1 (Baseball). [Photo Album]: World War II and Baseball (Yankee Stadium and Fenway Park). New York, Boston: 1939-1943. $800

Oblong folio. Measuring 11½” x 15”. String tied black leather over papercovered boards with “Photographs” stamped in gilt on the front board. A collection of 176 black and white photographs measuring between 3¼” x 3¼” and 4½” x 3½”, without captions. A photo album kept by a man who served with the 181st Infantry in the years before and during World War II at Camp Edwards in Massachusetts, along with other locations, possibly in the South. The photos depict typical images of camp life: men shaving in tents, reading letters, and cleaning their clothes, as well as drilling, marching, and target practice. Two photos show an African-American soldier and his family as well as some of soldiers goofing off in costumes. Interspersed throughout the album are photographs of professional baseball games at Yankee Stadium and Fenway Park with images of Chicago Cubs pitcher Dizzy Dean and Cleveland Indians shortstop Lou Boudreau warming up, along with baseball comedian Al Schacht entertaining fans in costume with his oversized glove. Other photos show the crowds in the stands and studying programs, keeping score, and walking around the grounds. Eleven additional photos were taken at Yankee Stadium during the third game of the 1943 World Series, showing parades on the field, fans catching a ball hit into the stands, and the scoreboard showing the final score, Yankees 6, Cardinals 2. An interesting assemblage of photos depicting the American home front during the war years and one fan's enthusiasm for baseball. [BTC#397907]
A group of 97 photographs taken by Thomas Dale Stewart and his associates in Alaska while on an expedition to study the Cup’it Eskimos. Most are approximately 4” x 6”, many are captioned on the verso. Thomas Dale Stewart, a protégé of Aleš Hrdlicka, was one of the founders of modern forensic anthropology. He attended George Washington and Johns Hopkins Universities, and began work for the Smithsonian Department of Anthropology in 1924. In 1927, he went to Alaska to work with Henry Collins, primarily on Nunivak Island, Nash Harbor, and Cape Etolin in the Bering Sea, some of the most isolated places in Alaska, to study and measure the people and make excavations in the area of the Nunivak Island Cup’it Eskimos, the first time anthropologists had studied the area in any detail. Their measurements of 180 living Eskimos, and 178 skulls was published by Hrdlicka. Stewart was later appointed Head Curator of the Department of Anthropology, and later Director of the Smithsonian National Museum of Natural History. He did important work on anthropometry, early man, and forensic anthropology, and later was the primary consultant to the FBI for forensic anthropology.

The breakdown of the photographs is as follows: 36 anthropological studies of Eskimos, each captioned; 20 on site of the diggings showing skulls, campsite, etc.; 25 images of the general area of the diggings; 14 images of native peoples in general scenes, working and in their village; two walrus photos - one of a dead walrus, the other of an elaborately carved tusk. Other than the anthropological studies, most of the images are un captioned.

Also included is a postcard of a boat, presumably in the Bering Sea, from Collins to Stewart dated in 1929, “does this remind you of the smell of Akutan? We are waiting as usual here in Unalaska. Think I’ll climb Pyramid Mt. maybe tomorrow. Good luck with the Pueblo skulls. HBC.” Also included is a Typed Letter Signed addressed to Stewart in 1930 from Joseph Sweetman Ames, the President of Johns Hopkins, announcing Stewart as being named the “Franklin P. Mall Scholar in Anatomy.” This archive of photographs appears to be unpublished and not held in the National Anthropology Archive, and are an early and important source of Stewart and Collins’s work in Alaska. [BTC#394481]
A wonderful group of 49 captioned photographs documenting the Chicago-to-New York trip of two young men traveling by Harley-Davidson Motorcycles during the summer of 1913. Rebound in full leather over flexible boards with tipped in 4¼” x 2¾” photographs on each right-hand page and a caption on the facing page; with custom cloth slipcase. Fine with the photographs still fresh. The album was assembled by Max Stuhlfaut of Chicago who traveled with a neighborhood friend, Norman Back, from Chicago, through Ohio and New York, into Canada, stopping at Niagara Falls, before heading on to New York City and Norwich, Connecticut. Along the way the two friends photographed themselves by various sign posts, bridges, rivers, Harley-Davidson dealerships (Anderson Cycle Works in Erie, Pennsylvania and Albany Motorcycle Co. in New York), along with the New York Skyline (including the Brooklyn Bridge and the Woolworth Building), Rockaway Beach, Ellis Island Ferry, the Ocean Liner Olympic, and finally with friends at a farm near Norwich, Connecticut. The images are nicely composed by Stuhlfaut, a professional engraver and photographer, who has beautifully captioned each photograph on the facing page. Notable images include 17 snaps of the pair with their motorcycles on the road and in front of the Harley-Davidson dealerships, as well as images of the men posed by the Falls, by bucolic rural scenes, at the beach, and on the farm. A remarkably well preserved photographic account of an early motorcycle road trip across the dusty roads of America. [BTC#393344]
Quarto. Measuring approximately 12” x 10”. Spiral bound padded commercial album with floral print polyester covered boards. Ten leaves, each with photographs mounted on verso and recto for a total of 80 color snapshots, each measuring 4½” x 3½”. Small dent to outer edge of the rear board, affecting edges of the final two leaves, otherwise clean and well preserved, else fine. Diverse assembly of mid-1970s motorcycle and bike culture images. Based on internal evidence the images were most likely captured during and around the 1975 Charity Newsies Motorcycle Race. Held annually on the half-mile oval dirt track at the Ohio State Fairgrounds in Columbus, Ohio from 1939-1980, the American Motorcycle Association sanctioned 100-lap event was considered one of the premiere stops on the United States flat track motorcycle racing circuit. The event often drew a crowd of more than 20,000. In 1981 it was discontinued after repeated annual reports of public drunkenness and illegal drag racing among the spectators in the days leading up to the race. The 1970 event was prominently featured in the Academy Award nominated film On Any Sunday, a documentary produced by Bruce Brown and Steve McQueen. In 1990 the racing grandstand shown here was condemned and the track razed. Among the 80 images are many detailed shots of choppers, trikes, and lots of tricked-out, custom paint jobs. Japanese and American bikes are given near equal time by the photographer and the relaxed spectator images seem to belie the image of the Charity Newsies attendees which led to the race's demise. [BTC#397727]
Small octavo. Measuring 5" x 6¼". [326]pp. Full vellum over boards with metal clasps (lacking the fastening clamp), gilt-stamped spine label ("Ledger"), marbled endpapers, all edges marbled. Blue paper leaves with columns ruled in red, the first twelve leaves are tabbed with pairs of letters printed in red and black. Contains about 300 manuscript pages in ink and pencil, some warping and soiling to the vellum boards, very good.

An early California family ledger book initially kept by a Cornish blacksmith involved in gold mining from the 1860s, the bulk of which was then later used as a letter book by his daughter-in-law Marie Montes, of Nevada County, California, the daughter of French immigrants. The diary begins with work-related accounts and diary entries written by Josiah Glasson (aka Josiah Trewella), from when he worked at the Ballarat gold fields in Australia (1860-61), and then later at various foundries supplying miners at Nevada City and Grass Valley, California (1864-68), and then nearly 40 drafts of letters written by Marie after her marriage to Josiah’s son John in 1882.

John had also left Cornwall for California in 1864, at the age of 13, to work with his father at a Nevada City foundry. Both men were part of a large immigration of tin miners from Cornwall who came to settle in Grass Valley for work at the Empire Mine and North Star Mine, two of the richest gold mines in California. Originally known as Boston Ravine, Grass Valley acquired its new name with the establishment of a post office in 1860. The Cornishmen were skilled in hardrock, deep mining, hydraulic mining in particular (the pumping of water out of very deep shafts), which replaced the pick and shovel and the gold pan. Although Josiah eventually returned to Cornwall sometime after 1870, his son John stayed on and established his own food stores and a successful mercantile firm (Coleman & Glasson). He became one of the area’s most prominent citizens, serving as Director of the Nevada County Gauge Railway, and founder of the Grass Valley Gas & Electric Co.
Several of Marie’s letters are addressed to her new husband John. The first year of her marriage was a pivotal and dramatic period in her life, during which she suffered from a serious case of diphtheria, as evidenced in this excerpt to her godmother: “I was nearly one month in bed & when able to get up was reduced to a shadow … My poor husband during my illness was almost insane. My dear mother was indispensable besides another woman whom at night I found a great comfort. I have lost nearly all my hair.” The diphtheria also threatened her eyesight: “I have been I might say comparatively blind for some time & though both my eyes are somewhat better they are far from strong & this afternoon I am to again undergo the painful operation of having the lids burnt with Nitrate of Silver.”

Moreover, her father-in-law Josiah (who had returned to Cornwall sometime after 1870) had become gravely ill, thus compelling her new husband (whom she addresses as “Jean”) to leave suddenly for Cornwall. Josiah died just one day before his son’s arrival. In several letters she describes the consequences both of his illness and death.

Marie’s letters are interspersed throughout the ledger, comprising over half of the book (about 175pp.). Most were written on blank pages, including several pages overwritten by her in pencil, usually in between several of Josiah’s earlier ink entries. They reveal her to be a formidable woman of great strength and optimism: “The thermometer on our porch stands 98 [F] in the shade. In the sun I really believe it is at boiling point, such weather is very debilitating to those who are not very strong.” She recounts her convalescence (after her month-long illness she recovered both her hair and eyesight), and other noteworthy daily household activities and gossip, with frequent mention of gardening, and recommends to a close friend (Madame Chavanne) to invest in the Empire Mine (California’s largest and richest gold mine): “By the way if you intend to get rich soon as we do by stock in the Empereal, the ledge Mr. Glasson spoke to you about, they have twice the ore which by mill process pays 17.00 per ton on ledge of 4 feet thick. Everybody says it is enough to be a second Idaho – we have 9000 shares, there are only a few more to be had now at .572 cents a share, so if you want to be as we expect to be rich – you had better buy them.”

Josiah’s entries date from when he was in Australia (1860-61), Cornwall (1864), and Grass Valley (1864-1868). The earliest entries include lists of prices for tools and goods sold and acquired, and accounts of work done for private individuals and companies at Golden Point and other Ballarat goldmines in Victoria. In California he compiled similar lists and related accounts. For example, “Commenced to work at the Grass Valley Foundry on Monday, May 30, 1864 at 4 Dollars per day.” This record is continued through August 8, 1865, whereupon he begins work with his son at the Nevada Foundry, giving a record of their hours worked and wages earned. Also included is Josiah’s narrative account of his 1864 journey from Southampton to Grass Valley (by way of the Virgin Islands, Panama, Mexico, and San Francisco).

A compelling and historically important ledger and letter book that provides a predominately female view of life in the new mining towns of Nevada county, California, the western foothills of the Sierra Nevada, illuminating the daily life of a successful household, [BTC#394857]
Fourteen issues. Octavos. Illustrated by hand. Each issue in hand-drawn and colored (usually painted) original wrappers. Consecutive run of twelve monthly issues for 1899 (the January issue states “Volume III,” whether indicating that there were two previous issues, or two previous annual runs, is not clear); with an additional issue for 1902 (titled The Giggler 1902, with no monthly statement, possibly indicating that only one issue existed for the entire year); and another issue dated Giggler Winter 1903-1904, again possibly indicating a single issue for the year. Both of the later issues are substantially larger than the monthly issues, possibly lending credence to the theory that they are annual issues. Mostly unpaginated, the issues range from eight to over 100 pages, most somewhere in the middle, perhaps totaling somewhere in the vicinity of 400 pages.

This literary, humor, and entertainment magazine was created by the AAFA, a club of literate young Scottish girls (with a single small contribution by the young brother of the Waterstons). Mostly accomplished on lined writing paper, with many of the illustrations tipped-in, the series contains dozens of painted illustrations in color, as well as many additional in pen-and-ink. The contents include serial stories and fairy tales, including subjects such as an account of a battle in a Utopia-gone-wrong; a poem about a midnight concert; several illustrated stories told in Negro dialect: “Our Stump Speaker,” “Massa Crackabones on Cooking,” and others; two long-running series “The Little Indians” and “A Wicked Girl’s Plots”; an official report of a picnic the Club had at Craigmillar Castle; “How I Got My Pupils,” a fictional story about starting a girl’s preparatory school; patterns for doll’s dresses; the adventures of a cockney or lower class fellow named Larry; a poem about the sea, “The Boundless Ocean,” with albumen photographs used as illustrations; correspondence and criticisms of stories that appeared in previous issues; an announcement and diagrams of a new dance created for the AAFA; puzzles and rebuses; reports of Club meetings (where they vote on nicknames for each other); adventures, “A Dream Competition,” a series of stories about “Percival Popp”; a story about trying to convince a brother not to engage in the sport of cockfighting; and his subsequent pursuit of a traveling circus.

The final issue has a very amusing announcement in the front:
“NOTICE: Any member who has no brothers to study may procure very good specimens from the President for a small sum on condition they are well looked after and returned undamaged. They don’t eat much and are nice things to have around the house.”

The artwork, much of it by Dorothea Waterston, who would have been about 13 in 1899, improves as she gets older and indeed at least one auction record exists at Christie’s for one of her adult paintings. Dorothea, her sister Mary, and her brother J.J. (apparently the sole male contributor), were the children of George Waterston, a stationer and proprietor of George Waterston and Sons, Edinburgh, specialist printers, manufacturing and retail stationers, and sealing wax manufacturers founded by his family in 1752. The business records of the firm and extensive family records are held by the National Library of Scotland, although it appears that they hold no copies of The Giggler.

Wear, particularly at the spines, some wrappers detached, a few old tape repairs, some tears or modest chips, overall good. The elaborate nature of the issues inveighs strongly against there existing more than a single copy of each issue, and the wear to the issues that were presumably passed from hand-to-hand between the dozen or more Club members and contributors (combined, as well, with the vicissitudes of age), testifies further to these being unique. A charming, wonderfully realized, and sustained literary and artistic production. [BTC#394740]

(Catherine Drinker BOWEN). National Book Award for The Lion and the Throne. New York: Medallic Art Co. 1957. Wooden plaque with medallion. Measuring 9” x 7”. Some modest rubbing to the finish on the wood, near fine. The wooden plaque has beveled edges, and a medallion of a man reading a book with the legend “National Book Award.” Below that is a name plaque that reads “Nonfiction / Catherine Drinker Bowen / 1957.” Bowen won the award for the book The Lion and the Throne: The Life and Times of Sir Edward Coke (1552-1634), a biography of the prominent lawyer of Elizabethan England, in the process beating out Henry Kissinger (Nuclear Weapons and Foreign Policy) and Mary McCarthy (Memories of a Catholic Girlhood), among others. We’ve never seen another National Book Award offered for sale. Provenance available on request. [BTC#284534]
John F. CARTER, Jr. [Manuscript Journal]: Carter, recently graduated from Yale, awaits his posting to the Embassy in Rome, and records his activities and adventures in Washington, D.C. in the Summer of 1918.

Folio journal. Half red leather gilt and cloth. 200pp. Carter's ownership name, edgewear on the boards, else near fine. Of the 200 blank lined pages, Carter has used 79 pages written in a clear and legible hand, comprising approximately 28,000 words, consisting of almost daily or every other day entries between June 24 and September 17, 1918, plus three additional entries to finish out the calendar year.

John Franklin Carter (1897–1967) was born in Fall River, Massachusetts into a large family. He attended Yale University and went into the diplomatic service. His later career included work as a correspondent for The New York Times and London Daily Chronicle. He also wrote a syndicated column called “We, The People,” under his pseudonym “Jay Franklin” and worked in both the Roosevelt and Truman administrations. He was the author of several books of history, and wrote mysteries under the pen name “Diplomat.”

Carter inscribes his name and two addresses in the front of the journal: “Williamstown, Massachusetts and the American Embassy, Rome.” Carter uses the bulk of the journal (54 pp.) to describe his summer in Washington, DC, following his graduation from Yale. He keeps frequent company with some of his fellow classmates, including Thornton Wilder, Stephen Vincent Benet, and William Rose Benet. The journal is liberally interspersed with original poetry by Carter.

Beginning in June, while working as a cipher clerk at the State Department in Washington, he commences the journal: “I intend… to keep a species of record of myself. It is in no way a diary, a bald emasculated time table of doings and journeyings, nor is it one of those awfully intimate soul-revelations, generally revealing nothing but dalliance with the lewd and half-hearted lusts. This book will, I hope, be a record of me and of my thoughts. Therefore whatever account I may give of my life will be in reality an invertebrate symposium of loose – probably in both senses – thoughts and whimsicalities… .”

21 years old, and just finished with college, he is cursed with the nearsightedness which prevents him from joining the military with his friends. Instead, he awaits permission from the draft board to sail to his embassy post in Rome for the duration of the war, but is caught in red tape. “I am a young man, alone in a large city, on an ample salary, with two gay comrades, Bill Taylor & Thornton Wilder, and appetites. I like liquor in its more intellectual [basis?] and tobacco.” He spends the summer arguing with the draft board, retaking his draft physical, and carousing with his friends who include not only Wilder and Taylor, but Stephen and William Benet. They go to the theater, or spend the evenings drinking and philosophizing. One particular evening Carter records: “Thornton, who knows everything about everything, was much shocked at our discussing mysticism… He withdrew and hummed indifferently until the topic changed.”

Carter also includes many of his
attempts at writing poetry, some of which he shows to Wilder who does not think much of it. The crew bumps into Monty Woolley at the Shoreham, who had become a lieutenant in Army Intelligence (Woolley, later a well-known actor, was also a Yale graduate). Finally, in late July, he gets permission to obtain his passport. He attends a swimming party at William C. Bullitt’s (another Yale graduate and later Ambassador to Russia) in McLean, Virginia. Carter comments: “Mrs. Bullitt is a bit hard, affected, head-turned, and insincere. I would not trust Bill Bullitt around the corner with a nickel but they are nice hosts.”

By early August, as he is preparing to depart for Rome, and parting with his friend Steve [Benet], they compose a “Last Song of Dear Old Yale” [which is transcribed in the journal]. Carter’s ocean voyage to his new post, aboard the S.S. Rochambeau is recorded by him in the form of a letter to his mother, copied into the journal. He describes sighting submarines and whales, comments on fellow passengers, says the troops on board that he initially thought were Czecho-Slovak are actually Poles. “There is a funny crowd aboard her. A considerable number of soldiers and officers, oodles of YMCA & K of C men, lots of YMCA girls, all over draft age, & Red Cross nurses galore. Spaniards, South Americans, French & Italians. Plenty of Americans, all traveling on government business.”

With a bit of self-importance he tells his mother she can make his letters from “overseas service” available to the Yale Lit for publication since “the poor old magazine will be pretty hard up for material this next year.” The S.S. Rochambeau arrived in Bordeaux on August 19, and by September 5, Carter was settled into his post in Rome: “Well, this begins my diary again and hereafter I hope to make my entries oh very faithfully…” He does record his early observations of the city for a short time, but on November 11 armistice is declared. The final entry in mid-December says he has been working on a memorandum on the Balkans for the Ambassador who is on his way to Paris to persuade President Wilson to return with him for a visit to Italy: “We of the Embassy alone know how much depends on this expedition. If Wilson does not come to Italy – it will be an outrage to national pride, international courtesy, and elemental justice…” as Italy was as instrumental in winning the war as France. The young and restless Carter has begun to take life a bit more seriously. His last note in the journal says: “I am becoming very serious, my mustache is assuming proportions -- I shall be ruined for all purposes of ordinary social intercourse very shortly.”

During FDR’s administration, Carter and Roosevelt became good friends and allies, and Carter expressed his concern for the need of a better intelligence gathering system within the White House. According to Joseph E. Persico, the author of Roosevelt’s Secret War (2001): “Carter made his pitch to the President for the informal White House intelligence ring and found FDR receptive… The man (Carter) seemed to know everybody - officials, diplomats, the entire press corps domestic and foreign, and corporate executives all over the globe. He also had access to the National Broadcasting Company’s worldwide shortwave network. And FDR grasped that Carter’s profession offered the perfect cover for delivering intelligence, a Washington journalist coming to the White House occasionally to interview the President.” Carter had become a “very serious” man indeed.

An engaging and insightful journal from a thoughtful young man whose friends and acquaintances spanned both the literary and political world. [BTC#397925]
Scrapbook. Utica, New York: circa 1835-1870. Tall folio. Measuring 16” x 6¼”. Marbled paper boards with leather spine and corners. A tanner’s ledger with 22 of the pages used as a scrapbook before and during the American Civil War. Very good with moderate age-toning and rubbing. The original ledger was used by a tanner in Utica, New York from about 1835 to 1845 and all pages were completely filled in by the tanner. It was reused 15 years later as a scrapbook with newspaper clippings, many of which are from the Utica Morning Herald, affixed over the customer information, with many additional clippings laid in throughout. A large majority are short stories, serials, poems, and satire written in the late 1850s such as “Rules for Sleeping in Church,” “The Maiden’s Confusion” by Mrs. Ann S. Stevens, “The Occultation of Orion” by Longfellow, and a piece entitled “On April” by Henry Ward Beecher. One article with the headline, “The New Era: Important Speech by the President,” from April 11, 1865, includes the entire transcript from Abraham Lincoln’s last public address given two days after the surrender of Confederate General Robert E. Lee’s Army. Other war related clippings include “Our Ships of War in Foreign Ports: A Proclamation by the President,” “Abraham Lincoln: Interview between the President and Goldwin Smith,” a poem entitled “The Flag of the Union,” “To the Heroes of America” by Joseph Rodman Drake, “Sumner’s Place in History,” and a poem “There’s Victory with Grant” by James W. Husted. The laid in articles continue after the war with two articles about the President’s death and some about Andrew Johnson’s presidency with one article quoting General Ambrose Burnside’s speech in New York following Lincoln’s death, “it is our duty and the duty of the country now to support Andrew Johnson; and I am glad to be able to say that he is worthy of the support of the people.” An interesting accumulation of ephemera collected during the Civil War era. [BTC#397863]

Broadside. Illustrated by Isadore Seltzer. Measuring 11" x 17" and 13" x 19¾". Overall very good with some toning, pins holes at the corners, and light edge wear; one poster with a couple of water spots. Eight posters for performances at the Old Post Office Theatre on Newtown Lane in East Hampton, New York, which was co-owned by photographer Ken Robbins who used the upstairs as his first dark room. The theatre specialized in avant-garde plays by the likes of Harold Pinter, Terrance McNally, Sam Shepard, Eugene Ionesco, Joe Orton, Rochelle Owens, Boris Vian, Leonard Melfi, and others. Drama apparently did not pay the bills so the theatre put the kibosh on live performances after just two seasons in favor of art house films. It was likely that few of these posters were made for each performance and even less that have survived. [BTC#396783]
A collection of 82 works of art, primarily by students of Black
Mountain College and artists of the San Francisco Renaissance. The art
was assembled starting in the early 1960s by artist Ernesto Edwards,
a close friend of many of the artists, and runs the gamut from simple
sketches to completed paintings by Black Mountain artists Tom Field,
Paul Alexander, William McNeill, and Knute Stiles along with local
San Francisco Renaissance artists Fran Herndon, Harry Jacobus, Ori
Sherman, and others. The art, much of it on homoerotic subjects, is
composed on various materials including loose sheets, boards, and
canvas in a mixture of media including pen and ink, crayon, marker,
gouache, oil paint, as well as various assemblage materials (paper,
photographs, magazine and newspaper clippings, foil, fabric, etc.) and
an altered image composed on a computer printer, with many works
framed and matted. Overall near fine with some age toning to some of
the loose sheets and minor scattered edgewear; the glass of two framed
works are cracked.
Edwards was a Salt Lake City resident who visited San Francisco in
1962 after graduating from the University of Utah. There he met poets
Jack Spicer and George Stanley and attended an exhibition of works by
several assemblage artists which included Jess Collins. The trip was a
revelation to Edwards and he soon relocated to San Francisco to pursue
art and poetry; two of his own framed collages are included in this
collection. He befriended many of the artists and poets of the scene
including Jess, who inspired his collage work, and Robert Duncan, who
couraged his poetry (though Spicer disagreed, telling him to stick
to art). Edwards became friendly with many Black Mountain alumni
including Tom Field, Paul Alexander (who hosted Edwards’ first show
at his Buzz Gallery in 1964), and Knute Stiles, a co-owner of The Place
bar, a meeting-up spot for San Francisco artists and poets. Throughout Edwards' two decades in San Francisco he continued to make and acquire the art that is represented here.

The largest number of works in the collection are from McNeill (33) and Alexander (19) and include a range of art from small pen and ink sketches of nude men and nature scenes to medium-size watercolor still lifes, and various oil painted abstracts. McNeill's examples also includes a series of four large, 3' x 6' drawings entitled, *The Seven Deadly Virtues Series*, as well as a captivating large and colorful 4' x 6' painting of a naked man reclining in the grass. Work from Black Mountain graduate Tom Fields (7) includes a series of pen and ink studies of a nude man, along with a watercolor abstract and portrait, plus two still life sketches. Fellow alumni Knute Stiles (6) works include a mixed media collage and a series of small- and medium-size watercolors expressed as horizontal ribbons of color. Herndon (4), the lone woman (and Native American) represented, was the art editor for Jack Spicer's *poetry* magazine, and is represented by three framed and matted abstract paintings, plus one pen and ink on paper. Baila Feldman and Ori Sherman have one piece each; the former a framed oil painting/collage of a reclining woman reminiscent of Gustav Klimt; the latter work is a framed painting of a colorful tropical house with palm trees by the water. The collection is rounded out by two crayon-on-paper abstracts by artist Harry Jacobus (7) along with five computer rendered abstracts printed on paper. Accompanying the artwork are over a half-dozen photographs of McNeil, two of Field, and an assortment of modern exhibition programs and post cards for shows by Edwards, Alexander, Herndon, and Field.

Together the collection is a wonderful cross-section of the San Francisco art scene of the '60s and '70s that grew out of the cross-pollination that occurred between former students of Black Mountain College and local Bay Area artists in the years following the San Francisco Renaissance. An illustrated list is available upon request. [BTC#396189]
[Photo Album]: 1930s-40s Candid Snapshot Photos of Actors, Many Signed by the Subjects. 1930-1940. $2500

Oblong quarto. Measuring 11½” x 14”.
String-tied black leather over paper boards with stamped decorations. A collection of 274 sepia toned or black and white photos measuring between 2½” x 2” and 8” x 10”, most with captions. The photo album is very good or better with some worn edges, the photographs are mostly fine. A photo album kept by a young woman referred to only as “Emaline” of original candid snapshot photos of movie stars, 53 of which are Signed by the subjects. The photos show some of the most famous actors, actresses, writers, and directors of the “golden age” of cinema, some of whom are posed with Emaline, on street corners, in cars, and waiting for trains. She is seen in photos with Ronald Reagan, Bob Hope, Walter Huston, Jimmy Durante, Eve Arden, Buddy Ebsen, Zasu Pitts, Fay Wray, Lou Costello, Bing Crosby, Sophie Tucker, and many others.
She also kept separate sections of photos as a record of plays performed at the Cambridge Summer Theatre, which she had seen and taken photos of. The first is of Ruth Chatterton in *Sorrows for Angels* by George D. Batson in 1941 which includes 27 photos of the show as well as the playbill. The second is Lenore Ulric as Sadie Thompson in *Rain* in 1941 with 11 photos and a program signed by Ulric. Also included are a single picture and program from Ramon Navarro in *The Command to Love*, two photos and a program from Diana Barrymore in *The Philadelphia Story*, and two photos and a program from Anna Sten in *Smart Women*.


A wonder and extensive collection of vintage candid celebrity photos. A complete list is available upon request. [BTC#396993]

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13. **(Film). [Postcards]: Mack Sennett Comedies Bathing Beauties.**

California: 1923-1924. $250

A collection of 16 black and white photo postcards measuring 3½” x 5½”. Slight edgewear and faint spotting on some, else near fine with a handwritten caption on the verso of one group photo. In 1915, Mack Sennett, who is credited with innovating slapstick comedy, cultivated a group of attractive young women to form the Mack Sennett Bathing Beauties. They were assembled for the express purpose of wearing “provocative bathing costumes in comedy short subjects, in promotional material, and in promotional events.” The job of the Bathing Beauties was “to look lovely, cultivate sex appeal, and steal the scene.” Many actresses got their start as bathing beauties including Gloria Swanson, Phyllis Haver, and Carol Lombard. This collection of postcards is from the 1923-24 season and depict young women smiling on the beach dressed as nymphs, pirates, and Native Americans. One photo shows a woman in a towel and shower cap posing on a rock and another shows a woman on the boardwalk putting on her stockings. A modest archive of tongue-in-cheek photographs depicting provocatively dressed women having fun and performing in comedy acts during a period when this was outside of the mainstream. [BTC#398088]
A remarkable collection of 72 glass lantern slides of images taken by the renowned yacht builder and amateur photographer Ralph Middleton Munroe in the mid-1880s to promote tourism to the Biscayne Bay Country, and to encourage the establishment of a permanent settlement on the Miami River. The glass lantern slides measure 4” x 3¼”, with plain paper folded over the edges. Several have tiny number labels laid down on an edge (most have fallen off). Light scattered spotting, a few slides have one or more detached paper edges, a couple have small chips to the corner edges, overall they are very good.

The collection, housed in its original wooden box, was used as part of an 1887 lecture tour to promote tourism in Florida. They are among the first photographs of Southeast Florida’s vanished frontier, taken a decade before Henry Flagler’s extended rail line opened the state more widely to permanent settlers and to a new tourist and citrus trade - when the Miami River turned inland into a river of grass, and the vastness of the Everglades continued as far as the eye could see.

The U.S. tour was regarded by some as the first regular and widespread publicity given to the southeast coast of Florida. These well-preserved positive glass plate images, made directly from Munroe’s original glass plate negatives represent a wide range of Munroe’s most evocative photographs: images of the early inhabitants of the Biscayne Bay Country (including Seminole Indians, Black Bahamians, and white settlers), residents of the Peacock Inn at Coconut Grove and nearby homesteaders, of landscapes, sailing ships, and seascapes, and of the flora and fauna. Many of these same images were later used by Julia Tuttle (the “Mother of Miami”) to persuade Flagler to bring his railroad to Miami, and much later published in Arva M. Parks’ book The Forgotten Frontier: Florida through the Lens of Ralph Middleton Munroe, a copy of which is included.
The collection also contains five print photographs also dating from the mid-1880s, taken when both Munroe and Connecticut phycologist Isaac Holden spent several winters together exploring Florida’s virgin frontier: Munroe taking photographs and Holden collecting specimens of marine algae. They include four prints of several people, including Holden, on board a large double-masted schooner; and one large print of 11 women and two men assembled in front of what appears to be the Peacock Inn.

An important and compelling collection containing the only known set of positive lantern slides instrumental in the development of Miami and South Florida. A detailed list is available upon request. [BTC#393976]
Octavo. Quarter red calf and papercovered boards lightly gilt, with lined paper. Well-rubbed with some erosion to the papercovered boards, but sound and very good. Ownership signatures on front and rear free endpapers ("Carrie Lee White" and "Mrs. T.J. White"), and initials ("T.J.W") on the last leaf of text. Although two female ownership signatures appear, it seems that this is the journal of a man, almost certainly that of Carrie Lee White's husband, Thomas J. White (whose initials also appear on the last leaf of the text), an English-born hatter living in Newark. Carrie is referred to throughout the journal as "Wifey" or sometimes "Wifie" by Thomas (according to census data, 20 years her senior). In any event the diarist has utilized the first 62 pages (over 10,000 words of easily readable script) to document the journey, and an additional page at the end of the volume to make brief daily notes of what occurred in the week following the conclusion of the formal and more detailed journal.

A lively and very acutely observed account of a journey to the South by train, and of White's impressions of Florida. The first few pages are taken up with their early travel to Atlantic City and to Norfolk by train where they "went round the Russian Fleet, and around three U.S. Monitors - they were well scarred from battle, and had many a dent from 'Rebel' shot." By page three they have arrived at Charleston, where with a permit they are allowed to sail to Ft. Sumter, where White reminisces about the War, and about his friend, Charles Ruffin, the son of Edmund Ruffin, who fired the first shot on the Fort: "…my thoughts went to his son, ‘Charlie’, my dear friend who risked his life for me and would have followed me through all the War, but alas! We were separated by cruel fate and never since have I seen him…”

When they resume the journey White gives a forthrightly opinionated and chatty (some might say, “catty”) account of their fellow passengers, including "A Young Lady joined us at Weldon… trying to attract some desirable ‘companion’ but all her efforts seemed in vain, for there were none of the kind she wanted. She managed to attach herself to a party from Charleston, and after starting drew to her side a rather Elderly Gentleman who was perfectly ‘absorbed’ in her eloquent conversation, and captivated by the bewitching glances from her black eyes. Alas for the poor old man she left us at Yamassee to join some more fortunate lover at Port Royal." Another of his observations: “There was another party which attracted much attention, Dr. Sterling & family of New York. The Dr. was so afraid that his fellow passengers might think he had never ‘traveled’, that he was continually speaking… about how they did in Rome, and what he saw in Egypt, and how poor they lived in Nassau, and how delightful times Jacksonville… until I was almost convinced he was a ‘Drummer’ for some Jacksonville hotel…”

White does not have a particularly enlightened view of the black passengers he encounters, and does not hesitate to express that view: “Negroes are very fond of anything pertaining to the Military and whenever they can get some Military trappings, no matter how inappropriate, they don them and think it ‘Gorgeous’. We met many who looked perfectly ludicrous but they seemed to enjoy it.”

He follows this with an interesting account of their stopover in Savannah where they explore the city in a barouche guided and driven by "an intelligent contraband [former slave],” and where he turns his acute observations to describing many elements of the city and its outskirts, as well as the plants and the countryside, including a description of Buenaventura Cemetery: “one of the loveliest places of natural beauty I ever saw. ‘Tis a cemetery, but not much used as yet, though the Yellow Fever of last year made many tenants." They visit the Thunderbolt race course, and visit the nearby oyster ground and indulge in a splendid oyster roast. By page 14 they have arrived at Jacksonville via the steamer City Point. They are delayed by the tide at the mouth of the St. John River where they behold the wreck of the steamer Nellie Baker which was wrecked when trying to cross the sandbar at low tide “…on account of the Capt. being drunk.”

Very detailed descriptions of various Jacksonville locations follow, and after a further train journey and detailed descriptions of Gainesville, White joins several others on long horseback rides to explore the natural and botanical wonders of northern Florida, visiting various attractions, such as Devil’s Hill Hopper and James Plantation, looking to view alligators and other wildlife, picking fruit, and gathering specimens of flowers.
and plants, giving very detailed accounts. In one entry about gathering botanical specimens, he notes “I was so unfortunate to cut my finger badly, severing the artery, nerve, & only stopping at the bone…” and in another instance hiring black boys “Lou and Sam” to climb the trees for magnolia blossoms. On another ride, they “… met a most polite Floridian who fell off his horse from the combined effects of politeness & whiskey.” After suffering from various other afflictions such as hives, and feverishness which is alleviated by quinine, he notes that they “Went to a Negro Concert in aid of the Church, & ‘twas the richest thing I ever saw. We laughed until we were sore.”

By page 40 they depart for Ocala, passing through Micanopy to Silver Springs. From there, and perhaps the highlight of the narrative is a voyage on a small steamer down the Ocklawaha where they casually kill 12 alligators with rifles. All of the male passengers have pistols and they shoot at snakes and turtles; and later turn to shooting at ducks and cranes. Failing in that they are resigned to shooting at stumps in order to use up their cartridges. After a fine dinner, with a full moon in evidence, they are treated by the deckhands to a “show of ‘Genuine Negro’ singing which we enjoyed very much.” They arrive at Palatka the next day and go on to St Augustine of which town White gives a thorough description, including a visit to the Old Fort: “It is garrisoned by Indians, who were captured on the Plains & brought here for safe keeping. At first they were unruly, but by degrees they became docile & now are without any guard & are dressed as U.S. Soldiers…” White mentions a couple of altercations. He intervenes in one of them between a young gardener and a hotel guest in the city, which renders him prostrate and sends him to rest in bed. Returning by boat to Jacksonville, White goes into greater detail about the city and its attractions, and particularly Fernandina Beach where it seems they resided during their stay.

An engaging and closely described account of a month-long trip to Florida, interesting and easily readable. [BTC#397816]

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16  (Folk Art). Elijah PIERCE. [Broadside]: Behold! The Man Who Carves His Sermons in Wood. Displayed by Mr. and Mrs. E. Pierce. [Columbus, Ohio]: New Model Printing Co. [circa 1935]. $1000

Two broadsides and a pamphlet. The broadsides measures 11” x 14” and 6” x 11”. One broadside on stiff card stock, the other a thin sheet. Both age-toning on the edges, very good. The pamphlet is a single sheet folded once to make four pages. 16mo. Fine. Examples of fragile and rare posters for the traveling exhibition of Pierce’s woodcarvings from the Bible and a pamphlet for his exhibit with a list of works. The larger poster leaves blank space for the place, time, and price of admission for the exhibition and also advertises “Quartet Singing ... Good Music.” The smaller poster advertises a “Mammoth Sacred Art Demonstration” held in Columbus, Ohio and viewable by appointment only. Pierce (1892-1984) was born the son of a former slave in Mississippi, became an ordained minister, and worked as an itinerant preacher displaying his carvings in the 1930s. Pierce was also a barber, sculptor, and woodcarver during his long career who lived in Columbus, Ohio. In the exhibition catalog Elijah Pierce: Woodcarver. (Columbus, Ohio: Columbus Museum of Art 1992), the larger poster image is employed in the Introduction on page 11 of the catalog. A rare set of posters and ephemera from early in Pierce’s career as a woodcarver. [BTC#396833]
A small archive of *Inscribed* books, pamphlets, programs, and correspondence from Langston Hughes to his longtime friends and early supporters Al and Irene Liggins. The collection includes an *Inscribed* first edition of *I Wonder As I Wander*; *Inscribed* paperback of *Something In Common*; *Signed* program for the musical, *Simply Heavenly*; *Signed* program for the radio show, *Negro Business Hour*, featuring Hughes; *Inscribed* pamphlet, *Langston Hughes: Poet of the People*, along with three pieces of correspondence: Autograph Letter *Signed*, Autograph Postcard *Signed*, and Autograph Card *Signed*. Overall the collection is very good or better. Al Liggins was a lifelong member of the NAACP and shared many of Hughes’s sociopolitical philosophies. Hughes was a frequent houseguest at the Liggins’ home in Cleveland, the city where he attended high school.

A nice collection of items from friends and supporters of Hughes and the larger Civil Rights Movement.

Includes:

1. [HUGHES, Langston]. [Program]: *Negro Business Hour of the Progressive Business Alliance, Inc. Presents Mr. Langston Hughes in a Lecture-Reading*. Cleveland: Lane Metropolitan Church, 1940. One page folded program. Near fine with light wear. *Signed* in black ink on the front panel. This program accompanied the April 29, 1940 *Negro Business Hour* event at the Lane Metropolitan Church in Cleveland that featured Langston Hughes as the keynote speaker. The radio program was hosted on Sunday mornings by the Progressive Business Alliance, a business association founded in 1939 to promote the advancement of African-Americans in the business community.

3. HUGHES, Langston. Autograph Letter Signed. Pembroke West, Bermuda: 24 May, 1959. One page letter, written in blue ink on Archlyn Villa (Bermuda) stationery, in the original mailing envelope, Bermuda postmark, and customs stamps on the verso. Typical wear from being folded and mailed; envelope cut open on the right edge and light wear, else fine. In this letter Hughes reminisces about “that most pleasant party” that the Liggins threw in Cleveland, where the poet was able to see his childhood friends. Hughes wrote this letter at Archlyn Villa, a private guest house in West Pembroke, Bermuda, which he describes as “not too different from the U.S., since it is so near.” He traveled to Bermuda in May 1959 “as a guest of the women’s auxiliary of the local chapter of Alpha Phi Alpha Fraternity.” There, he gave a series of lectures to various audiences, including poetry fans at the Berkeley Institute, the Bermuda Union of Teachers, and school children from across the island. (*The Bermuda Recorder*, May 20, 1959).

4. HUGHES, Langston. Autograph Letter Signed. Pembroke West, Bermuda: 24 May, 1959. One page letter, written in blue ink on Archlyn Villa (Bermuda) stationery, in the original mailing envelope, Bermuda postmark, and customs stamps on the verso. Typical wear from being folded and mailed; envelope cut open on the right edge and light wear, else fine. In this letter Hughes reminisces about “that most pleasant party” that the Liggins threw in Cleveland, where the poet was able to see his childhood friends. Hughes wrote this letter at Archlyn Villa, a private guest house in West Pembroke, Bermuda, which he describes as “not too different from the U.S., since it is so near.” He traveled to Bermuda in May 1959 “as a guest of the women’s auxiliary of the local chapter of Alpha Phi Alpha Fraternity.” There, he gave a series of lectures to various audiences, including poetry fans at the Berkeley Institute, the Bermuda Union of Teachers, and school children from across the island. (*The Bermuda Recorder*, May 20, 1959).


6. HUGHES, Langston. Autograph Card Signed. Harlem, NY: 29 December, 1965. Typical wear from being folded and mailed; envelope slightly torn from being opened and with minor soiling, else fine. Inscribed in green ink on the verso: “Happy New Year! / Langston.” Card with a sign proclaiming “Merry Christmas from Langston Hughes” on the recto; in the original mailing envelope, with Hughes’s 127th St. Harlem address and notes for his postman in green ink. With this card Hughes simultaneously wishes the Liggins a Merry Christmas and Happy New Year from his home in Harlem. The letter was returned to Hughes after the U.S. Postal Service failed to find the recipient’s address, prompting Hughes to write (presumably to his postman): “Dear Nolan – This came / back. So please / take it by the / bar. / Langston.” He also adds “P.S. I’m / just back / from Paris / L.H.” In late December 1965, Hughes traveled to Paris to see a performance of his play *The Prodigal Son* by a British theater company at the Theatre des Champs-Élysées.


8. Hughes, Langston. Autograph Postcard Signed. Harlem: [no date]. Very good or better with some smudging and light wear. Overall, a clean postcard with a warm greeting. Handwritten message in black ink. With: White address card with Hughes’s Harlem address and phone number. Very good with minor creasing. Hughes thanks Irene Liggins for her recent gift: “Thank you / very much - / Langston Hughes.” In a lighter black marker, he adds: “Dear Irene - I love the / Greek wine -” in the top margin and “Best wishes to the / newlyweds!” in the bottom margin. Most likely, Hughes wrote the first inscription to make this postcard an all-purpose “thank you” card, but then added the personal inscription later, writing over parts of his first inscription to fit the marginal text. The postcard is accompanied by Hughes’s handwritten contact information. [BTC#398101]
Large octavo measuring 7” x 11”. Blue cloth with “Kodak” stamped in gilt on the front board. A collection of 44 sepia-toned gelatin silver photographs inserted into white cardboard mounts measuring between 3½” x 4½”, without captions. The photographs are near fine with occasional creasing in a very good photo album with spotting, chips, and tears. A photo album comprised of Victorian-era snapshot photographs of a family, probably the family of a British officer residing in India in the 1890s. These images depict upper middle class British life in the Nagpur region of Central India among the native Indians with a woman in mosquito netting playing with monkeys, numerous group photos of Indian men, and the family’s dogs. One section of photographs show the group, along with turbaned men, swimming and lounging by a lake, while another shows them on horseback. An early collection of snapshot photography with interesting scenes of the interstices between Indian and British culture during the Raj. [BTC#395720]
Two posters featuring original art. Measuring 19½” x 30” and 20” x 29”. Both are pen and ink with watercolor on stiff board. While unexamined out of the frames they appear near fine with some light toning and a few scattered smudges; one poster with six tack holes at the perimeter from when it was originally displayed. The posters promote the 1926 Easter Formal hosted by the Flower Guild of the Crouse Irving Hospital and Nursing School held on April 10th at the Onondaga Ballroom. Each poster features Jazz Age flappers with bobbed haircuts in shoulder-baring dresses, one playfully pulling up her dress to reveal her slip and bare knees(!), and the other dancing in the spotlight in front of a large Art Deco window to, we assume, Jimmy Day’s Nighthawks, the local Syracuse jazz band listed on the posters. Both are signed in the lower right corners by the individual artists. A charming pair of unique Jazz Age posters displaying the popular iconography of the Twenties Flapper. [BTC#392721]
Quarto. Stiff card commercial, "ATLAS No. 81" scrapbook album. 45 thin, brown pages with 96 black and white images verso and recto mounted, opening right to left. 78 approximately 5¾" x 3½" real photo postcards, one 9" x 6" print, one 6¼" x 4¾" print, and several newspaper or magazine clippings. With detailed, handwritten notes in English and Japanese throughout. Moderate wear, chipping and creases to the page edges and with several pages loose but present, very good. A detailed and thoroughly annotated scrapbook of rare, professional Sumo wrestling images and information, detailing the heights, weights, accomplishments, and rankings of the athletes pictured within - with occasional commentary from the anonymous compiler. Reminiscent of American baseball card albums of a comparable era, this collection consists primarily of real photo postcards showing the contemporary giants of the sport in 1948 as well as prominent Sumo from the early 20th Century.

Notable named figures shown include:

Tamanishiki San’emon (1903-1938). 5 images.
Hitachiyama Taniemon (1874-1922). 6 images.
Akinoumi Setsuo (1914-1979). 18 images.
Umegatani Totaro II (1878-1927). 4 images.
Tachiyama Mineemon (1877-1941). 3 images.
Natsu Tunenohana. 2 images.
Nishinoumi Kajiro II (1880-1931). 1 image.
Maedayama Eigoro (1914-1971). 1 image.
Onishiki Uichiro (1891-1941). 1 image.

A stirring collection, carefully curated and prepared, possibly by an American soldier in occupied Japan, though possibly compiled earlier by a Japanese collector and later annotated, as manuscript notes appear in different hands, in both English letters and Japanese characters. [BTC#397730]
A large collection of medical offprints and monographs, including bound-in and laid-in correspondence and notes, assembled by the distinguished American physician, author, and editor Smith Ely Jelliffe. A practicing neurologist, psychiatrist, and psychoanalyst based in New York City, Jelliffe was a pioneer in the emerging field of psychosomatic medicine, and is best known today as the father of psychoanalysis in America. A prolific author and translator, he edited the influential *Journal of Nervous and Mental Disease* from 1902 to 1944, co-founded the nonorthodox *Psychoanalytic Review* in 1913, and co-founded and edited the *Nervous and Mental Disease Monograph Series*. He maintained a close personal and professional correspondence with both Sigmund Freud and Carl Jung after their historic break, and several other leading figures throughout the world in both Freudian and Jungian circles. Also a book collector, Jelliffe built up an important private library of books, journals, and offprints which he used for his research and the many translations of the serials that he owned and edited.

The collection consists of 204 bound volumes containing well over 8,000 offprints and monographs of European and American works in neuroscience, psychiatry, and psychoanalysis, many of which are presentation copies inscribed to Jelliffe. Also included throughout the volumes are many folded large-format journal articles and shorter articles and clippings laid-down on bound-in sheets. The bulk of the papers date from the first quarter of the 20th Century (about 1905-1934). Among the presentation copies are several *Inscribed* by some of Jelliffe’s best known colleagues, including Carl Jung, Melanie Klein, Heinz Hartmann, and Otto Rank; and several other leading international figures such as John H. Northrop (co-winner of the 1946 Nobel Prize in Chemistry), the Austrian neurologist Otto Marburg, American neurologist Bernard Sachs, and the American cultural anthropologist Alfred L. Kroeber. Also included are several papers with warm *Inscriptions* of gratitude from prominent Brazilian colleagues mentored by Jelliffe: Arthur Ramos (an important cultural historian of Brazil’s Negro culture), Juliano Moreira and Durval Marcondes (founders of scientific psychiatry and psychoanalysis...
in Brazil). Other papers that are further illustrative of the diversity and scope of the collection include *Traum und Existenz* Inscribed by the distinguished Swiss psychiatrist and phenomenologist Ludwig Binswanger, and an Inscribed copy of Alfred Korzybski’s influential treatise *Time-Binding*.

Most of the papers are in German and English, followed by others in French, Italian, Spanish, Dutch, and several other languages. Among the German papers are many important papers on psychoanalysis, homosexuality, transvestitism, and transsexualism, including at least eight papers (one Inscribed) by the great German-Jewish psychiatrist Arthur Kronfeld (who studied under Magnus Hirschfeld at the Institute of Sexual Research in Berlin), and several early papers by Alfred Adler, Wilhelm Reich, Felix Boehm, and Carl Müller-Braunschweig. Also bound into a few selected volumes are original letters and copies of Jelliffe’s accompanying correspondence. These include original letters from two important American physical chemists: Wilder D. Bancroft and Joseph E. Cohn (who was responsible for a blood fractionation project that saved thousands of lives in World War Two).

All together the collection roughly divides into the principal subject areas of Jelliffe’s professional career: Neurology and the Nervous System (over 50 volumes); Psychiatry and Neuropsychiatry (over 20 volumes); Psychoanalysis (26 volumes); Dementia, Paranoia, Psychoses, Schizophrenia (about 30 volumes); Endocrinology (about 20 volumes); etc., along with several related sub-disciplines. Nearly all have Jelliffe’s typed or manuscript table of contents and author indexes laid-down onto the front and back endleaves, along with his illustrated bookplate either laid-in or lightly glued on the front pastedowns.

Most volumes are thick quartos and octavos, as well as a few large quartos, bound in dark green cloth over boards with gilt spines and maroon spine labels. Most of the offprints and monographs are in printed wraps, and are Signed by Jelliffe on the front wrap or title page. Included are five volumes containing Jelliffe’s works and translations bound in half-leather and marbled paper over boards. The five volumes bound in half-leather have detached boards and spine backs, about ten other volumes in cloth have split or partially split hinges with tears to the cloth spine backs, else overall most volumes are good or better with scattered scuffing and chipping to the board edges.

This collection from Jelliffe’s private library illuminates both his professional career in America and the origins and dramatic rise of psychoanalysis and psychosomatic medicine in Germany, the United States, and throughout the world before the Second World War.

A list of selected offprints (most of which are Inscribed to Jelliffe), along with letters and typescripts, available upon request. [BTC#398110]

$1500

A collection of 50 books in the Mead-Westvaco American Classics Series also known as The Westvaco Christmas Classics published consecutively between 1958 and 2007. The titles are all octavos in decorated slipcases, near fine with some toning and tiny tears. The volumes were sent out as a limited edition at Christmas by the West Virginia Pulp and Paper Company, later MeadWestvaco. Each title is an American Literary Classic that include notable authors such as Benjamin Franklin, Edgar Allan Poe, Herman Melville, F. Scott Fitzgerald, and Langston Hughes. Each book features an artfully produced binding and custom illustrated slipcase; later volumes in the series also include interactive extras such as DVDs and music CDs. A handsome collection of 50 years of limited editions. The complete list is available upon request. [BTC#393864]
Hinged wooden box with lacquered cloth covered sides, locking mechanism, and gilt embossed leather on the lid with floral patterns and medallion center piece featuring Samuel Hahnemann. Measuring 10” x 6” x 2¾”. Interior compartments containing 96 small numbered vials filled with tiny white pills with cork stoppers and tiny paper labels that correspond to the printed label on the inside of the lid; two additional larger vials are included as well as a small printed envelope for “Arnica Plasters,” present but now empty. There is moderate rubbing and nicks on the cloth, and the key is lacking, but amazingly complete with all vials present and accounted for and the paper labels intact, overall very good.

A remarkably complete homeopathic medicine kit produced and sold during the height of the homeopathic movement of the mid-19th Century. The movement, which relied on the administration of extremely diluted medicines to cure the sick, had little impact on patients outside of a placebo effect. While criticized by many members of the medical community as useless, it nevertheless helped lure people away from the more harmful forms of traditional treatment such as bloodletting and purging. This set was sold by Rademacher & Sheek which ran a homeopathic dispensary at No. 239 Arch Street in Philadelphia. It was first opened in 1843 by Charles L. Rademacher, then located at No. 39 North Fourth Street, but relocated to Arch after he partnered with Dr. Jacob Sheek in 1848. The pair continued together until 1855 when Rademacher ended their endeavor, dying a few years later. Each vial in the kit remains filled with pills containing a different “medicine” as indexed on the label (belladonna, bromine, iodine, opium(!), sulphur, etc.), except for the two large vials which appear to have once contained liquids but which are now empty with only dried remnants in one. We first thought the identical appearing pills were samples, but more informed sources suggest all the grains of medicine are covered in an identical coating.

A remarkable survivor documenting the popularity of one of the medical missteps along the way toward the pursuit of modern medical practices.

[BTC#396011]
A remarkable group of 10 portraits of Horace Mann and his family, featuring a unique and previously undiscovered cased quarter plate daguerreotype of Mann, the great architect of the American system of popular education. The photos were preserved by the Mann family, and all housed in a circa 1950 cardboard box with the typed ownership label of Horace Mann, III (Mann's grandson) of Southwest Harbor, Maine. The box has some internal repair and chipping. The photos are overall very good with general wear and light spotting to two; the daguerreotype has a few scratches at neck level, and a couple of mild abrasions, but else near fine. As near as we can determine there are three other known daguerreotypes of Mann: by Jesse Harrison Whitehurst (circa 1846-1852, Massachusetts Historical Society); by Southworth and Hawes, (circa 1850, Metropolitan Museum of Art); and by Matthew Brady (circa 1849, Library of Congress - badly tarnished). Daguerreotypes are by their nature unique images. The accompanying portraits show Mann's wife, Mary Peabody; his sister, Lydia B. Mann; several shots of Mann himself; and his three sons: Horace Mann, Jr. (a promising young botanist who studied and traveled with Henry David Thoreau, dying unmarried at age 24), George Combe Mann, and Benjamin Pickman Mann. Mann was a towering figure in the history of 19th Century America. The Atlantic magazine, in their list of the “100 Most Influential Figures in American History,” ranked Mann 56th, right before Robert E. Lee.
Mann's wife, Mary Peabody Mann, one of the remarkable Peabody sisters, was the lifelong collaborator in education reform with both her husband, and with her sister Elizabeth Peabody, and part of the important circle of New England intellectuals that included her brother-in-law Nathaniel Hawthorne, The Alcotts, Ralph Waldo Emerson, and William Henry Channing.

Horace Mann established the basic tenets of the modern education system through his leadership of the Common School Movement. While the Movement began in Mann's home state of Massachusetts, it quickly spread throughout the country. The Movement was based around Mann's six principles of education, among them: the education of all children regardless of their background; education's importance in maintaining a free society; schools controlled, maintained, and funded by the public; and employment of professional teachers. While these guiding tenants outraged many at the time, they spread rapidly and were universally adopted. Today they remain the foundation on which the American education system is built.

An important collection of images of and from the Mann family featuring a remarkably fine image and previously unknown daguerreotype of a towering American historical figure.

A list of the collection as follows:

**Horace Mann:**
1. Cased quarter plate daguerreotype (circa 1850?). Portrait of Mann in a striking, unusual, and apparently shirtless bust length profile. Housed in a hard thermoplastic union case (possibly later). Previously unknown.
2. Carte-de-visite (CDV) portrait of Mann (with an additional second copy of the image, not shown).
3. CDV portrait of Mann with oval border.
4. Glass plate of sculpted bust of Mann, backed with paper.

**Mary Peabody Mann, wife:**
5. Tinted portrait with ribbon and ring attached to back for display, some surface abrasion and damp spots.

**Lydia B. Mann, sister of Horace Mann:**
6. Cabinet portrait of Lydia B. Mann (with an additional second copy of the image, not shown).

**Horace Mann, Jr.:**
7. CDV portrait of HM, Jr. as a young man, seated at a desk.
8. Cabinet portrait of HM, Jr.

**George Combe Mann, second son of Horace Mann:**
9. CDV portrait of George Combe Mann as a youth, labeled “GCM caught young.”

**Benjamin Pickman Mann, youngest son of Horace Mann:**
10. Oval platinum print portrait of Benjamin Pickman Mann as an adult, dated “1904.” [BTC#398335]

Unpublished manuscript. Folio (7.75 x 12.5 inches). [I-II], 154pp. A total of 156 handwritten leaves (on the rectos) in a contemporary leather folder with the ownership signature and New York City address of J.O. Voute written in ink on a leather flap. Laid-in are nine folded documents (circa 1840-1871) relating to the founding and early history of the Brooklyn City Guard and its affiliations with New York State Regiments. Small later owner’s label on the inside back board, the first leaf (Preface) is toned and chipped with the loss of several words at the bottom edge, modest chipping to the last leaf with loss of a few words along the foredge, and a small strip torn from the fifth leaf (held in place with a pin), else overall very good.

An historically important unpublished manuscript history of the Brooklyn City Guard, popularly known as “Company G” in New York’s 13th Regiment at the outbreak of the Civil War. Written by Oscar Voute, a son of German immigrants who joined the Guard in 1862, it contains his corrections and emendations, along with a few light pencil emendations in a later hand, and is for the most part easily legible. It covers the history of the Guard from its origins and early years when it was a fashionable independent military unit, up through its affiliation with the 38th N.Y. Artillery Regiment (a.k.a. the Jefferson Volunteers), and subsequent affiliation with the 13th N.Y. Regiment, and continuing on through the Civil War and post-war period through 1876. During the Civil War Voute advanced in rank from corporal to lieutenant. For 20 years thereafter (until April, 1872) he served as Secretary of its Veteran’s Association. His two-page Preface is dated June 11, 1877.

Of particular interest is Voute’s account of funeral ceremonies conducted in Brooklyn for soldiers killed in the Mexican War of 1847, and the Civil War period, to which he devotes 43 pages covering the years 1861-1863, when the Guard served as “a flank light artillery company of the 13th Regiment.” Voute writes that the 13th was “the first of the city regiments to leave for the seat of war,” and that “Company G had the honor of the first action … to first exchange shots with the enemy.” He goes on to describe the Company’s expedition in Chesapeake Bay in pursuit of “the Point Smith Light Ship which had been taken from her moorings by the rebels,” and how “after sailing down the bay about 100 miles,” they were ambushed and fired upon by “a squad of Lancaster Guards [of Virginia].” Other highlights include Voute’s account of the Gettysburg Campaign in Pennsylvania “the reason for the third calling out of the militia,” during which the Guard was called back to New York City to help maintain order after the outbreak of the Draft Riots in July, 1863.

We have given scant attention to the full contents of the manuscript, and suspect a great deal of information that might otherwise have been lost is therein contained. Accompanying the manuscript are nine related documents:

1. [MS copies]. Six sheets (paged 1, 3-7). Copies of “Papers belonging to the Company of Artillery … of the 38th Regiment N.Y. State Artillery.” Included are official General, Brigade, and Regimental Orders (dating from 1813 and 1836-1840) pertaining to the organization of various New York State artillery units that evolved into the formation of the Brooklyn City Guard.

2. [MS Memorandum]. Quarto. 2pp. Memo of Organization of Brooklyn City Guard, July 11, 1844. Signed by James N. Olney, the first Captain of the Guard.

3. [MS]. Folio. 1p. New York: July 11, 1844. Brigade orders completing the organization of the Brooklyn City Guard and transferring them to the 38th Regiment of the State.

4. [MS]. Folio. 2pp. A list of the original officers of the unit (Captains, 1st and 2d Lieutenants: 1843-1871). [BTC#394005]
Archive of material related to the publication of *Blowing My Hero* by Amber O'Neil. Including:

O'NEIL, Amber. *Blowing My Hero*. First edition. Small octavo. Canvas spine and printed wrappers. Fine. **Signed** by Amber O'Neil. An uncommon chapbook, written under a pseudonym, of a woman's correspondence, flirtation, and later her visit to Bukowski, wherein the act described in the title is alluded to. In the printed book O'Neil also includes facsimile copies of seven letters from Bukowski to her in their flirtation stage.

Also with:

Autograph first draft of the Manuscript. Spiral bound notebook. 35 handwritten pages, extensively corrected. Several leaves are detached and laid in. Corrected final draft of the Manuscript. Typescript. 16 pages, hand corrected by O'Neil. Included is the original drawing by O'Neil that serves as the frontispiece for the book, captioned “If I were a prom queen would I be stuck out here on this couch?!” The drawing is affixed to a blank leaf of typewriter paper.

Original Typed Letter **Signed** from Bukowski's publisher John Martin to O'Neil, telling her what a wonderful job she has done and explains she has two women named Linda merged into a single character in her book, and explaining the difference, as well as passing along Bukowski's good wishes: “His wife (Linda) naturally would not be pleased if he wrote you directly so he asked me to tell you.”

A photocopy of a second letter from John Martin to O'Neil telling her she shouldn't have published Bukowski's letters in the book, but declining to pursue any legal remedy. However he does order 20 copies of *Blowing My Hero*.

A photocopy of a third letter from John Martin warning her not to publish Bukowski's letters in any subsequent edition of *Blowing My Hero*.

Original invoice from O'Neil, using her real name, to John Martin for 20 copies of the book.

Another small cash invoice for towels and a (beach?) tag, the significance of which eludes us, but which came with the rest.

An interesting little archive of an uncommon chapbook well-known to Bukowski fans. [BTC#397765]
A large collection upwards of 1200 black and white photographs, the bulk of which were taken by the Brooklyn-based photographer and teacher, Vernon Everett Duroe. Born in 1872 on the family farm in Norwich, New York, Duroe developed an early interest in both portrait and landscape photography, and was an active member of the Photography Department at the Brooklyn Institute of Arts and Sciences. This collection of his prints divides roughly into three parts: fine art photographs (some of which were published in the early 1920s); landscape and architectural studies; and family snapshots and portraits. Most range in size from 5” x 7” to 11” x 14”, with several hundred smaller size images. Included are gelatin silver, platinum, albumen, and matte collodion prints, several of which are identical images printed in variant tones and sizes. Most of the prints in the collection are loose, with about a quarter mounted on original commercially produced cardboard mounts or Duroe’s custom-made mounts, or in folded paper portfolios. With few exceptions, most prints are undated and unmarked. Overall very good or better, with some light to moderate curling among some of the loose prints.

The collection contains many beautifully composed images of Brooklyn, of the New York City area, and of the Central-Leatherstocking region of upstate New York. The images include city street scenes and views, snapshots and portrait studies, landscapes and architectural surveys. Among the highlights of the collection are over 60 prints of Brooklyn residents, notably school children, dating from the 1920s, when Duroe was a public school teacher at P.S. 144. These include street scenes and snapshots of individual girls and boys, small groups of children at school in the classroom or yard, along with several portrait studies most likely taken at the Brooklyn Institute of Arts. There is a wonderful portrait of his student Lucy Kramer Cohen, taken when she was about 17 (she later became an important activist on behalf of Native Americans during the Roosevelt administration), and two award-winning photographs exhibited in 1920: “Sunday Afternoon,” and “The School Yard.” Both were published, the latter in American Photography, which praised it as: “an entirely unhackneyed subject and an unconventional composition.”
Other fine art photographs from this period include three published portraits (a total of 36 prints): “My Father,” “The Rag Rug” (his mother), and “The Patriarch,” and about 25 other prints of Brooklyn streets, waterfront docks, Prospect Park, and miscellaneous portrait studies. Also included are over 100 additional fine art prints taken at various times (most circa 1930s – 40s), in the New York City area and upstate: images of small wooded lakes and ponds; wooded cliffs along the Hudson River; and many upstate autumn and winter landscape views: including houses and towns, outdoor still-life studies, etc. The collection also features a separate architectural and topographical survey of Norwich, New York, made by Duroe in the 1950s, consisting of about 75 medium and large format prints.

Also included are more than 900 loose and mounted family snapshots and portraits, town and country views taken in and around Norwich, New York, and elsewhere Upstate. Among this large group of images are over 100 portrait studies of Duroe himself, and well over 100 portraits of his siblings, mother, and father. These include several formal portraits (ranging from tintypes, cartes de visite, and cabinet cards, to mounted platinum, matte collodion, and gelatin silver prints), taken at photographic studios in Brooklyn, Norwich, New Berlin, Albany, and elsewhere. Also among this group of prints are a few hundred snapshots of family members and friends out and about in the countryside, in town, or on vacation. Some of Duroe’s darkroom practices can be gleaned from 15 negatives also present in the collection. These include some of his best images: seven (8” x 10”) portraits from the early 1920s, and eight (6” x 3¾”) views of Upstate, also from the early 1920s.

A remarkable and comprehensive collection of photographic images, documenting three generations of this family, and containing several hundred beautifully composed images. [BTC#396138]
A small archive relating to critic Bruce Allen’s seminal review of *Gravity’s Rainbow* (published in the March 1, 1973 issue of *Library Journal*), including one Typed Letter Signed from Thomas Pynchon to Allen, responding with candor and appreciation to Allen’s praise and commenting at length on Viking and the plight of the independent publisher “in an era of massive conglomeratizing.” Pynchon’s letter is together with Allen’s three outgoing carbons of his letters to Pynchon, along with Allen’s heavily annotated proof and first edition copies of *Gravity’s Rainbow*, the former of which was used in composing his review.

Along with those printed in *Kirkus* and *Publishers Weekly*, Allen’s is arguably the earliest *Gravity’s Rainbow* review of any consequence, calling it “the most important work of fiction yet produced by any living writer.” Allen was among the first to recognize the importance of the novel, and his enthusiasm and admiration helped ignite a deluge of critical interest, the spirit of which is embodied here in his letters and personal copies of the proof and first edition.

Allen’s first letter to the author, dated January 23, 1973, sends his “congratulations – and grateful thanks – on the occasion [of the novel],” calling it “a marvelous book” that he looks forward to rereading “more than a time or two.” He confesses, “I struggled with it for two months (was nearly six weeks beyond deadline with the review – the worst I’ve ever done). Wasn’t able to say nearly what I wanted to in the (brief) LJ review – but, even if I’d had unlimited space, I fear I wouldn’t have been able to do the book justice.” He continues, “It seems to me that when a writer devotes so much labor, intelligence, and pure skill to the making of a book that is both a moving emotional experience and a complex intellectual synthesis – well, that we owe it to him to work as hard as we must to try to unlock everything that it contains.” Allen’s own well-read copies – the proof, in particular, which in addition to being annotated shows physical wear – certainly attest to that hard work. He goes on to comment on Viking, writing that he hopes they “will try to do something to make the novel more easily accessible.”

At the heart of the archive is Pynchon’s reply to Allen, which begins by thanking him for “that really extravagant review,” noting that “it was a good ego trip for me, and I guess it must’ve cheered up Viking’s advertising people too.” He then addresses Allen’s reference to Viking and accessibility, referring to the book’s price – “the $15 difficulty” – and explaining, “... if the book sells lousy they’ll call it Viking’s Folly, and if it sells good it will be a great enlightened Watershed In
Publishing History or something, but I don’t know if anybody can predict ahead of time what’s going to happen with any degree of confidence. […] I try to stay out of it as much as I can, because nobody at Viking pays any attention to me – my feeling was that the whole fucking thing ought to be paperback. The idea was to get it to people who can’t afford $15. But they had their own ideas.”

Allen’s subsequent correspondence of November 10, 1975, and July 16, 1976, continues to express appreciation for Pynchon’s work. He also includes questions about Gravity’s Rainbow (generated while having several beers and “poring over” the text “with another admiring reader, my brother”) and recounting his experience teaching an eight-week summer course that spent “two-and-a-half hours on ‘Entropy’ and The Crying of Lot 49.”

Allen’s proof and first edition copies of Gravity’s Rainbow display his desire “to unlock everything that it contains.” Each has numerous markings and annotations throughout - underlining, checkmarks, brackets, and marginalia - along with his ownership signature on the front free endpaper.

A wonderful archive of material related to Allen’s important and influential review of Gravity’s Rainbow featuring an exceedingly rare example of personal correspondence from one of the most highly acclaimed and highly private American authors of the past 50 years. [BTC#397904]
The Taylors were a family of traveling evangelists headed by George W. Taylor (1864–1941). Based in Los Angeles, Taylor traveled with his family throughout the Western and Midwestern United States at the turn-of-the-century as a guest “union” minister at local churches and for tent revival meetings. According to a brochure for Taylor’s 10th Annual Tour in Evangelistic Work for 1907-08, Taylor was a graduate of Kentucky University and Louisville Seminary. His wife, Carrie, played the coronet and helped lead the choir. Their two sons, Paul and Laurence, also appear to have been involved in the ministry, and are prominent in the album. The album notes many California locations, as well as several outside of the state, a number of them west of the Mississippi. While there are a fair number of revival photographs, the family seemed to enjoy their outdoor recreation, and there are images of beach visits, bear hunting (one of Taylor and another man carrying a large bear carcass), tennis, baseball, boating, ice-skating in the Midwest, a view of U.S. Army troops on the Mexican border, and various outdoor scenes.

Notably, the album includes:
- Nine photographs showing the construction of a Taylor’s Meeting Tabernacle in Idaho Falls.
- Two photographs of the George Taylor Evangelistic Co. revival tent in Los Angeles. According to a November 1909 issue of *The Los Angeles Herald* newspaper, Taylor was conducting evening evangelistic services at the corner of 24th and Central in Los Angeles, attracting growing crowds and resulting in hundreds of conversions.
- Photographs of family pastimes, including rabbit drives in Rupert, Idaho, fishing around Los Angeles, ice skating in Idaho Falls, etc.
- Two group photographs of Taylor Meetings and Junior Chorus at the Grange Theatre in Cashmere, Wyoming.
- Photographs of the tabernacle tent in Brownstown, Indiana from October-November, 1914.

The album also contains a variety of photographs of people in various cities where meetings were held, as well as photographs of the towns the family visited. A wonderful look at a peripatetic family of Western evangelists.

[BTC#391092]
A collection of 254 color slides from the library of Dr. Albert William Sadler, an influential scholar of Buddhism and comparative religion at the University of Vermont (1960s), and Sarah Lawrence College in New York (1970s-1980s). A prolific writer and lecturer, Sadler corresponded with several prominent Buddhist scholars and masters, including Shojun Bando (of Otani University, Kyoto) and Alan Watts, and collaborated with Beate Gordon on her performing arts events at the Asia Society in New York City.

In 1961 he set off with two colleagues on a field trip through India (from Delhi to Hyderabad) and Burma. The 35mm slides taken during the trip feature many unusual and interesting views of the richest Buddhist sites in both countries, including close-up images of the architecture and artworks, monks, and local people. Sadler’s itinerary through India includes images of the great Buddhist rock-cut caves and monuments at Ajanta, Ellora, and Nagarjunakonda; several Hindu monasteries (“Mutts”), including the Ramakrishna Mutt in Secunderabad and Aurobindo’s Ashram in Pondicherry; and also the Sufi Chishti Shrine in Hyderabad. His itinerary in Burma includes images of the famous pagodas in Yangon: (Botataung, Sule, and Shwedagon), and several other pagodas and monasteries. Associated images feature schoolchildren, novices, and street vendors, along with monks, and other temple or school staff members. Neatly housed in numerical order in two contemporary metal boxes, all 254 slides have been carefully enclosed within glass covers (sealed with tape) and meticulously indexed by Sadler, corresponding to typed sheets with descriptions of each slide on the inside of each box top.

A wonderful collection of Buddhist slides from a leading Buddhist scholar. A detailed listed is available upon request. [BTC#397040]
An archive of 1950s Yo-Yo Champion Lawrence Sayco with more than 300 photographs of him performing and traveling around the United States, Europe, Australia, Philippines, and Hong Kong to promote Duncan Yo-Yos. Along with programs, flyers, original art, and assorted ephemera related to his promotional tour. The photographs range from 2¾” x 2¼” to 8” x 10”. Overall near fine with only light wear to the photographs and scattered toning and tears to the ephemera.

Sayco, born Lawrence Sayegh and known professionally as Larry Sayer, was raised in Central Fall, Rhode Island by Syrian-born parents. He attended Notre Dame grammar school and Central Falls High School. Upon graduation he beat out 52 competitors to capture the Yo-Yo World Championship held in Chicago and sponsored by yo-yo manufacturer Donald T. Duncan Company, who hired him to promote and perform in front of eager youth around America and Europe. He continued to win championships (nine in all) and tour around the world for Coca-Cola and on his own before creating his own company and a line of custom made yo-yos in the late 1960s. Along the way he was shot at in Cuba by Castro’s troops and arrested for slipping the Peruvian president a yo-yo via a handshake, which was mistaken for a grenade.

The photographs capture Sayco from the early 1950s to the early 1970s as champion and businessman/entertainer with about a quarter captioned on the back. They show him performing around the country to groups including children and adults in Pawtucket, Rhode Island; Jackson, Tennessee; Texarkana, Arkansas; Rodessa, Louisiana; Milwaukee, Wisconsin; Los Angeles; and Honolulu. Several of the earliest photos show him dressed in traditional gym tights yo-yoing while simultaneously performing other feats such as weightlifting, acrobatics, and riding a unicycle. A more mature (and better dressed) Sayco appears around the world in stores, on stage, with fans showing off tricks and posing, and even on a Philippines television show. Additional photographs show him holding a Koala in Australia, posing in front of traditional buildings in Hong Kong, and attending a bullfight in Spain.

The collection is rounded out by various travel books from Sayco’s promotional tours, several programs from his appearances, magazines and news clipping containing stories about him, giveaway flyers provided by Duncan showing yo-yo tricks, a 1951 calendar from when he briefly worked as an instructor at a health center, and original art used for his custom yo-yo.

A charming archive capturing the career of a 1950s yo-yo champion and his adventures around the world. [BTC#395954]
Folio ledger book. Approximately 172 pages, with many additional printed insertions. Contemporary quarter burgundy roan over cloth, with printed or stamped label. The binding is worn and displays modest dampstaining but is sound and good, interior is near fine. A bound manuscript and print account of the formation and history of an early London tennis club. The ledger contains minutes, details of meetings, elections and rule making, reports in the ledger signed by various officers of the club, and brackets for tournaments (including ladies’ singles, ladies’ consolation, and mixed-doubles tournaments). There are over 30 excellent scrap elements neatly tipped into the ledger at the appropriate places: mostly printed ephemera including nicely printed compilations of rules, lists of officers, a large folded broadside of club by-laws, invitations to fancy dress balls, financial reports, autographed letters from correspondents, accounts, and dance cards. The Heathfield Park Lawn Tennis Club was formed in 1888 by Emil Ernst, William Knight, Major R.P.B. Rodick, Dr. Edward E. Barret, and William Whitaker, and based at Willesden Green in North West London. By 1892, several women were elected both into membership and as officers of the club. These records date from the formation of the club until 1895. While tennis in its many iterations existed since the Middle Ages or even earlier, the modern version, as we know it today, was established in 1872, with the first lawn tennis club organized at Leamington Spa in 1874, and the All England Lawn Tennis Club established the Wimbledon Championships in 1877 in order to raise funds. This journal and scrapbook represents a particularly nice overview of the organization of a fashionable tennis club and its administration in the earlier days of organized competitive tennis, little more than a decade after the modern version was established.

[BTC#394779]
Quarto commercial album. Measuring approximately 10¼” x 7½”. A total of 88 leaves with the first 37 containing 123 black and white photographs and photo postcards dry set in corner mounts on the versos and rectos (the final pages are unused). Overall very good plus or better. Album of photographs and real photo postcards chronicling a 1950 road trip, primarily along U.S. Highways 66, 180, and 83 through Eastern New Mexico then South through Texas, following the U.S.-Mexico border capturing scenic views in and around areas including Carlsbad, Pharr, El Paso, and Corpus Christi. Many images taken across the dashboard of a 1937 Plymouth Coupe, in a classic “through-the-windshield” style, beautifully capturing life on the road in the American Southwest. A quintessential album of postwar automotive Americana, embodying the spirit of the open road and eerily evoking Kerouac’s *On the Road*, written at roughly the same time and inspired by many of these same highways. [BTC#397726]
(Valentine’s Day). A Collection of Victorian Valentine’s Day Cards. $2500

A collection of over 50 ornate mid-to-late 19th Century English Valentine’s cards, both commercial and handmade. All in near fine or better condition. Some are simple decorated postcard format, others consist of several folding panels elaborately adorned with lace, hearts, filigreed paper, artificial flowers, and delicate silver gilt and gold highlights. Many consist of a verse or vignette picture surrounded by a bewildering variety of decorative gewgaws and folderols. Some are complete with their equally elaborate envelopes (addresses in Worksop and Middlethorpe in North Yorkshire), some have been personally embellished but all have a polished, composed, and professional look about them which points to an established and flourishing market in fancy love stationery. The collection is housed in three quarto-sized cloth bound clamshell cases, each card is housed in a separate plastic sleeve, which is in turn mounted on a piece of card. The slipcases display some wear and are about very good. A beautiful collection in superb condition, obviously very painstakingly compiled. [BTC#396035]
Oblong quarto. Measuring 10” x 14”. Spiral bound purple cloth photo album with “Photo Album” in silver on the front board. A collection of 49 black and white or sepia toned photographs affixed to stiff black paper measuring between 2½” x 3½” to 9½” x 9½” without captions. All photographs are near fine or better in a very good album with worn edges. The photo album of “Mohawk” helicopter crew members from the 73rd Aviation Company during the Vietnam War from 1966-1967. The album pictures the men of the 73rd on base in Nha Trang and Vung Tau with aerial photographs that include images of their base. There are images of leisure time with snapshots of volleyball games, and Nancy Sinatra (in high boots) performing during her first USO tour in 1967. Also known as the 73rd Surveillance Airplane Company, or SAC, the company was sent to Vietnam beginning in 1963. According to their website, “the mission of the unit was to support combat operations by performing visual and aerial photographic reconnaissance and surveillance, artillery adjustment, combat command and control, and other combat support operations as required… Over seventy percent of the missions flown were devoted to aerial surveillance.” The company “accomplished over 45,000 missions, flying over 43,000 hours.” A modest but interesting photographic record of an important company involved in the Vietnam War. [BTC#396023]
Two composition books each measuring 10” x 7½”. A collection of 207 postcards, 206 snapshots, clippings, travel ephemera, and handwritten descriptions of events describing travels during the summers of 1923, 1924, and 1925. Both volumes very good with cracked hinges, some chips, and tears on the edges with near fine photographs.

Two journals used as travel albums kept by Alma Simpson of Montclair, New Jersey (and graduate of Montclair State’s class of 1927) of trips along the East Coast of the United States and to Niagara Falls with her family, which included her parents and two brothers, Dudley and Frank (who is shown throughout wearing leg braces). Both journals have detailed handwritten accounts of their travels illustrated with snapshots, souvenir postcards, and some paperwork from lodgings and car rentals. The first book contains information about a trip from Montclair through New York State to Niagara Falls in 1923 and a trip through Pennsylvania to Washington DC in 1924. Simpson illustrates the sights of New York and discusses the travel mentioning how many miles they drove and an instance when they ran out of gas. She includes photos of the Falls. One entry from July 22, 1924 reads, “We were inside the Senate Chamber and I couldn’t help but think of the stirring moments that had been there, debates and questions raised and settled.” During their trip to the capital they saw the monuments, taking snapshots of the Washington and Lincoln Memorials, and traveled to Virginia to visit Arlington National Cemetery which Simpson has captioned, “the sleeping army.” Of the White House she writes, “it is a beautiful mansion with green velvet lawns, shady tress, and beautiful colored flowers.” After the DC trip they continued onward into Virginia visiting Mount Vernon before heading up to Gettysburg, Pennsylvania with her illustrating the battlefield and monuments, before returning home. The second album contains a trip from July 5th until July 12, 1925 which begins in Pennsylvania. The family traveled up to Niagara Falls and took the Maid of the Mist tour boat by the Falls complete with pictures of a family in rain coats. After the trip they went through New York and over to Massachusetts before heading back to New Jersey: “[W]esited Bunker Hill, Old North Church, saw the graves of Paul Revere, James Otis, Samuel Adams, and home of Paul Revere. But what a place dirty, narrow and - well I didn’t like it.”

A detailed account of the travels of a family during the 1920s as described by an independent young college woman during her summer vacations.

[BTC#396217]
Wednesday August 2, 1923 (Continued)

On through Welling and Elms at 12:30.

Hustenade 1:45.

For some rain, I am for a return. No gas! I only hope to walk about and get some. After this delay, we started for Yonkers at 12:00.

On through Saturday Center Post 1:15.

Addison 1:20, Windfall 1:50; 40 miles.

Comrie 2:30, this is where father was born and it was a beautiful little town.

Windall 2:15. We stopped here and Aunt Lina saw her brother.
Six gelatin silver prints. Each is approximately 5” x 7”. Very near fine. Unidentified and undated but probably WWII vintage, each of the six players is depicted kneeling and holding a basketball, each in a uniform bearing Campbell distinctive lettering. Cambell fielded a women's basketball team as early as the 1930s, that played in the Industrial League. [BTC#400045]
A small archive of material compiled by Eva T. Tinnesz, a member of the Coast Guard Women's Reserve during World War II. Included are two dozen photographs, two caps, her enlistment orders, military song book, discharge certificate, and other personal effects, including her social security card, high school diploma, and several telegrams and postcards to and from her family. Overall near fine with some scattered wear and toning from age.

Tinnesz (1924-2013) was born in Bronx, New York and graduated from Morris High School in 1941. She joined the Women's Reserve or SPARs – an acronym for the Coast Guard Motto “Semper Paratus (Always Ready)” – in August of 1944. President Roosevelt created SPARS in 1942 as a way for woman to assume the domestic duties of men to free them to serve overseas. While SPARs could not serve at sea or outside the continental U.S., they were paid the same as their male counterparts, an unusual consideration for the time.

Tinnesz trained at boot camp on Hunter College's Bronx campus, and later attended the Coast Guard Institute in Palm Beach, Florida where she graduated in August, 1945 as a yeoman second class. The majority of her enlistment appears to have been spend in and around San Francisco which is featured in about half of the photographs found in this collection. There are images of her and fellow SPARs visiting Alto Park in Pacific Heights, Golden Gate Park, and several local restaurants. There is a class photograph from graduation, and several images of her with friends and family, several of these captioned. Of note is a portrait of her with sister Katy, a fellow Reservist stationed in Washington DC, with whom she exchanged a few postcards and telegrams.

The collection also includes Tinnesz's garrison cap with pin, bucket hat with ribbon, pocket flap with crest insignia, along with one copy of The Bowspirit Coast Guard newsletter, the first three issues of Woman Veteran newsletter from 1947, program for the U.S.S. Louisville company dance (with a page to write your partner's bust size, no kidding), and the scarce 48-page Spar Song Book, featuring 16 SPAR-themed songs, of which OCLC locates just three copies.

Tinnesz was discharged in May 1946. In 1966 she married Lawrence G. Paul. The couple were dedicated naturalists who worked at The Long Island Conservancy until their death a few month apart in 2013.

An interesting collection of photos and papers documenting SPARS service during the war and the vital role women played in this underappreciated branch of the military. [BTC#395643]
A collection of 57 letters written between civilian Hyman Rosenberg and 14 of his friends (none of whom achieved a higher rank than sergeant) while they were serving on various fronts during World War II. Among the archive are a couple of Christmas cards and change of address cards as well as six letters from civilian friends. The vast majority of the letters date from 1942 to 1945 with a few sent postwar. All letters are very good or better with small tears from opening and modest age-toning.

Rejected for military service, Hyman Rosenberg of Boston, decided to keep in touch with his friends who did serve. He wanted to collect their stories for the *Westy News*, a publication of the West End House in Boston, an important precursor to the Boys and Girls Clubs of America, with a membership of mostly of Jewish boys of Eastern Europe descent. West End House was not only a place where the boys played sports like baseball or boxing, but also a place where they were encouraged to pursue intellectual endeavors such as performing plays and participating in literary discussions. Many of the boys were drafted when they came of age.

The correspondents served in the Pacific and European Theaters and stateside as well. They write about combat, daily life on base or in the field, the ravages of war, escapades with women (some quite bawdy), and many other topics. In a letter dated March 31, 1943, DJ Kergis writes:

“Australia - The gal (whom you haven’t met yet) had quite a crush on me and I almost married her but I sobered up in time to realize that she had passed the flush of her youth, altho [sic] a virgin (until I met her) and was looking for some security. She still writes to me and keeps hinting of babies and home life and I’m a bit suspicious of her trend of conversation. I’ve tried sarcasm, innuendoes, and downright insults but she still persists in trying to assail my insurmountable and armor-clad fortress of bachelordom. One of these days I shall not recover from a drunken orgy, both alcoholic and sexual, and find myself chained to a conniving female in the bonds of matrimony. Fun is fun & I like my share of it but that seems an inexorable price to pay for a moment’s pleasure.”

Another friend, Saul Polson, stationed in New Mexico writes, “I’ve been lucky with the girls in Pueblo, but a gentleman never tells... I could bring you home a gal, but after the war I wonder how many hymens will be left?” He writes in a later letter, “There are gobs and gobs of gals on the loose lacking sufficient finances Joe and I had to repress our animalistic sentiments.”

One of Hyman’s friends, Irving Phillips, is an avowed socialist stationed with the USO in San Antonio, Texas. He tries, mostly unsuccessfully, to improve the minds of his fellow soldiers by arranging tours of industrial sites, by starting book and classical music clubs, and by booking speakers for topics such as “The Case of the American Negro” and “What is Communism.” On April 29, 1945 he writes, “My job is a fight every step. For example, I have organized tours to local establishments which required especially concentrated effort to get out. The apathy of the enlisted man is very pronounced phenomena. The trips to date were to a very large flour mill; to a planning mill, and to the San Antonio Power and Light Municipal Plant. The latter would
be of interest to you because it is a city-owned plant. Army life has
certainly dulled the curiosity of the enlisted man! Undoubtedly, even
as civilians many of the boys at our station would not be interested but
it would not be quite so bad. What will life be like when such enlisted
men don civilian garb once again? Of course, they say just let us get out
of the army and then we will really live. I wonder. Will they live or will
they find that the struggle for survival may continue difficult and their
fixed attitudes acquired largely in the service will prevail in face of these
new difficulties. Most will probably make a readjustment that from a
social viewpoint would be considered wholesome; but that depends
upon opportunity.

Another friend, Joseph Cataldo, a Coast Guard sick bay pharmacist,
writes, “Have I ever told you about my work here? Two days ago, some
fellow had his jugular and mandibular artery severed ... one week ago a
boatswain’s mate was fatally crushed between two buoys ... two weeks
ago another fellow had three fingers cut off in an accident. Things like
this continually happen. At the moment I have 500 men to treat. Ships
are continually on the go for relief calls, and someone is always getting
hurt.”

An interesting collection of correspondence written between friends
representing both home front life and that of the soldier during the war.
[BTC#397187]
**World War II.** [Photo Album]: World War II Engineers. 1941-1943.

Oblong quarto. Measuring 11” x 15”. String-tied black papercovered boards with “Photographs” stamped in gilt on the front board. A collection of 168 sepia toned or black and white photographs measuring between 2½” x 2½” to 4” x 5”, some with captions. Very good with wear on the edges containing near fine or better photographs. A photo album compiled during World War II by a native Floridian soldier in the U.S. Corps of Engineers Army Map Service with the 957th, 911th, and 904th Engineer Corps. According to a 1968 report issued by the Army, “between 1941 and 1945, the Army Map Service prepared 40,000 maps of all types, covering 400,000 square miles of the earth’s surface.” The album covers the years 1941-1943 from his enlistment to his discharge, beginning with a newspaper clipping showing a group of soldiers outside of an armory in Baltimore awaiting induction. The photos show the men involved in “camouflage doings,” with the unit hiding amongst ferns and what appears to be tropical growth with weapons, as well as “making nets.” The album also shows the men playing baseball and sleeping in crowded train cars while being shipped off to their next location. One photo of a soldier showing off his new camera boasts, “now this is a camera.” A few photos of domestic scenes show the soldier at home in Tampa, Florida posing with his dog and girlfriend. He then travels to Mango, Florida’s engineering post with photos of men posing with guns and a sentry up in a tree. The crude tents set up near foxholes can be seen here along with a makeshift altar for Christian services. By 1943 the young man is sent to Cheyenne Mountain, Colorado near Colorado Springs serving at the Peterson Army Airbase. Throughout the album are wonderful amateur portraits of men participating in drills, posing in uniform, and with various weapons and tools. An interesting look at an important branch of the Army on the home front. [BTC#397695]
A collection of approximately 1100 letters between Harry Saxton and his wife, Mary Ann, while he was fighting during World War II. All items near fine with modest age toning and tears from opening and housed in a wooden box with a broken lid which reads, “To-Mary Ann Saxton, Washburn St.,” with a “passed by Army Examiner” stamp on it. An extensive archive detailing the war for one couple.

A year and a half after the United States entered World War II, Harry Saxton of Leicester, Massachusetts, born in 1913, enlisted in the armed forces at the age of 30. After a brief stay at Camp Davis in North Carolina in 1943, he spent time in South Africa until the summer of 1944, after which he was stationed in Ghedi, Italy, until his discharge from service in October of 1945.

While away from home, Saxton wrote to his wife nearly every day, and sometimes twice a day. In the letters, which vary in length from a short brief note to nine pages in length, he describes the scenery of his stay, his adventures in foreign countries, and the state of affairs on his base.

The letters are poignant and depict the harsh reality of being separated by the War. In one letter dated January 31, 1944 Saxton writes asking, “Well Mary- do you still love me as usual or are you trying to sort of forget me a bit and just go along hoping that someday we can resume our once happy lives. Right now I know it isn't a very happy one but I guess it was meant to be that way and there is nothing we can do about it now.” Later in May of the same year Saxton writes a very sad letter describing “sunny Italy” and the Italian people who wait with buckets outside of U.S. camps for food. Saxon describes the children who beg for food, describing the desolate Italian countryside around him.

His wife, back home raising their young daughter, writes to him with much the same frequency - nearly every day. She writes of the domestic front, the struggle of raising a child alone, the loneliness she experiences, her daily routines, and her social life.

One year after D-Day, on June 6th, 1945, he writes, “Today is just 1 year since the invasion of France. How well I recall that day - our own troops in Italy had recently taken Rome and we were camped on the outskirts […] The next morning we pushed off into Rome and pitched camp on the other side of the city to the North. Then came night after night of one air raid after another. I still sit in Italy, at least no bullets or enemy planes are coming at us.”

Among the most notable characteristics about this archive - aside from its voluminous nature - are Mr. Saxton’s doodles interspersed throughout his letters. Often funny, he draws his wife with a double chin, captioning the doodle with “Is this you now?” He adds, “Oh well don’t worry babe I’ll still love you at 200 lbs so don’t lose hope.” Then he writes about reminding her to watch her calories, he signs off the letter letting her know that he is getting buff and remains handsome.

A massive accumulation of both sides of a couple’s correspondence during World War II detailing their experiences. [BTC#397961]