But I don't know the meaning of the expression, save in German, in its political sense. It's a big order, for one person to have a weltanschauung. I suppose everyone has the right to have one, but it might be better not to express it..."
- In the second letter, Bowles discusses work opportunities in Morocco, and the English language schools in Tangier.
- "What disturbs you in the students' fiction would seem to be the absence of what used to be called 'moral fiber', I'd say. A preoccupation with the present, unrelated to its historical context means a lack of culture. And culture is held together by a common moral sense, one which everyone takes for granted. When did it all disappear?"
- Four months later he writes:
- "I don't recall the context of my use of the term 'moral fiber, so I'm unable to continue the discussion concerning the time of its 'disappearance'.... Apart from that, there is the question of changes in language and modes of thought conditioned by language. Originally our American writers were all of English-speaking ancestry. As this becomes less and less the rule, the alterations in language become more frequent. Writers not 'at home' in the

English language manage to evolve styles our of their limitations. Surely all this has done a great deal towards shaping the contemporary literary mode. " He comments on his own work "Since the first of the year I've been doing nothing but copying and occasionally rewriting a dozen or so songs that I wrote back in the 'thirties and 'forties, so that I can send them off to be published....I must do some translating for Mohammed Mrabet, who is adding some tales to a collection already in the hands of the publisher...."

On his health and plans:

"Majoun [a sweet made with cannabis] hasn't been a part of my life for about twenty years, when I discovered it gave me liver attacks. I have no plans for becoming a Displaced Person in the States. I've been back many times since the War, but only to work and escape as soon as the show opened on Broadway. (For it was that work I returned to do.) Now I have no need or reason to go back...." \$850.00

37. **Boyle, Kay.** Autograph letter signed, to Stephen Schwartz. San Francisco, 17 March 1968. One page, concerning a proposed re-issue of Crevel's *Mr. Knife, Miss Fork* which Boyle had translated decades earlier for Harry and Caresse Crosby's Black Sun Press. \$50.00

38. **Boyle, T. Coraghessan.** *On for the Long Haul.* Collection of manuscript materials: 1983. 1. The original typescript for the short story that would appear in *Esquire* magazine, and was later collected in *Greasy Lake* (1985). Typed ribbon copy with few corrections in pencil, 22 pages, double spaced. 2. One revised sheet (page 22) correcting the last two paragraphs of the story. 3. Typed letter signed, Crompond, N.Y., 2 July [1983]. Cover letter to Rust Hills and Tom Jenks at *Esquire*, signed, indicating "On for the Long Haul" is the short story Boyle had promised to send him. 4. Typed letter signed to Jenks 3 Feb [1984]

"I've told Bill Buford he'll have to hold off....But it hurts me. I can't understand why, when you bought the piece last July, you still haven't scheduled it through this July....So. Realism is your tendency. Well, I have one more to show you. I'm just polishing it up now and sinking into the research for my Hudson novel [*World's End*, published in 1987] ... I should have the new story - "The Hat" - to you soon...I won't be doing any more stories for awhile"

With mailing envelope and Boyle's Tujunga Canyon return address, dated 7 Feb. 84. 5. A page of handwritten corrections by Tom Jenks's hand, "taken over the phone 7/27/83." Evidence of rusty paper clip; otherwise fine. \$850.00

39. **Bromfield, Louis.** Three signed letters (2 autograph, one typed), to Mervin Hansen of Paramount Studios, with envelopes. 1941. Concerning his recent visit to Hollywood, and asking for copies of publicity photos. \$75.00
40. **Burns, Robert.** Autograph letter signed, to William Creech, Mauchline, 31 March 1788. 1 page, lightly soiled, with address panel inlaid. 11-3/4 in. by 7 3/8 in. Writing his publisher, "Sir, As I am seriously set in for my farming operations, I shall need that sum your kindness procured me for my copy-right. I have sent the line to Mr. John Sommerville, a particular friend of mine, who will call on you; but as I do not need the sum, at least I can make a shift without it till then, any time between and the first of May, as it may suit your convenience to pay it, will do for me..." In April 1787 Burns had sold his copyright to Creech for 100 guineas, but Creech delayed in paying it, causing a frost in their relations. Burns's friend Somerville, an Edinburgh lawyer, may have helped him, but he was not able to settle with Creech until March of 1789. \$5,000.00
41. **Byron, Lord.** Autograph letter (unsigned). Hastings, 22 July [1814]. 1 page, inlaid on a larger sheet, with a repaired tear. "Ld. Byron presents his compts. to Mr. Hudson & requests him to send immediately to this place 6 boxes of the pills according to the prescription of Sir W. Knighton. Ld. B. hopes to receive them immediately." On 22 July Byron was at Hastings with his half-sister Augusta. Sir William Knighton attended him for some while prior to his marriage in 1815 and of his malady, he wrote John Hanson later in 1814 that he was "still under Sir W. Knighton's care for a tendency to the complaint I brought on 3 years ago by the use or abuse of Acids." \$4,500.00
42. **Cain, James M.** Small collection of letters and documents: 1. Typed letter signed (carbon) to Angelus Pictures, agreeing to deliver a script based on Chekhov's "The Shooting Party," 28 June, 1943, with a page of contract additions. 2. Contract with Loew's for writing services at \$30 per week on a photoplay called "Frankie from Frisco," 2 November, 1943. 2pp., signed. 3. Typed letter signed ("Jim") to agent H.N. Swanson, Hollywood, 27 December 1943, thanks for a bottle of Scotch. 4. Typed letter signed ("Jim"), Hyattsville, Md., 25 June 1953, 1 page, to agent Edgar Carter, details on documents concerning a play. \$1,250.00
43. **Calvino, Italo.** *Reinhold* Typescript, signed by Calvino in ink; with a couple of small ink corrections. (1969). 2 leaves of bond paper, folded

- twice, as for mailing, stapled in one corner. The text of an essay that Calvino provided for an exhibition of the sculptures of Reinhoud, the fantastical Dutch artist, at New York's Lefebvre Gallery in 1969. Reinhoud, the working name of Reinhoud d'Haese, was a member of the avant-garde CoBrA movement. Typescript offered together with a copy of the gallery pamphlet produced for the exhibition, in which the essay was published in a translation by William Weaver. \$4,500.00
44. **Calvino, Italo.** *La Glaciazione*. Original corrected typescript, for this short story, undated. [published in 1975]. 3 folio leaves of bond typing paper, approx. 1200 words; some small typed and holograph corrections by Calvino; titled in Calvino's hand in ink. Folded horizontally for mailing; very good to fine. \$4,500.00
45. **Calvino, Italo.** Untitled, 36-page original typescript of an extended essay on Italian politics (1976). 36 leaves of bond paper, signed by Calvino. Fine. Calvino undertook this essay as a contribution to the *New York Review of Books*, where it was to appear in a translation by William Weaver. The translation was begun but never completed, and the essay remains unpublished. This draft has been heavily revised by Calvino with holograph emendations, insertions, corrections, and deletions on every page. While revered for his imaginary fictions and respected as a literary critic, Calvino had begun his career with essays in political thought published in left-wing newspapers. \$8,500.00
46. **Calvino, Italo.** Corrected typescript of Calvino's essay on the great Italian novelist Carlo Emilio Gadda (1984). 9 folio leaves of bond paper, signed in type at the end, stapled in one corner, folded for mailing and with original envelope addressed in Calvino's hand. Very good. Carbon copy, with extensive revisions by Calvino both in typescript and holograph, with lengthy passages excised but still legible. The English translation of this essay was used as an introduction to a 1984 republication of Gadda's experimental masterpiece, *That Awful Mess on Via Merulano*. \$6,500.00
47. **Capote, Truman.** Signed typescript, [1966]. One page, 8 1/2 x 11 inches, the opening three paragraphs of *In Cold Blood*. Fine condition, on good quality white wove paper. \$1,100.00
48. **Cather, Willa.** Typed letter signed ("Willa Sibert Cather"), to George Pattullo. New York, 16 May 1911. Two pages, on *Mc Clure's Magazine*

letterhead. To the Texas journalist and story writer, Cather suggests an investigation "I am sending you a letter which seems to me quite genuine. I do not know how far you may be from 'Virginia Point, Texas,' but if you are anywhere near that region you might be able to pick up a good story about conditions in the Texas State Penitentiary. I do not know whether the subject would interest you or even whether there is a story to be got, but it seems as if there is an opportunity for someone to pick up an interesting article..." An interesting look at Cather at work as editor for the muckraking *McClure's*, and evidence of her acquaintance with Pattullo. We don't find any record of Pattullo having produced an article or story on this theme and he is not listed in the on-line Willa Cather Archive's Calendar of Letters. \$2,750.00

49. **Cather, Willa.** Autograph letter signed, to Mrs. (Linn H.) Westcott. No place, 26 August [1944]. "My dear Mrs Westcott; I had already acquired two of Mr. Westcott's interesting maps, but it will be none the less pleasant to have one directly from you on that account. The fact that I ordered the map as soon as I saw it at Whale Cove Cottage will testify to my appreciation of it. Thank you for your kind thought in sending this on. Sincerely yours, Willa Cather." Cather is referring here to Linn H. Westcott's pictorial "Colorado Railroads Map," which was published for *Trains* magazine in 1943. It's interesting to note her attention to this map which would have certainly evoked memories for her of her rail trips in Colorado especially during 1914, 1915 (when she was gathering material used in *Death Comes for the Archbishop*) and 1916. Cather did not go to Whale Cove Cottage on Grand Manan Island in 1943, but she did spend part of August and September 1944 there. \$1,850.00

50. **Chandler, Raymond.** Typed letter signed ("Raymond Chandler"), to the mystery writer William Campbell Gault, La Jolla, 8 March 1954.

"Dear Mr. Gault ... your inability to read my signature does you no credit. You sure as hell threw that one into the stands. A man named Fox had the impudence to suggest that I deliberately designed my signature to be unintelligible. I shall take care of him when he least expects it. I got that way from being a nervous wreck and I got to be a nervous wreck by signing checks. I never heard of a comic strip character called Hemingway, possibly because I never look at comic strips....you would be very wrong to allow yourself to be made over unto a new Brett Halliday. That is a standard of accomplishment, to use the expression very loosely, which I would say is quite out of your reach unless you are a well-digger. As for Fred Brown, if

this is Frederic Brown, and he is a high-brow, why does he write this faux naïf style. He does it better than Erle Gardner's A.A. Fair but it's natural to Gardner who is a very able man but definitely not a highbrow. I don't remember autographing a book for Craig Rice I don't know why she went to hell but she is the only mystery writer who ever got on the cover of Time, isn't she? Gardner says he knows how that was worked, but Gardner always hints at vast stores of secret information which for some recondite reason may not be disclosed. He probably knows who kidnapped Charlie Ross....."

\$3,750.00

51. **Chandler, Raymond.** Typed letter signed ("Ray"), to the mystery writer William Campbell Gault, La Jolla, California, 31 March 1957. 4 pages, double-spaced (10 7/8 x 7 1/8 in.). A very fine and long letter, much of which is about writing. On writing for the "slick" magazines versus the pulps:

"...Your attitude to writing is probably right for you, but it wouldn't have been right for me. Once, because my agent worried me about it so long, I wrote a slick story ['I'll be Waiting,' for the *Saturday Evening Post*, October 1939]. It has been anthologized to death, and I lately re-read it in this paper-back anthology, and I didn't like it very much. It was too studied, too careful. I just don't take to that sort of writing. The story was all right, but I could have written it better in my own way, without trying to be smooth and polished, because that is not my talent. I'm an improviser, and perhaps at times an innovator. Some slick writing is very good, on the surface, but it seems to lack something for me. Also, it's dangerous. You can adapt yourself to a certain magazine and then the editor changes, the policy changes, and they don't want your stuff any more. And much to your surprise you find that you have lost your individuality, given away too much...The angle boys may have a temporary success, but they spend so much time and effort pleasing editors that they never have a chance to find out what they can do best. But perhaps I have a different idea about writing and shouldn't be saying this. "I want to go to England to see if I can learn to write plays. London is the best place in the world to do it...I need a change; I've probably written the best story of any kind that I could ever write. The thing becomes a routine in the end. The [Erle Stanley] Gardners and the [Agatha] Christies can go on forever, but Chandler has to believe in something. To me writing is not a business or a racket, it is an art. Perhaps I talk too big. If so, I'm sorry. I know writers have to live and that it is not easy for them to make enough to live on, and I don't blame them for making concessions, but it's not for me. Screen writing is different, you're not even the author of what you write... It's not exactly hack work, because there are a lot of clever people in Hollywood, as well as some awful idiots, and sometimes you can do something

good, and if you have the right producer, it may even be kept that way. But however much money you get, and I got a hell of a lot, nothing you do ever really belongs to you. I once wrote an original screenplay in about three weeks, because the studio had three actors they had to pay and no film for them [*The Blue Dahlia*, starring Alan Ladd and Veronica Lake, released in 1946]. It was written, shot, cut and in the can in, I think some 41 days, and it was not a cheap picture at all. One of the actors [Ladd] was supposed to be called up and it had to be done quick. It was no wonderful job, but it had its points, and it made a lot of money. But I don't call that sort of thing writing. You do it for the money, and you do it in a constant struggle to keep some top heavy director from messing it up. If I could, I'd far rather write for the stage. A writer has some authority there...you have something to say about the casting and the direction. You are not a hired hand..." The problems of Kenneth Millar's [Ross Macdonald] daughter brings a page of reflection on juvenile hoodlums: "I suppose you know that Perelman's son was sent up for armed robbery. I've often tried to figure out what makes these teenagers what they often are. Do they think they live in a lost world?... Is it the result of the war? I don't know, but it is not just us. In London they have the Teddyboys....They are plenty tough and their girlfriends too, but so far they stay out of the good residential districts, but for how long?....But you can't do much with English people of the sort I know. You can't scarce them. Even during the worst part of the Blitz in the last war none of them ever went to air raid shelters...if the bombs got too close and too loud, they would say in that offhand way they have: 'A bit noisy tonight, isn't it?' And that's not affectation, that's the way they are..."

Mostly included in *Selected Letters* (1981 edition).

\$6,000.00

52. **Ciardi, John.** Collection of correspondence with Daniela Gioseffi. 1985. 3 autograph letters signed, 3 typed letters signed (8 pages), one photocopied letter. With five poems by Gioseffi sent to Ciardi, which he returned heavily annotated with harshly critical comments. Also with tearsheets of Ciardi's autobiography from Contemporary Authors Autobiography Series, inscribed, with another poem, also inscribed, and with Gioseffi's retained drafts or copies of her letters to Ciardi. Ciardi's letters and comments constitute a virtual lecture course for would-be poets. His rejection of Gioseffi's attempts to enlist his help in getting attention on the grounds of her Italian-American ethnicity did not deter her from a full and personal series of letters, and his replies are also rich in detail. \$1,250.00
53. **Clemens, Samuel L.** Autograph letter signed, to Emeline B. Beach. Washington, D.C. 5 December [1867]. Four pages. To one of Twain's favorite fellow passengers on the Quaker City excursion. Then

17 years-old, Emma Beach was the daughter of Moses S. Beach, of the *New York Sun*. Later she married the painter, Abbot H. Thayer. The Mark Twain Project records six letters from Twain to Beach, of which this is the earliest, all once in the Estelle B. Doheny collection. Two small holes affecting 3 letters, but in excellent condition.

“Dear Miss Emma— I suppose I have made you, mad, too, maybe, but with all my heart I hope I haven’t. You wasn’t particularly civil to an old & defeated chess antagonist, the day you left the ship, but I declare to goodness (pardon the expression,) I cannot bear malice for that. Mr. Beach told me in New York, that even Mrs. Fairbanks felt hurt about that best-natured squib that ever was written (I refer to the one in the Herald,) & Charlie Langdon has not dropped me a line. Mrs. Fairbanks has, though, & scolds—scolds hard—but she can’t deceive this Prodigal Son—I detect the good nature & the forgiveness under it all. I lost the sermon at Mr. Beecher’s, because I left for Washington long before Sunday came round. Nothing but the happy occurrence of St Valentine’s Day at this unexpected season of the year could have given me an excuse to write to a young lady whom I have known so long, esteemed so well & met in so many continents, I suppose, though it seems absurd enough to me that one should be privileged only once a year to say a friendly word in cases like these. But I wanted to know whether you are maliciously disposed or not—& moreover I wanted to know whether you have barred pew No. 54 against me or not. Beware how you close the church against the sinner, old fellow—you wot not what mischief you may do. I perceive by the almanac that St Valentine’s Day will continue in force until just a week from today. That is mighty [crossed out] particularly fortunate for me, Miss Emma, because now you can sit down and dash off an answer to this, immediately. And I am perfectly well satisfied that you are kind enough & good enough to do it, too. I am behaving myself, now, in a way which would entirely satisfy Mrs. Fairbanks. Yours, with all respect & esteem, Sam. L. Clemens, 224 F street, Washington (over). P.S. It was not I that wrote the critical article in the Herald signed ‘A Passenger.’ It was Dr. Jackson...”

\$7,500.00

54. **Colette.** Signed photo. Attractive cabinet card (5 1/2 in x 3 1/2 in.). Three-quarter length portrait by Henri Manuel, published by F.C. & Cie. Signed “Colette Willy” above her printed name. Ca. 1910. \$1,500.00
55. **Corman, Cid.** *Me Myself & I: the poetry of Theodore Roethke & psychological lyricism.* Koyto: 1958. Four page typescript, a few words handwritten, of Corman’s review of *Words for the Wind*. It is not listed among the published reviews in McLeod’s Roethke bibliography. \$250.00

56. **Coward, Noel.** Signed photograph. 8 in. by 6 1/2 in.(image). Black and white. Photo by Islay Lyons, Siena. Studio portrait, showing him seated in a wicker chair, smoking. Fine condition. \$750.00

57. **Crane, Stephen.** Two autograph letters signed ("Stephen Crane"), to Elbert Hubbard. Hartwood, New York, 11 and 29 November [1895]. 4 pages (each 7 3/4 x 5 in); the three sheets of the 11 November letter professionally backed and with several small holes in the upper margins repaired, stains present in two of these margins; with the original stamped envelope for the 29 November letter addressed by Crane. In his letter of 11 November, Crane responds to the invitation from the Society of Philistines:

"You must have known of course what an astonishment and delight the invitation ... would be to me and I need scarcely announce to you here that I have accepted it. Of course I am a very simple person and I am dejected when I think of the disappointment of my friends, the Philistines, if they have been good enough to form any opinion at all favorable of my ability or my personality ... though I was amazed that I occurred to you at all, I was blissfully conscious of the honor ... Name any date ... remember that I would come to Buffalo any time possible if I were to meet none of its citizens but the courageous and stout warriors who conduct the Philistine Magazine. I am at Hartwood writing a novel [*The Third Violet*, published 1897] which must end in forty-five more days but I have it half finished ..." 29 November: "I shall appear promptly in Buffalo on December 19th. The invitation reached me today and it made still greater reason for me to cudgel my brains, as to why you so distinguish me. I shall make a strong effort to appear as a man not altogether unworthy of this. I see that you allowed me liberty in the manner of a speech. There is where you did another clever thing. I would be very bad at a regular speech but I will do my best in some way. I am delighted with the entire affair although shaky still about my own part in it"

Elbert Hubbard acquired the monthly magazine *The Philistine: A Periodical of Protest* in June of 1895, and under his editorship it included Crane's poems in almost every issue that year. In November Hubbard advanced the idea of an annual dinner to which subscribers and journalists would be invited. The suddenly-famous Crane (*The Red Badge of Courage* had appeared in book form in September) was to be the guest of honor. . The dinner took place on 19 December at the Genesee Hotel in Buffalo with thirty-one in attendance. The Society of Philistines had invited 200 men of letters; some just stayed away thinking it was some sort of an Elbert Hubbard self-promotion scheme. Crane's biographer

describes the event: "The banquet intended to honor Crane ended as a farce, in an orgy of chaos and bickering among the ... guests, many of them newspapermen and drunk, who had assembled not so much to honor Crane as to enjoy the sport of ribald interruptions and pseudo-friendly guffaws ... [Crane] no doubt had a good time, but he had thought the occasion was to be a tribute to him as a literary man, and it was hardly that" (Stallman, *Stephen Crane*, pp. 163–65). Ref. *The Correspondence of Stephen Crane*, ed. S. Wertheim and P. Sorrentino, nos. 130 and 147.

Offered with: [Crane]. *'The time has come, the walrus said, 'to talk of many things.'* [East Aurora: Roycroft Printing Shop, 1895]. 8 pp., stitched as issued, dust-soiled and slightly damp-stained. A souvenir of the dinner containing tributes to Crane from prominent literary figures who did not attend, the menu of the dinner, and the first printing of a new Crane poem. BAL 4072. \$15,000.00

58. **Cummings, E.E.** Typed letter signed ("E.E.C."), to W. Price Turner, 18 April 1952. To the editor of *The Poet*, Glasgow. One page, typewritten in Cummings's poetic style, signed with his monogram.

"The charming Poet is here; and as I finished his fifth page, Spring arrived / / what a whole continent of luck! Never does your proudly humble servant remember feeling such deep-or-actual gaiety in any 'review': and next this complexly miraculous truth dwells the simply astounding fact that Two Poems are quoted As Is // saying I'm thankful would be saying far more than much less than minus-nothing....." \$1,250.00

59. **Dodgson, Charles ("Lewis Carroll").** Autograph letter signed, to Clara Woodroffe. Oxford, 13 July 1881. 2 pages, 6 x 4 inches; upper corner chipped, not affecting text, small tape stains at margins.

"My dear Clara, I've only one question to ask – and that is 'Are you still in existence?' That's all – merely from curiosity you know: not that I care two-pence about it! But I keep sending you all sorts of loving messages, and not one word comes in reply! I don't object to your having forgotten me, you know, or to your having begun to hate me – – the only thing I do object to is your softly and silently vanishing away like this! Have you met a Boojum? Your loving friend, C.L. Dodgson".

Dodgson had photographed the 11 year-old Clara and her mother in 1878. A choice letter, where Dodgson refers to one of the most curious of his own inventions. Not in Cohen (ed.), *Letters*, 1979. \$13,500.00

60. **Dodgson, C.L. ("Lewis Carroll").** Six Autograph Letters Signed, "C.L. Dodgson" to Minnie [Fuller, nee Drury], Christ Church, Oxford, 1895-97. Six leaves of small paper of various stocks; written in black ink. Folds, some slight wear. A nice series of letters from Dodgson to the eldest Drury daughter, a close friend. Dodgson makes theater plans with Minnie Fuller's daughter, invites himself for lunch, recommends another play, and makes a variety of plans for outing with children.

\$13,500.00

61. **Du Maurier, Daphne.** Two typed letters signed, to Webb Sullivan, at Washington Square Press. Menabilly, Par, Cornwall, 15 and 28 July 1965.

"I have just received from my U.S. publisher...the new Reader's Enrichment edition of Rebecca....when I wrote the story I had little idea so much could be read into it, and that it would eventually become a Manual in the hands of Teachers would have amazed me, it amazes me today, nearly thirty years later! One small criticism...[my husband] never called himself 'highborn' [his] forebears were ordinary country gentlemen. [He] never 'brought his bride to his manorial home in Hampshire' for the simple reason that he did not have one...I think the fact that the story of Rebecca was set in a Cornish manor-house has led people to believe that I, the author, had personal knowledge of life amongst the aristocracy of England. Nothing could be further from the truth!...it gives [the student] a false idea of the author, and detracts from the imaginative quality of the work. The student writer will feel, perhaps a little sadly, that a story can only be woven out of personal experience, and search about in vain for a subject near to home, instead of giving the imagination full rein...." In the second letter she still insists "that you did not do your homework on my background! I wonder which are the 'standard reference works?' As to my grandfather...he arrived in London with twenty-five pounds from Paris, a struggling artist, and worked hard to make good...and mocked at the Establishment in his drawings for Punch....I think you did assume my background to be an aristocratic one, and played it accordingly....You say you could have described my Beaumont grandfather as 'a prosperous solicitor of ancient Norman lineage' ... I think you wrote for an American reading public who expect their English writers to be high-born, and to describe them otherwise would be too much of a disappointment to the student. Also, it could be you held your own image of the author of Rebecca, strolling in marble halls. I think H.G. Wells would have made a good thing out the de Winters. And you little guess what I could have done to Mr Polly!"

\$900.00

62. **Farrell, James T.** Four autograph letters signed, to John Barkham, book reviewer at *The Saturday Review*. New York, 1968-69. 18 pages. Farrell attempts to secure a column in *The Saturday Review*, as a platform to gain national attention and deal with material which he will later use in his fiction. The first letter (7 pp.) explains his credentials and motives and manner; the second (1 p.) enlists Norman Mailer in support, by the third (2 pp.) he "might as well let the matter drop. It's a waste of my time to try and write for American publications...I have never had a fair chance ... or equal opportunity in my own country, and I'll never get it." The last (8 pp.) describes his difficulties, he is without help and was so fatigued that he fell down from exhaustion, but is now well and writing again, and has at least four books ready, including the most beautiful writing he's done; his most powerful novel *Invisible Swords* is 80% ready and has been since 1955. Adlai Stevenson, Paul Douglas, Hubert Humphrey and Eugene McCarthy have recommended him for the Nobel Prize. He has 50,000 pages of unpublished writing; his best-selling books are out of print, but he continues to work. With a 1 page Farrell manuscript concerning *Studs Lonigan*:

"This work remains a challenge to those who interpret American literature. Few have analyzed Studs Lonigan and some of its admirers attacked, or ignored it, until I had written additional books...these people, originally hostile to Studs L. began to say that they liked this work – so that they could knock off later books. This kind of dishonesty is common in the literary political world. JTF" \$2,500.00

63. **Fitzgerald, F. Scott.** Autograph letter signed ("Scott Fitzg."), to Isabel Owens. [Hendersonville, N.C., 9 November 1935]. Two long pages, in pencil, very good condition. With original autograph envelope.

"The Post story was begun & dished as I'm not sending out another doubtful, thank you. I'd Die for You evidently hasn't sold yet, nor the radio idea (which of course will be slow). ... I can't see coming back with the Post story unfinished & trying to do it with the inevitable storms breaking around. Everything was going well until the offspring of my Tryon friend arrived with the idea that I was playing fast and loose with Mama. My God! when he probably couldn't be sure who his own father is – I had to let this snippy Etonian kid (and they're trained to be snooty) - I had to let him sass me when I could have killed him, this time without beer openers!....All is well now but it cost me three days work."

Fitzgerald's Tryon friend was Nora Phipps Flynn, one of the famous Langhorne girls of Virginia, and a sister of Nancy Astor. Her husband Lefty had been a football star at Yale, and a Hollywood actor and stuntman. It was her Etonian son Tommy who provided Anthony Powell with the title for his novel *A Question of Upbringing*. Brucoli notes in *Some Kind of Epic Grandeur* that "Fitzgerald's 1925 story, 'The Intimate Strangers,' was a thinly disguised account of the Flynns' marital histories." \$17,500.00

64. [Francis, Philip?]. Autograph letter (signed "Jemmy Twitcher") to Henry Sampson Woodfall. 7 August 1765. 8 pages. Folio (8 x 12-1/2 in.) To the editor of *The Public Advertiser*, who had been a school mate of Francis, and would later publish the "Junius" letters, a satiric attack on the recently fallen Grenville ministry:

"You will at once perceive by my signature, that I am a Politician ... but you will, I dare say, be at a total loss to guess from the appellation I have taken, which of the numerous partys...has a right to claim me....Whig is a name dear to Englishmen ... the Party distinguished for a number of years past by that name may have been the object of jealousy and envy...." "I now avow in my own proper name, Jemmy Twitcher, every thing I have writ under the borrowed one of anti-Sejanus. I declare the late ministry to have been the most able, the most upright, the most active that ever blessed a country. They firmly resisted the Power, & opposed the measures of the Favorite. They supported the honour of the nation by their transactions with Foreign Courts, particularly those of France and Spain & strengthened the Constitution by their domestic operations. Who can doubt the truth of my first assertion who remembers their consistent conduct in the affair of the Regency Bill? Their behaviour with regard to the Canada Bills, Manilla Ransom & particularly on the Petition from the Newfoundland Fishermen sufficiently support the second...their circumspection & precision in granting Warrants, their moderation in directing the execution of them & in short of every thing that passed in the affair of my old friend & companion Wilkes will put the truth of that entirely out of doubt. Alas! poor Wilkes! I loved the poor Devil once, but when he attacked the religion, which I profess, & the Divinity, which I adore, Mr Woodfall, he had no quarter to expect from Jemmy Twitcher....Let me likewise inform you of the dreadful consequences of [the ministry's] Dismission. Public credit fell with Mr. Grenville...no monied man will come near the present Ministry. The Liberty of the press fell with the Earl of H_x.what will the sedate & thinking part of the country say to the Removal of the Earl of S__h, with whom Religion, Morality, Friendship, & Sincerity took their leave of the Court?...Shocked at the dismission of these good men, & the vices of as well as inability of their successors, all

men of Business, of Experience, of Decency & Morality have left the service of the Crown." He follows with a page of resignations, the names disguised (from us), as for example "The Earl G__ has resigned his Staff of Ch – l – n. The Earl of [? –] with a melancholy countenance followed him...Staves were thrown up out of number. The Earl of S – k[?] would have resigned one that did not belong to him, had he known how. I am not quite sure, that he has resigned his pension..."

"Jemmy Twitcher" is the name of one of Captain Macheath's associates, who betrays him, in Gay's *The Beggar's Opera*, it became attached to John Montagu, 4th Earl of Sandwich, in connection with his prosecution of John Wilkes in 1763. "Anti-Sejanus" was the name used by the Rev. James Scott, for his letters written in 1765 to *The Public Advertiser*, in support of his patron Sandwich and the Grenville ministry. Parkes however suggests that "Anti-Sejanus" might have been Francis (J. Parkes and H. Merivale, eds., *Memoirs of Sir Philip Francis*, (1867)). The letter's being dated from the "Catch Club" also suggests Sandwich, who was also a patron of such singing. If this letter is indeed by Francis, and the handwriting which bears similarities to Francis's undisguised hand makes it not unlikely, it pre-dates any of the other controversial public letters attributed to him. The subjects touched on as examples of the ministry's competence (actually, of course, their incompetence) were ones that "Junius" also was concerned with. Whatever the case, this is surely an interesting example of the political invective of the period. \$2,750.00

65. **Gershwin, Ira.** Signed portrait photograph. 7 1/2 in x 9 in. Sepia-toned print by Maria Palay, New York. With some emulsion flaws. Inscribed "To Lew from Iz, Writers of hits too numerous to mention 11/24." \$750.00

66. **Ginsberg, Allen.** Autograph letter signed "Allen," to Robert LaVigne. Sept. 12, 1968. One page, with original envelope addressed by Ginsberg. Approximately 150 words to the Beat artist, and old friend of the poet, Robert LaVigne. In the fall of 1968, Ginsberg returned to the east following the debacle of the Democratic National Convention in Chicago, where he had been tear-gassed during a protest action. Ginsberg retreated to the farm he'd recently bought in Cherry Valley, New York to work in relative peace and quiet. LaVigne was staying in Ginsberg's apartment on the lower east side of New York City, so the envelope for this letter is addressed to him by Ginsberg "c/o Allen Ginsberg." The writes to ask the painter to retrieve a tape recorder that Diane DiPrima

had borrowed and left with a NY repair shop. He needs it, he explains, to record the Blake songs he's working on – a project he undertook in the Fall of 1968 together with jazz musicians Don Cherry, Elvin Jones and others. Ginsberg mentions having recently written the preface for a book by Timothy Leary and also reports "Peter's ok." It was at the home of LaVigne that Ginsberg met and fell in love with Peter Orlovsky, who was his longtime companion. In 1974, LaVigne would execute artwork for the Grabhorn/Hoyem edition of Ginsberg's *Howl*. \$950.00

67. **Ginsberg, Allen.** Inscribed and corrected typescript of "Bayonne Entering N.Y.C." 1972. Five page mechanically reproduced typescript of Ginsberg's celebrated poem, written in 1966 (the date at the bottom of this typescript) and here revised by him in 1972. Ginsberg's penciled revisions are extensive, changing words and especially line structures, on the last page there are some editorial queries in ink, which he has answered. On the first page he's written in ink "Corrected Sept 10-12 72 retyped from this," and initialed. The poem was further revised when included in his National Book Award- winning collection *The Fall of America* in December 1972. \$2,000.00
68. **Gordon, Caroline.** Autograph letter signed ("Caroline Tate"). One page, 4to. Agreeing to autograph a copy of her novel *Penhally*, and enclosing (not present) a signed slip to insert in the recipient's copy. \$50.00
69. **Haggard, H. Rider.** Autograph letter signed ("H. Rider Haggard") to the British novelist James Payn. West Kensington, London, 29 December 1886. 3½ pages, 7 x 4½ in, on beige stationery with address printed in dark red, last page a trifle soiled at upper half and with remnants of mounting tape. "I am sending you a copy of She...I don't know if you will care about it, though I myself think it much better a book than K. S. Mines which has been so popular. It is a humble attempt to deal with the problem of the action of immortality on the known substance of the mortal. Such a subject necessitates a considerable atmosphere of gloom & terror, & I fear that this should repel the general, as distinguished from the cultivated reader. I daresay that the fate of the book will depend on the first few reviews in the leading papers, for whichever way they go the others will follow suit..." A choice letter about his new novel *She* (published January 1887), comparing it with the hugely successful *King Solomon's Mines*. \$3,500.00

70. **Haggard, H. Rider.** Autograph letter signed, to the writer L. Bruce Bryan. Ditchingham House, Norfolk, 22 April 1924. 4 pages, on his letterhead.

“...I should have thought that the head-dress was directly descended from the Egyptian Crown...However the descent may quite well have been via the Hittites...I personally believe that Akhenaton’s Disk of the Sun worship was largely inspired by the, as I hope to show in the romance of that period which I am contemplating” He responds at some length to an American review of Heu-Heu (1914) “Believe me, these savage people have a knowledge that is hidden from most of us ... we look down on them but per contra they look down on us and our mad search for things which they consider unessential – such as gold dug out of holes in the earth! At least they used to when I was young for now all is changing – Allan Quartermain would scarcely know Africa today!...Shortly before his death the wife of one of our Governors in Natal asked old Umslopogaa (who was a real man that I knew well nearly fifty years ago) whether he was glad that I had made his name heard all over the world. ‘Yes,’ he answered, ‘I am glad that Indanda (my native name) has written those books, for because of them, when my people is no more a people, when our ancient customs and history are forgotten, eaten up of time, still our story will be told beneath the sun.”

\$1,650.00

71. **Hammett, Dashiell.** Typed letter signed, to Ben Abramson, 133 E. 38th St., New York, 8 June [1930]. One page, 11 x 8 1/2 in., signed “Dashiell Hammett”. Six small punch holes (one just touching a letter of the signature) a little wrinkling, but in very good condition. Writing to the Chicago bookseller (owner of the Argus Bookshop) and publisher, shortly before leaving New York for Hollywood

“...besides being up to my ears in toil, I’ve not been at all sure how long I’ll be here. I shall be mighty glad to inscribe any copies of my books you send me, but shall probably be at this address only ten or twelve days before leaving for the Pacific Coast for the summer....If I can I’d like to stop off in Chicago for at least a couple of hours’ visit with you. I’m tickled to death, of course, to hear about the ‘collector’s item’ promotion. About the ‘Glass Key’: I think I have tightened it up for the book, though it isn’t as tightly knit a story as ‘The Maltese Falcon’ – but I fondly hope it has other virtues to make up for this.”

The Glass Key was serialized in *Black Mask*, March to June 1930, the Knopf edition was published in January 1931. Abramson sometimes prepared copies of first editions of books he liked for his special customers. These books had a tipped in certificate of limitation, usually about 125, and were

inscribed by the author for the customer, perhaps he intended to do this for *The Maltese Falcon*, which had then been out for about three and a half months, although no such copy has turned up, as far as we know. Not in *Selected Letters of Dashiell Hammett*, ed. Layman. \$7,500.00

72. **Hammett, Dashiell.** Typed letter signed to Prudence Whitfield. Aleutians, 3 April 1945. One page, 11 x 8 1/2 in., signed "SDH", with pencil and pen marks in the margin. After remarks about his injured foot and the Alaskan weather, Hammett writes about the novel he's planning since

"if I stay here and do it instead of flitting off elsewhere [it] will deal with a painter in Alaska I'm filling my spare time with whatever books on painters and painting I can scrape up, which are not as few as you'd think, probably because there are a great many hopeful artists in the army. Anyhow I'm having a good time ... with [Robert] Henri's THE ART SPIRIT. He was a dialectical materialist at heart....I must find out if his book has ever been translated into Russian. They'd like it."

He writes about the collection of cartoons from *The Adakian, Wind Blown and Dripping*, the publication of which he financed

"Did I tell you our cartoonists are bring (sic) out a booklet of reprints from the paper worked up a little with wash?... I'm writing a foreword and will send the ensemble on as soon as it's printed and bound and shipped."

Not in *Selected Letters of Dashiell Hammett*, ed. Layman. \$2,250.00

73. **Hardwick, Elizabeth.** Typed letter signed, to Richard Eberhart. New York, 20 May 1963. On New York Review of Books letterhead. Concerning a review of a book by John Hall Wheelock. \$50.00

74. **Harte, Bret.** Autograph letter signed ("Bret Harte"), to Ambrose Bierce. New York, 5 March 1871. 6 pages. Harte left California for Boston in February 1871, drawn by lucrative financial offers, although John Carmany, editor of the *Overland Monthly* had offered him far more than he was paying other contributors, it was not enough. He soon left Boston where

"I was so wined and dined by that literary folk whom I used to scalp in the Overland that between remorse and good liquor I hardly knew where I stood. I managed however to talk to Osgood abt. you, and as I was an author whose book was then going off at 1000 per week – he listened to me. He said he had written to you. As I had not seen your book, and you had not the decency to tell me about it before, I could only launch out on your general merits. ... you have that in you which he wd. be glad to publish. See that you get it out. My

most extravagant anticipations of the East are realized in climate, people, trade. Of the commercial value of my own stuff I really had no conception whatever. I have been offered 15,000 per annum and not less than \$7,500. I have just accepted \$10,000 per year from J.R. Osgood, tho merely for the exclusive right to such of my poems and sketches as I may turn out in that space Yesterday I was offered \$10,000, down in advance, for four lectures. Think of this and think of Carmany backing out of my modest offer of \$5,000 per annum, and a quarter of the O[verland] M[onthly] and a percentage on my lectures. Think that he hadn't confidence enough in me to risk the experiment for three mos. and the expenditure of \$600.00....Can I ever be sufficiently grateful to him for expressing so sublimely the quintessence of California ignorance, blindness and self-conceit. I have to thank you for making me acquainted with Major Eaton – a most refined and gentlemanly young fellow ... I saw more enterprise and more energy in Chicago than I ever saw during my long residence in California....Remember this is confidential. I do not care for the Californians generally to know of my good fortune from me.”

Bierce had not yet published a book and he never would publish with Osgood. Bierce met Sherburne B. Eaton, the “refined and gentlemanly young fellow” during the Civil War, and served under him in the Treasury Department, in 1865, where Eaton seems to have lined his pockets. Bierce dedicated *Cobwebs from an Empty Skull* to him, but their friendship failed along with the Black Hill Place Mining Company that he induced Bierce to join in 1880. Eaton, by then a successful attorney in New York, became President of Edison Electric. Harte's success would not last. Neither his lectures nor his writing proved profitable for long, though toward the end of his life his popularity in England gave him a degree of comfort. \$5,250.00

75. **Hemingway, Ernest.** Autograph letter signed (“Ernest Hemingway”) to Arnold Gingrich. Havana, 25 October 1934. 5 pages, in pencil on two sheets of Hotel Ambos Mundos stationery, one sheet cut on a bias at an edge, with the stamped envelope addressed by Hemingway.

“...Am sorry but I'm afraid you are wrong about the Samarra book [John O'Hara's just published first novel] but now you're a writer won't insist. Glad Scott [Fitzgerald] was in good shape....If it wasn't that I am a professional writer who makes a goddamned fool of himself by keeping broke through writing pieces for \$250 a piece [referring to his *Esquire* “Letters”] I would write a lengthy explanation of why the O'Hara book is good and when and where it is bad – But as I don't get even \$2.50 for this letter I won't argue – It has several lapses of taste and a couple of construction. Does that help. But you act a lot dumber than you are supposed to be by the record if you crack that I like something because it is an imitation of me.

Don't get Literary Tea Minded Mr. G.... I don't like to write about your writing because I don't know whether you are any good or not...Have never offered an opinion on anybody's stuff to them and am always embarrassed to talk to them about it. You can see I know nothing about writing by my rave quotes on the Samarra book. About titles – which you asked about – a good enough book will make any title good – Just as you can call a man Gingrich or Hemingway which is no great aid to start and he can make it mean something – while V. F. Calverton – Louis Mumford – Louis Aragon etc. wouldn't be as successful as Blukowicz – Nogglestein or Blitz or whatever name they started with – On the other hand a title which is very good helps a book which is very good – although a bad book will kill any title..”

Hemingway discusses the title, “Happily Forever After,” which Gingrich proposed for his novel eventually published as *Cast Down the Laurel*, and continues:

“The difference between an amateur and a pro is that once an amateur has selected a title he defends it while a pro will hold the damn thing up until the very last minute hoping for a better one than the one he has – and trying to pick every flaw on earth in it. Good luck – you must really like to write – or do you do it from pride to show how many balls you can keep in the air at once as well as two in your pants. I'm just kidding you Mr. G. That 5,000-10,000 words at a time is the way you get fun out of writing all right. The hell of it is that it isn't the way you give it to the reader – Unless of course the name is Dumas – is the name Dumas?...” \$8,000.00

76. **Hemingway, Ernest.** Typed letter signed (“Ernest” in pencil), to Arnold Gingrich. Key West, 4 February 1935. 1 ½ pages (11 x 8 ½ in.), single-spaced on both sides of a sheet of poor quality tan paper, with the place, date, and a three-word insertion in pencil by Hemingway, two slight fold tears at edges.

“...Max Perkins was down here and a bastard from Cosmopolitan that would buy it for plenty money if I would cut it to 45,000 words (I can't)...I am broke pending selling serial rights to the book and need money for my taxes and three hundred bucks I had promised to send for Bumby's schooling the end of last month...Max is crazy to serialize the book in Scribners but they won't be able to pay much jack. I doubt if I could get ten grand. Would you be interested in it? I know you haven't serialized anything yet...I have been held up sending it waiting for Max to get through with it and then Dos [John Dos Passos] wanted it before I had a chance for Pauline to correct the carbon. Max and Dos both were very strong for it and Max would not be if it wasn't good as all he would have to do would be pick faults to save money. Dos has always been honest with me and very critical. I hope you will like

it. Have divided it into three parts and it has thirteen chapters. Have a good title and it has shaped well. I really ought to get some good money out of it as it is worth it...After you wrote about reading Farewell to Arms again I read some of it myself and it's good all right. But it is very ghostly to read your own stuff after a long time. How many the hell love stories do they want a guy to write? Max will run the book [*Green Hills of Africa*] in either six or seven installments [it ran in seven from May to November 1935 and was published in book form that October]. Cosmop wanted to run it in four. I couldn't cut it to that and keep the story and why in gods name cut it at all. I don't need jack that bad but by God I could use some. I'd like to get about twenty grand for it. Or even fifteen. Anything under ten won't do me any good. I'll send it to you as soon as Pauline corrects the carbon. I gave Dick Armstrong's wife the hand-written mss. for typing it...."

Mentions Luis Quintanilla and Alfred Knopf Jr., in reference to the latter:

"I swear to Christ I couldn't write him now [Knopf had just published Gingrich's novel]. And what to write someone you've never seen and the son of someone you have no respect for. It is swell though that he has done so well by your book and I'm all for him on that. But I judge them all by how they treat the losers and the humble..."

\$7,500.00

77. **Hemingway, Ernest.** Autograph letter signed ("Ernest Hemingway").

To Mr. Meyers. Key West, 12 February 1935. One page, creased. "I would be very glad to sign the book if you send it here. If, however, there should be any delay in it being returned to you do not be worried as, if I were not here when it arrived it would not be sent on after me but would wait here to be signed. Yours very truly, Ernest Hemingway."

\$3,500.00

78. **Hemingway, Ernest.** Typed letter signed ("Ernest Hemingway")

in pencil), to Arnold Gingrich. Key West, 1 March 1935. 2 pages (11 x 8 ½ in), single-spaced on two sheets of good ecru paper watermarked "Executive," with about 100 words in Hemingway's hand in pencil in the letter (including a 55-word postscript), with the stamped envelope type-addressed by Hemingway. Very attractive condition.

"...Dos isn't sore. He understands your position and viewpoint thoroly [sic]. You know there is such a thing as bid and asked without any rancor. He was thinking of the magazine and did not have your angle. Also he was broke. About the mss. business; get me straight. I got up sound asleep to talk to you that night on the phone and what I made out of the conversation was that the mss. had been sold. Wonderful, I thought. Being over-drawn \$149.14 at the time. Then you said something about a piece in the Tribune about it being for

indigent writers and I said I would give you a list of where the money was to go...Now you call me a boy scout etc. O.K., pal...But look at it my way. If the thing that amuses me most in life is being incorruptible about anything to do with my writing shouldn't I be allowed to be incorruptible? It wouldn't amuse you more to have me do something that to me, and I don't judge anybody else, would be crooked? Or would it? Anyway, boy-scout or no boy-scout, I know what I can and cannot do and still feel good when I have to lie awake in the night. And for Christ sake don't think I am trying to be superior about it...Now about your book – the reviews I saw, all except the Times Lit. Sup., were very damned good...There is no doubt but what you are a big shot now and of Literary Importance. How does it feel? But for Christ sake don't let the reviews mean a god-damn thing to you for it will take you from two years to always to get over it...You can't go on writing from what they say about it. Always hold it in your head as the way it was when you finished it; never let it get to be what they say about it...

"Scribner's is serializing the African thing [*Green Hills of Africa*] in seven installments starting in May issue. I sent it to you hoping you'd write me in some detail about it but appreciated the wire to beat hell and know how damned busy you were. Hope you weren't shitting me in the wire about the dimension. If I ever get it you won't have to worry about the value of your first editions no matter what the boys say...How is the magazine going? Is there any chance of getting any more jack for pieces if I am to go on writing them? Mustn't be a boy-scout about money. What do you say to \$500 a throw. Or once you get to really making money probably won't need any good writers. By the way got a hell of a funny letter from Zane Grey. Think we have him spooked about his fishing records. He wants me to combine with him on a giant world fishing cruise to make a picture...Later he and I to make 'personal appearances in the key cities'...How would you like to join Zane and me in personal appearances in the key cities. Come on Arnie, don't be a boy-scout...Well so long Mr. G. I wrote the Knopf boy by the way. Being a jew he probably thinks by now that I can't really be as good as he thought because I wrote him. Or am I a boy scout? Boy scout my ass...Listen, I destroy plenty, people, Armenians, animals, fish etc. Do I have to destroy myself too to prove I'm not a boy-scout? What the hell would I buy with 1200 dollars that gives me as much pleasure as my snotty pride? Don't worry about whether I can think clear. I don't pretend to be logical." \$6,000.00

79. **Hemingway, Ernest.** Typed letter signed ("Ernest" in pencil), to Arnold Gingrich. [Key West], 4 April [1936]. 1-1/4 pages (10 7/8 x 8 3/8 in.), on both sides of a sheet of poor quality tan paper, with about 125 words in Hemingway's hand in pencil in the letter (including a 100-word postscript that continues on the verso), a few slight edge tears, with the heavily stamped envelope type-addressed by Hemingway.

"I am sending you a story with this as I wrote you I thought I might have to. Pauline is typing it while I write this...It is a good story ['The Capital of the World,' published in the June 1936 *Esquire* as 'The Horns of the Bull'] and I think you will like it. Finished it about two months ago. Am on page sixty of another one [either 'The Snows of Kilimanjaro' or 'The Short Happy Life of Francis Macomber'] and in the middle of my book [*To Have and Have Not*] and I can't afford to write an article. But if this story is not suitable for you to publish wire me and I will write an article anyway. In this you can take out the bolster from between the woman's legs if that is necessary. Also if you think it will be objectionable for the anarcho-syndicalist waiter to refer to the priests as black pigs you can change that to crows. Or remove it. I don't think there is anything else unpublishable. You can use whore for puta or puta for whore... Harry Burton, ed of *Cosmopolitan* was down here...He came to get stories and bid on the novel. Offered 7500 for anything the length of 'One Trip Across' and a sliding scale down to 3,000 for the shortest ones. I got either 5500 or 6500 forget which for 'One Trip Across' [published as a short story in *Cosmopolitan*, April 1934, and included as a part of *To Have and Have Not*]. He said he could promise 40,000 for the serialization on novel but asked me not to say anything about this. I may let him have a couple of good long stories as I need the money and pretty soon if I am not publishing somewhere else your owners will think it is because I cannot publish anywhere else. "As titles for the story I have: Outside The Ring [next to this Hemingway has written 'horrible']; The Start of the Season; The Capitol of Illusion; A Boy Named Paco [here he wrote 'too easy']; To Empty Stands; The Judgment of Distance [followed by a pencilled question mark]; The Sub-Novice-Class. Will try to do better. You may have an idea. I have a carbon. Will you let me know the deadline for leaving myself off the cover next month in case I am still in this long story which is getting plenty longer? I plan to leave for Cuba the 24th. Am in the novel to where I needed to be over there again for something. Am in sort of a belle epoque of working now and just remembered that I always work well in the Spring...In case my name should be on the cover this month for articles this month you could explain in a note inside that I was too busy on something long to write an article so you got this story out of me. Or whatever. Will wire you today that am sending story and its length as soon as I count the words..." \$12,500.00

80. **Hemingway, Ernest.** Autograph letter signed ("Ernest Hemingway"), to Abner Green. Bimini, B.W.I. , 18 June 1936. 6 pages, 11 by 7 inches, some spotting and browning, each page has a small filing puncture in the corner, with original envelope, hand-addressed by Hemingway. Responding to criticism from the political left:

“... Was in Cuba 6 weeks working on something and did not see your Richter releases or other releases ... However you're so much better than my own conscience that sometime [I] wonder if you must not feel pretty happy at what a good man you are. Certainly you have a damned worthy job and presumably are being paid for doing it as well and you have the satisfaction of being morally superior to Guerillas or just call it bandits.... You go to hell. Now what do you want me to do about your press releases? ... Will you write a telegram to be addressed to Sec. Perkins which I can sign and you send and I pay for... do you want me to write an *Esquire* piece on the murder of sending people guilty of political offenses back to Fascist countries and advocating some provisions for the right of asylum for political refugees. It is a subject I can write a good piece on ... What do you think would be proper solution if a man is convicted of illegal entry? Give him a choice of where to be deported? What countries will accept him under that circumstance? As I see it the principal difficulty is that a political refugee now cannot enter legally since he must make an escape from his own country therefore he is always liable for illegal entry and you've got to find a legal way to pass him on somewhere else ... Otherwise you are simply going to publicize an endless series of deportations which is o.k. if anybody wants martyrs but God damned impractical as tactics ... I didn't answer your letter before this one because it was so bloody righteous ... if righteousness is your bread and cheese and red wine for Christ sake eat and drink it well. People in the church die happiest. It doesn't matter what form the church takes and if feeling superior is all you've got for Christ sake feel superior. I get the same kick when I write a good story”

Writing under the name “Paul Harris”, and taking his title from the 1932 song, Abner Green, a writer for The American Committee for the Protection of the Foreign Born, had published an open letter “Please Mr. Hemingway” in *The American Criterion*, 1 December 1935. As Baker says “it praised his fiction, deplored his *Esquire* articles as potboilers, and strongly implied that a leading American writer ought to be able to discover more important themes than the pursuit and dismemberment of animals and fish”. A correspondence ensued, and Hemingway in 1939 did write a public letter which was distributed by the Committee (not very efficiently perhaps, as only one copy is known to survive). \$8,500.00

81. **Hemingway, Ernest.** Typed letter signed (“Ernest”), to Richard Armstrong, the photographer and journalist. Key West, 25 July 1936. 1 page. 13 word holograph postscript. With original envelope type-addressed by Hemingway. Seeking help for *To Have and Have Not*, from Armstrong, who was head of the International News Service Bureau in Havana.

"I have something I need for this damned book I'm working on What [I] want is contemporary newspaper (eye witness accounts) that I can re-write or steal from what facts I want of these events. The Park massacre, Sacking of Machado palace and hunting of porristas, the Nacional Fight, Atares, the A.B.C. massacre, Funeral of Mella, the last Autentico United front general strike that failed and that the army put down, and an account of the Seigles body finding. Also killing of Guiteras and any Joven Cuba stuff you have.... I know this is a hell of a job but if you can get them for me will give you any amount of Mss. first editions items etc. If there are contemporary Cuban accounts send as many as you run into....Have postponed the book of stories because I want to use the One Trip Across, Tradesman's return, and three others that have to do with the same people plus the one I was telling you about Cuba and need this stuff for background. They all link up and I want to have the Cuban stuff in between sort of like the chapters in between the stories in In Our Time. What I need is this stuff I'm writing you for as source material to make up out of. Can you tell or write me the original of the story you told me about the shooting of the father and sons. I want to contrast the events in K.W. and Havana and carry a thing through both of them...."

\$7,500.00

82. **Hemingway, Ernest.** Typed letter signed ("Ernest" in pencil), to Arnold Gingrich. The L-Bar-T Ranch near Cooke City, Montana, 25 August [1936]. 1 ½ pages (11 x 8 ½ in.) single-spaced on two sheets of poor quality tan paper, addresses for mail and wires in Hemingway's hand in pencil on verso of second sheet, the typewriter ribbon a little light, some slight marginal wrinkling, with the stamped envelope with address typed by Hemingway.

"Been working like a son of a bitch every day since been out here except Sunday and have about 18,000 words done in the two weeks. Finished the section you read the start of (the bank robbery), the next one after that, a short one and am on the next long one. Here's the problem. The part that you read (unfinished) is about 17,000 words finished. The only way you could run it would be as a two part thing. [*Esquire* had published "The Tradesman's Return," a story that became Part II of *To Have and Have Not*, in the February 1936 issue.] But it is so vital a part of the action of the book that I think it would be profoundly bad for the book itself for it to come out now with the book not coming out until late spring at the earliest [Scribner's would publish the novel in October 1937]. The thing about serialization is that the part of the serial that tells how the story comes out usually comes out in the magazine at the same time or after the book comes out...The next two sections depend entirely and directly on the section of this long one. So they are out. I find that in spite of noble example of [John] Dos [Passos] when I write a novel it has to go on from one thing to another.

So here I am with a Sept. 4 deadline to get a piece to you in the middle of a novel where I am going good and see the end in sight...It is practically a sin against the holy ghost for me to interrupt writing a novel at this point to write a piece or a story. It is the sort of thing that ruined Scott [Fitzgerald] and that I've always held out against. The novel may be lousy; but the thing about a novel is to finish it. If when it is finished it is no good I can throw it away and I still have the good stories. But if I don't give it every bit of juice I have and every other thing I have to give it I'm a son of a bitch as long as I have dough for my family to eat on...In a novel you never know what you will get until you have fought it through....

"A novel is a gamble. You never know when you will write the stuff that makes it. But if you don't run your string out and give it everything you have you can be sure you won't win. Maybe you don't then. But without that you never will. When I started to write Farewell to Arms the only thing I had was General Von Behr getting shot at the gates of Udine and the execution of the officers detached from their units by the battle police. I never even used the Von Behr and look at the other stuff I got instead in the retreat. I have to gamble this out now that I'm working on and the only way you have a chance to get the stuff you get for nothing is to stay in it all the time and keep on working even when in is impossible...Maybe I have put it badly. You know I would do any goddamned thing on earth for you. I think of you as the best and most loyal friend I have and the one guy who knows what I am trying to do. By staying out of the magazine now I am probably fucking up my commercial career as badly as I fucked up my critical status (the hell with it) by staying in it. But I haven't any choice as long as I am working on this...."

\$12,500.00

83. **Hemingway, Ernest.** Two autograph letters signed ("E. Hemingstein" and "E. Hemingway, War Correspondent"), to his third wife, the writer Martha Gellhorn. New York, n.d. [January or February] 1937 (the year written in, most likely by the recipient), and n.p. [Mont St. Michel] 6 August 1944. 10 pages, in pencil; the first on stationery of The Barclay Hotel in New York, the second on six sheets of tan graph paper, the first with a few marginal paper-clip rust stains. [Jan. or Feb. 1937], shortly after they met:

"No it wasn't me in the book and that is what made me cheerful about it and you were smart to see it. You're being awfully good damned good to me writing letters when you know I'm alone in this lousy town and if you for Christ sake get over it now before I start thinking of you as something permanent like the horses in the fountain of the Place de l'Observatoire or the Lion de Belfort that Bumby [his oldest son] saw, out of a dead sleep, coming

back from Austria one time in a taxi from the gare and I said 'what's that Bum?' and he said 'Le Lion de Belfort, a good friend and an old friend' ... I think the real reason I have to go to Spain [to cover the Civil War] is what the hell Jesus Christ let's not talk politics ... But if they have [improved?] war any and I can describe it accurately I can scare people here in the U. S. enough to keep us maybe out. The Uncle Toms Cabin Boys occupy Saragossa or Harry Beecher Stowe at the front. And Marty if you want to be a man in this or the next world that is fine and I'll swear you are to you whenever it hits you because I am crazy enough myself to understand a good healthy streak of insanity in a pal ... but either be a man or a woman or nothing or a writer but don't joke about Fairies because I don't believe in Fairies and I do believe, largely by accident and certainly with pleasure, in you and remain, and rest, and remain again your old lecturer at Bryn Mawr and former platoon commander, now dead, I mean missing. E. Hemingstein No. 1378944. That's the engine number the chassis number has been obliterated."

6 August 1944. Hemingway, in Normandy as a war correspondent with Allied forces, was at Mont St. Michel recuperating from injuries in a jeep accident caused by a German shell; Gellhorn was on assignment as a correspondent in Italy. He writes:

"... Am so glad you are happy and having a fine time and getting some sun. Am sure you will get good stories too and anyway living and being happy is better than stories. Please take everything I say straight and do not read in hidden meanings nor insults ... Hung around with some flying pals a while then hooked up with an Infantry division...We took 6 SS. Panzer bastards prisoner Aug 2 – You may have seen something about it in Aug 5 Stars and Stripes...Day before yest. while in advance of infantry I got knocked down by a tank shell. Enemy tank then fired on us and on me playing dead by road with machine gun. Threw dirt all over head and cut leaves from hedge all over helmet. They also had at least 2 machine pistols in cross fire on each side of road. Two Germans crawled up to hedge and could hear them talking. Was quite a time ... If we had not run into that place first they would have killed many people. Am very good at imitating a dead [man] under such circumstances ... Think instead of piece will write short stories of life in [the infantry] Division. Have good ones and will write them and cable them ... The stuff is too wonderful to write as journalism ... So I will just write the stories as well as I can. Please do not think I have been being a crazy. Have been working very close to the bull but everything have done has been useful ... I am going to stay with it [the Division]. I don't care about being the first into any place nor about 'the story.' Would rather be with those who do the fighting in some useful capacity and then go home finally and write book & be buried in a good country like France which have always loved very much anyway and see and love better than ever did

before. Only hope I can write as well about it as I should ... E. Hemingway, War Correspondent.”

These two are apparently the only surviving Hemingway letters to Martha Gellhorn. Some months before her death in 2008, Gellhorn—according to her son Sandy Gellhorn—burned most of her correspondence files, including her letters from Ernest Hemingway. Sandy Gellhorn was able to interrupt the process, saving these two letters from destruction.

\$15,000.00

84. **Hemingway, Ernest.** Typed letter signed (“Ernest” in pencil), to Arnold Gingrich. Paris, 22 October 1938. 2 pages (10 ½ x 8 ¼ in.); double-spaced on two sheets, with about 100 words in pencil in Hemingway’s holograph (including an 85-word postscript mostly about pheasant shooting in France), a small edge chip.

“Enclosed is the story [‘Night Before Battle,’ Hemingway’s final contribution to the magazine, which would appear in *Esquire* February, 1939]. In the last paragraph I have written ‘If you hadn’t have known him pretty well and if you hadn’t have seen etc.’ I guess that is not grammar and Pauline, whose word I take on grammar is not here. Still it sounds right. Maybe the have’s should come out – but let’s leave them in unless you have some objection. In some way they seem to be involved in the rhythm that make the emotion. I can’t write a story like a piece. The story takes charge of itself very quickly. So when I started to write you the third Chicote story [stories using Chicote’s bar in Madrid as a background] I got this instead. It’s Chicote’s all right but plenty else too. I’m not going to pull any punches in a story nor shorten a long one artificially. Twenty rounders have a different pace but when they are good they seem short. It is as long as two stories or maybe three. So our arrangement being as it is maybe, if you wanted, the best thing would be to pay me a thousand and credit my debit account with another thousand paid...This is a swell big story to shoot with in your January issue. I would like to be able to publish with you the best stuff I can write as well as I can write it...Anyhow this makes three good ones in a row. Four really, because the last fiction I had with you before was “The Snows [of Kilimanjaro].” Christ it is fine to write again and not have to write pieces [his “Letters,” articles for the magazine]. I was really going nuts with that...Now I have another swell story done that only need to go over (maybe best ever wrote anyway one of them) and two chapters done on a novel [possibly a start on *For Whom the Bell Tolls*].

“Haven’t seen any reviews of the book yet [*The Fifth Column and the First Forty-nine Stories*, published on 14 October] nor heard anything. Nor seen the book. Max sent the jacket...Had a contract with Nana [North American Newspaper

Alliance] if there was war...and also an offer of a staff captain's commission with the French to go with what they were going to move into Spain. Would have been something...Things are so foul now, that if you think about them you go nuts. So am just writing now. You have to climb up in that old tower to do your work ever so often even if the flood keeps right on rising until the seat of your pants is wet. A writer has to write and beyond all other things it can make you feel good when it comes out right...Won't go into European situation. It's a lot worse even than what you read in the papers..." \$7,500.00

85. **Hemingway, Ernest.** Typed letter signed ("Ernest"), to his mother-in-law Edna Gellhorn. Finca Vigia, San Francisco de Paula, Cuba. 1 November 1945. 4 pages, with about 65 words of correction or emendation in Hemingway's hand. This long letter, mostly devoted to Hemingway's divorce from Martha Gellhorn, begins with news of Mary Welsh (whom he married in 1946), of his sons, of renovations to Finca Vigia, and of his own work:

"...With the children gone and Mary with her family in Chicago set out to really get in shape to train to write the best I can. Cut out all drinking after dinner nor until work done the next day. No drink in forenoon [sic] even if work finished. Same schedule I was on for the other book [*For Whom the Bell Tolls*] when you were down only more rigid. Run and swim every day and got down to 202...and all October have written steadily and about as good (as well) as I can (I hope). Takes a while to know but have been going good for me. Mary has been helping me wonderfully and the weather is cool and as invigorating as Indian Summer..."

Pages of the letter deal in great detail with the problems of the Cuban divorce proceedings:

"...I had insisted in all our conferences [with the Cuban lawyer] that I wanted to protect every interest of Martha and that altho she had authorized me to divorce her for desertion I wanted a grounds which would be the most acceptable to her and to you. I love you and respect you very much, Mother, and it is not any particular fun to have to divorce Marty when the ordinary and normal thing, when she wanted her marriage terminated for whatever reason, would have been for her to divorce me. There is no sense to go into old things and all I want to ever be with Martha is friendly, sound and helpful but I never left Martha for anyone nor any thing. For whatever good reasons she may have had she told me in the hospital in London [where Hemingway had been following a car crash in May 1944] the first day I saw her when she landed exactly what her program was and there is no use repeating it..." "Martha arrives in London, hurries to hospital; finds him

surrounded with friends, champagne bottles. By end of visit, has told him she never wants to see him again" (Michael Reynolds, *Hemingway: an Annotated Chronology*, p. 103).

"It is I who have to make the allegation that Martha willingly separated herself from me and that is, of course, true. But I would much rather have had Martha charge I separated myself from her if that was her wish. None of this makes me very happy any more than it does you. I tried to work out a divorce for incompatibility (*sic*), by mutual consent, or by simple separation. But none of those grounds, according to the digest of Missouri and Illinois divorce laws I was given are legal in those states [Cuban divorce laws relate to the states in which the participants were born]. I was divorced by Pauline [his second wife] for desertion and it was certainly as valid a separation and not a desertion as Martha's and mine has been...I lay awake most of all last night trying to think what was the best thing to do and how to explain things clearly to you. I did not enter into marriage with Martha lightly. I had no idea it would ever terminate and I am sure that for her to have wished it to terminate I must have grave responsibilities [*sic*]. I think writers are awfully difficult bastards to live with and much more difficult when you stay away from them. But am trying to learn how to be good and make people happy instead of miserable and weed out my worst traits and still write well giveing [*sic*] it full and complete importance...

"...am trying to cover Martha's interests as though I were representing her not me. She wants the divorce and quickly and still it has to be legal or it is worthless. Am shipping her things...And her stuff should get there by the time her flat is ready...Am paying all the legal fees...This business very bad for book writing and knock it higher than a kite but just figure took today off to write to you and will not worry and write good tomorrow. To please you, to please me and to please whatever there is instead of God...Am so sorry this is such a long letter. If it hadn't been for yesterday's law session, it could have been half as long and four times as jolly. Anyhow it has all the dope as good as I can give it..."

Hemingway's divorce became final on 21 December 1945; his marriage to Mary Welsh took place the following 14 March in Havana. \$10,000.00

86. **Hemingway, Ernest.** Typed letter signed ("Papa") To A. E. Hotchner. San Francisco de Paula, Cuba, 5 Jan 1951. 2 pages. With original mailing envelope.

"Finished the first volume Xhmas Eve. The sea part [the first part of his trilogy, "The Sea When Absent," which became *Islands in the Stream*.]...I have not told anyone a god-damned thing about any part of it...But Mary read it all one night and in the morning said she forgave me for anything I'd ever

done and showed me the real gooseflesh on her arms. A [Adriana Ivan-cich] read it and rated it the same....Hope I am not foolish enough to think something is wonderful because people under my roof like it....Let's not talk about the war....Plan is to work as hard and as good as I can until it is time to go to it....Yesterday was A's birthday (21)...soon Hemingstein and Ivancich (Bookmakers) will be as old as Lloyds or Thomas Cook.....About Marlene [Dietrich]: I had better lay off it. She doesn't need it now and is rideing high and very beautiful. If you ever see her tell her it was to say how lovely she was; not to make dough for me." [Hemingway had proposed an article on Dietrich to *Collier's*, but it was mysteriously dropped; he would eventually publish one in *Life*, in 1952.] "My own ethics are only to attack on time and never leave your wounded except to pleasant auspices. We can get some-where in this television I think and I could keep on writing as long as we can do that honorably....We'll fight our way out of this one the same as every other one...since the year shapes bad, let's work fast and good." (Published in *Dear Papa, Dear Hotch: The Correspondence of Ernest Hemingway and A.E. Hotchner*, pp. 110-113.) \$5,000.00

87. Hemingway, Ernest. Typed letter signed ("Papa"), to A. E. Hotchner. San Francisco de Paula, Cuba, 13 Apr 1951. 2 pages, 11 x 8 1/2 in.

Thanks "for the beautiful prints of Mary. There are a lot of women in this highly disorganized world. But Miss Mary is a lot of woman in a handy and readily available package and she never had to hit any couches in her lifetime which compensates, and not only financially, for her carefree, spendthrift ways. (Am so fuckling (sic) tired of writing like me, or like writing, putting everything on every ball and being my own relief pitcher that am now writing to you in the style of the late, and was he late, Henry James)....Couldn't we make a deal for the fall of 52. I'll stay in shape and ... write my guts out. I don't think I will have change of voice and I already had change of life in the Hurgen Forest....I'm a good writer and I will work at it good and I don't think will be less valuable then than now. Last week I wrote 2361 [words] one day and 2142 and 1081 and 1157. Then I knew I was bearing down too hard but I ran about a thousand a day all this week...as long as I am hitting around 1000 words a day of the really good it is ok to borrow to eat from Charlie Scribner....He, Charlie, has a 876 page book by a 135 pound writer named Col. James Jones ... it gets almost sad if you are the type that saddens up easy. I don't believe Col. Jones will be around for long. But maybe he will be with us forever...[I]t is Charlie's idea of a book next to something by Taylor Caldwell. But I will just write on as good as I can....I live absolutely and completely in in (sic) this book and I do not care about anything else ... doing it perfectly gets longer and longer....It is o.k. to go

ahead with Antheil [on the ballet of "The Capital of the World"] since you made the commitment ...I am sure he was a better musician than I gave him credit for always. But he was such an opportunist and a letter -down of his friends that I could have cramped my judgement on him as a musician..."

(Published in *Dear Papa, Dear Hotch: The Correspondence of Ernest Hemingway and A.E. Hotchner*, pp. 123-125.) \$6,500.00

88. **Hemingway, Ernest.** Two typed letters signed ("Ernest Hemingway"), to Charles Fenton. San Francisco de Paula, Cuba, 13 July 1952 and 18 February 1953. 2 pages (each 10 7/8 x 8 3/8 in), single-spaced on his Finca Vigia stationery, each signed in ink (the first with a faulty pen, the second signature quite bold), the second letter with a typed envelope. In each letter Hemingway writes angrily about Fenton's project.

3 July 1952: "I am very sorry to ask you to write to the magazine to which you sold a portion of the book which you outlined to me as as [sic] a study of a novelist's apprenticeship for the use and possible guidance of students and tell them that this material is not available for publication at this time. I gave you extensive aid and help in your search for the Kansas City material and you assured me that nothing would ever be published until I had checked it on facts – Are you sure that you are quite all right in the head? The sudden rages and the general truculence are disquieting in a scholar. I do not believe that your University would approve of them nor of the tone of some of your letters. Do you always sign yourself Fenton without an identifying initial. This is quite a bad sign you know." 18 February 1953: "Many months ago I warned you to cease and desist on your project for writing a book on my literary and journalistic apprenticeship which had degenerated, or enlarged, into a full scale invasion of privacy ...you are most expressly forbidden to use any letters I have written you ... I have copyrighted all material signed by my name or the name John Hadley which appeared in the Toronto Star....It is my property and I am planning to use it in a book which I have in preparation on the journalistic and literary apprenticeship of a young writer. ... During the past months I have been molested by your intrusions into my private life and in an effort to be helpful to you when your work seemed a bona fide study of a journalistic apprenticeship, which might be of use to young writers, I constantly interrupted my work and lost irreplaceable working hours. The only way to make up for this loss is to do the thing myself and see that it is done correctly. I have, therefore, after warning you to cease and desist taken steps to protect my property..."

\$8,500.00

89. **Hemingway, Ernest.** Typed letter to S.J. Perelman. [Nairobi] 29 January 1954. One page. An invitation to Perelman, then also staying at the New Stanley Hotel, where Hemingway was recuperating from injuries suffered in a plane crash in Uganda. Dictated, as he could not then write, and signed in type. Perelman turned this visit into his story "The Importance of Healing Ernest," which was published in *What's New Magazine* and collected in *The Rising Gorge*. \$750.00
90. **Holmes, Oliver Wendell.** Autograph quotation signed. Boston, 14 March 1882. 4 in x 6 in. The first four lines of his poem "Post-Prandial: Phi Beta Kappa," 1881, beginning "The Dutch have taken Holland-so the schoolboys used to say, The Dutch have taken Harvard - no doubt of that today!". The poem was first published in *The Poetical Works*, 1881. \$1,500.00
91. **Hughes, Langston.** Typed letter signed ("Langston,") to Prentiss Taylor. New York, 12 September 1950. One page, browned along the bottom edge. Writing the artist, who was his sometime collaborator "My new opera, THE BARRIER, starring Lawrence Tibbett and Muriel Rahn, is opening at the Gayety Theater in Washington on September 26. I shall be in town for the remainder of that week and certainly hope to have a chance to see you.... I found your ART AS PSYCHOTHERAPY most interesting reading and would certainly like to hear more about your work. This has been a terrifically busy summer for me, as I have had THREE shows on my hand all at once!.... At the moment I have to rush off to a BARRIER rehearsal...." \$1,100.00
92. **Huxley, Aldous.** Suite of letters to David Solomon. 1958-59. 3 autograph letters signed., one typed letter signed., plus 6 carbons of Solomon's letters to Huxley, some interesting *Esquire* magazine internal documents (signed by Arnold Gingrich, Rust Hills, et al), and photocopies of two Huxley articles. Solomon, then an editor at *Esquire*, wrote Huxley concerning reprinting his article "The History of Tension" which had appeared in 1957 in the *Annals of the New York Academy of Sciences*. When Huxley's "Drugs that Shape Men's Minds" appeared in the *Saturday Evening Post*, Solomon asked for a complete revision of the earlier article, to be titled "The Coming Defeat of Tension" and covering the ways in which Huxley felt "present and yet to be developed pharmacological agents will bring about a religious and ethical revolution". Nothing seems to have come out this for *Esquire*, but as Solomon's interest in psychedelics continued, he was able to include Huxley's work in his 1964 best-selling anthology *LSD: The Consciousness-Expanding Drug*. \$2,250.00

93. **James, Henry.** Autograph letter signed, To Ariana Curtis, Philadelphia, 23 Jan 1905. 6 pages. James returned to the United States in August 1904, after a long absence. Here he reports to his expatriated friend, the socialite and playwright, in Venice on

“... this queer business of attempting to ‘see’ (& having to hear!) America ... I am seeing & hearing as much as is inevitable (& manageable) & it is a very interesting & active & much moving business, but I am touched by the sweet candour of your warnings against undue infatuations, engouements & surrenders (especially in regard to the Americana in her native habitat?). I am more warned, on the spot, than if you were to resurrect your concittadino Cicero to be eloquent to me — & the Americana in her hither multitude, affects me as the least insidious, the least engulfing form of life on the planet But the huge face, too huge-for-what-it-is, free-splurging, form straining country, is interesting & extraordinary — with a visibility of resource & power & life & an ingenuity & curiosity of material (& also of sorts of intellectual) development & experiment that are amazing — & yet I have seen as yet but the corner of a corner. I gather that it’s the West that’s really interesting — if one can bear it, & I’m going to try to do so (& the melancholy negro-problem-haunted South) this next month ... People are angelically ‘kind’ — but they overdo it, overdo everything, & there are thousands too many of them (& too indistinguishable from each other) socially.”

James closes with a page on their mutual friend, the noted Boston art collector Isabella Stewart Gardner (“Mrs. Jack”):

“It’s a real Palace [Mrs. Gardner’s famous Fenwick Court], though with queerness, & a 1st class, in some respects, a princely, collection. — Above all it’s an immense personal achievement. She’s a great little woman, for courage, will & instinct — & a great little citizen ... She makes mistakes, however, & I heard her ball called (from N.Y. jealously!) ‘grotesque’ — which it wasn’t. It was, for America, almost thrillingly interesting — for Boston ‘fantastic’ (d’invraisemblance) but America is unimaginable, for example, here in flat Philadelphia ... I spent 2 hours yesterday in the huge collection of a Mormon lawyer...[John G. Johnson, whose collection is now one of the glories of the Philadelphia Museum of Art] who has quite incredible rarities (Dutch, Flemish & Italian,) by the dozen, by the 100 & fights triumphantly with the (foreign) state unreservedly. Poor dear desecrated Rome!...”

Not in *Letters*, ed. Edel, and not recorded in the online Calendar of the Letters of Henry James. \$4,750.00

94. **Joyce, James.** *Dedalus. Portrait de l'artiste jeune par lui-même.* Traduit de l'anglais par Ludmilla Savitsky. Paris: Éditions de la Sirène, 1924. The French edition of *Portrait of the Artist as a Young Man*, inscribed by Joyce to his brother Stanislaus "To Stannie. Jim. Paris 27 April 1924". "Deuxième édition" statement on front wrapper. Later cloth, original front wrapper bound in; paper browned. Slocum and Cahoon D15. \$25,000.00

95. **Kerouac, Jack.** One autograph letter and two typed letters signed ("Ti-Jean" and "J."), all on postcards, to his girlfriend Lois Sorrells, Northport, 22 Sept. and 16 Dec. 1959, 18 July 1960. The first card written at the beginning of their affair,

"I'll be in town [Sorrells lived in Manhattan] Friday, call you in the evening.... I'll call you from Lucien's at supptime. I'll stay the weekend. My Mexico trip is being infringed upon fast, now Steve Allen wants I shd be in Hollywood Nov 16 to read my winter fly before 30 million people....If Tom Payne [editor at Avon] calls tell him I'm bringing in that poor old battered typewriter....Not drinking today, feeling fine. I going to buy shack in Berkshires right soon, before Mexico trip, Lucien will drive me...Maybe I'll live...I mean, the bottle's got me down. Hell is oneself, dreamt it last night, the words I AM THE FLAMES. 16 Dec.: "When you do come to Nport I'll give you that \$10 I owe you, Am resting beautifully in my new attic...Just read Tristessa and will leave it as is, just like Lucien and Cessa say....getting ready for next spring, fixing my rucksack...gonna go dharmabummin agin....if get money, get jeepster like Lew's with snow tires...and drive off road in desert to arroyos ten miles away and cook over little fires...." On 18 July 1960, Kerouac was leaving for California, where he would borrow Lawrence Ferlinghetti's cabin in Bixby Canyon, and he writes: "When you read this I be gone on train. I be back in the Fall healed & in good shape. I write nobody, no mailbox – I think for first time in 3 years. I stay maybe till October – It has been too much, those three years pulled in everybody's direction till I don't know why I'm alive. I go sleep in Ti Jean heart." \$6,250.00

96. **Kerouac, Jack.** Typed letter signed twice, to Granville H. Jones, Northport, N.Y., 22 November 1960. 2 pages. Responding to Jones's Carnegie Institute of Technology Master's thesis (*Walt Whitman, Thomas Wolfe, and Jack Kerouac: Common Origins and Common Aims*, a copy accompanies):

"...It is the only thing too that has made me happy in three years, since the publication of *On the Road* and the subsequent sickeningness of 'being famous' (being used by everybody and his uncle) and of course the nausea of phoney

criticisms and even worse the nausea of false enthusiasms based on the wrong reasons (as for instance those who 'admire' me for being so 'wild & irresponsible' etc.) What you've written about he has restored my faith in my own writing....I was becoming terribly discouraged by the scandalous lack of critical fairness....it's the Academic recognition that will really take care of me in my old age (beans money & beans love), NOT the temporary admiration for the wrong reasons coming from the wrong thinkers. The vision of America is being destroyed now by the beatnik movement which is not the 'beat generation' I proposed any more but a big move-in from intellectual dissident (sic) wrecks of all kinds and now even anti-American, America-haters of all kinds with placards who call themselves 'beatniks.' What you've written about let's say is the work of Kerouac the Younger....Kerouac the Elder[s]... will be quite different, harsher, bitter at times, not any bitterer than Wolfe's later things...or the 'bitterness' of poor Whitman in Specimen Days....I'm middle aged now and no longer an enthusiastic college boy lyrically feeling America. As Joyce says, first comes the Lyric, then the Dramatic, then the Epic. I hope for me too....I only wanted to thank you and thank you and thank you and also for restoring my love of America which has finally come around to discovering one of her real lovers....and my 'individuality' is such, today, that I fear for the worst between the camps of America-lovers & America-haters But fuck em, I'll go on scribbling. And get a cabin in the woods too ... where I just admire that same old eve star...which droopeth on Iowa tonight just as ever, right?...."

In a postscript Kerouac adds two works omitted from Jones's bibliography:

"Visions of Cody...expensive, signed, which is my definitive work...." and closes "you've made me feel grand and now a little vain but that's okay, I was always an egocentric ... and remember that when Whitman was raging bitterly about the loss of America to industrialization and hypocrisy my father was having a blissful childhood in fields, and when Wolfe was raging against his own special enemies I was lying in a field with blissful blade of grass in mouth, and now when I am raging against the sinister science fiction new America that will destroy us all, some little kid this very minute is smiling in a field...."

Ref. *Selected Letters*, ed. Charters, p. 274-5 (omitting the postscript).

\$10,000.00

97. **Kerouac, Jack.** Typed letter signed ("Jack"), to Neal and Carolyn Cassady [Northport, N.Y. 3 January 1963]. One page, Kerouac and his mother had just moved north from Orlando and were settling into their new Northport (Long Island) home.

"Well you old married couple, you, notwithstanding the fact you were afraid

of me last year and wouldn't help me (as promised) (but as though you hadn't helped me enough) move my mother to California (which was an abortive idea anyway) I feel it meet to write to you at this time, nay more than meet, honorable, and express my fondest as-ever continuing love and regard for both of you. Although we were all on various strange Bardoesque planes I feel now, and have just discovered, that for the person who is baptized into the Catholic church there is no sense trying to make it through another religion, vice versa, Mohammedans and all of them, because it's not a question of conversion but of hueing (hewing) to the religion you were born with, making it through the religion you were born into.... I have a tiny aluminum statue of Sainte Theresa....Also this morning I found a crucifix, I mean a rosary, on my desk, that I had worn in my backpocket for six months till it fell to beaded shreds but my mother repaired it for me while I slept."

He visited the St. Benedict's monastery in Bethlehem, Conn. where he "had a long theological discussion with the Reverend Mother...I told her the Virgin Mary was the mother of the universe because the universe was unborn. Then I was dragged into the chapel to hear the service (by this very beautiful girl of mine Dorothy King who looks like Maureen O'Hara with dark eyes) but all of a sudden I had to go to the toilet but didn't want to walk out on the sermon by the Italian father who likes young nuns so I sat there burping inside the depths of my poor stomach and said 'O my, enough churches for me' so a kindly monk's assistant led me to a hut where there were toilets. Nevertheless the jolly nuns were sweet and gave me gifts of books and pictures and they say they are praying for me nightly at 2 A.M. in the morning and when next I write to them I'll give them a better one to pray for – my blood brother. But outside of that I'm still the same old fool (just being modest.) My mother and I are moving back to Florida because this New York is too frantic. My work is done, now, almost. I'll see you again if you'll permit me – if I can get there – which I guess I can if you really wanta see me. A Dieu."

Excellent condition. Signed in pencil, with envelope. \$9,500.00

98. **Kerouac, Jack.** Six letters, comprising three autograph letters signed ("Jack") and three typed letters signed ("Jack Kerouac" and "Jack"). To Ellis Amburn, his editor at Coward-McCann. St. Petersburg, and Lowell, Massachusetts, 11 February to 15 May 1965, and 29 July and 13 September 1967. 6 pages (11 x 8 1/5 in.) Important letters concerning *Desolation Angels* (published 3 May 1965) and *Vanity of Duluoaz* (published in February 1968). In the letter of 11 February 1965 Kerouac corrects Seymour Krim's introduction to *Desolation Angels*, listing errors, or judgments he

disagrees with, on 11 pages; Amburn has checked them off in ink in the left-hand margin. Kerouac writes:

“Krim’s introduction corrected as follows:...Not ‘all’ of my novels, but ‘most’ of them, covered the beat generation...[William] Burroughs was never a department store thief but he did hold up a Turkish bath ‘for a Gidean laugh’.. Burroughs and Ginsberg and I met around 1943, not ‘before’ the war. And I never was, or wanted to be, a homosexual, so I inserted the truth: our hero ‘compassionately include(d) non-participant acceptance of the homosexuality of his literary confreres.’ If this change is not instituted, Krim will have to give me satisfaction...Krim says I’m not an original thinker in any technical sense but has just finished describing my invention of a new prosody: so I inserted ‘prose-theorist’ to avoid his contradicting himself, and to set the fact straight about my technical original thought, which is my due...The ‘I’ of Kerouac is always surrounded by appearing, disappearing and reappearing characters from book to book in the ‘Duluoz Legend,’ and there is, therefore, a chronological order which has to be vouchsafed. This is the part of the intro I don’t like, because while praising me for minor reasons of ‘charm’ etc., the structure of my work, block by block, is being bulldozed (and why?)... As I told you over the phone, no need to have ‘dirty words’ in an intro to a book that has no dirty words in it. Dirty words are no longer revolutionary innovations, but simple braggart vandalism now. For ‘jacking off’ substitute ‘onanism’ or, if you prefer, ‘masturbation.’ ‘Fucksack’ is dirty afterthought, we can substitute ‘sexsack’ and mean same. This kind of stuff could also prevent *Desolation Angels* from selling widely...”

20 April 1965 (responding to an early copy of *Desolation Angels*): “The book looks superb and I want to thank you for the perfect transcription to print... I’m writing Seymour Krim and congratulating him on how fine his intro looks now that I see it in print and with my little solipsistic corrections out of the way...be sure to mail the editor’s manuscript of ANGELS to agent Sterling Lord as soon as feasible: we’re donating it and other things to Morgan Library or someplace for tax deduction purposes...The intro will sell twice as many copies as it would have sold, I can see now, among college students for instance. Will give reviewers more meat than dust cover meat for lazy critiques...Notwithstanding what they say about ‘Duluoz Legend,’ as it goes on into future it will not be repetitious and eventually Duluoz will fade away like the narrator in Maugham’s marvelous series of stories. I write nothing I haven’t seen with my own eyes – (advice from Scott Fitz[gerald], who really didn’t take his own advice with all that fictionalizing of what he saw.) (Just finisht Last Tycoon). Let me know about reprint sale, movie sale, world premiere and all the rest....” 26 April 1965: “And now, Ellis, I want to take that trip to Europe at last and write that new book in a quiet room by candlelight – I’ll visit Paris a couple of times but my writing room will be

in some German or Dutch city – So I would like that first installment of \$3,999.60 right now, since my first royalty statement won't be till 1966..."

15 May 1965: "Thanks for sending Algren review [of *Desolation Angels*] – He aint read about my real 'youth' yet (*Vanity of Duluoz* next book) and it certainly wasn't 'defensive' at all: – football, war, 300 love affairs, 2 marriages, jail and the rest -- As to whether I'm 'Kerouac' or not, what kind of logic is that? How could Trib print such an inept turn of mind? Advertising plans show you aren't being taken in by [Saul] Maloff's 'gagging' puke [in the *Times Book Review*] or anybody else's slobbering fury – (Say, I must be pretty good!) (To get my work hated like that)..." 13 September 1967 (regarding *Vanity of Duluoz*): "I like your 'endpaper' montage very well. Now all I want to know is did you receive the further photos I had prepared for you?... I had included a photo of me taken last November 1966, profile, laughing in chair, did you get that? I want that one for the cover...Waiting right now for the galleys, already to go, my proofreader friend gave me last-minute instructions...(I read your instructions before for our 1964 galleys of *Desolation Angels*)...I haven't changed [since the 1966 photo], as you'll see when I bust in on you with my Boston Costa Nostra gang and raid your office of erasers...P.S. Astronomical charges yourself [for author's alterations on galleys] – do you want perfection in literature or don't ya?..."

The letter of 11 February 1965 is included in *Selected Letters 1957-1969*, ed. Charters; the others are presumed to be unpublished. \$25,000.00

99. **Kerouac, Jack.** *Visions of Gerard*. Corrected typescript of an early short story. Signed in pencil "John Kerouac" at the end of the last page. 4 pages, single spaced carbon typescript on onion-skin paper, with extensive manuscript revisions by Kerouac on the first page, and a few on the others, totaling 45 words in his hand. Probably the earliest extant fragment of Kerouac's "Legend of Duluoz". This draft typescript identified by Kerouac on the first page as a "short short" is the germ of the novel of the same title, which was written in January 1956. Kerouac tells the stories of his saintly eight year-old brother feeding birds on his windowsill, his rescue of a mouse, which his cat then ate, and others which appear in the novel. Here Kerouac uses the name Daoulas as his family name; possibly connecting this draft with the unfinished Michael Daoulas book, written in 1945; he'd also used that name before settling on "Martin" for the family in *The Town and the City* and before adopting a more French sounding version "Duluoz", the cat is named "Kewpie" but changed in manuscript to "Ti-Gris (Little Gray)". In a lengthy confessional letter to Neal Cassady written on 28 December 1950, Kerouac tells these same stories, perhaps

this typescript dates from shortly before or after that. In the letter, Kerouac writes of the mouse and cat story: "My mother heard every word of it; the text has been translated to me a million times, now its garbled. If I could only have heard his exact words. Don't you see, Neal, I never told you, I believe my brother was a saint...I could not live without this confession".
Provenance: Jonathan Goodwin-Maurice Neville. \$22,500.00

100. **Kilmer, Joyce.** Autograph letter signed, to Burton Egbert Stevenson, author and anthologist, New York n.d. [April 1917]. 1 page. On *The New York Times* letterhead. Probably concerning Stevenson's edition of *The Home Book of Verse*:

"I am perfectly willing for you to quote the Belloc poems, but I suggest that you get the permission of Laurence Gomme....I suppose the Mr. Dolben about whom you ask is Digby Dolben, a precocious genius who died at the age of 20, having written some of the most beautiful Catholic poetry of modern times. He was a first cousin of Robert Bridges, the Laureate.... You can easily obtain [biographical details] by writing to Dolben's cousin...Gerald Dolben Paul, British Consulate General, New Orleans... How is the War going in Chillicothe? I'm drilling 10 hours a week - Officers Training Corps - and expect to go into camp at Ft. Hamilton on May first. Not much time for poetry!" \$1,500.00

101. **Kilmer, Joyce.** Autograph manuscript poem, "To My Mother". 1 page, in pencil, probably a first draft, with corrections and alternative word choices to find the rhyme, and two abandoned lines on the verso. The title of this sonnet which serves as the dedication in Kilmer's *Trees, and Other Poems* (there called simply "My Mother"), is given here as "To My Mother, with a Book of Poems," with the last four words crossed through. \$2,500.00

102. **Kinnell, Galway.** Collection of letters to John Ciardi. 1958-1969. 2 autograph and 2 typed letters signed. The first submitting poems, (Ciardi was poetry editor at *The Saturday Review*), mentioning Ciardi's article and his own lecture on Frost's "Stopping by Woods" (sic). The others from 1969 concern teaching at Breadloaf. With one carbon from Ciardi. \$500.00

103. **Kinnell, Galway.** *The Poetics of the Physical World*, annotated pamphlet. Fort Collins, Colo.: Colorado State University, 1969. First edition. Extensively (almost every paragraph) corrected and re-written in holograph by Kinnell, and inscribed by him to one of his publishers. The Fifth Annual Writer in Residence Lecture. Wrappers, fine. \$750.00

104. **Kipling, Rudyard.** Autograph letter signed, to David Christie Murray. Rock House, Maidencombe 4 February 1897. 2 pages, 6 x 4 inches on gray stationery, somewhat foxed. Kipling writes of Christie Murray's: "too generous criticism":

"... As you say it's the recognition of one's elders and betters that's worth having in this world and I've been tremendously lucky in that. But, being a short-story writer, I naturally yearn wildly to write a real novel — not a one volume or a two volume but a really decent three-decker of 300 pp. per vol. Only I do believe that no man this side of forty at earliest has secreted enough observation — not to say thoughts — to write a novel. Which, in spite of all they say of the short story is the real vehicle. Independent firing by marksmen is a pretty thing but it's the volley-firing of a full battalion that clears the fort ... My newspaper work in India wasn't dull and dreary — nor dry, except climatically. I got a good deal of fun out of it ... But there were some rather tough times ..."

Murray's essay on Kipling, under the heading "Modern Masters" appeared in Murray's *My Contemporaries in Fiction*, published in 1897, so Kipling may have seen proofs, or perhaps an earlier periodical version. Although like Kipling he began his career in journalism, Murray was himself a prolific novelist, and published at least nine three-deckers, but by 1897 their era was over, and while Kipling never did write his 900-page novel later in 1897 he would publish *Captains Courageous*, followed in 1899 by *Stalky & Co.*, and in 1901 by *Kim*. \$2,750.00

105. **Lawrence, D.H.** Autograph letter signed ("D. H. Lawrence"), to George Conway. "C/o Del Monte Ranch," Questa (or Valdez), New Mexico, 10 June 1925. 6 pages, two slight paper-clip rust marks at top of first page.

"... So you went to Toronto! I once looked across the lake which is there — without much desire to sail over. There are so many places in the world that, thank God, one need not go to. We sit here on our little ranch, up to the eyes in doing nothing. I spent all the golden evening riding through the timber hunting the lost cow : and when at last I got her into corral, I felt more like killing her than milking her ... I don't do any work since we are here [they arrived in early April from Mexico] — except milk the black-eyed Susan [a photograph of Lawrence doing same is with this letter] and irrigate the field ... I never felt less literary. But I've revised the MS of my Mexican novel — which I wanted to call Quetzalcoatl. But the publisher wept at the sound of it: and pleaded for a translation: The Plumed Serpent. Mrs. Conway will say it means the lady of Coyoacan, with a feathered hat: but I don't care. I think it sounds a bit silly —The Plumed Serpent. But je m'en fiche.

"I hear from people in Philadelphia: they seem really to like Hergesheimer out there: say he really is a real person: books or not. So that Mrs. Conway needn't, I think, have any qualms, if she feels like fluttering through his domains ... I am about my normal self again — but shall never forgive Mexico, especially Oaxaca, for having done me in ... Nevermore need I look on Mexico — but especially Oaxaca. — Yet my Quetzalcoatl novel lies nearer my heart than any other work of mine. I shall send you a copy next year ... I hope you are having a bit of peace with [Crosby] Gaige and your other MSS. . Really, the world isn't worth one's effort. Here, thank God, not many people come ..." With a photograph of D. H. Lawrence milking his cow Susan at the ranch, Frieda Lawrence's nephew, Friedel Jaffe, assisting, 5 x 3 in., mounted with caption. "How can I equilibrate myself with my black cow Susan? There is a sort of relation between us. And this relation is part of the mystery of love ..." (Lawrence in his essay "Love Was Once a Little Boy," in *Reflections on the Death of a Porcupine*, 1925).

George R.G. Conway (1872–1950?) was an English Civil engineer who in 1916 became manager of the Mexican Light and Power Company, as well as a writer on Mexican history. He and his wife were very helpful to Lawrence after his critical illness in Oaxaca earlier in the year. Ref. *Collected Letters*, ed. H. T. Moore, II, pp. 843–44; The photograph is reproduced in Harry T. Moore and Warren Roberts, *D. H. Lawrence and His World* (London, 1966), p. 93. \$7,500.00

106. **Lawrence, D.H.** Autograph letter signed ("D. H. Lawrence"), to George Conway. Hotel Beau Rivage, Bandol, Var, France, 29 December 1928. 2 pages (8 1/4 x 5 1/8 in.). With original stamped envelope addressed in Lawrence's hand.

"I am much distressed to learn that your copies of *Lady Chatterley's Lover* [published in July 1928] have not turned up. They were sent by registered book post long ago — and surely the Mexican govt. would not confiscate them, as the U. S. A. Customs do! ... Orioli [the publisher] has very few, I know — they may be all ordered. But we must find out what became of the others. The book is selling at \$50 in U. S. A. — and anything over 5 pounds here in Europe — so you see it is quite a loss."

Lawrence discusses his travel plans, then returns to *Lady Chatterley's Lover*:

"Some people were much scandalized by *Lady C.* but many took it in the right spirit, and remain staunch to me. I do hope you'll get your copies, & will read it & not be shocked — Mrs. Conway too. We have lived too long to be shocked by words any more ..." \$6,500.00

107. **Lawrence, D.H.** Autograph letter signed, ("D. H. Lawrence") to J.C. Squire. Villa Alpensee, Thumersbach Zell-am-See, 30 July 1929. "I had your cable the other day - unintelligible. Curtis Brown is doing my agenting - ask him for things. He has MS, of a Sardinia travel book: & might be able to get you plates from America of the very interesting color-illustrations thereto, done by Jan Juta: a real hit. So ask him - 6 Henrietta St. Hope you had the answer to your cable. Fools in Taormina - your letter just forwarded from there...." With original envelope, addressed in manuscript. \$3,250.00

108. **London, Jack.** Eight letters and two notes, (7 typed letters signed, one typed letter (stamped signature), one autograph note signed, and one typed note signed (all "Jack London"), to Spiro D. Orfans. Glen Ellen, California, and Honolulu, 21 December 1910–19 October 1916. 16 1/2 pages, five of the letters professionally de-acidified and encapsulated in mylar (the encapsulation process is reversible). Spiro D. Orfans (1886–1948) was a Greek immigrant who became a carpenter, and then an artist after he moved to Seattle in 1908. He became friendly with the Londons and often stayed at the ranch. In the five letters and notes to Orfans dating from 21 December 1910 to 13 December 1914, London invites Orfans up to Glen Ellen, gives him advice on "clear thinking" (Orfans had a "predisposition towards metaphysics"), talks of events at the ranch, and writes about his travel and others plans. During this period Orfans virtually became a London disciple. The break between the two as shown in the subsequent letters came when, after reading *The Mutiny of the Elsinore*, Orfans wrote London in November and December 1915 challenging his attitudes and beliefs about race. London responds in his letter of 25 January 1916:

"... you say that my main proposition of race in *The Mutiny of the Elsinore* is not quite clear to you. Next, you want me to tell you all about it. Nobody asks anybody to bow before anybody. Either they bow or they do not bow. They are made to bow, or they cannot be made to bow. God abhors a mongrel. In nature there is no place for a mixed breed ..." London then gives several examples of what he means by the mongrelization of pure breeds, and continues: "There's no use in talking to me about the Greeks. There are not any Greeks. You are not a Greek. The Greeks died two thousand years ago, when they became mongrelized ... The Greeks were strong as long as they remained pure ... when they mongrelized themselves by breeding with the slush of conquered races, they faded away, and have been playing nothing but a despicable part ever since in the world's history. This is true of the

Romans; this is true of the Chaldeans; this is true of the Egyptians; this is not true of the Gypsies, who have kept themselves pure. This is not true of the Chinese, it is not true of the Japanese, this is not true of the Germans, this is not true of the Anglo-Saxons. This is not true of the Yaquis of Mexico. It is true of the fifteen million mongrels of Mexico; it is true of the mongrels that inhabit the greater portion of the West Indies, and who inhabit South America and Central America ... Read up your history. You will find it all on the shelves. And find me one race that has retained its power of civilization, culture, and creativeness, after it mongrelized itself ...”

22 March 1916 (in response to Orfans’ letter of 24 February): “... You prove that you are not a clear thinker, you prove that you have no homogeneity of blood in you, you prove that you have a base heterogeneity of blood in you when you treat me the way you do. You make a noise ... as though you talked science. You don’t know the first word of science ... No man can be scientific and personal at the same time You who come along, fawning and lick-spittling at my feet, kissing my hand, saying that you are a disciple of my great God-Almightiness of intellect, and have read all that I have written and swallowed it whole, and assert that I am the most magnificent and wonderful human-thinking creature that ever came down the pike — you do all this, as you have done from my first contacts with you, and then, because you have happened to have read one of my latest novels, proceed to get in and worry me, and challenge me, and ding-dong at me, for me to tell you what I really meant in said latest novel, and I finally patiently come through and tell you what every written word of mine has uttered from my first book I every published. Read ‘The Son of the Wolf’ short-story in my very first book, entitled *The Son of the Wolf* . Read the dedication in that book. Find there that I laid down the very principle that I have ever continued to lay down ...” [The dedication reads: “To the sons of the wolf who sought their heritage and left their bones among the shadows of the circle.”] “... Because you are a boob, because you are the stupid thing that you are, because only at this late date you learn what my printed stuff has always stood for, you come back and call me a quack and a hypocrite, and a thrower of bull. In reality you crucify yourself upon your own colossal stupidity — the cross is all the stuff you have ever read and have never grasped ... You scream there are no mongrels, you scream because I called you a mongrel. And you mix it all up with the added scream that I refuse to give you a letter of introduction to a lady....What the hell do I care....” London discusses Lord Byron in Greece for a paragraph, and closes: “... Well, you claim you are a glorious Greek. How have you treated this white man me? ... I have given you much. You sought me out ... At the end of it all you have behaved toward me as any alleged modern Greek peddler has behaved toward the superior races he has contacted with anywhere all over the world. You weak, spineless thing.

One thing remains to you. Get down on your hams and eat out of my hand. Or cease forever from my existence ...”

As the animosity between the two grew, Orfans demanded that London send him a bill for his room and board for his stay at the ranch. They settled on a \$60 charge, then argued whether or not it had been paid. In London’s last letter, of 19 October 1916 — written a month before his death — he encloses a duplicate of the missing letter/receipt and remarks:

“... Now you are trying to pull it over by denying that you ever received the letter. This is a stereotyped habit of mongrels. Mongrels are always subterranean...In your case, when I see you repeatedly using the one favorite phrase of vituperation on your list, namely, ‘you chuck of bluff; I can only conclude that you are continually advertising your own weakness. This weakness is bluff ... Please remember that only a mongrel can mistake vituperage [sic] for logic. Please remember, Spiro, that you have to sleep by yourself, and that it is up to you to decide, when you run over your entire affair with me, from beginning to end, whether you are a good fellow with which to sleep.” On Orfans’ last letter to London, dated 18 November 1916 (London died at his Glen Ellen ranch on 22 November), he added a note many years later: “S. F. Jan. 24th 1937. As I read this letter over twenty one years later I regret that Jack died three days later. He was a fine man although a little oversure of himself when he dealt with a ‘lesser mortal’ like me ... now I feel and always did that it was better if he had lived and I lost forty such arguments with my right hand to boot.”

With: 11 letters and 1 card from Charmian London to Orfans, 1913-1938; 7 retained drafts or carbons of letters from Orfans to Jack London, 24 Feb.–18 Nov. 1916, and 5 autograph letters signed (some retained drafts?) from Orfans to Charmian, 1916-1917; a photograph of Jack London and Charmian, inscribed and signed from Charmian to Orfans and also signed by London, all on the verso, 3 x 4 in., mylar encapsulated; 9 photographs of London, London and Charmian, and London and Orfans fencing, etc; 12 photographs of Orfans and his family; a group of letters from Peter Orfans (Spiro’s son) giving his view about the London-Orfans relationship; and some other related items. Nearly all of the items are housed in a green half morocco and cloth quarto-size binder. \$22,500.00

109. **Longfellow, Henry Wadsworth.** Autograph letter signed (“Henry W. Longfellow”), to Helen Hamlin, with manuscript poem. Cambridge, 20 June 1879. 3 pages, 7 by 4.4 inches. Together with a 2 page, 8.6 by 7.1 inch holograph poem entitled “The Pen”. Stained & browned at

edges. With remnants of mounting hinges. To the daughter of Augustus Hamlin, once Surgeon-General of Maine, Longfellow sends thanks for the gift of a pen, made of iron from the prison of Chillan, where François de Bonnavard was held, wood from the U.S.S. Constitution, and gems from Siberia, Ceylon, and Maine, and he encloses a holograph manuscript of a poem about that pen:

“Today I send you some lines, not written with the Pen, but about the Pen. I find that my hand is fettered by that bit of Bonnavard’s chain and moves more easily with a lighter quill...” Longfellow closes with a postscript suggesting “Perhaps at some future day, if you have no objection, I may like to publish these lines in the Atlantic.”

In fact he published them in *Harper’s*, in Dec. 1879, in a considerably longer version (10 stanzas vs. 4 here) as “The Iron Pen” \$3,500.00

110. **Lowell, James Russell.** Signed manuscript poem. 7 July 1859. 1 page. On his embossed stationery, an eight-line poem, beginning “Sincere & genuine autographs / Are written unawares. Like those gigantic claw-to-graphs / Our Hampshire sandstone bears”. Provenance: Anne Lynch Botta, collection sold at the Brooklyn Sanitary Fair, 1864; Frederick Gebhard, sale Anderson Auction Company, 16 February 1906. \$600.00
111. **Mann, Thomas.** Typed letter signed, to a Mr McNitt, Pacific Palisades, 24 August 1941. 1 page (10 7/8 x 7 in.), with a few corrections in Mann’s hand. Mann clarifies two remarks from a recent interview with McNitt:
- “I would rather not mention the treaty of Versailles to which the American people is anyhow inclined to attach exaggerated [sic] importance, but I only wanted to express that the German people is afraid of being “annihilated” in the case of defeat and that it should be told that nobody on earth is thinking of doing so. The annihilation of other nations is a nazi concept which is absolutely repulsive for the democracies. Another trifle are the ‘twenty rooms’ in our new home. This number gives an exaggerated idea of the modest house we are building....” \$4,000.00
112. **Mann, Thomas.** Signed typescript. Pacific Palisades, 22 August 1946. 1 page (10 7/8 x 7 in.), one word correction in Mann’s hand. Signature faded. Mann defends *Memoirs of Hecate County* against its suppression:
- “A novel by so literary an author as Mr. Edmund Wilson is obviously not

meant for mass-consumption but for a circle of readers spiritually equipped to cope with its contents. Curiously, it is often works of artistic value that are being suppressed, whereas more popular products, fit to contribute to the brutalisation of the masses remain uncontested. The virtuous lust for suppression constitutes a feature of world fascism which – it is to be hoped – has not yet taken sufficient root in this country to determine the course of its intellectual life.”

\$4,000.00

113. **Mansour, Joyce.** Collection of eight autograph letters signed, to Stephen Schwartz, editor of the surrealist review *Antinarcissus*, 1967-75. 12 pages. With typescripts of her poems “The sense of smell” (one page, 1968) and “Anvil flowers (for Reinhoud)” (five pages, 1975) . On her life, habits, health, surrealism and various surrealists, politics, poetry, etc. Joyce Mansour (1928-1986), born in England to Egyptian-Jewish parents, spent her childhood in Cairo, and moved to Paris in the 1950s, where she became identified with the surrealist movement.

\$750.00

114. **Melville, Herman.** Autograph letter signed (“H. Melville”), to Henry Stephens Salt. 104 East 26th St., New York, 25 February 1890. 2 pages, (6 3/4 x 4 3/8 in), with the stamped and postmarked envelope addressed by Melville.

“Thanks for your note of the 2d Inst – with added thanks for the book. I have read it with the greatest interest, and can sincerely say that I feel under obligations to you as the author of so excellent a biography of a very remarkable poet and man. Concerning ‘Typee.’ — As I engaged to do, I wrote to Mr. Murray. The information contained in the reply is such, and the manner of conveying it is such, that I consider myself bound, by consideration both of right and courtesy, not to sanction any English issue of the book — (during my lifetime) other than that of the original purchaser and publisher. — Were matters otherwise, I should be glad to accede to your proposition, especially as it would put me into such good company as that embraced in the Camelot Series. Feeling that you will appreciate the spirit in which I write this, I am With much respect, yours very truly...”

Thanking the author for a gift of his *The Life of James Thomson* (B.V.). Melville had actually bought a copy of Salt’s biography before receiving the gift, it is no longer extant but the gift copy, inscribed by Salt and annotated by Melville, is now at Harvard. Salt had previously written Melville asking permission to reprint *Typee* (and *Omoo*) in the Camelot Series, which he was editing for its publisher Walter Scott; other American authors included in the series were Emerson, Whitman, Thoreau, Holmes,

Lowell, and Longfellow. Melville responded on 12 January that he would have to ask the permission of John Murray, and wrote Murray the same day. Murray's refusal of permission prompted the present letter. Salt had earlier mentioned his work on Thomson, and Melville, already an enthusiast of the poet, responded, saying, "The City of Dreadful Night' is the modern Book of Job, under an original poem duskily looming with the same aboriginal verities". Salt had also written an appreciative article about Melville for the *Scottish Art Review* in 1889. He would later contribute a preface published in Murray's 1893 editions of both *Typee* and *Omoo*, and in 1910 he proposed to Murray a biography of Melville which he began to research, eventually turning his work over to John Freeman. Ref: *Correspondence*, ed. Horth pp. 521-22, 526. Provenance: H. Bradley Martin. \$17,500.00

115. **Mistral, Gabriela.** *La Montana De Noche* Original holograph manuscript. (Circa 1920). Four pages on two leaves of ruled notebook paper (approx. 21 x 13.5 cm), poem consisting of fourteen four-line strophes. Tiny holes in extreme corner, where once stapled; holes punched in left margins as for a ring binder causing slight loss to a few words, small wrinkle to top edge, fine. An important working draft of this early poem by the Chilean Nobel Prize-winning poet, entirely in her hand, and differing in substantial degree from the version that appeared in her first major collection *Desolacion* (1922). The present draft includes four full strophes that were dropped from the finished poem, and in addition shows several variant wordings in the remaining text. A number of words have been struck and replaced by Mistral in this manuscript, although comparison with the published text reveals further variations that must have been made to subsequent drafts. Gabriela Mistral was the pseudonym used by Lucila Godoy y Alcayaga. The collection that included this poem was published in New York and brought her international fame. When she was awarded the Nobel Prize in 1945 she became the first Latin American woman to be so honored. \$4,500.00

116. **Nash, Ogden.** A fine collection of eight autograph letters signed to his long-time friend and sometime collaborator, S.J. Perelman, 1966-1970. 1. 31 Jan. 1966. 3 pages, on the Perelmans' recent car accident; visit to New York, theatre, travels, snow storms and their consequences. 2. 16 March 1966. One page, in pencil. Nash's recent surgery; concerns about the Perelmans' car crash; closes with a limerick. 3. 27 July 1966. One page, in pencil. His review "or something" of Perelman's *Chicken Inspector No. 23*. 4.

2 August 1966. One page with a scathing critique of Robert Penn Warren's "cosmic ludicrousness". 5. 13 October 1966. One page. Perelman's *Chicken Inspector* has arrived; his work. 6. 9 July 1968. 2 pages. Religion: "Don't ever turn Episcopalian"; suggestions for possible meetings around his various planned trips; his work, "the usual quarrels with *The New Yorker*"; with envelope. 7. 27 August 1969. 3 pages. A detailed and very amusing account of travels; his reception in London, the International Poetry Festival "an American named Robert Bly who, draped in a serape, intoned a 25-minute tirade directed at Lyndon Johnson". 8. 22 July 1970. 2 pp. A thorough account of what Perelman might expect when he visits. Some of Perelman's replies, or the letters which Nash answers, are included in *Don't Tread on Me: The Selected Letters of S.J. Perelman*, 1987, but Nash's letters are unpublished.

\$5,000.00

117. **O'Neill, Eugene.** Autograph letter signed, to Hiram Motherwell of *Theatre Guild Magazine*. Saint-Antoine du Rocher, 27 July 1930. 2 pages, with envelope.

"...I've tried to dig up some photos - without success. I haven't any with me except a strange one of 'Desire Under the Elms' at the Turkish Workers Theatre in Baku. Would you like this? The Theatre Magazine in the early winter of 1927 has photos of productions in Japan I gave there. Maybe they would be of interest still? As for a list of productions I haven't that either. I don't keep track of all of them. Fischer Verlag in Berlin do that in Middle Europe and I find out about it when their statements come in....I know 'Interlude' has been done in Stockholm, Copenhagen, Berlin, Dresden, Frankfurt, Budapest & Prague so far ... 'Desire Under the Elms' all over - recently in Copenhagen and many towns in Holland....They do them all over the lot - strange ones in strange places like 'The First Man' in Warsaw...(why, I wonder?)....and it doesn't mean much ... except I feel thankful I wasn't present at the gala - or ungala - premiere....Frankly and confidentially, I know of nothing less important than a European production...they weren't successes to me after I heard the horrible details of what damn fool directors had done to them. A theatre in which a director produces his parlor tricks and uses plays and actors as vehicles for his ego - that imbecility merely bores me and it seems to be all Europe has to offer at present. It's time they came to the U.S. - to relearn what the theatre means! I accept (sic) Russia, of course. Tairov I like. He has imagination and produces plays and actors not himself..."

\$6,000.00

118. **Pasternak, Boris.** Autograph letter signed ("B. Pasternak"), to Miss De Cruz. Moscow, 12 July 1959.

'The Last Summer' was written in the year 1929, thirty years ago. If the house 'Penguin Books' will publish this unripe modernistic early prose, too short for their ordinary volume size, it will perhaps add to it a little article on Chopin, that I have written at the centenary of his death. As you are a pianist it will be probably of interest for you. I write that letter in a great hurry. It is not a real answer to your dear and tender letter, rich of content. It is the only necessary I can do, my hasty and vivid thank you for it. Good-bye, dear amiable being. I wish you the best from all my heart. Affectionately yours...."

With a worn example of the dust jacket for the first English (Collins/Harvill) edition of *Dr. Zhivago*, inscribed and signed in English by Pasternak on both the front and back panels, and with stamped mailing envelope, addressed in Pasternak's hand to Miss De Cruz c/o Lipton, in Fort Cochin, South India. \$2,750.00

119. **Plath, Sylvia.** Corrected proofs for *Trois Poemes Inédits*. (Paris: Editions Dufour [1975?]). Two sets of proofs for this rare posthumous printing, both with extensive editorial corrections or annotations, directions to the printer. With a copy of the first edition of the published work, one of an edition of 100. Preserved in two cloth cases, with leather labels. \$7,500.00

120. **Pope, Alexander.** Partially printed document signed ("A. Pope"), a receipt from the Duke of Argyll for his subscription to Pope's translation of Homer's *Iliad*. [ca. 1715]. 6 1/8 x 3 3/8 in. "Received of [his grace ye D. of Argyll,] Two Guineas, being for the first Payment to the Subscription, for the Translation of Homer's Iliads ; to be delivered in Quires, to the Bearer hereof, in the manner specified in the Proposals . [A. Pope.] Excellent condition. \$2,500.00

121. **Porter, William Sydney ("O. Henry").** Autograph letter signed ("O. Henry"). To Mrs. Martin. 47 West 24th St., New York, August 1904. 2 pages, repair to fold, a few letters re-touched (not affecting the signature).

"Your letter in care of 'Ainslee's' was duly handed to me. I wish I could make you believe how gladly I would write the sketch for Karlene. It would be a great pleasure to me if I could concoct something befitting her very winsome little personality. But as you know, playwriting (or even sketch writing requires a special knack and knowledge that I do not possess. It is only this conviction of my lack of the necessary acquaintance with stage literature that keeps me from undertaking something along the lines you suggest. I'm afraid you couldn't depend upon my inventive powers to produce anything

that would do for the footlights. ... Later on, if I can hit upon an idea that I think would suit – and I will give it thought – I will shape it and submit it to you. Karlene Martin, child actress, appeared (as Karlene Carman) in a few Broadway productions during the years 1901–1905. \$1,200.00

122. **Porter, William Sydney (“O. Henry”).** Autograph letter signed, (“Sydney Porter”). To Alexander Black, his editor at the New York Sunday *World*. [New York], 17 February 1907. 2 pages.

“May the ink in my bottle turn to Old Crow on the day that I hesitate to use it at the desire of you and the still dear ‘World.’ You can bet your variegated socks that I will send you an Easter story for the sake of old times and present good will. I suppose about 2000 words; and that some time within three weeks or so will be time enough....I can get the story to you sure by the middle of March.” \$1,200.00

123. **Richardson, Samuel.** Partially printed document signed, 9 October 1745. A receipt for Annuities, approx. 8 3/8 x 8 inches, trimmed at the right margin, not affecting any text. \$1,500.00

124. **Roethke, Theodore.** *The Lost Son*. Original typescript. Bennington, Vermont: [1947]. Author’s eight page typescript, signed in type at the head of the first page, of Roethke’s celebrated poem. This typescript was the setting copy for the poem’s original publication in *Sewanee Review* LV (Spring 1947), where section is V untitled; it later served as the title poem for his second collection in 1948, and he recorded it for the Library of Congress Twentieth Century Poetry in English series. Typed on eight sheets of Strathmore Bond paper, one a Bennington College letterhead. Corner clipped from first page, small holes from removed staples, excellent condition overall. \$2,000.00

125. **Roethke, Theodore.** Two autograph letters signed, to William Draham Brown. Seattle, 20 January 1950 and 9 December 1953. On postcards. The first concerning the European publication of poems. Mentions Marguerite Caetani, the Italian princess who published *Botteghe Oscure*, Stephen Spender, etc. Roethke suggests the possibility of using a pseudonym: “Winterset Rothberg”; the second a brief note asking him to telephone. \$400.00

126. **(Runyon, Damon).** Walter Winchell’s file on Damon Runyon. Approximately 20 items: Correspondence (no Damon Runyon autograph

items) concerning Runyon and his family, and the Runyon Foundation, telegrams (including one from Damon Runyon), letters from Patrice Runyon, from Stokes Publishers, Winchell's scripts, etc. Some chipping to brittle paper. \$200.00

127. **Scott, Walter.** Autograph letter signed, to John James Masquerier. Laswade Cottage, 18 October 1803. 2 pages, with integral address panel and remains of seal.

"I have delayed answering your favour of 26th Sept. till I could adjust with Messrs. Longman the probable time of publishing the Lay. The pressure of the times and some other considerations have induced us to defer thoughts of publishing till the commencement of 1804. They seem inclined to restrict the first edition to an 8vo with the frontispiece reviving the designs you have had the goodness to make for a subsequent publication in 12mo if the work shall take. It will therefore be unnecessary at present to give you further trouble than that of finishing the paintings which you have begun. I do not approve of the Laird of Buccleuchs golf-club - the game is doubtless ancient but it is also modern and by certain associations rather vulgar in a Scotchmans eye - let it be a piece of a broken branch as we formerly thought of - If in the interim between this and next midsummer your amusement or professional engagements should lead you into this land of landscape I hope you will favour me with a visit....Messrs Longman will settle with you for all the paintings which are finished"

Scott devoted considerable attention to details of the period and costume in his correspondence with Masquerier over the artist's illustrations to *The Lay of the Last Minstrel*, published in 1805. \$1,750.00

128. **Scott, Walter.** Autograph letter signed, to James Ballantyne. Abbotsford, 20 October 1825. On the eve of the financial crash which ruined Scott and his publishers, he writes his partner, the printer and publisher:

"Dear James. I was duly furnished with your letter and am not surprized by its contents. I can give you £1500 or £2000 here easily enough on your own risk & Constable's ... For [?] abatement my plan is this: I have now quite finished the whole first volume of which you have first part & part of the 2d. There must be a pause while I collect some ... materials but the printing will proceed. Meanwhile I can easily go on with a tale called Woodstock the days of the Levy Parliament. I think it will make about two vols & be out in February. I will bring some of it God willing to town in November and the alterations in the Parl[iamen]t House give me three additional hours in the

morning equal to £3000 a year of [?]. My sons promotion & marriage provisions cost me high last year so did the removal of house and furniture but no such demands are now likely to occur in my future life. I will send Messrs. Constable bills to advance on actual value ...they will not object I suppose to advance the needful for Woodstock about December ... I can now ascertain that Bony will make four volumes equal to three 8vo by adopting Constable's plan of making the page something larger. I suppose as the fall of the funds which makes bankers restrict their discounts you had better begin Bony as soon as you can. Yours truly, Walter Scott". \$1,500.00

129. **Searle, Ronald.** Autograph letter signed and typed letter signed, to S.J. and Laura Perelman. London, 18 November 1958 and undated. Together, 2 pages. The first on his receipt of *The Most of S.J. Perelman*: "...pulse practically racing with anticipation as our hot hands clutched the Omnibus that broke the postman's back. What a marvellous surprise....thanks not only for the modest inscription but also for momentarily assuaging [our] ever greedy appetite for S.J.P. The second to Laura Perelman, containing suggestions for worthwhile restaurants, theatres, etc. in Paris. Ronald Searle frequently illustrated Perelman's pieces in *The Sunday Times of London*. \$350.00

130. **Shaw, George Bernard.** Collection of letters to Malcolm Watson, theatre critic for *The Daily Telegraph*, 1899-1926. 10 autograph letters signed (5 are postcards, 3 notes), 3 typed letters signed, and 3 typed "interviews" with holograph insertions and corrections.

1. Autograph letter signed, ("G. Bernard Shaw). Haslemere, Surrey, 7 Feb. 1899, marked "PRIVATE!!!!!!!!"

"I shall or course be only too glad to advertise myself in your column ... But you know what theatrical business is – all project and very little come-off. 'Caesar & Cleopatra' is an accomplished fact. The play is written and ready; and if you will find a theatre and ten thousand pounds for Forbes Robertson you may announce its production for next winter....but a magnificent spectacular historical play ... takes some backing: it cannot, as you may guess, be done on the profits of Macbeth."

Shaw continues at some length on the contingencies surrounding the production [it was not in fact produced until 1901] and goes on to say

"if one cannot publicly print sense about it, one can print nonsense. For example, you could say that the play has been written to redeem English dramatic literature from the reproach of having no better portrait of Julius Caesar than the wretched abortion produced by Shakespeare. His Cleopa-

tra...does not touch on the only really interesting event in her career, her meeting with Caesar”.

2. A 2-page corrected holograph manuscript titled “Notes for an informal interview on Misalliance”, with cover-note signed “G.B.S.” <ca. 1910> .

3. Autograph letter signed, (“G.B.S.”) on both sides of a printed correspondence card, 3 July 1905, referring to his *Passion, Poison, and Petrification*.

“The play contains many many profound truths and vivid flashes of characterization, touching on [a long list of subjects]. This is of course much less than my usual allowance of subjects; but the limitation of 12 minutes made it impossible...to cover as much ground...the more earnest section of my disciples should make a point of seeing it several times in succession...”

4. 18 October 1905, with autograph letter signed (“G. Bernard Shaw”) sending the manuscript. A 3-page corrected typescript “interview”, written by Shaw.

“Vedrenne tells me you want something about my new play [*Major Barbara*]. It is quite indescribable, as there is no plot or sensation...I have scribbled off a bit of an interview - it ... will save you the trouble of compiling a paragraph.”

5. 10 Dec. 1906, autograph letter signed (“G. Bernard Shaw”). A similar cover note with a 4-page holograph and typed “interview” – Shaw supplying both the questions and answers – about *The Doctor’s Dilemma*.

6. 30 June 1909, 2-page TLS (“G. Bernard Shaw”) “My relations with the monarchy grow daily more unfortunate.” [The King’s command performance of another play had interfered with Shaw’s private production of *Press Cuttings*, which had also been refused a license.]

“If the royal power is to be used to break up my casts, then the title of my next play will be Cromwell. ... The German press has got hold of the fact that my forbidden play makes hay of the anti-German war scare. It immediately scents anti-German opinions in St. James’s Palace...In vain do I protest that to suspect the Lord Chamberlain’s department of political ideas, or of any ideas whatsoever is to shew the grossest ignorance of our censorship...[When *An Englishman’s Home*, by Guy Du Maurier], “a really good play...which represents a German invasion...is not only licensed by the Lord Chamberlain [but that burlesques of it are forbidden, and] ... a play which disparages the war scare has been refused a license on a pretext... what do you expect the German press to think?”

7. 1 July 1909. 2 page typed letter signed ("G. Bernard Shaw). More on the censorship of *Press Cuttings*, and the Lord Chamberlain.

8. 15 June 1910. Autograph letter signed ("G.B.S."). "[N]othing but a Barker-Shaw theatre can keep our plays on the stage in London....All the ordinary managers are not our for livings, but for fortunes. They are quite welcome to play their Chocolate Soldier [Leopold Jacobson's musical adaptation of *Arms and the Man*] provided they don't pretend that its my Chocolate Soldier, and don't crib my dialogue...."

9. Autograph letter signed ("G.B.S."). 22 March 1911. 1 page, on a correspondence card. "I saw a sporting statement in The Referee as to Miss McCarthy's intentions....I have no doubt she will produce a play by me if she can get it."

10. 20 October 1911. Typed letter signed ("G. Bernard Shaw"), with holograph additions. 2 pages. About income tax, and marriage.

11. 15 April 1914. Autograph letter signed ("G. Bernard Shaw"). 1 p. Marked "Private or not, just as you like". Acknowledging

"the handsome way in which the audience at the first night of *Pygmalion* responded to the appeal I made in your columns. It was the beginning of a new code of manners in the theatre...the quality of the applause at the end of the acts was delicious. I am a connoisseur in applause....when the audience did at last interrupt, it interrupted with a vengeance. But I did not quite mean them to resist Mrs Campbell's last speech in that act.... It was a hearty and delightful rebuke to the vulgar nonsense which had been written about it....some of the writers who were the most stupid before the performance were the cleverest after it; so I forgive them...."

12. 23 March 1926. Autograph letter signed ("G.B.S."), on a correspondence card. On the appeal for funds to reconstruct the theatre at Stratford, and "I want £25000 for the coming reconstruction of the Royal Academy of Dramatic Art....This is much more pressing than Stratford....But nobody will say a word for us."

13. 18 December 1928. Autograph letter signed ("G.B.S."), on a correspondence card. He thinks some other paper has anticipated Watson's unspecified wish. The collection is mounted and bound in a red morocco album, with typed transcripts and an index. Not included in *Bernard Shaw: Collected Letters*, ed. Laurence, and believed unpublished. Provenance: John Hay Whitney (sale at Sotheby's New York, 23 Apr 1999).

\$22,500.00

131. **Sinclair, Upton.** Collection of 8 typed letters signed and 1 autograph letter signed, to Albert Rhys Williams and Lucita Williams, 1918-1957. In December 1918 Sinclair writes concerning some propaganda and counter-propaganda that had appeared

“Mrs Gartz [Kate Crane Gartz, the socialist steel heiress and Pasadena friend of Sinclair] brought down a big bunch of your letters. I want to butt in on your correspondence with Norman Hapgood [editor of *Harper's Weekly*]. I saw in some English paper I think the information and explanation of that publication in *Izvestia*. It was a regulation passed by some local Soviet in some obscure district. The paper had published it simply as news. You understand, of course, there are lunatics in all movements. They make us lots of trouble as I know from sorrowful experience.”

On 25 June 1931, in the midst of the complicated work with Sergei Eisenstein on *Que Viva Mexico*, which the Sinclairs financed and helped organize, he writes

“You are certainly a kind fellow to write me all that advice. I had already written to Radek and Gorki, as well as Khalatov....I will also write to your friend, Wasserman. We are expecting another shipment of films from Mexico any day....We have 60,000 feet so far, and a lot of it is marvelous stuff. We are going to have one of the most beautiful pictures in the world when we get through....Dr. Melton...is lying in the hospital....He lost everything he had, and tried to take himself out of the way by putting the gas pipe in his mouth, but he made the mistake of setting fire to the house at the same time, and that brought the fire department. Mrs. Gartz, of course, is taking care of him. She remains the same as ever, except that she has had a notice from Chicago that she is not to get any more dividends! She didn't expect Socialism to come quite that quickly!....I am waiting for the proofs of 'The Wet Parade', and meantime, besides attending to Eisenstein's affairs, am clearing up a thousand things....” Three weeks later, on 14 July “Your reminiscences of Lenin in this magazine suggests to me that you ought to write an autobiography. You have had one of the most interesting set of experiences of our time. Begin at the beginning and tell it all frankly and completely: The Evolution of a Clergyman into a Bolshevik. You see what a tremendous success Lincoln Steffans has had. You could do the same thing, but don't make it more than one volume....it will be a new book and of a particular kind which people are reading at the present day. In fact, I should not wonder if you might produce a Literary Guild book, if you do not try too hard and take too long. What I mean is, everybody is reading about Russia, and you ought to be able to write such a book in a year....Your book should be written just in the vein of what you have told here about Lenin, a simple day by day story At least it should seem to be that. Of course in

reality it should be the result of careful selection so as to choose the high lights or significant moments and important personalities. I have written such an autobiography.....I have put off publishing it, because it worries my mother....[T]he world needs to understand Communism and Socialism now, and not later....Since Craig and I were your literary and Socialist god-parents, so to speak, you may quote this as a command if you wish. Thus you can absolve yourself of responsibility and seeming egotism!" The following month (14 August) Sinclair discusses his own affairs "David collected from Kniga, and from some other sources a total of 5,050 rubles. Having had the good fortune to meet out here the New York head of Gosbank, ... he arranged for this money to be transformed into dollars and sent to me by cable (for the picture)....As to the matter of my appeal to Gossisdat, a cablegram from David yesterday states that the government commission has authorized money to be sent to me, and it is now up to Khalatov to decide how much....David has left for Berlin and Paris, as his wife has to get back to her job on the Encyclopedia of Social Sciences....Apparently Soviet Russia was a little too strenuous for her. They took a workers' tour through the Caucasus....Needless to say, I do not want to take any of the money which was duly assigned to you...."

On 29 May 1932 Sinclair sends

"a line to thank you for your translations. I have now learned the name of the woman who keeps writing me about her children, and I won't have any more of her letters translated. We are both of us delighted with Lucita ...and Craig takes back all her old unfavorable judgments. We shall be very much offended if you go to Russia without first coming down...you may be able to give us some very important help in Moscow."

1 Sept. 1932 finds Sinclair enclosing a circular (not present) and a handwritten note from Craig Sinclair to Lucita Williams:

"Upton made a full report to Stalin. I have telephoned Mr. Siler [?] & told him of this Stern circular, & told him that if such an attack came some of the things we & others would have to tell. That we naturally don't want to circulate stories so dreadful, but that we may be driven to by this fool Stern. He has just telephoned that he has talked to Stern & Stern will publish nothing"

A brief note follows on 4 October as the Sinclairs are moving; then on 26 January 1957, with an a.l.s., Sinclair sends a request for permission to publish one of Williams's letters, in a book he's planning:

"I have in mind to use one fine letter from you to Craig. In it you say you were never a Communist (I wouldn't ask to use it otherwise.) And you tell

her what our friendship meant to you (Written 1941). A letter which can do you only good.....C had a grave heart attack 3 years ago. I have the sole care of her & am doing my best.....”

Albert Rhys Williams, a Congregationalist minister, labor organizer and journalist, had worked on Eugene Debs’s presidential campaign in 1908, he met John Reed while speaking in aid of the striking textile workers in Lawrence, Mass. in 1912, and in 1917 he traveled to Russia to report on the revolution. Williams and Reed worked together composing propaganda for Trotsky, and Williams became a friend of Lenin. In 1918 he traveled to Vladivostok, from where he barely escaped the Whites, and returned to the U.S., where he toured and lectured until 1922. He returned to Russia in 1922–28, 1930–31, and 1937–38. Sinclair wrote an introduction which was published in the Russian edition of Williams’s *Through the Russian Revolution, (Narodnye massy v russkoi revoliutsii: ocherki russkoi revoliutsii,)* 1924. \$2,750.00

132. **Stafford, Jean.** File of permissions. 1947–57. Four signed documents, and one typed letter signed, from Jean Stafford, giving permissions for reprinting stories in various annual volumes of the *O.Henry Memorial Award Prize Stories*. Holes from staple removals, but in very good condition. \$200.00

133. **Steinbeck, John.** Seven letters, to Katherine Kempff (addressed as “Dear Rose”), comprising four autograph letters signed and three typed letters signed, plus one autograph postcard signed (all signed “John Steinbeck”), Lake Tahoe, Pacific Grove, and Montrose [31 January 1928–19 August 1935]. 13-1/2 pages, various sizes (but mostly quarto), the earliest letter with a few tears at folds (two repaired with transparent tape), the next with two long fold tears (also repaired with transparent tape) causing the loss of a few letters; envelopes, hand-addressed by Steinbeck, present for five of the letters. A rare early series of letters to a young girl (age about 12 at the time of the earliest letter). She was the granddaughter of Alice Brigham, who employed Steinbeck as caretaker on her estate near Lake Tahoe. This friendship is written about by Jackson J. Benson in his *The True Adventures of John Steinbeck, Writer; a Biography* (1984), pp. 111-113:

“... [Steinbeck] could be very charming with children. While he was friendly with the boys, he made a special effort to become friends with one of Mrs. Brigham’s granddaughters, Catherine Kemp [sic] ... He had a rapport with youngsters like Catherine, since he felt in looking back at his own childhood

that he, too, had been left out and alone ... Catherine ... remember[ed]...the kindness and patience of the caretaker [Steinbeck] and the sense of wonder he conveyed in response to nature. The next summer [1928], before he left the employment of the Brighams [who owned the estate], he gave Catherine his old Corona portable that had been with him through Stanford and on which he had finished one novel [*Cup of Gold*] and had begun another [*To a God Unknown*]..."

[21 January 1928], from Lake Tahoe: "... Rose, Rose, you are growing up. I realize it with horror and foreboding. I didn't expect that you would, and I don't like it. Couldn't you stop it even for a few years? You are altogether too nice as you are to chance being anything else ... I am going away pretty soon. Perhaps I shall disappear altogether for a while. I don't want you to forget me — ever ... When you have reached such an astounding age as eighteen or even twenty, will you write to me now and again? By that time I may have wings and live on top of a cathedral like a gargoyle. I have often noticed my resemblance to a gargoyle ... Maybe when you are twenty or even twenty-one you will climb up the spire of Notre Dame to see me there, spouting rainwater out of my mouth ..." 26 January [1929], from Pacific Grove: "Now the enchantment is dispelled. The musty muggy old manuscript [presumably a version of *To a God Unknown*] is finished, and I can swim out of millions of pages like this one, all covered with ink like this one. It was a messy job, but now it is finished and I may go to a moving picture if I wish ... I didn't send you a permanent address because when I am working, I am not a proper person to write to. It is worse than a headache to be working. And now I have one more book to write, for I promised a man I would, and then I shall go to live in New York for a time ... Pretty soon I shall have some stories you may like to read — in a year or so. Do write to me Rose, it isn't fun to be buried under yellow paper for six months."

7 January [1932], from Pacific Grove: "... You know I am. It isn't nearly as terrible as it sounds. There's something doom-like and inexorable about the sentence 'He is married, She is married.' But it does cancel our engagement in a way. I'm sorry for that but for no other reason ... I work and work, making very little money but enough. It is good to be permitted to work and not to be forced. Hundreds of pages roll out gradually growing better and stronger and more true. For that reason I am extremely happy. You used to see very beautiful things and seeing them so helped to make them beautiful to other people. Do you remember the gnomes who lived on the shore of Cascade Lake? And do you remember how the coyotes sang concerts in the meadow? I want to go back some time ..." [19 December 1932], from Montrose: "... I'm not sure at all I want you to read that book [*The Pastures of Heaven*, published earlier in 1932]. It's rather dour. However, if you do, I hope you like it ... Are you very pretty? Sometime send me a snap shot and write on the back of it 'This is a bad picture of me, the light was bad and

the camera out of focus and I don't take good pictures anyway; and then I'll know that it is a good picture ... Don't believe anything reviewers say — good or bad. They are camp followers and nearly always stupid — if you only knew how stupid ..."

14 November [1934], from Pacific Grove: "... now we are living here getting work done ... The very simple life in a way and a very pleasant one ... I go right on doing my stories. And that's about all about me I can think of ... Nothing would please me more than to see you, Rose. I should probably be horrified to find you grown up, but a more erudite young lady than you were at twelve, I haven't seen ... I remember so many things about you, unimportant things that in their numbers make a very lovely cloth. The children Katherine Mansfield wrote about are like you ... Some bitter things have happened to us but on the whole we have been happy. Mainly, I guess because we haven't been forced to make concessions. I've written what I wanted to write. That is the main thing. By maintaining a simplicity of life we've kept free of the mouse gnawings that destroy people. Every year a few more people like my work and that is much more permanent than a bust ..."

\$35,000.00

134. **Steinbeck, John.** Autograph letter signed, ("John"), to his second wife Gwyn Steinbeck. [Pacific Grove] 20 February 1949. One page. Writing his ex-wife, (their divorce had become final in October 1948), to sort out property:

"I got back from Mexico [where he had been working on the script of *Viva Zapata!*] sooner than I had expected. The things sent to me had arrived in good order. I see that the poetry, classics, travel, drama, etc. which I have collected for years and which I need, are not included. May I have a letter from you saying that you do not intend to let me have them? You see I will need to replace them....It is interesting to me also that you did not send the little Gauguin still life — more interesting because you don't like it. Please tell me how the children are and how they progress. Spring finally and at last here. John"

Steinbeck was particularly irked by the loss of his reference library, writing Pat Covici two days later asking for replacement books, he said:

"Isn't it odd that having stripped me of everything else, she also retains the tools of the trade from which she is living?... I think she is headed for trouble."

With an 8 x 10 inch photo of John and Gwyn Steinbeck at their wedding (in 1943) in the courtyard of Lyle Saxon's home in New Orleans, the photographer Leon Trice's stamp on the back, and John Steinbeck's ownership blindstamp on the front bottom corner.

\$2,750.00

135. **Steinbeck, John.** Autograph letter signed, ("John (Steinbeck)") to Vincent Sardi. 26 October [1950]. One page, folio, on lined yellow paper, signed "John (Steinbeck)". To the famous New York theatre district restaurateur:

"Dear Vincent, I can't tell you how grateful I am to you for your courtesy and genuine understanding....the quick closing of Burning Bright [it opened Oct. 18 and closed October 28] has had a great value for me because it brought forward great numbers of people who would not have waved their hands if we had had a success. This is more than worth while. Elaine and I are disappointed because we think it was a good play, but because we are both professionals, we are far from destroyed..."

\$4,000.00

136. **Steinbeck, John.** Autograph letter signed, ("John"), to Harold Otis ("Gabe") Bicknell and Grant ("Mack") McLean. [New York] 13 November 1953. 2 pages, on Steinbeck's usual ruled yellow paper, with original envelope hand-addressed by Steinbeck to Bicknell. To his old friends who served as models for "Mack" and "Gay" in *Cannery Row*.

"Dear Gabe and Mack: "... thanks for holding up my end in an unfriendly society. That damn octopus, I want to remind you, was twice as big as I was and it had twelve arms. I am glad that in this age of incredulity, you two are upholding the ancient virtues of truth and modesty. I am content to leave my reputation for beauty and bravery in your hands. I have just finished another book about the Row [*Sweet Thursday*]. It is a continuation concerned not with what did happen but with what might have happened. The one can be as true as the other. As a book, this will probably be out next summer or fall [it was published in June 1954]. Then Rodgers and Hammerstein are making a play with music [*Pipe Dream*] of it for late fall or early spring [the musical opened on Broadway in 1955]... I think it is a funny story – and sad too because it is what might have happened to Ed and didn't. I don't seem to be able to get over his death. But this will be the last piece about him. Did you ever see the little biography I wrote about him for the second edition of the Sea of Cortez? ... I'm sad about Wing Chong's closing. The old order changes and it makes me feel old. And the best dies out and leaves only us bums. We're indestructible..."

\$5,000.00

137. **Steinbeck, John.** Autograph letter signed, ("John Foster Steinbeck"), to Marie Fraioli. Sag Harbor, 30 August [mis-dated 1 September] 1955. One page, folio, on his customary yellow lined paper. Requesting secretarial help from Elia Kazan's secretary. With a carbon of the recipient's response.

“You may have thought you were shut of me and good riddance, but no such luck. I am about to come back to New York like a new ice age. I have you to a slight extent cornered. Would you like to continue our gay association? Only this time you would get paid? I’m moving back to New York Sept 15. Pipe Dream goes into rehearsal the 22nd. There will be the usual correspondence and also the mss for a new book. I should not be hanging around the office as before, asking you out for pastrami sandwiches - oh! no. I would bring or send those little red belts all full of fun and jokes and now and then a tear....Needless to say I miss you. I miss your violent emotions and your uncontrollable temper....But if you will consent to do this, you will be the first to see or hear the funniest, saddest, and I might say, the best short book since the book of Job. You may discuss our liaison freely with M. Kazan. While he may not understand the depth of our association he is always one to give his blessing to the True and the Beautiful...” \$4,500.00

138. **Steinbeck, John.** Autograph letter signed (“father”) to his son (then 12 years-old) Thomas Steinbeck. [Sag Harbor] 3 July 1956. 2 pages. “ ... My book [*The Short Reign of Pippin IV*] is crawling toward home plate on its hands and knees. It is a jewel of literature but ... difficult to pawn. It may also get me guillotined. The wedding [of Elaine’s daughter Waverly Scott] goes on a week from Sunday. It is going to be only slightly less lavish than the aquacade. I protested against the bride and groom riding into the church on elephants but I was voted down. Miss Vanderbilt says ...

“Elephants are always pleasant and if properly controlled give an overtone of good taste The bride will be encased in a sheath - call it a scabbard of plastic Valenciennes.... I do not feel that I am losing a daughter but gaining a library. I tell you these things because I know your interest in social minutiae....Write me when you get time from goldbricking and let me know how you do. I love you and miss you. Elaine says she would send you a birthday present if she thought it wouldn’t embarrass you...” \$3,250.00

139. **Steinbeck, John.** Typed letter signed, (“John”), to Charles Brackett, the screenwriter and producer of the film of Steinbeck’s *The Wayward Bus*. New York, 10 December 1956. 4 pages, 8 1/2 x 11 in., on white bond paper, the first page with his letterhead.

“I hope you will not be insulted when I tell you that I anticipated somewhat the picture you put down in your letter....When I heard that Mis Jayne Mansfield had turned down a part in *The Wayward Bus* because, as she said so elegantly ‘It don’t further my career,’ I knew you were in trouble. However I imagine she has rejected every part in the United States ... whether it has been offered to her or not ...”

"I didn't conceive [*The Wayward Bus*] as a motion picture and didn't see how it could be a motion picture, therefore I was somewhat surprised soon after its publication to be asked to call upon Mr. Sam Goldwyn. I went to his office, and I report the conversation almost as it happened. Mr. Goldwyn: 'I want to buy this property, if you write it.' Me: 'Mr. Goldwyn, I don't think of it as a motion picture. I am not a motion picture writer, and I don't think I could write this one, particularly since I don't see it as a motion picture.' Mr. Goldwyn: 'You write it. I buy it.' Me: 'I don't write it.' Mr. Goldwyn: 'I don't buy it.' Me: 'You've made a deal.'" This dialogue continues for another half page, with Goldwyn proposing and Steinbeck declining another deal, followed by a story about Spyros Skouras: "he was so excited that his dialect had become almost unintelligible. His words were: 'I want you write a pictcher about the Gricks peepul.' I said, 'Mr. Skouras, I don't know about the "Gricks peepul'.' 'Fine,' he said, 'I will tell you.' I love these little vignettes of the workings of great minds. Incidentally, I adore Spyros. He is one of my good friends....I have only one solution for [*The Wayward Bus*]. Let's retire it for two thousand years and turn it over to De Mille. He can then confuse it with the flight into Egypt, and we'll get a spectacular. I don't think I ever told you the origin of this story. It was first projected in Mexico, and its first synopsis was written in Spanish for Mexico. At that time it had a wonderful title, I think. It was called *El Camion Vacilador*. The word *vacilador*, or the verb *vacilar*, is not translatable unfortunately, and its a word we really need in English because to be 'vacilando' means that you are aiming at some place, but you don't care very much whether you get there. We don't have such a word in English....But wayward was the nearest English word I could find...."

Steinbeck discusses the critical reception of his novel

"[an] essay from the University of New Mexico...finds in it the progress toward Heaven. That may be true. I agree with everybody, and by now, I don't remember what I wrote. Thank you for promising some kind of little niche in the picture for Max Wagner...he is... a good luck charm like those scorpions pressed in glass that they sell in Mexico.... Max could have been one hell of an actor if anybody had ever taken the time to teach him."

He closes with "a great feeling of security in knowing that my foster brain-child is in your hands". Jayne Mansfield did of course appear in *The Wayward Bus*, in what turned out to be one of the high points of her career, but Wagner did not have a part, although he was in almost every other movie version of a Steinbeck work \$8,000.00

140. **Steinbeck, John.** Autograph letter signed, to the writer and publisher Edgar J. Bracco. New York, 7 March 1961. 1 page, 12-1/2 x 8 in, on his usual yellow lined paper. With stamped envelope addressed by Steinbeck.

“Many thanks for your letter. I like very much to hear that someone has liked my work. I’d be a fool or a liar if I didn’t. One thing has always bothered me because I deeply don’t understand it – the good-better-best, or great-greatest as applied to writers. It’s not a horse race, just a bunch of men doing their best in different directions. Styles come and go. I’m told I’m out of fashion now but I can’t remember when I wasn’t. It is very possible that the writer living today who will be most admired in the future isn’t even known today. That has happened. But admiration, much as I like it, can’t compare with the lovely sense of having finished a good day of work, even if the work is lousy. Isn’t it so? Our little struggles can be very sweet. And maybe that book of yours may be the future one – no one can tell – least of all critics...” \$5,500.00

141. **Steinbeck, John.** *Madison Avenue and the Election.* Autograph manuscript. 1955 or 1956. 3 pages, folio, on yellow lined paper, with a number of substantive corrections, and variations from the published text. Provoked by the Republican National Committee’s announcement that an advertising agency would handle its 1956 presidential campaign, Steinbeck speculates on the virtues and dangers of the tactics:

“The captive audience has been conditioned to buy Squeakies – the body building bran dust. Then suddenly the message changes and they are told to vote for Elmer Flangdangle for Senator....There is a danger that they will buy a senator and vote for a cereal. It was no accident that a cleaning powder won three public offices last year and that the sovereign people of the State of South Tioga elected a Chevrolet to the governorship. There are many people who fear that the use of the captive audience may cause us to elect a cereal to the presidency. Then there are others who believe we did it last time.”

The article was published in *The Saturday Review*, 31 March 1956, and has not been reprinted, as far as we know. \$9,000.00

142. **Stevenson, Robert Louis.** Autograph letter signed (“Robert Louis Stevenson”), to C. Howard Carrington. Skerryvore. Bournemouth, 9 June [1885]. 1 page, with a tiny tear in the fold. On his never-finished novel about highwaymen:

“‘The Great North Road’ is still unfinished: it is, scarce I should say beyond Highgate; but it will be finished some day, bar the big accident: It will not

however gratify your taste; the highwayman is not grasped; what you would have liked (and I, believe me!) would have been 'Jerry Abershaw;' but Jerry was not written at the fit moment; I have outgrown the taste, and his romantic horseshoes clatter faintlier down the incline towards Lethe..."

Published in *Letters and Miscellanies*, ed. Colvin (1912). \$4,000.00

143. **Stevenson, Robert Louis.** Autograph letter signed, ("Louis"), to his wife Fanny. [Saranac Lake, N.Y. October 1887]. 3 pages, a clipped portrait of RLS is affixed to the last page. Somewhat browned, split down the fold, but in very good condition. On his daily routine, and his articles for *Scribner's*. Written over two days (Saturday night and Sunday morning):

"Saturday. My dear fellow, I catch this chance after I am in bed; the day after you left I wrote nine letters, all very necessary. Today I have written a great part of an article.... I have finished my first paper for Scribner: A dreamer of dreams, I call it: it is just a gossip with stories, but I do not believe it is altogether bad...By tomorrow I shall hope to have rewritten it...and I shall have earned one twelfth part of L720...What do you think of that, gay madam?..."

Stevenson devotes most of a page to describing his daily routine, and continues:

"...a chaste life. It is in the morning I go out when I go...There has come a Longman with a most humorous and tactful article by Gosse: 'Mr. R.L. Stevenson as a poet,' and a few verses by Lang, beginning 'Dear Louis of the awful cheek.' All is well and everything goes like a carriage bell..."

Stevenson's article, titled on publication "A Chapter on Dreams," was published in the January 1888 issue of *Scribner's Magazine* and collected in *An Inland Voyage*. Gosse's article appeared in the October 1887 issue of *Longman's Magazine*. Provenance: *Autograph Letters, Original Manuscripts...of...Stevenson*, Anderson Galleries, 23 November 1914, lot 138; Richard Francis Phillips (sale at Christie's East, 14 May 1997). \$5,500.00

144. **Tate, Allen.** Typed letter signed, to Edward Titus. Washington, 31 March 1944. On Library of Congress letterhead, (Tate was at that time the Chair of Poetry), to the publisher of the Black Manikin Press, remarking on Titus's recent return to United States from Paris. Tear repaired on the verso. \$50.00

145. **Tennyson, Alfred.** Autograph letter signed, to James Bertrand Payne. 9 October 1867. 4 pages,

“Perhaps you would send me that copy of the Atheneum that I might see & judge for myself. As you say that by the publication of this ‘People’s Edition’ the sale of the Library Edition would not be ‘entirely’ stopt - surely it would be better to wait a while til it be nearly sold off. And I cannot but think that by a due representation in proper quarters this evil of importation might in a great measure be put an end to. ‘Peoples’ Editions’ would seem to be hardly the right name as the people properly could not afford to buy at that price. With respect to the other matter, I beg to say that Mr Weld is entirely guiltless of having said or quoted anything against either yourself or the establishment. I can supply his place with ‘another Inquisitor’ as you say. Who my ‘particular friend’ may be, who advised you not to let Mr Weld act in this matter I know not, but I know that when you told him, as you say you did, that it was your proposal that some one s[houl]d examine the books, you told him what with my letter[?] before you fills me to say the least of it with amazement at your precipitation & inaccuracy. Then again, your phrase of ‘another Inquisitor’ seems exceedingly ungracious and indeed, as a friend, I must say to you, I think, that a certain want of courteous sanity in your expressions may well make you enemies, & put, perhaps, these rumours & suspicions afloat. Now don’t answer me in the style of Brummell to his tailor ‘fellow don’t I employ you?’ but take what I say in good part & believe me (tho your last but one made me very wroth) very truly yours A. Tennyson. I may say that this last rumour is merely from club-talk overheard by a friend of mine, I believe, wholly unknown to you.”

Tennyson’s troubled relationship with Moxon’s manager J. Bertrand Payne was aggravated in 1867 by the discovery that the firm had been collecting copyright infringement fees from the Religious Tract Society and others without his approval or benefit; Tennyson complained: “I could not accept anything from God nor I think can I directly or indirectly.” Not in *The Letters of Alfred Lord Tennyson*, Volume II, 1851-1870, ed. Lang. \$1,250.00

146. **Tolkien, J.R.R.** Autograph letter signed, to Miss F.L. Perry. Oxford, 28 September 1955. Signed “JRRT”. 2 pages, on his printed correspondence card, a few words slightly smudged but legible

“Yes, I received the proof-copy of “The Return of the King” quite safely and quickly, also your letter...I hope we may have a chance of meeting , after so much contact. But I am rather tied – my children have all left home, & my wife and I live now alone in a small villa ... there is no room for any companion, help, or foreign girl...I sent [my wife] on a cruise this summer, which she enjoyed (and which did her a lot of good); but Hobbits will have to make a lot of money for that to happen often. And then (as this summer) I have my daughter to consider, as she has taken a rather hard time in the Slums of Birmingham as a

'social' worker. Usually I wait like the Mountain for Mohammed to appear – but not out of any strong arrogance. I have no news of Vol III..." \$2,250.00

147. **Wharton, Edith.** Autograph letter signed. To Mrs Arthur Bronson, "Monday evening" [ca. 1899]. 3 pages. Declining an invitation to tea on Tuesday "as we had arranged before receiving your note to go to Padua for the day," but agreeing to dine on Wednesday "if it is really a small dinner & so will allow me to come in a high-necked dress". She is only in Italy for a few weeks, has been ill all winter and did not bring a dinner-dress. "I beg therefore that you will tell me quite frankly if your dinner is small enough for such informality..." She sends regards "to your daughter, with whom I had the pleasure of renewing my acquaintance two or three years since in Newport..." "Katherine De Kay Bronson, much valued friend and hostess in her Casa Alvisi in Venice of Robert Browning, Henry James, and many others...EW had known [her daughter] Edith Bronson in Newport" *Letters*, ed. Lewis, pp. 83-84. \$3,500.00

148. **Wharton, Edith.** Autograph letter signed, to "Fred" (her cousin, Frederick W. Rhineland). Paris, 23 October [1909]. 3 pages. Congratulations on his engagement to Miss Satterlee.

"I hope it's going to be a very short engagement, & that you'll both come abroad soon, & see your Paris relations. Teddy will be equally pleased at your news, but he seems to have been flying all over the Western hemisphere in his motor, & has probably been late in hearing of the great event. He sails next week with his sister, for the winter & we expect to be back in Lenox next Spring..." \$2,500.00

149. **Wilder, Thornton.** Autograph letter signed, to a Mr. Van Delinder. Hamden, Conn., 6 March 1960. 2 pages.

"I don't know where you got permission to cut or alter *Our Town* or play any portion of it. I have to write dozens of letter a year refusing permission to do that. I don't believe novels or plays should ever be presented in fragment and if you were an author you'd feel so also. Please don't write and explain and defend yourself. There is no explanation or defense..." \$500.00

150. **Wilder, Thornton.** Autograph letter signed, to Carlton F. Wells. Hamden, Conn. 15 November 1961. Thanking his correspondent, an English professor at the University of Michigan, for sending a copy of a Mark Twain letter, Wilder comments on Arthur Gelb's interview with him in *The New York Times* of 6 Nov. 1961:

"I haven't read my interview. Gertrude Stein taught us to shut ourselves off, as far as possible, from what 'they' say about us. I've now been the greater part of a week without knowing that I was reported to talk with 'Olympian jocularity'. How right Gertrude was! As to 'ain't' and double negatives and 'hell' and 'damn', I have to use 'em, and precisely when I'm in earnest. The words at our disposal for grave matters have been so abused by preachers and editorial writers and platform moralizers that one must find one's accents elsewhere. 'Survival without quality is valueless,' said what's-his-name Vincent Peale. I may be lowering the standard of the New York Times (that is: printed English), but not as badly as the man who wrote 'Olympian jocularity' which will now distress me for 24 hours...." \$1,500.00

151. **Wilder, Thornton.** Photograph, signed & inscribed. Wilder in uniform. Inscribed "To Mary and Curt – from their old friend Thornton, Washington D.C. May 7, 1943." 6-1/2 in by 5 in. (image). \$650.00

152. **Wilson, Edmund.** Two autograph letters signed, to S.J. Perelman. Wellfleet, 11 December 1958; and Paris, 20 December 1963. 2 pages. In the first letter Wilson writes of the poet John Wain, who had just been visiting and "is a mad admirer" of Perelman's. Wilson is reading *The Most of S.J. Perelman*, and doesn't understand how Perelman, "having been born, I find, nine years later than I – - [knows] about Elbert Hubbard, Chimmie Fadden, & The Japanese Schoolboy," and if Perelman's readers recognize the references. The second letter notes SJP's recent pieces in *The New Yorker*. Perelman's answers are published in *Don't Tread on Me*, p. 206-207, and 220-221. \$600.00

153. **Woollcott, Alexander.** Typed letter signed, to Greenbaum, Wolfe & Ernst. New York, 26 September 1932, 3 pages. Writing the offices of famed literary lawyer Morris Ernst, who was defending George S. Kaufman and Morris Ryskind against a suit by poet Walter Lowenfels, which alleged plagiarism of his book *U.S.A. With Music* in their *Of Thee I Sing*:

"In my judgment this contention is without basis. There are, of course, some few similarities in minor details...an industrious statistician could exhume evidence as impressive to prove that 'Of Thee I Sing' was also derived from 'The Trojan Women', 'Macbeth' and 'The Old Homestead'. Which is just my way of saying that this plagiarism suit seems to me either frivolous or demented, and in either case I am, as a tax-paying layman, appalled by the thought that our courts can be choked with such rubbish. One other aspect of the suit puzzles me...In what way does he think he has...been damaged?... If 'U.S.A. With Music' were really like 'Of Thee I Sing', all the entrepreneurs on Broadway

would be pursuing the aforesaid plaintiff for the purpose of pressing advance royalties into his inexperienced hand." \$750.00

154. **Wright, Franz; and Wright, James.** Collection of seven typescript poems. Oberlin: 1978. 6 pages, With two cover letters, one from Franz to "Dear Dad & Annie, Enclosed are a few poems I'd like to submit to Ignatow, for his broadside series.... some of these have appeared or are to. Does he only want poems which have never been printed before? ... I've had a very fine correspondence going on with Richard Hugo..." The poems included are: "Autumn on West Lorain Street," "Return," "Your Last Poem," "The Wish," "No One, My Child," "Prayer at the End of Summer," and "I notice a spider". James Wright's letter forwarding the poems to David Ignatow is also present. \$1,500.00
155. **Wright, James.** Collection of five typescript poems. 5 pages. These appear to be unpublished, written during Wright's stay in Vienna, in 1953. "Aubade: Heldenplatz, Wien", 1 page carbon typescript, signed in type at the top, with Wright's address in Vienna; "Fantasy – having thrown a book of Hoelderlin into the sea –", 2 page carbon typescript; "Home Again" and "My Pupils" 1 page carbon typescript, signed in type at the top, with Wright's address in Vienna; "Kahlenberg Above Vienna" 2 pp. original typescript. \$900.00
156. **Wright, James.** Two typed poems, each signed: "Entering the Kingdom of the Moray Eel" and "At Peace with the Ocean off Misquamicut". 1978. Two pages, on bond paper. "At Peace with the Ocean off Misquamicut" has substantive corrections. Excellent condition, with envelope sending them to David Ignatow. Both poems appeared posthumously, in *The Paris Review*, Autumn 1981, and in the collection *This Journey* (1982). \$750.00

DESIGN & TYPOGRAPHY BY JERRY KELLY