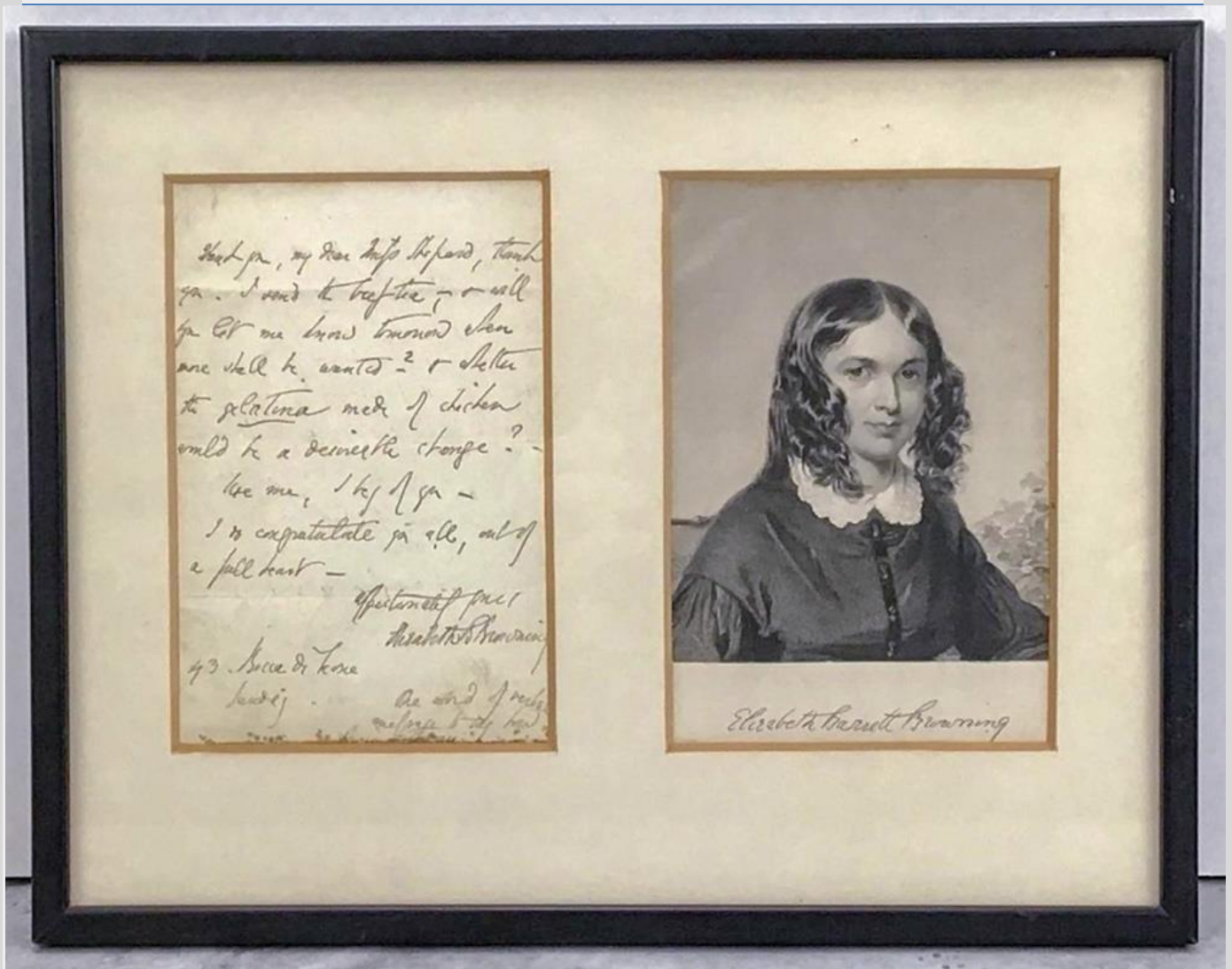


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## LITERARY MANUSCRIPTS & LETTERS Part 5



**ITEM 6: ELIZABETH BARRETT BROWNING LETTER**

notice to all wishing  
to attend - only Tuesday,  
Saturday and Monday.  
Mr Whipple of the Transcendental  
over us must goad will,  
and might like to call  
attention to the course.  
If you think it proper to  
call, do so.

If I am not at your  
house by six o'clock on  
Monday, you may expect  
me

to appear at the Hall,  
to begin the Conversation  
at half-past seven as  
advertised.

Thanking you for  
your interest and pains

I am  
Truly Yours,

A. Bronson Alcott.

E. G. Dudley Esq.

1. **ALCOTT, A. Bronson. AUTOGRAPH LETTER SIGNED (ALS).**  
Concord, 8 January 1863. A three-page **AUTOGRAPH LETTER SIGNED (ALS)** on one 9-3/4" x 7-3/4" sheet of paper folded in half to E. G. Dudley(?) apparently about arrangements for a lecture. In part: "If I am not at your house by six o'clock on Monday, you may expect me to appear at the Hall to begin the Conversation at half-past seven as advertised." Alcott was an American teacher, writer, philosopher, and reformer, as well as being the father of Louisa May Alcott. After befriending Ralph Waldo Emerson, he became a major figure in Transcendentalism, founding Fruitlands, a transcendentalist experiment in community living. Letters by Alcott are not common. Creases from mailing; mounted along the edge to a larger sheet of paper. Near Fine. (#021374) **SOLD**

20/5/47

7 Cornelia St

N.Y.C. 14

N.Y.

Dear Mr Roberts,

Thank you for your letter. Unfortunately, I can help you very little myself. There was a little privately printed (on a hand-press by Stephen Spender) book of my poems in 1928. As to the Faber 1930 volume, I have no idea ~~at~~ how many copies there were in the first issue.

You may know that Mr John Heyward (you can reach him c/o Faber & Faber 24 Russell Square, London, W.C.1) manages an exhibition of first printings in London. I think if you write to him, he could probably give you all the information you need.

yours sincerely

W. H. Auden

2. **AUDEN, W. H. AUTOGRAPH LETTER SIGNED (ALS) About His First Book.** New York, 21 May 1947. Scarce **AUTOGRAPH LETTER SIGNED** by the poet to a Mr. Roberts about his first book. In part: "Thank you for your letter. Unfortunately, I can help you very little myself. There was a little privately printed (on a hand-press by Stephen Spender) book of my poems in 1928. As to the Faber 1930 volume, I have no idea how many copies there were in the first issue." Auden mentions John Heyward who managed an exhibition of first printings and how he can be reached at Faber. **SIGNED** "yours sincerely, W. H. Auden." Creases from folding, otherwise Near Fine. (#021417) **\$1,500**



## H A R D F A C T S

### INTRODUCTION

Poetry is saying something about reality. It reflects the sayers material life and values. As a form, it reflects the material life and values of the society in which it exists. And in which the sayers, the poet, exists.

The various trick definitions of poetry and its uses, whatever they are, no matter how "deep", profound, obtuse, obvious, irrational &c. reflect exactly a specific group of people and a specific social relationship of that group to the society in which they live and to the world.

For instance, the middle class poetry which is most important to the American Academy is a reflection of American middle class life and interests - Bourgeois social and production relations. The white middle class - the black middle class - finally, after some conflict about national oppression - curve into a single curve, a diphthongated yet whole "strata" of material life + values - e.g., the poetry of Nikki Giovanni, quite energetic at one point in reflecting our national oppression, can very quickly settle into the class interests of the American Bourgeoisie in general, because the material life and values though not as ~~motied~~ probably as Lowell or Ron McKuen, Mailer or Updike (we are an oppressed nation + our bourgeoisie is smaller, weaker, less powerful certainly than the main U.S. Bourgeoisie, but they all we got!) However, the interests, values and consciousness issue from a material base absolutely supportive of, finally, an "extension" of, the material base, interests, values + consciousness of the American ruling class. Poetry is apologia for vision. But we should be presenting reality objectively, so that you can, as Mao says, "get truth from facts". But this presupposes that's what you're looking for. We should, however, be ~~doing that~~ <sup>presenting</sup> objective reality with such force it convinces us of its realness. ~~We should~~ <sup>we should</sup> learn from the truth of reality.

thing for the people". the oppressive systems breaking + widening, revolutionary forces, mobilizing + clarifying. A new party, a new

*The year the class struggle in Blk America became clear & open  
Segregation [?] & the productive forces loosed in on oppressed  
[?] just enough to create a vicious verticality, an oppressive  
class, in collaboration w/ the big bourgeoisie who now sat in the  
white house openly & picked their toes.*

3. **BARAKA, Amiri (LeRoi JONES).** **TYPED MANUSCRIPT for the Introduction to HARD FACTS.** **TYPED MANUSCRIPT** (5 pages) of the Introduction to his book of poetry *HARD FACTS*. Baraka has made several alterations and additions in the text including about 50 words in his hand at the bottom of the fourth page: "The year the class struggle in Blk America became clear & open Segregation [?] & the productive forces loosed in on oppressed [?] just enough to create a vicious verticality, an oppressive class, in collaboration w/ the big bourgeoisie who now sat in the white house openly & picked their toes." Near Fine. (#021429)

**\$1,000**

*Speech at testimonial Nov 7 (Anna Lois Russ) Mame ①*

This is a speech that I will probably have given by the time you hear this at the Robt Treat Hotel, at a testimonial dinner given for my mother Anna Lois Jones, who is retiring from the Housing Authority after years.

I have learned a great deal of what I do know in Newark, or with Nwk as a base. I was born here, the first generation in the north, after my grand parents and parents settled here, after being driven and called out of the black belt south, which is the homeland of the afroamerican nation in the usa.

During my early years, much of what I learned came from my parents, especially my mother, and my grandparents, especially my grandmother. I learned how and to some extent why they had come to the north. How my small shopkeeper grandfather had gotten ruined in the depression and lost his store on Boston Street, and how my mother had had to leave school pregnant with me, and how my father, during the height of the depression finally lucked up on a job in the post office, in a period when the negroes who ran elevators at bamburgeres were mostly lightskinned considered an elite, and had their pictures taken in tuxedos.

My earliest recollection of my mother is of a small very beautiful woman. To me, she was easily the most beautiful woman in the world. And the wisest woman in the world was her mother, Anna Russ, of Bethany Church, whom my grandfather called Ol' Miss, and whom she called E'rett.

All children, especially the boys must think their mothers are beautiful, except in freudian novels, or in the sicker part of the propertied classes, but there was also, an additional quality that I absorbed early. It was my mother's consciousness, her perception of life around us, that had a great influence on me.

I remember she came to school to fight for me, <sup>against the bigots & charivits</sup> once against a teacher who thought there was something too strange about this little boy who talked constantly, and had these enormous eyes. She would also fight me when I came up short, like when I told the teachers at school the reason I was late was that we had these enormous snakes in the basement which I had to tend to. Or when I got weak marks in conduct -- the big mouth, it would get laid on hard and regular.

4. BARAKA, Amiri (LeRoi JONES). **TYPED MANUSCRIPT: SPEECH AT TESTIMONIAL NOV 7 (ANNA LOIS RUSS) MAMA. TYPED MANUSCRIPT** (5 pages) of a speech given by Baraka about his mother and his upbringing. Titled and numbered by hand with several ink corrections, Baraka talks about the influence his mother had on his life. In part: "I have learned a great deal of what I do know in Newark, or with Nwk as a base. I was born here, the first generation in the north, after my grand parents and parents settled here, after being driven and called out of the black belt south, which is the homeland of the afroamerican nation in the usa.... I remember she came to school to fight for me, against the bigots & chauvinists once against a teacher who thought there was something too strange about this little boy who talked constantly, and had these enormous eyes.... She had not only told me about racism, but on several occasions I had seen her do battle with racists. One day we went into a fanny farmer candy store, on Washington St or Halsey St, and the woman in there wanted to call Brazil Nuts, Nigger Toes. I remember the confrontation vividly. Those are Brazil Nuts, Lady, my mother said, turning on her heel, and dragging me out of the place.... When I came back to Newark to live, after College, The AirForce and living in New York, we came talking black power, and my mother did not oppose this line. When the police tried to kill me in 1967 when they succeeded in killing 26 other black people, trying to make newark safe for imperialism, my entire family, was solid behind me -- and I think that event changed us all, and made us all hate injustice and racism a little more intensely." Much more. As far as we know, this was never published. Some edgewear with a large segment of the bottom blank margin of the last page missing. Very Good. (#021430)

**\$1,000**

5. BARAKA, Amiri (LeRoi JONES). **TYPED MANUSCRIPT: THE BIRTHDAY. TYPED MANUSCRIPT** (6 pages) of a short play titled *THE BIRTHDAY* that takes place in Ghana on 7 March 1957, the day after the Ghana Independence Act took effect. There are several minor ink/pencil alterations in the text, primarily changing one derogatory term to another. The title page has a typed statement in Swahili as well as a notation in pencil by the author: "Njema Shd make certain all usages are right for Ghana Blacks ca. 1957." Stapled to the title page is a typed note signed in type by Asante stating that the play was shown to Mr. Amissah of the Ghana mission to the United Nations and giving his feedback regarding certain derogatory and swear words. Near Fine. (#021428)

**SOLD**



ma. thazabu ya dhati changa  
darasani kusoma na kuandika  
~~29 machi 1973~~  
23 mei 1973

23 mei 1973

This has been. All types of *pages*

ing planned to work system *10 weeks*

independence of Kansas. The *all* *mean*

1978-1979

a carta chana

Wilmers to the Gen. Gha

make for there 1-2 days

did not

Shirley M. [unclear]

all 1951 but there's no one

ca. 1750

Njema  
 shd make certain all usages  
 are right for Ghana Bldgs  
 ca. 1957

Copies

Thank you, my dear Miss Shepard, thank  
you. I send the basket, - & will  
you let me know tomorrow when  
more shall be wanted - & whether  
the gelatina made of chicken  
would be a desirable change? -

Love me, I beg of you -

I do congratulate you all, out of  
a full heart -

Affectionately yours

Elizabeth Browning

43. Bocca di Leone  
Sunday -

The word of veritas  
and page to day has



6. BROWNING, Elizabeth Barrett. **AUTOGRAPH LETTER SIGNED (ALS).** [Rome], [April 1859]. Letter **SIGNED** "Elizabeth B. Browning" on a 3-3/8" x 5-1/4" sheet of paper matted and framed with a portrait to an overall size of 10-1/2" x 8-1/4". Browning has written "43 Bocca di Leone" as a return address. The letter is addressed to a Miss Shepard. In part: "I send the beef-tea, & will you let me know tomorrow when more shall be wanted -- & whether the gelatina made of chicken would be a desirable change?-- Use me, I beg of you-- I do congratulate you all, out of a full heart--." A postscript: "One word of verbal message to say how she is today." An interesting insight into the domestic side of the famous poet. EBB to Ada Shepard (4382), as published in *THE BROWNING'S' CORRESPONDENCE*, 26, 117, where the date is given as Sunday [?10] [April 1859: "Conjectural date suggested by EBB's references to easily digestible food, doubtless for Una Hawthorne"; and the text is taken from AAA's (American Art Association) Catalogue, 6 May 1915. Light spotting to letter, some soiling at very bottom of letter covering up part of the words of the postscript. Letter examined out of frame and no other defects observed. Very Good. (#021335) **\$7,500**

7. BROWNING, Elizabeth Barrett. **PARTIAL AUTOGRAPH LETTER (AL) Mentioning The Teachings Of Emanuel Swedenborg.** A partial handwritten letter on both sides of a 4-3/8" x 2-7/8" sheet of paper not signed but @100 words in Browning's hand: "...crowned heads, for instance from the Empress Eugenie, a royal set of steeds in black pearl & diamonds. The power left him on his arrival & then returned, it is said, tenfold. I understand that the spiritual figure, the whole figure, is seen now, but dimly for the most part. The subject holds me as much as it ever did & makes... Yes, I read Swedenborg. Yes, I do not [?] him all. But the heart of him is with the truth, I seem to know." Browning's name appears below in another hand, along with a date and a record of the note's provenance: "Given to Mary J. Garland by Mrs. Robert G. Shaw, to whom it was addressed." This appears to be an unpublished section of a letter held by Harvard dated 1 April 1858, picking up at the end of that letter: EBB to Sarah Blake Shaw (4156), as published in *THE BROWNING'S' CORRESPONDENCE*, 25, 82-84; Some fading of ink in parts, cut unevenly. Very Good.

*Emanuel Swedenborg (1688-1772), Swedish theologian, philosopher, and mystic, was immensely popular among 19th-century intellectuals and artists and a life-long interest of Browning's. She and her husband, Robert Browning, were much influenced by Swedenborg's teachings. (#021334) **SOLD***

crowned heads — for instance, <sup>from the Empress's regalia,</sup> a royal set  
of studs in black pearl & diamonds — the  
power left him on his arrival in Rome,  
& then returned, it is said, tenfold. I  
understand that the spiritual figure, the  
whole figure, is seen now — but dimly  
for the most part. The subject holds me  
as much as it ever did, & makes way,  
they tell me, in England, only secretly. My  
husband remains

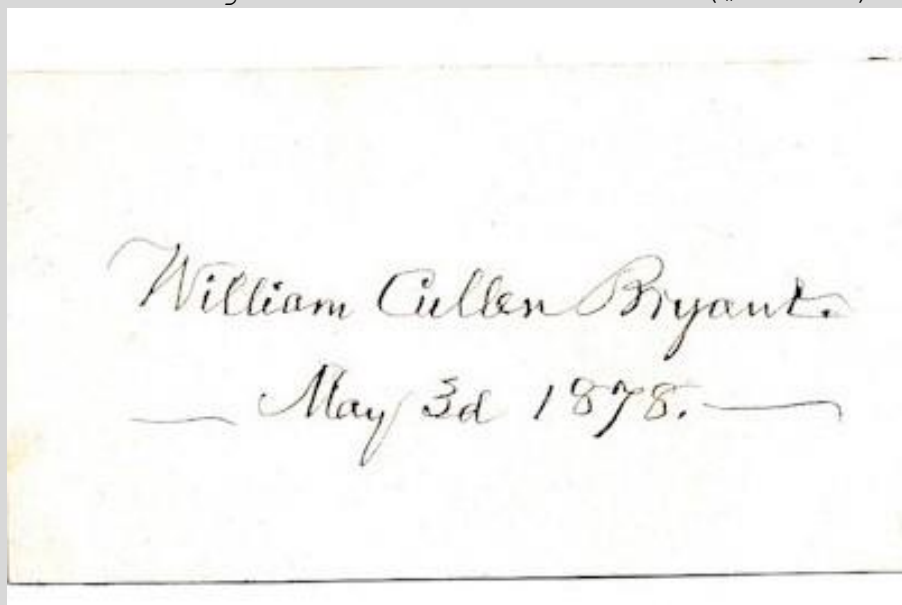
To live that when thy summons comes to join  
The innumerable caravan which moves  
To that mysterious realm where each shall take  
His chamber in the silent halls of death,  
Thou go not, like the quarry slave at night,  
Scourged to his dungeon, but sustained and soothed  
By an unfaltering trust, approach thy grave  
Like one who wraps the drapery of his couch  
About him and lies down to pleasant dreams."

8. **BRYANT, William Cullen. AUTOGRAPH MANUSCRIPT (AM)**  
**with SIGNED CARD.** Handwritten conclusion of Bryant's most famous poem and one of the best-known poems of the 19th century--"Thanatopsis"--on a 4-7/8" x 3-3/4" sheet of paper laid down on a slightly larger album size sheet; together with a small calling card **SIGNED** "William Cullen Bryant" and dated "May 3d 1878. With an engraved portrait of Bryant. Several changes in punctuation from the published version. Any **MANUSCRIPT** excerpt of this poem, especially such a substantial one as this, is quite rare.

So live that when thy summons comes to join  
The innumerable caravan which moves  
To that mysterious realm where each shall take  
His chamber in the silent halls of Death,  
Thou go not, like the quarry slave at night,  
Scourged to his dungeon, but sustained and soothed  
By an unfaltering trust, approach thy grave  
Like one who wraps the drapery of his couch  
About him and lies down to pleasant dreams.

Near Fine. Scarce and desirable.

"Thanatopsis," written when Bryant was 15 years old and first published in *THE NORTH AMERICAN REVIEW* in September 1817, became Bryant's most celebrated poem and is often acknowledged as "the first great American poem." Although the poem remained popular throughout Bryant's life, autograph fair copies are surprisingly rare with only two examples offered at auction in the past 50 years, the last being at Christie's in 1993. (#021355) **\$4,500**



William Cullen Bryant.  
— May 3d 1878. —



it. I am just now  
opening the grape Campaign.  
This Rain to-day, is very much  
needed, I found I could  
not well get up to Dublin,  
but I climbed Slide Mountain  
alone & slept on its summit.  
With kindest regards,  
Very sincerely Yours  
John Burroughs

9. BURROUGHS, John. **AUTOGRAPH LETTER SIGNED (ALS).** West Park, NY, 24 August 1893. A two-page handwritten letter to Robert Underwood Johnson ("Dear Johnson"), Associate Editor of *CENTURY MAGAZINE*, on two panels of a 10" x 8" sheet folded in half, **SIGNED** in full by Burroughs at the conclusion. In part: "I have not written an outdoor article for a long time, except some short papers for *YOUTH'S COMPANION*. If I ever again write anything suitable for *THE CENTURY*, you shall have it. I am just now opening the grape campaign [grape harvest?]. This rain to-day is very much needed.... I climbed Slide Mountain [peak in Catskill Mountains, NY] alone & slept on its summit." Paperclip rust stain at top margin. Near Fine. (#021377) **\$450**

Pour la "fumelle noire" ne parlez pas qu'il serait plus simple de faire imprimer une petite carte. Colette, attentive de Paris etc. C'est la première fois que Colette le fait, et on ne pouvait vraiment pas lui en vouloir.

Maurice, par courtoisie, s'est montré réservé, à ce déjeuner du diable, plus qu'il ne l'aurait dû, c'est vrai, mais je ne puis lui reprocher qu'un excès de réserve. Bon Dieu, Henri, trois sous, trois ans d'immobilisation, un texte serré, et la retenue de l'avance ! Quel culot ! A ce compte-là, je ne fais plus les pieds, à Paris, et je lâche le métier. J'ai toujours de l'oignon et des patates ici. C'est moins amer à avaler que ce fraite

Je vous serre la main bien amicalement

Colette

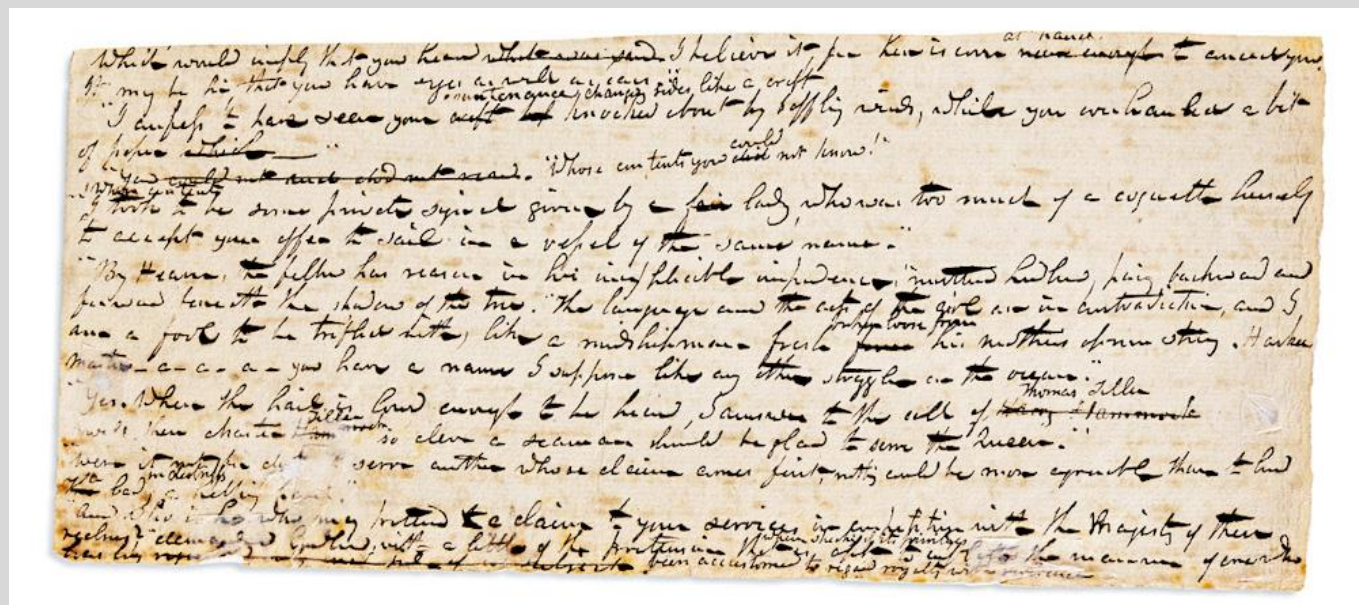
Cher ami,

Comme je m'y attendais, Colette qui, à ce déjeuner, n'écoutait pas, fait explosion en voyant le traité trapienard. Voulez-vous être assez gentil pour me faire envoyer (recommandé) le précédent traité Flammarion. A moins que vous ne l'apportiez avec vous et que nous ne conventions ensemble la réponse à faire ou à ne pas faire à F. A bientôt et bien amicalement

Maurice Godellet



10. COLETTE, Sidonie-Gabrielle. AUTOGRAPH LETTER SIGNED (ALS). n.p., n.d. A two-page **AUTOGRAPH LETTER SIGNED** "Colette" written in French on both sides of one 8-1/4" x 10-1/2" piece of blue paper to an unnamed friend [named "Henri" in the text] expressing her anger at a contract from her publisher. In part [English translation]: "I received the Flammarion contract.... I could have known earlier, but I am more sensible to the sight than to the ear -- it is such a bad offer and so humiliating, it makes my blood go around in circles. I do not believe that even during my beginning any one had dared to offer me such a disadvantageous contract. I am not going along with it. You are my editor & friend. These two titles give you the right for a third one -- the one of advisor.... My God, Henri ... three years of working and finally blocking out a tight text and then they withhold further advances. What a nerve! Because of that, I will not put a foot in Paris! I quit the business." Handwritten **SIGNED** postscript written by Colette's husband Maurice Goudekot. Creases from mailing. Near Fine. (#021433) **SOLD**

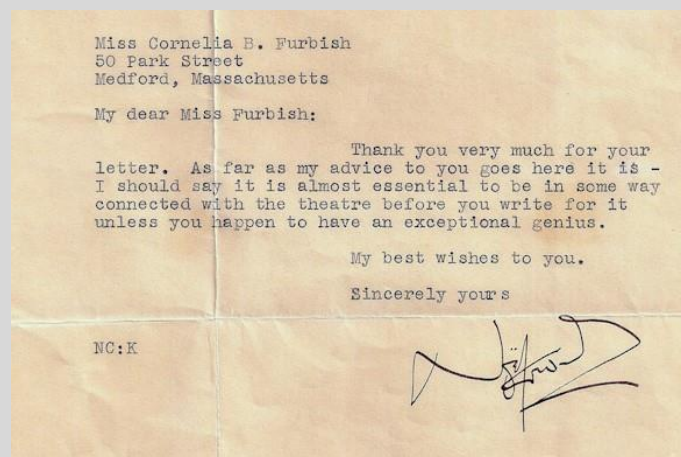


11. COOPER, James Fenimore. AUTOGRAPH MANUSCRIPT (AMs) **From THE WATER WITCH**. Unsigned handwritten fragment of his working draft of this novel about the abduction of a woman by a pirate. Two pages in dark ink in his small hand, approximately 600 words, on both sides of an 8" x 3-1/4" sheet. With a separate card **SIGNED** by the author's daughter, also an author, Susan Fenimore Cooper, dated Aug. 1889 and stating: "From the 'WATER-WITCH,' written at the 'Casa Tasso,' Sorrento, in 1828." Cooper manuscript material is scarce in the trade. A few small holes affecting text repaired with tissue, minor scattered foxing and soiling. Very Good. (#021375) **\$3,500**





12. **COWARD, Noel.** **SIGNED PHOTOGRAPH.** A 9-1/2" x 7" silver print of Coward at the piano, tipped at upper edge to slightly larger mount **INSCRIBED** "For Mrs. Jolly" and **SIGNED** by Coward. Attractive image in Near Fine condition. (#021365) **\$350**



13. **COWARD, Noel.** **TYPED LETTER SIGNED (TLS) Giving Advice on Writing for the Theatre.** Boston, 7 November 1936. One page on 8-1/2" x 11" Ritz-Carlton Boston letterhead to Cornelia B. Furbish sending advice to a wanna-be playwright: "I should say it is almost essential to be in some way connected with the theatre before you write for it unless you happen to have an exceptional genius." Bold, dark **SIGNATURE**. Moderately toned, moreso at extremities; creases. Very Good. (#021367) **SOLD**

Sunday evening  
Nov. 16 - 24  
Columbia Hts.

Dear Grace - Another very active week. Luncheon with someone different every day, - and nearly always someone to take up the evening. But I have been so interested in several incompleting poems that I've sat up very late working on them, and so by the advent of Saturday felt pretty tuckered out. There's no stopping for rest, however, when one is the 'current' of creation, so to speak, and so I've spent all of today at one or two stubborn(?) lines. My work's becoming known for its formal perfection or two stubborn lines. My work's becoming known for its formal perfection and hard glowing polish, but most of those qualities, I'm afraid, are due to a great deal of labor and patience on my part. Besides working on part of my 'Bridge' I'm engaged in writing a series of six sea poems called 'Voyages' (they are also love poems) and one of these you will soon see published in '1924,' a magazine published at Woodstock and which I think I told you about heretofore.

It darkened before five today and the wind's onslaught across the bay turns up white-caps in the river's mouth. The gulls are chiefly looting creatures - constantly shaking around in search of food here in the bay as they do hundreds of miles out at sea in the wakes of liners. The radiator sizzles in the room here and it is warm enough for anyone's comfort, even yours. I feel as though I were well arranged for a winter of rich work, reading and excitement - there simply isn't half time enough (that's my main complaint) for all that is offered. And the weeks go by so fast! It will soon be sneezing season again before I know it.

O'Neil has a new play at the Greenwich Village Theatre - a tragedy called 'Hecate under the Elm' which I'll see sometime this week. He and Agnes were in town for the premiere and I called on them at their rooms in the Lafayette one evening. They have gone back to their place at Ridgefield for a few days and then are going to Bermuda - perhaps to remain all winter. I'm reminded every now and then that I might have sent you interesting clippings and articles about O'Neil and his work in papers and magazines, and I intend to do better in the future and send some of them to you. I think you'd be interested. Rheinhardt is staging 'The Hairy Ape' in Berlin this winter, and dozens of performances of his other plays are being produced in Vienna, Paris, Copenhagen, Budapest,

14. **CRANE, Hart. AUTOGRAPH LETTER SIGNED (ALS) to His Mother.** Columbia Hts [New York], 16 November 1924. Very scarce, closely written two-page **AUTOGRAPH LETTER SIGNED** with superb content two years before the publication of his first book, *WHITE BUILDINGS*, to his mother, addressed as "Dear Grace." In part: "Another very active week. Luncheon with someone different every day, -- and nearly always someone to take up the evening. But I have been so interested in several incompleting poems that I've sat up very late working on them, and so by the advent of Saturday felt pretty tuckered out. There's no stopping for rest, however, when one is the 'current' of creation, so to speak, and so I've spent all of today at one or two stubborn(?) lines. My work's becoming known for its formal perfection and hard glowing polish, but most of those qualities, I'm afraid, are due to a great deal of labor and patience on my part. Besides working on part of my *BRIDGE* I'm engaged in writing a series of six sea poems called *VOYAGES* (they are also love poems) and one of these you will soon see published in '1924,' a magazine published at

Woodstock and which I think I told you about heretofore." Crane than writes a poetic paragraph describing the weather and the river before talking about Eugene O'Neill: "O'Neil [sic] has a new play at the Greenwich Village Theatre -- a tragedy called *DESIRE UNDER THE ELMS* which I'll see sometime this week. He and Agnes were in town for the premiere and I called on them at their rooms in the Lafayette one evening.... He seems to have Europe in applause more than America. That's true of Waldo Frank's work in France, also, where he has been much translated and more seriously considered, far more so, than here at home. The American public is still strangely unprepared for its men of higher talents, while Europe looks more and more to America for the renaissance of a creative spirit." Crane is happy to get his mother's letters and rejoices in her having "a lyric evening," dancing and drinking. "I still like to think of those five o'clock booze parties we had in the office and how giddily I sometimes came home for dinner. You were very charming and sensible about it all, too, and I thank my stars that while you are naturally an inbred Puritan you also know and appreciate the harmless gambols of an exuberant nature like my own. It all goes to promise that we shall have many merry times together later sometime when we're a little closer geographically." He concludes: "My -- but how the wind is blowing. Rain, too, on the window now! There was a wonderful fog for about 18 hours last week. One couldn't even see the garden close behind the house -- to say nothing of the piers. All night long there were distant tinklings, buoy bells and siren warnings from river craft. It was like wakening into a dream land in the early dawn -- one wondered where one was with only a milky light in the window and that vague music from a hidden world. Next morning while I dressed it was clear and glittering as usual. Like champagne, or a cold [?] to look it. Such a world! Love, as always, your Hart." Hand-addressed envelope by Crane to "Grace Hart Crane" **SIGNED** by him with his address. Also with 1964 invoice and letter from bookseller Henry W. Wenning. Especially significant piece of Crane's family correspondence, this letter has often been reprinted, appearing specifically in *LETTERS OF HART CRANE AND HIS FAMILY* (NY: Columbia UP, 1974), on pp 371-373. And while that book indicates that the original is owned by Columbia University, recent correspondence with Columbia reveals that that published claim is incorrect: this letter somehow escaped Columbia's acquisition of the Crane archive in the 1950s. A key item of Crane's that has been off the market for nearly 60 years. For the four years preceding Crane's suicide in 1932, Grace Crane had not spoken to her son. She nevertheless became his literary executor, devoting her life to promoting his work. Creases from folding, otherwise about Fine. (#021418) **\$20,000**



THEODORE DREISER

1015 N. King's Rd.,  
Hollywood, Calif.  
Feb. 7, 1942.

David Lord,  
2362 Harper St.,  
Jacksonville, Fla.

Dear Mr. Lord:

Thanks for the copy of Prairie Schooner containing your article about me. I like it very much because it presents the evidence pro and con. Also it has bibliographic value, enumerating, as it does, various studies of me that I have never seen. Among other things I find comfort in Chekhov's comment on the one remark by a critic that impressed him. I think one criticism of me that has stuck longest and most amusingly in my mind is that credited to the late Ring Lardner who is said to have said that I was "the Prince of bad writers". I like that. At least it establishes leadership in that field.

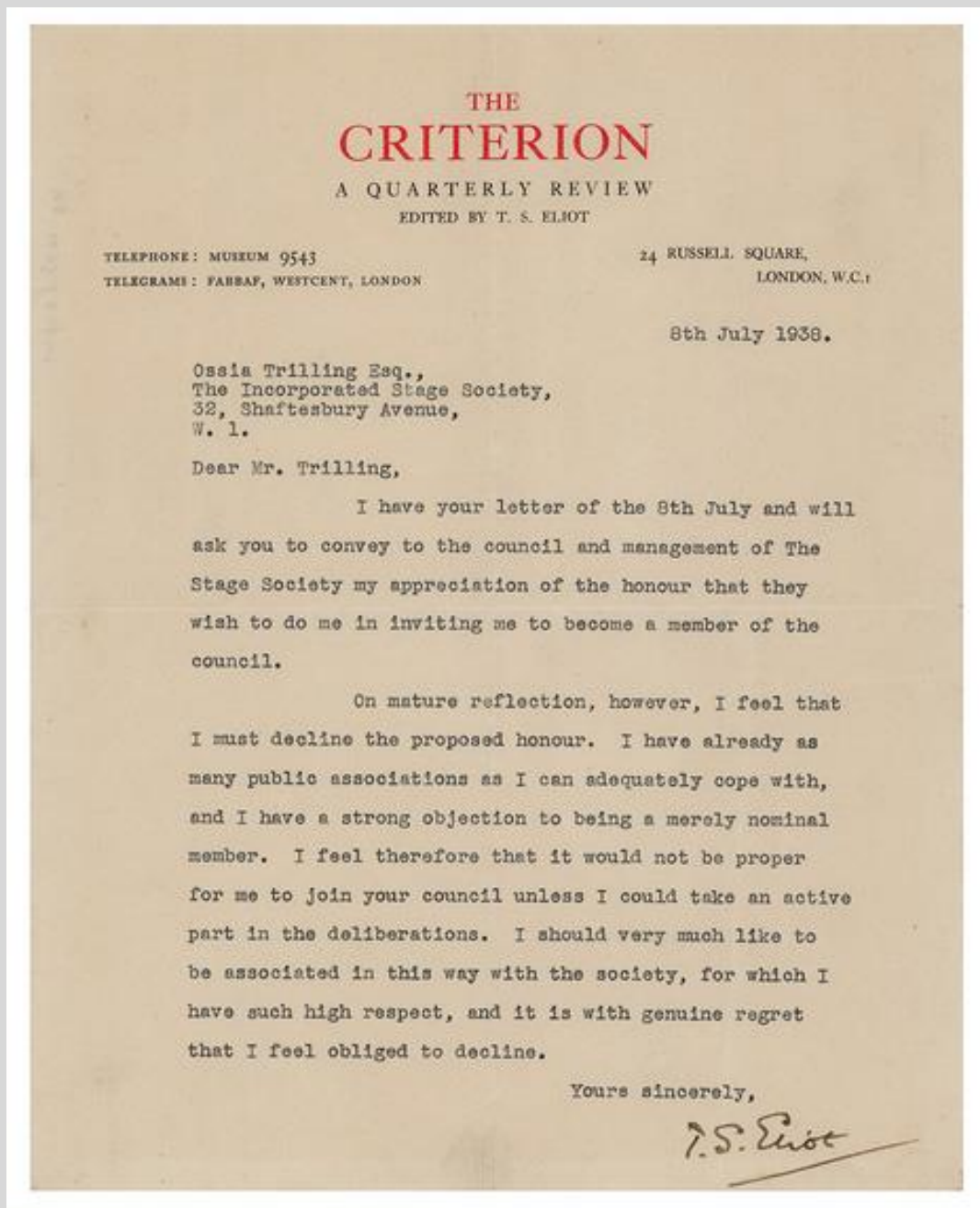
Thank you very much for the copy.  
If you are ever in this vicinity before the Japanese take charge, do look me up.

Cordially,

*Theodore Dreiser*

D:r

15. DREISER, Theodore. **TYPED LETTER SIGNED (TLS)** on **Being Called "The Prince of Bad Writers"**. Hollywood, 7 February 1942. Fine one-page **TYPED LETTER SIGNED (TLS)** on personal letterhead to David Lord regarding an article about Dreiser written by Lord. In full: "Thanks for the copy of *PRAIRIE SCHOONER* containing your article about me. I like it very much because it presents the evidence pro and con. Also it has bibliographic value, enumerating, as it does, various studies of me that I have never seen. Among other things I find comfort in Chekhov's comment on the one remark by a critic that impressed him. I think one criticism of me that has stuck longest and most amusingly in my mind is that credited to the late Ring Lardner who is said to have said that I was 'the Prince of bad writers.' I like that. At least it establishes leadership in that field. Thank you very much for the copy. If you are ever in this vicinity before the Japanese take charge, do look me up." The article by Lord appeared in the Winter 1941 issue of *PRAIRIE SCHOONER* and was titled "Dreiser Today." It begins: "It is now more than forty years since Theodore Dreiser made his appearance with *SISTER CARRIE*. Many things have changed since then. Much that was accepted and praised has sunk beyond the verge. Whole schools and periods have dwindled and died. Reputations have come and gone. Stars have risen, have fallen again. But Dreiser remains. His star burns with a more brilliant light than when first it rose, though at the beginning, and for many years thereafter, men were not lacking who said that this was not a star at all, but a mere chance flare." The reference in Dreiser's letter to Chekhov is to a comment the Russian playwright once said "that the only remark made by a critic that had impressed him was that he would die in a ditch, drunk." American journalist Ring Lardner (1885-1933) "did not have a high opinion of Dreiser's art because of the imprecision of Dreiser's diction. The brief exchange of letters in early 1932 between the two resulted from Lardner's reportedly having labeled Dreiser 'the prince of bad writers,' though Lardner vigorously denied having used the phrase," (*LETTERS OF RING LARDNER*, Caruthers). Dreiser's letter was written exactly two months after Japan's bombing of Pearl Harbor during a period when Japan had racked up military victories and the outlook for the United States was bleak. Creases from mailing, minor wear to the top edge. Near Fine. (#021419) **SOLD**



16. ELIOT, T. S. **TYPED LETTER SIGNED (TLS)**. London, 8 July 1938. One-page letter on 8" x 10" THE CRITERION letterhead **SIGNED** by "T. S. Eliot." To renowned theater critic Joshua Ossia Trilling of the Incorporated Stage Society, responding to their selection of him as a member. In part: "On mature reflection ... I must decline the proposed honour. I have already as many public associations as I can adequately cope with and I have a strong objection to being a merely nominal member." Eliot founded and edited the influential literary journal *THE CRITERION*, which provided a forum for many prominent contemporary writers and was the first to publish *THE WASTE LAND*. Fine. (#021338) **SOLD**




*I submitted  
to him this letter  
Aug. 1938.*

ford madox ford  
ten fifth avenue

October 21, 1938

Dear Ransom:

Here is the made over article. I can't be quite certain that I shortened it much. I have cut out a good deal but I have also added some other matter. I think originally the article was about seven thousand words and that at present it is about 5,600. But even the latter seems a great deal too long. I can't bear to think of taking up too much of your space and crowding out a lot of young things who are panting to appear. So on page 11 I have made a mark like this  and on page 17, I have made a similar mark and if you would care to cut out everything that lies between, it will be alright with me and I think it will read quite well as an article. Anyhow, please cut anything you like and be sure I shall not grumble.

*Yr. always*



FMP:RW  
UOPTA  
NO.16

17. **FORD, Ford Madox. TYPED LETTER SIGNED (TLS) to John Crowe Ransom.** [New York], 21 October 1938. Single-spaced typed letter on 7-1/4" x 9-3/4" personal "ten fifth avenue" stationery to poet and teacher John Crowe Ransom **SIGNED** "F. M. Ford" about a revised article [not included] he is submitting, likely "A Paris Letter," published in the very first issue of *THE KENYON REVIEW*, Winter 1939. In part: "I have cut out a good deal but I have also added some other matter.... I can't bear to think of taking up too much of your space and crowding out a lot of young things who are panting to appear.... Anyhow, please cut anything you like and be sure I shall not grumble." Notation in upper blank margin initialed by Ford. Near Fine. (#021385) **SOLD**



18. [FROST, Robert] HOOD, Richard Thomas. SIGNED ORIGINAL ETCHING. A 6-1/4" x 7-1/2" **ORIGINAL ETCHING** of Frost by Richard Thomas Hood **SIGNED** by the artist and by the poet. Attractive image of the poet at a somewhat younger age than typically depicted. From the Artists Series created by Richard Thomas Hood (1910-1993), Philadelphia artist and Director of the Pennsylvania Art Project (WPA). Fine. (#021426) **\$1,000**

24. THE BOLTONS,

SOUTH KENSINGTON.

29<sup>th</sup> Nov. 1881

Dear Mrs Lewis.

Do you care  
to go to the first  
night of the revival  
of "Engaged" at the  
Court? I send you  
two stalls on the chance.

With kindest regards  
Yours faithfully  
W. S. Gilbert

Gilbert

19. **GILBERT, W. S. AUTOGRAPH LETTER SIGNED (ALS)**. South Kensington, 29 November 1881. One-page **AUTOGRAPH LETTER SIGNED** on 4-1/2" x 7-1/8" personal stationery to Mrs. Lewis. In full: "Do you care to go to the first night of 'ENGAGED' at the Court? I send you two stalls at the chance." *ENGAGED*, first performed in 1877, was one of Gilbert's more serious plays. About Fine. (#021347)

**SOLD**



Take a look at  
Chogyam Trungpa's books -  
Meditation in Action  
and Cutting Thru Spiritual Materialism  
published - Shambhala Press, Boulder.  
or see New Age Journal June 1983  
for my meditation activities.  
or read Beginners Mind, Zen Mind  
by Suzuki Roshi  
(not D.T. Suzuki)  
OK -

20. **GINSBURG, Allen. AUTOGRAPH LETTER (AL).** Boulder, CO, 14 June 1983 (from postmark). On both sides of a letter on 6" x 9" lined paper to Ginsberg asking if he were still involved with the Hare Krishnas, he responds: "Not since 1968-- No-- I like Bhaktivedanta Swami Dispite [sic] his hard-shell Baptist style orthodoxy-- but I don't follow their theistic approach and I do follow Buddhist meditation practice Take a look at Chogyam Trungpa's books-- MEDITATION IN ACTION and CUTTING THRU SPIRITUAL MATERIALISM published -- Shambhala Press, Boulder. or see NEW AGE JOURNAL June 1983 for my meditation activities. or read BEGINNERS MIND, ZEN MIND by Suzuki Roshi (not D. T. Suzuki) OK--" With the envelope hand-addressed by Ginsberg with the return address of the Naropa Institute. While not signed by the poet, interesting content. Folds from mailing. Near Fine. (#021436) **\$600**

133 East 58th Street  
New York City  
April 21, 1930

Dear Mr. Hammett,

Thanks a lot for the latest of  
your always kind notes. The Falcon seems to be  
going over pretty well and I think Earle Boothe's  
going to produce it on the stage in the Fall, if I  
can get time off from the current book to do the  
dramatisation.

The next book, "The Glass Key,"  
is scheduled for publication in September or October,  
and then "The Thin Man" and "The Darkened Face" in  
February and August, 1931. Beyond that deponent saith  
not.

Best of luck to you with the  
poetry and otherwise.

Sincerely,  
*Dashiell Hammett*  
Dashiell Hammett



21. HAMMETT, Dashiell. **TYPED LETTER SIGNED (TLS)**  
**Mentioning His Three Greatest Novels.** New York, 21 April 1930. One-page **TYPED LETTER SIGNED** in full to Walter Hammett (who had written initially wondering, incorrectly as it turned out, if they were related). In full: "Thanks a lot for the latest of your always kind notes. The Falcon seems to be going over pretty well and I think Earle Boothe's going to produce it on the stage in the Fall, if I can get time off from the current book to do the dramatization. The next book, 'THE GLASS KEY,' is scheduled for publication in September or October, and then 'THE THIN MAN' and 'THE DARKENED FACE' in February and August, 1931. Beyond that deponent saith not. Best of luck to you with the poetry and otherwise." Written only two months after publication of *THE MALTESE FALCON*, the letter has some irony to it as Hammett's precision in rattling off titles and publication dates bore no reality to what came to pass. *THE GLASS KEY* would not be published until 1931; *THE THIN MAN* did not appear until 1934. As for *THE DARKENED FACE*, there is a fragment of a manuscript with that title at the Ransom Center. It now appears to have been a planned novel which never came to fruition. Nor did Hammett write a stage version of *THE MALTESE FALCON*. Instead, the novel was almost immediately adapted to film, released by Warner Brothers as a pre-code 1931 crime drama full of sexual innuendo starring Ricardo Cortez and Bebe Daniels. Ten years later the famed version, John Huston's directorial debut starring Humphrey Bogart and Mary Astor, was released, becoming one of the most acclaimed films of all time. *THE SELECTED LETTERS OF DASHIELL HAMMETT 1921-1960* (Richard Layman, editor) were indeed "selected from nearly one thousand letters," yet only a mere four letters date, as this letter does, from 1930, the year Hammett published *THE MALTESE FALCON*. Light creases from mailing. Fine in a lovely, Fine clamshell box. (#021384) **SOLD**



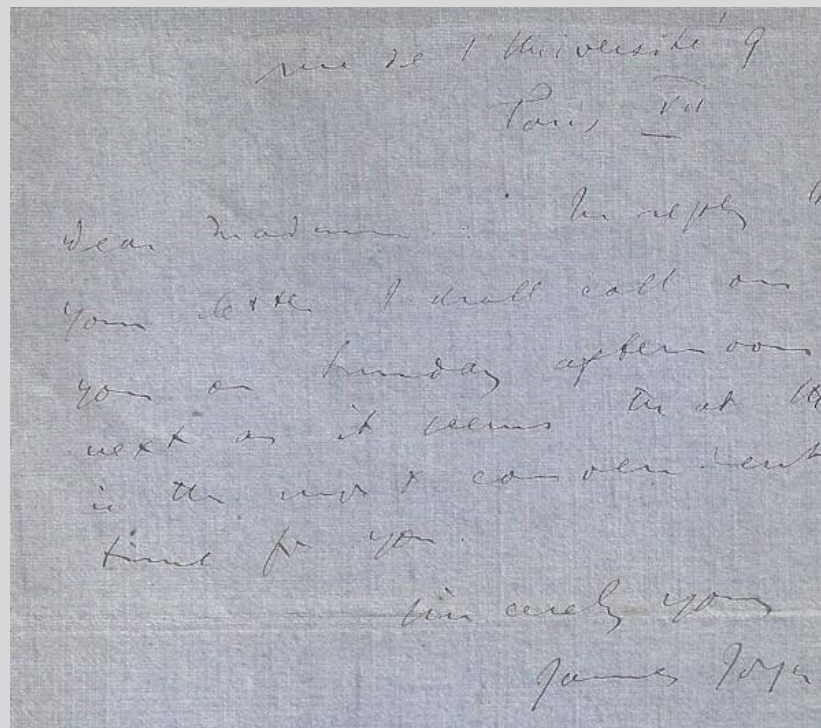
Votre am, Madame, est un  
 trésor de charité. Vous avez la  
 haute et belle intelligence qui comprend  
 tout et qui peut souffrir à tout le  
 plaisir sans faire souffrir. une larme  
 de tous côtés si profondément de cœur.  
 Hélas, Madame, je suis accablé. j'ai  
 perdu un enfant qui était un ange.  
 je vous remercie. Vous vous penchez  
 sur moi et vous pleurez avec moi.  
 Vous bénissez et heureuse sont les  
 cœurs qui vous aiment.  
 je meurs mes vespéraux de sang  
 à sa prière.

Victor Hugo

16 / 4

22. HUGO, Victor. **AUTOGRAPH LETTER SIGNED (ALS): A Moving Letter on the Death of his Daughter**. One-page **SIGNED** letter in French on 5-1/4" x 8-1/4" mourning paper to Madame de Courbonne with integral address written by Hugo on verso. Written exactly two weeks after the tragic drowning death in the Seine of his pregnant 19-year-old daughter and her husband. From an English translation accompanying the letter: "Your soul, Madame, is a treasure of charity. You have the high and beautiful intelligence that understands everything and that can touch any wound without causing suffering. A tear from you comes from the heart so deeply. Alas, Madame, I am crushed. I have lost a child who was an angel. I thank you. You bend over me and you weep with me. Be blessed and happy in all those whom you love." The tragic death of his daughter, Léopoldine, had a great impact on his work and personality. He dedicated poems to her memory after several years of not writing afterwards owing to the clinical depression he developed following her death. Two small stains in the margin; ink dark and clear. Near Fine.

Madame de Courbonne (1786-1863) was one of the most prominent society figures of Restoration France. She maintained a famous Paris salon where she entertained prominent figures, including not only Hugo but Madame Recamier, Talleyrand, and Lafayette. A contemporary described her hospitality: "This salon is the last refuge of talkers, men and women of spirit or those who claim to have one or who pass for one." (#021389) **SOLD**

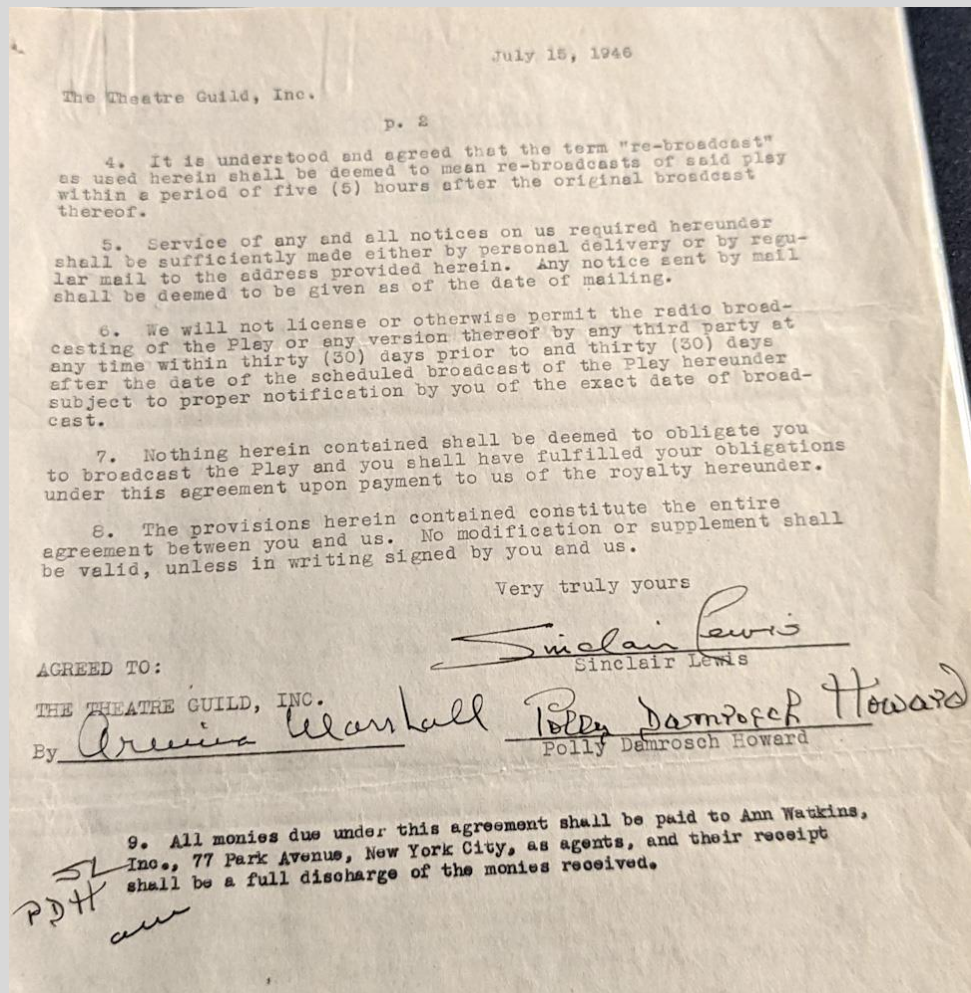


me de l'Université  
Paris, 1811

Dear Madame de Courbonne  
In reply to  
your letter I shall call on  
you on Sunday afternoon  
next as it seems to me  
in the most convenient  
time for you.

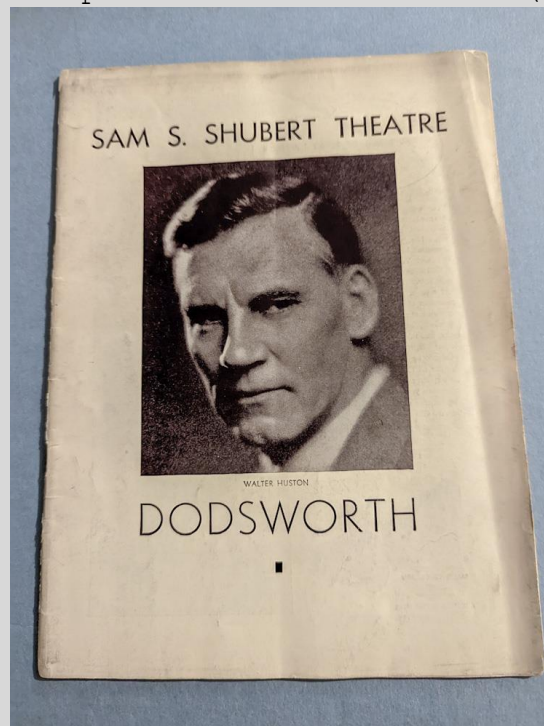
Very sincerely yours  
Victor Hugo

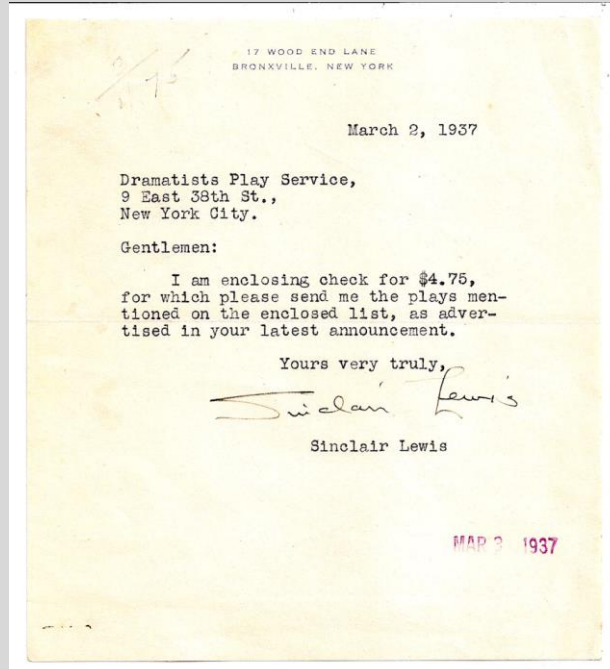
23. JOYCE, James. AUTOGRAPH LETTER SIGNED (ALS). Paris, 24 November 1920. Small (4-1/2" x 6-1/2") **AUTOGRAPH LETTER SIGNED** "James Joyce" to Madame Yasushi Tanaka (Louise Gebhard Cann) on blue paper integral with envelope which is addressed in Joyce's hand and postmarked on the verso. In full: "Dear Madam, In reply to your letter I shall call on you on Sunday afternoon next as it seems to be the most convenient time for you. Sincerely yours, James Joyce." Louise Gebhard Cann was a prominent writer and art critic in early 20th century France. At Ezra Pound's suggestion, Cann wrote to Joyce requesting an interview with him for an article on writers in France set to appear in an upcoming issue of *THE PACIFIC REVIEW*. Following publication of the "Nausicaa" episode of *ULYSSES* in *THE LITTLE REVIEW* the previous year, Joyce's writing was deemed obscene, and the issue was effectively banned in the United States. It is believed that because of the controversy, the editors then decided to omit any mention of Joyce from the finished article published in the March 1921 issue of *THE PACIFIC REVIEW*. Ellman, *JAMES JOYCE LETTERS III*: 32. Close to Fine. (#021432) **\$6,000**



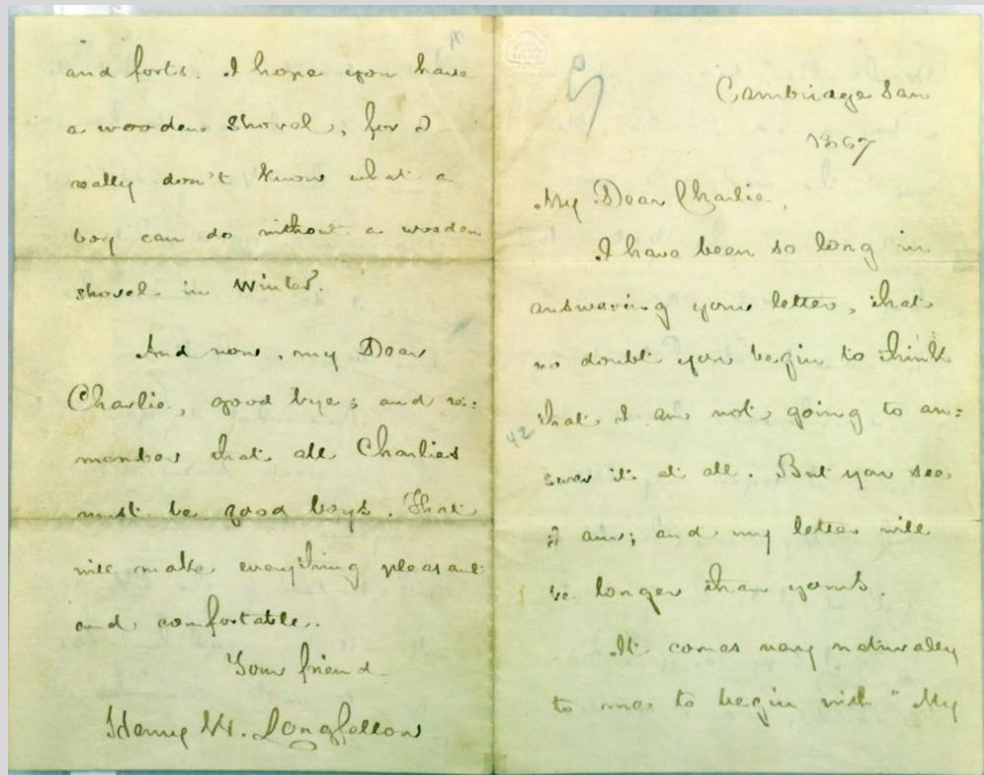


24. LEWIS, Sinclair. **ARCHIVE for Radio Performance of DODSWORTH.** Collection of **SIGNED** contracts along with a copy of the original script for the 6 October 1946 radio performance presented by The Theatre Guild on the Air. Included are a 15 July 1946 two-page contract **SIGNED** by Sinclair Lewis, Theatre Guild co-administrator Armina Marshall, and Polly Damrosch Howard, widow of Sidney Howard who wrote the script; 2 one-page contracts dated 24 September 1946 **SIGNED** by Marshall and actress Jessie Royce Landis; a one-page contract dated 13 September 1946 **SIGNED** by Marshall and actor Walter Huston; a two-page undated contract **SIGNED** by Marshall and writer Arthur Arent who adapted the script to radio; the 65-page unmarked script for *DODSWORTH*; and a program from the Shubert Theater for the 1934 Broadway production of *DODSWORTH* starring Huston. Landis was a character actress appearing in many films including *TO CATCH A THIEF* and *NORTH BY NORTHWEST*. Huston won the Academy Award for Best Supporting Actor for *THE TREASURE OF THE SIERRA MADRE*, directed by his son John Huston. In addition to starring in the 1934 Broadway adaptation of *DODSWORTH*, he starred in the play's film version released two years later, which was nominated for 7 Oscars. Sidney Howard was nominated for an Academy Award for his adaptation of the Sinclair Lewis novel *ARROWSMITH* and again in 1936 for *DODSWORTH*, which he had adapted for the stage in 1934. After dying in a tragic accident, he was the first posthumous winner of an Academy Award (1939) for his adapted screenplay for *GONE WITH THE WIND*. Scarce collection of original material related to this Lewis production. Near Fine. (#021392) **\$2,500**





25. LEWIS, Sinclair. **TYPED LETTER SIGNED (TLS).**  
Bronxville, NY, 2 March 1937. One page on 5-3/4" x 6-1/2"  
personal stationery to Dramatists Play Service ordering "plays  
mentioned on the enclosed list [not present], as advertised in  
your latest announcement." Ink stamp of date received at bottom  
left margin; crease from folding. Near Fine. (#021348) **\$200**





26. LONGFELLOW, Henry Wadsworth. **AUTOGRAPH LETTER SIGNED (ALS): Charming Missive to a Young Boy Named Charlie.** Cambridge, 1867. Superb 4-page **AUTOGRAPH LETTER SIGNED** "Henry W. Longfellow" on a 9" x 7" sheet of paper, folded once, to "My Dear Charlie," a young boy as obvious by the content. In full: "I have been so long in answering your letter, that no doubt you begin to think that I am not going to answer it at all. But you see, I am; and my letter will be longer than yours. It comes very naturally to me to begin with 'My Dear Charlie,' because I have a boy named Charlie. He was in the war; and was shot through the body; but has got well again, and is now in St. Petersburg; and whenever I write to him I begin my letters with 'My Dear Charlie,' just as I do this. I suppose you have a sled; and I wonder of what color it is, and what its name is. I used to have one named the 'Vanguard'; but that was a good while ago, and I do not know what has become of it. And what do you think of this great snow? You may live to be an old man without seeing the like again. It will be good fun for you to make snow houses and forts. I hope you have a wooden shovel, for I really don't know what a boy can do without a wooden shovel in winter. And now, my Dear Charlie, good bye; and remember that all Charlies must be good boys. That will make everything pleasant and comfortable. Your friend, Henry W. Longfellow." With the envelope addressed by Longfellow to Edward B. Haven, a friend of his son Charlie and the father of the young boy named Charlie, likely named after his friend. Haven and Charles Longfellow shared a home in Japan in 1872. Normal folds from mailing; ink a bit light. Near Fine. (#021390) **\$2,000**



ALISON LURIE  
RADCLIFFE COLLEGE  
CAMBRIDGE, MASS.  
Eliot Hall

Dear Baz,

I've tried not to write until I got more used to everything, until all the pieces of the puzzle fell into place - but they don't. I won't admit it, even to myself, but I don't like Radcliffe. At least I don't like it now. And I can't see when I will if things go on this way. Oh, everybody's nice enough, all right - but I keep suddenly breaking off in the middle of a conversation about classes or movies or nothing at all - you can't imagine how people here can talk for hours about nothing at all! - and saying to myself, 'what does it matter, anyway?' Maybe they feel that, maybe it's something else, but people

### Spider's Web

A year ago it was - the sky  
All misted with white whipped-cream cloud,  
And where we walked the Queen Anne's lace  
Made a white cobweb standing proud  
Yet infinitely fine-spun. Did I know  
(You asked) that only for one day each year  
The flower bloomed like this? I laughed  
And plucked a spray, being then without fear  
Or premonition. Laughing. Well, last night  
- And someone told me once that May was kind! -  
I saw the buds all ready to unfold -  
No thanks. I'll just sit here, if you don't mind.

27. **LURIE, Alison. AUTOGRAPH LETTER SIGNED (ALS) with AUTOGRAPH MANUSCRIPT (AM) by a 17-Year-Old Future Pulitzer Winner.** Cambridge, [10 July 1943]. Superb, very early three-page handwritten letter on two sheets of 5-1/2" x 6-3/4" sheets of personal stationery to a former teacher and mentor **SIGNED** "Alison." Lurie, just 17 at the time, had just begun her freshman year at Radcliffe College: "I've tried not to write until I got more used to everything, until all the pieces of the puzzle fell into place -- but they don't. I won't admit it, even to myself, but I don't like Radcliffe." She finds that her fellow students "talk for hours about nothing at all," and her English composition teacher is "a horrid slap-you-on-the-back conservative practical sort of man who goes in for punctuation and research." She discusses dating Harvard men: "they're all exactly the same, every one." With a **HOLOGRAPH MANUSCRIPT** of a 12-line poem titled "Spider's Web" (likely never published) which Lurie sent with the explanation: "You'll be the first person to see it -- there's no one here I can show it to. I feel so alone." Some 380 words in all. With the envelope hand-addressed by Lurie. Despite her early misgivings, Lurie went on to graduate from Radcliffe. Her first novel was not published until almost two decades after this letter. She won the Pulitzer Prize for Fiction for her 1984 novel *FOREIGN AFFAIRS*. Creases from mailing. About Fine. (#021351) **\$1,500**

et ils ont fait vite et bien de très bons catalogues.  
Ils n'ont nullement accusé et nous ne cherchons pas davantage le défaut de votre ouvrage.

Pourquoi dans la com. n'a-t-on pas répondu à votre catalogue de n'avoir pas de tables. Je crois que vous en avez peu, et protestez. Vous avez compris, mais d'avoir vu nos 4 volumes. On m'a dit très souvent qu'ils ne étaient complets, grâce à la facilité avec la plus grande commodité, que lorsqu'il y avait des tables. Je ne prétends pas que vous donniez les tables avant le texte.

Je ne pourrai pas, non plus, que personne même M. de Laborde ne soit ni si bête, mais continuera-t-on à imprimer

les 27 lettres avant d'avoir des cartes et un catalogue usuel? Il s'agit bien au bout de l'événement nos des papiers que l'on approuve pleinement.

P. MÉRIMÉE

reçu

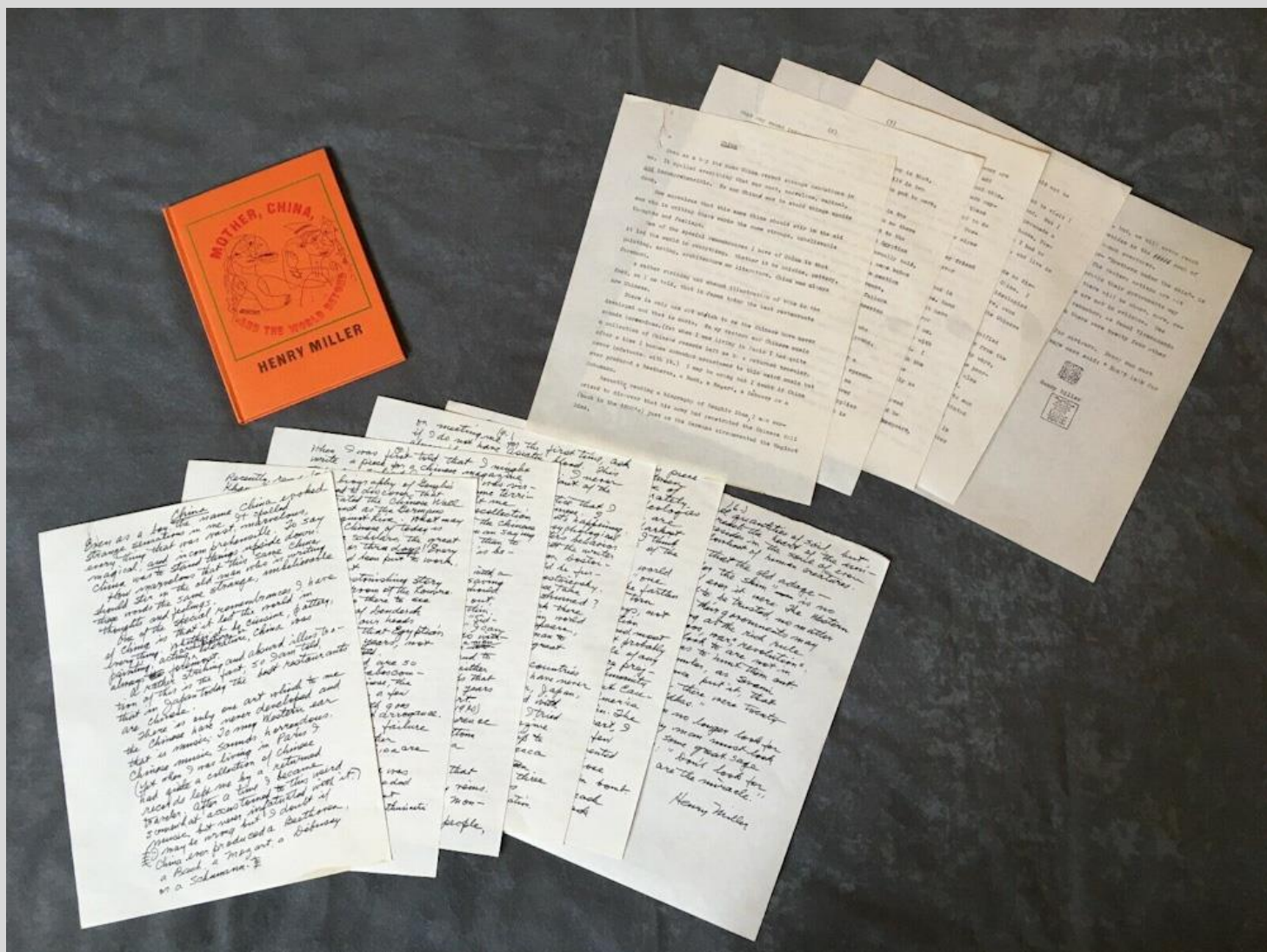
28. MÉRIMÉE, Prosper. **AUTOGRAPH LETTER SIGNED (ALS).**

Letter in French of 2-1/2 pages on an 8-1/4" x 10-1/2" sheet folded to make four pages, **SIGNED** "P. Mérimée," addressed to "Mon cher ami." A rough translation of part of the letter: "I live like the anvil hammered on all sides. M. de Laborde's project was presented by him to the court on Monday, where it will be examined tomorrow. If you find any objections to it, state them.... Should we continue now? Is this the best way to do it quickly and well?" A few minor, small stains; ink dark and bold. Very Good.

An important figure in the Romantic movement of French literature in the 19th century, Mérimée was a pioneer of the novella, his most famous being CARMEN, which became the basis of Bizet's opera of the same name. (#021386)

**SOLD**





29. **MILLER, Henry. ORIGINAL AUTOGRAPH MANUSCRIPT SIGNED (AMS) with CORRECTED TYPESCRIPT of CHINA.** A 6-page (8-1/2" x 11") **MANUSCRIPT COMPLETELY IN MILLER'S HAND** and **SIGNED** by him at the conclusion, with a **TYPED MANUSCRIPT** of the same in 5 pages with minor ink corrections and Miller's chop at the end. Eventually printed in Miller's *MOTHER, CHINA AND THE WORLD BEYOND* (1976) by the Capra Press. With a **SIGNED** copy (#161 of 250) of the book included. Miller records his impressions of a China about which he had only heard and read. "Even as a boy the name China evoked strange sensations in me. It spelled everything that was vast, marvelous, magical, and incomprehensible. To say China was to stand things upside down." Small paperclip rust stain at top of first page of each manuscript. About Fine. (#021346) **\$2,500**



13 MALDEN STREET  
CHELSEA, S.W.3  
TEL. KENSINGTON 3024

with me, and I'm to keep on saying "Thank you"  
until I run out of ink. I expect he has  
only used me of those common pens before,  
because if I went on saying "Thank you" until  
I had run out of ink, we should never get  
that pretty due today. But I really am  
to say "Thank you" very much indeed, and  
his tremendous point of my pen, and  
something about his pen, his work would be  
wonderful to me, but here he is coming  
down from the bathroom, so I must close.

Assuring you, Sir, of my  
respects, and again thanking you for  
retaining me in this literary situation  
which I have always wanted from a  
cyclical ~~point~~ or to speak,

I am Yours faithfully

The Pen.

P.S. It was his fault about the ink, not mine.

T. P.

P.P.S.

Now we are going to practice his  
signature:

A.A. Dickson

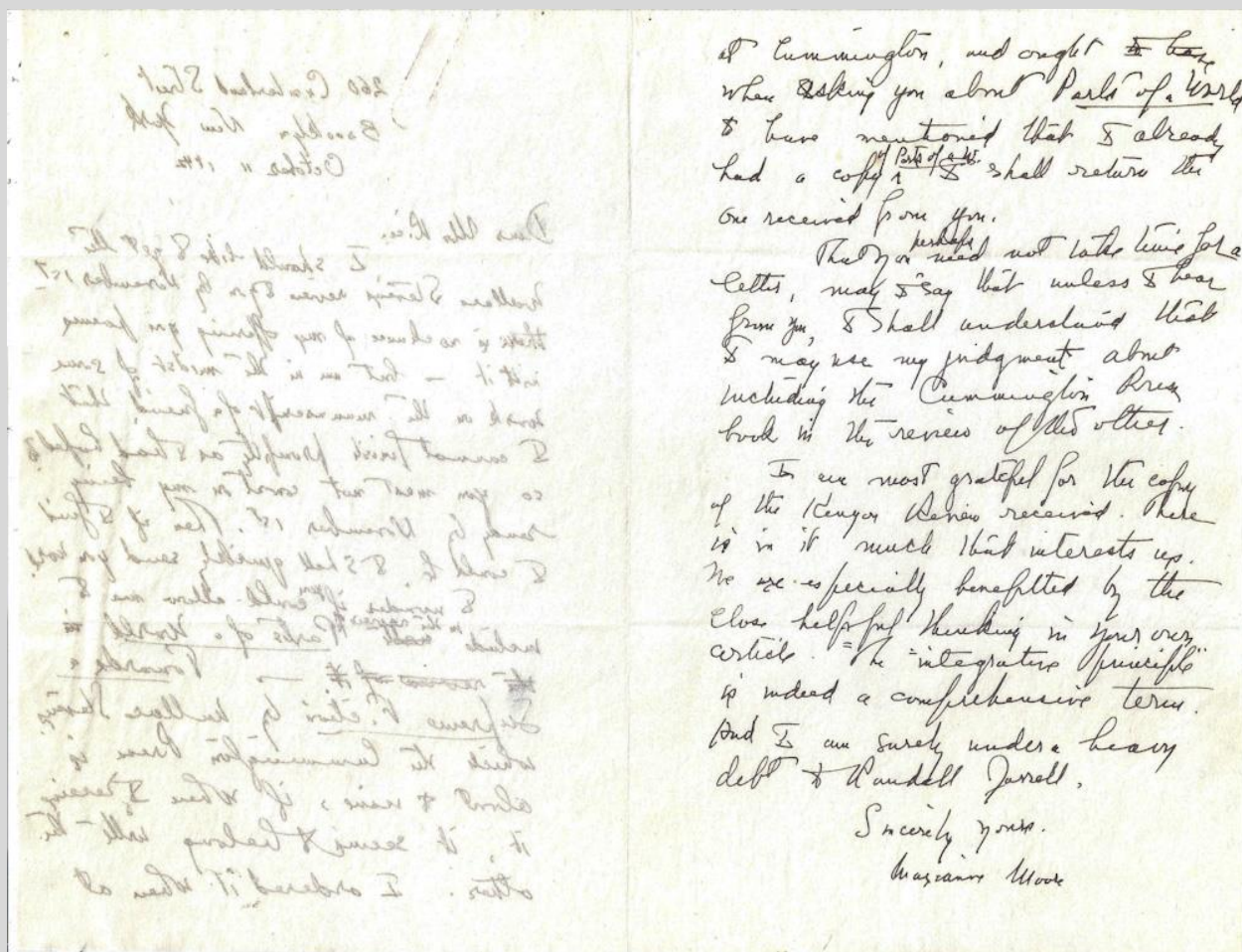
P.P.P.S.

He says that the best he can do.

30. **MILNE, A. A. AUTOGRAPH LETTER SIGNED (ALS) Weeks Before the Publication of WINNIE-THE-POOH.** (London), 29 September 1926. A two-page **AUTOGRAPH LETTER SIGNED (ALS)** on both sides of 5-1/2" x 7-3/8" personal stationery to "My dear Sir" [Vincent Seligman]. Written just weeks before the publication of Milne's most famous work, *WINNIE-THE-POOH*. This fine letter offers insight into Milne's sharp sense of humor and includes indirect references to his most famous book. Milne refers to a person in his letter as a "cygnet" (a young swan), a reference which may have been in mind as Winnie The Pooh was a blended name created by Milne, being a combination of the name "Pooh," after a cygnet swan they met on holiday, and "Winnie," a black bear cub he often saw at the London Zoo. There is also a lighthearted poke at his publisher, Methuen. In part: "I have arrived safely at the house to which you sent me, and think that I shall like the situation. I wanted to begin a serial story for the *DAILY MAIL* at once, but the man here said 'No, there's a letter we must write first,' and I said 'Oh, I see,' and began writing 'Dear Methuen,' but he snatched me away from the paper, and said it wasn't that sort of letter at all, which disappointed me rather because I thought I had got a literary situation. But he promised me we should do some poetry afterwards, and I said 'All right.' And of course when he began 'Dear Vincent,' I said 'Oh, know that man well; let me write the letter, while you get the ink off your hands.' He was terribly pleased with me, and I'm to keep on saying 'Thank you' until I run out of ink.... But I really am to say 'Thank you very much....' Assuring you, Sir, of my respects, and again thanking you for obtaining me this literary situation which I have always wanted from a cygnet so to speak. Yours faithfull [sic] The Pen. P.S. It was his fault about the ink, not mine. T.P. P.P.P. Now we are going to practise his signature: A. A. Milne. P.P.P.S. He says that's the best he's ever done." A delightful letter. Crease from mailing otherwise Fine.

*Vincent Seligman was a banker who ran the London bank Seligman Brothers. He and his wife Barbara were close friends of the Milnes. Seligman dedicated his book, OXFORD ODDITIES, to Milne.* (#021380) **\$2,500**





31. **MOORE, Marianne. AUTOGRAPH LETTER SIGNED (ALS).** Brooklyn, 11 October 1942. Two-page handwritten letter on both sides of an 8-1/2" x 11" sheet of onionskin paper to Philip B. Rice, Associate Editor of *THE KENYON REVIEW*, **SIGNED** in full. Moore writes about her review of *PARTS OF A WORLD* by Wallace Stevens, which would be published with the title "There Is a War That Never Ends" in the Winter 1943 issue (pages 144-147). She states that she is in the midst of work on a manuscript for a friend and would not be submitting any poems with her review. Moore asks if she could also include a review of Stevens's *TOWARDS A SUPREME FICTION* published by the Cummington Press with her review of the other book as "it seems to belong with the other." In fact she did review both books in the same article. She concludes by thanking Rice for his article in a recent issue of the publication: "We are especially benefitted by the close helpful thinking in your own article. The 'integrative principle' is indeed a comprehensive term. And I am surely under a heavy debt to Randall Jarrell." Creases from mailing, faint paperclip stain at top margin. Near Fine. (#021333) **SOLD**





32. [MORLEY, Christopher] HOOD, Richard Thomas. SIGNED ORIGINAL ETCHING. An 8" x 11" ORIGINAL ETCHING (image size of 5-3/4" x 7") of Morley by Richard Thomas Hood **SIGNED** by the artist and by the author. From the Artists Series created by Richard Thomas Hood (1910-1993), Philadelphia artist and Director of the Pennsylvania Art Project (WPA). Hinge tabs at top of verso. Fine. (#021427) **SOLD**

X

Milledgeville  
Georgia  
2 April 56

Dear Mr. Ransom:

I'm pleased you could use the story. Some one has called my attention to the fact that on page 29 of that story, I have the character sitting on the fender when I should have her sitting on the bumper. If you could change that before you sent it to the printer, it might save him making the change on the page proofs. That is how much I know about automobiles.

Also, if instead of sending the check for this story to me, you would have it sent to my agent, I would be much obliged. She is: Miss Elizabeth McKee, 30 East 60th Street, New York City.

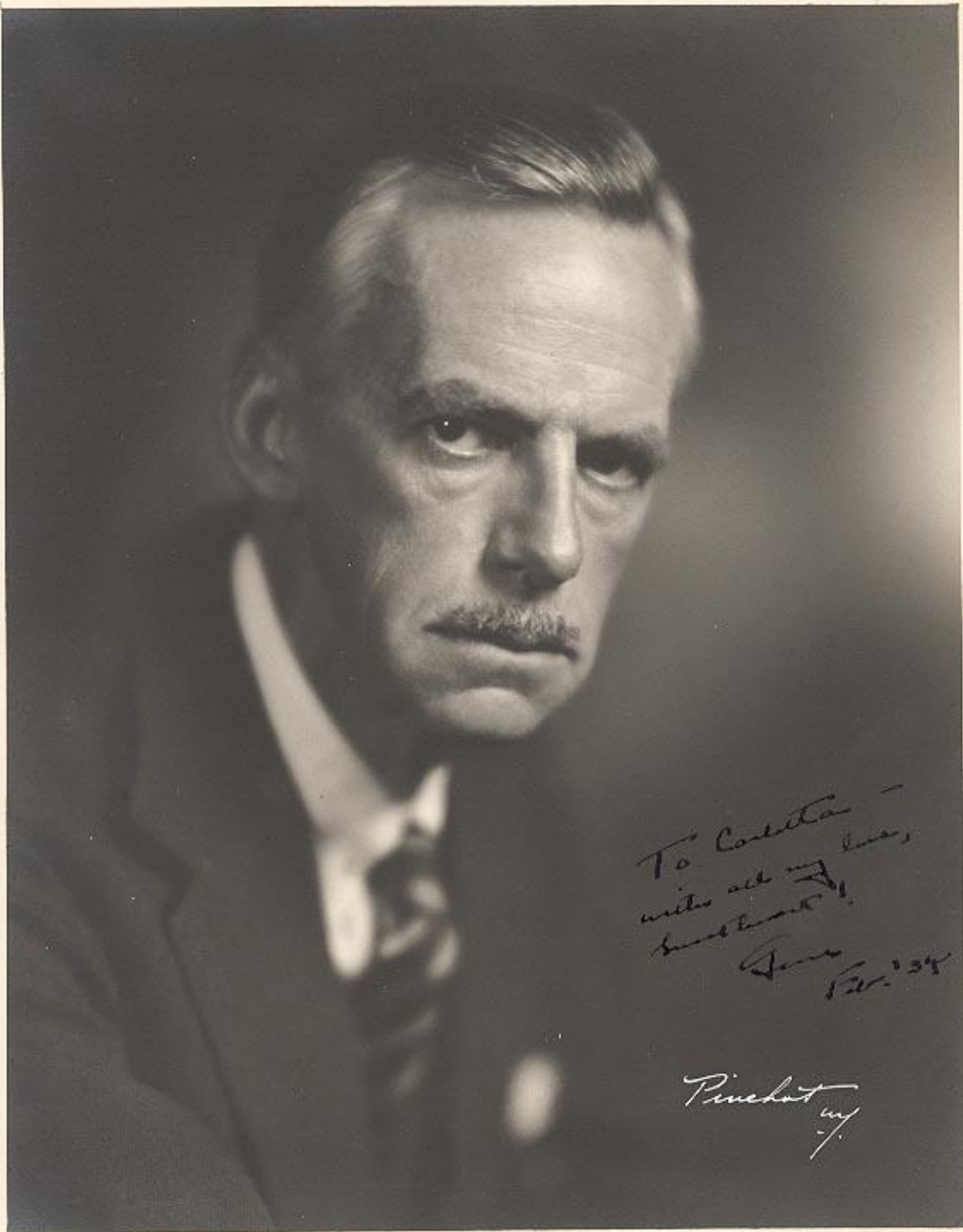
My application for a Guggenheim fellowship was turned down. I don't know if there is any use in my applying for it again next year or not. I hate to keep bothering people to write recommendations for me as I know it is a nuisance, however, if I do decide to apply again, I hope you will let me use your name as a reference.

Sincerely,

Flannery O'Connor

33. O'CONNOR, Flannery. **TYPED LETTER SIGNED (TLS) to John Crowe Ransom.** Milledgeville, GA, 2 April 1956. Single-spaced typed letter on one side of a 8-1/2" x 11" sheet of paper to poet and teacher John Crowe Ransom **SIGNED** in full. O'Connor expresses pleasure that Ransom will publish her story ("Greenleaf" in *THE KENYON REVIEW*, Vol. 18, No. 3, Summer, 1956) and asks him to change one word: "I have the character sitting on the fender when I should have her sitting on the bumper.... That is how much I know about automobiles." The change indeed was made in the story as published in the magazine. She also mentions that she was turned down for a Guggenheim fellowship and wonders if Ransom will let her use his name again as a reference when she reapplies. Folds from mailing. Near Fine. (#021332)

**SOLD**



To Carlotta -  
with all my love,  
sweetheart!

Love  
Feb. '34

Pinchot  
my





34. **O'NEILL, Eugene. SIGNED PHOTOGRAPH INSCRIBED TO HIS WIFE with SIGNED VAN VECHTEN PHOTOGRAPH OF HIS WIFE CARLOTTA and SIGNED PHOTOGRAPH OF HIS SON.** Fine 7-3/4" x 9-3/4" studio portrait by Pinchot of New York from a 1933 sitting of the brooding O'Neill **INSCRIBED** and **SIGNED** by the four-time Pulitzer Prize Winner to his wife: "To Carlotta--/with all my love,/Sweetheart!/Gene/Feb. '35," the year before O'Neill became the first American playwright to win the Nobel Prize. Signed photographs of O'Neill are distinctly uncommon. This is one of the finest in existence. Accompanied by a 6-1/2" x 8-3/4" Carl Van Vechten photo of Carlotta O'Neill with Van Vechten's ink stamp identification on the rear and red ink annotations. **INSCRIBED** and **SIGNED** on the front by Carlotta "To Dorothy & Saxe--/Dearest love/Carlotta 1933." Saxe Cummins was editor to O'Neill and William Faulkner among others. Also included is a scarce 5" x 7-1/2" photograph of Eugene O'Neill, Jr., the playwright's eldest son by his first of three wives, Kathleen Jenkins (O'Neill had one other son, Shane, an emotionally unstable drug addict who committed suicide and a daughter, Oona, who was cut out of O'Neill's life when at the age of 18 she married the 54-year old Charlie Chaplin.). **INSCRIBED** and **SIGNED** by O'Neill, Jr. to collector LaFayette Butler "with gratitude & best wishes." O'Neill's namesake committed suicide in 1950 at the age of 40, likely not very long after signing this and three years before his father's death. This photograph is tipped at the top verso to a board but is otherwise Fine. Near Fine to Fine and an extraordinary collection. (#012397) **\$15,000**

to print if you  
like



VIA MARSALA 12-5

E. POUND

RAPALLO

Ad/ 2r/

Now that the TRIBUNE has ( editorial April 17 ) definitely  
decided that the American people can not get rich  
by exporting credit to enable foreigners to export American  
products, perhaps they cd. take a still more daring  
step and suggest that the Cubans shd. try a little  
modern economic thought ( either Gesell or C.H.Douglas , for  
example ), and when it had worked on the Cubans  
we cd. then have a little economic sanity in the home.

35. **POUND, Ezra. TYPED LETTER SIGNED (TLS).** Rapallo, n.d.. One-page letter on Pound's personal stationery (8-7/8" x 7") **SIGNED** with his initials. Apparently a letter to the editor of the TRIBUNE "to print if you like," as Pound has typed in the upper left margin. In full: "Now that the TRIBUNE has (editorial April 17) definitely decided that the American people can not get rich by exporting credit to enable foreigners to export American products, perhaps they cd. take a still more daring step and suggest that the Cubans shd. try a little modern economic thought (either Gesell or C.H.Douglas, for example), and when it had worked on the Cubans we cd. then have a little economic sanity in the home." With one ink correction by Pound. Some raggedness to the edges, typing rather light but readable. Very Good. (#021339) **\$1,000**

2

The Gregors, too, were glad to see you, and have been saying how well they liked you.

Do let me hear from you. And see you, if you are in help again during the winter.

As for the rest, I've started my job again, and have been doing some speaking about Spain - which may be another possible reason for the slowing-up of the book.

How are you? Merry Christmas -

- Muriel

36. **RUKEYSER, Muriel.** **AUTOGRAPH LETTER SIGNED (ALS).** New York, 20 December 1936. Two-page handwritten letter on both sides of personal stationery (7" x 10-1/4") to Philip B. Rice of Kenyon College **SIGNED** "Muriel." In part: "I'm all over that stage, and would probably be quite unrecognizable to you now, although I'm a lot more recognizable to myself." She asks if Rice had finished his long poem and if she could see it when he did. "I've always been sorry there wasn't another time, so that I might have taken advantage of what you said, and showed you some recent poems. I'm very stuck now in the prose, which went along until I got out of bed, and the stopped short." With envelope addressed in Rukeyser's hand. Folds from mailing. Near Fine. (#021331) **\$500**



Landgate. 18<sup>th</sup> Dec.  
87

Dear Mr. Barnard

I am glad of your  
letter, and that the drawings  
are secured for the Guild--  
which will take better care of  
them than any private proprietor  
could-- They are pretty specimens  
of old watercolor paintings. --but  
have too much in-door work  
on them to be as interesting as rougher  
sketches. I hope you may have  
satisfaction in our arrangements  
of them. and am

Always Faithfully Yrs.  
John Ruskin

to George Barnard

37. **RUSKIN, John. AUTOGRAPH LETTER SIGNED (ALS).**  
Landgate, 18 December 1887. One-page **AUTOGRAPH LETTER SIGNED**  
"John Ruskin" on a 4-1/2" x 6-7/8" sheet of light blue paper  
addressed to George Barnard, artist, writer, and from 1843 to  
1880, the drawing master at Rugby School. Along with Ruskin,  
Barnard had been a pupil of the landscape artist, J. D. Harding  
and was a prominent member of the Alpine Club, known for his  
Alpine scenes and views of Switzerland. In full: "I am glad of  
your letter, and that the drawings are secured for the [?]-  
which will take better care of them than any private proprietor  
could-- They are [?] [?] of old watercolor paintings. --but  
have too much in [?] work on them to be as interesting as rougher  
sketches. I hope you may have satisfaction in our arrangements  
of them." Light crease from mailing with neat paper  
reinforcement of crease on verso. Fine. (#021337) **\$1,500**

8 West 105 St.  
New York City  
Sept. 24, 1938

Dear Mr. Ransom:

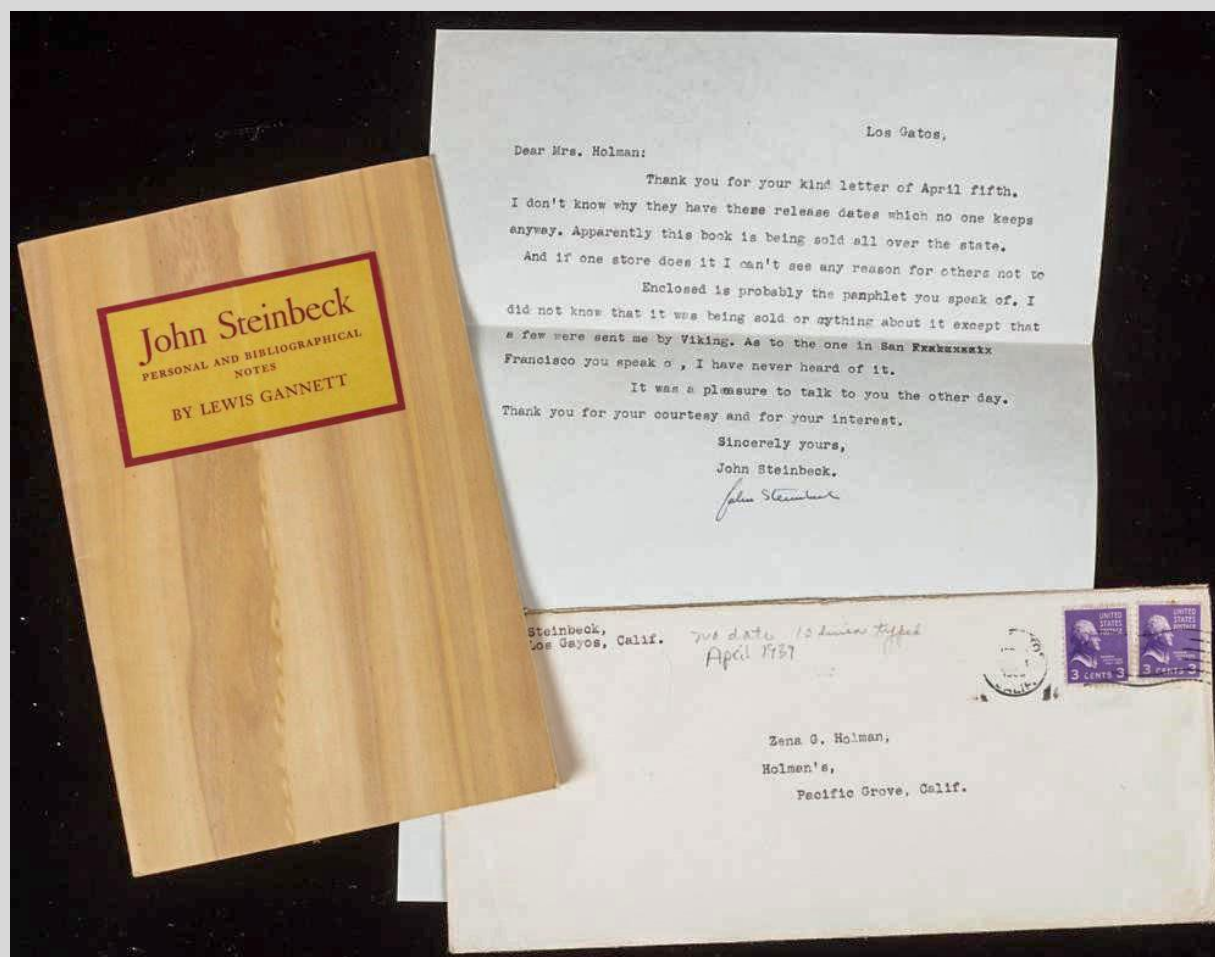
Many thanks for your letter. I was delighted to hear from Allen Tate last spring that you were to edit a quarterly review, which means I am sure that the number of magazines with a genuine interest in literature has been increased by one, and the grand sum is now two. I will be only too glad to submit essays to you. I have several subjects in mind --the metrics of Yeats, an essay on Valery's *La Jeune Parque*, an extended review of Joyce's new work (which is finished and will appear in January), and a review of Eliot's forthcoming play-- and I will certainly be able to submit at least two pieces to you during the coming fall and winter, perhaps more, from among which you may be able to choose one that you will want. Perhaps you would like to suggest other subjects to me, or tell me which of the ones I mention seems most promising to you--without of course committing yourself to accepting any one of them beforehand. The suggestion of an article about the state of reviewing in America seems a very good one to me, but would unfortunately require too much room. In the course of pure abuse, I would want to quote extensively as a matter of fairness; and thus to show, for example, that all the reviews in *The New Republic* are written by Otis Ferguson, no matter who signs them, would mean an article of great length and much "journalism". There is one more thing: I would prefer not to appear in your first number, even if I should be able to send you something suitable by the 1st of November. The reason is that I have published a good deal during the past year, and my book of verse, an article on Dos Passos, one on Blackmur (which I hope you will see), and one on Tate will be coming out during the next three months, so that I will surely seem to be anxious, eager, voluble, and in a hurry to state my opinions.

There is one matter about which I am eager and that is the teaching job, the possibility of one, at Kenyon College. I was supposed, I think, to wait until the proper moment arrived and Allen Tate, who has in a very short time been kind to me in many ways, proposed my name to you. At any rate, although this may be premature, I would welcome an opportunity to teach very much, and I may have certain qualifications, academic ones, I mean, of which you do not know, and I would be grateful indeed if my name was kept in mind.

Sincerely yours,

*Delmore Schwartz*

38. SCHWARTZ, Delmore. **TYPED LETTER SIGNED (TLS) to John Crowe Ransom.** New York, 24 September 1938. Fine, single-spaced typed letter on one side of 8-1/2" x 11" sheet of paper to poet and teacher John Crowe Ransom **SIGNED** "Delmore Schwartz." In the same year that Schwartz's first book, *IN DREAMS BEGIN RESPONSIBILITIES*, is published, the 24-year-old author asks about the possibility of teaching at Kenyon College. Before he does so, he thanks Ransom for a letter and states, "I was delighted to hear from Allen Tate last spring that you were to edit a quarterly review (*KENYON REVIEW*, founded in 1939 by Ransom), which means I am sure that the number of magazines with a genuine interest in literature has been increased by one, and the grand sum is now two" (surely referring to *THE PARTISAN REVIEW* which published the title story of Schwartz's first book in its 1937 debut issue). He then lists possible essays and reviews he could submit to the new publication in the coming months but states, "I would prefer not to appear in your first number, even if I should be able to send you something suitable by the 1st of November." He describes the various pieces he has coming out that fall and does not wish to "seem to be anxious, eager, voluble, and in a hurry to state my opinions." Lightly toned. Near Fine. (#021323) **SOLD**



39. **STEINBECK, John. TYPED LETTER SIGNED (TLS).** Los Gatos, n.d. [April 1939]. One-page **TYPED LETTER SIGNED** in full in ink to Mrs. Holman [Zena Holman, wife of Wilfred Renssellar Holman of the historic Holman's Department Store in Pacific Grove, CA], responding to her question about the release of *THE GRAPES OF WRATH* on 5 April 1939 after it was scheduled for release on the 14th by Viking. Evidently bookstores began selling them earlier, and she has written him directly to ask if she can. Steinbeck writes: "I don't know why they have these release dates which no one keeps anyway. Apparently this book is being sold all over the state. And if one store does it I can't see any reason for others not to." She must have also inquired about a pamphlet she saw in San Francisco. "Enclosed is probably the pamphlet you speak of. I did not know that it was being sold or anything about it except that a few were sent me by Viking. As to the one in San Francisco you speak of, I have never heard of it." The pamphlet he sent--*JOHN STEINBECK. PERSONAL AND BIBLIOGRAPHICAL NOTES*--by Lewis Gannett, published by Viking in 1939, 14 pages, is included here. With envelope. Creases from mailing, including the pamphlet with vertical crease. Near Fine. (#021373) **\$2,500**



in the case of friends, & was  
never more glad to make use  
of it than in yours. I know  
not where I may be in London,  
but when I am, I shall hope  
to have an opportunity of  
hearing your music  
In haste  
Ever truly yours  
A. C. Swinburne

5th (last) (2nd)  
Col 119 11/22  
3rd/22  
1-7-0 11/22

A. C. Swinburne  
(Eng) post

40. **SWINBURNE, Algernon. AUTOGRAPH LETTER SIGNED (ALS).**  
Holmwood, November 14. A two-page **AUTOGRAPH LETTER SIGNED** "A. C. Swinburne" on two adjoining 4-1/2" x 7" sheets to composer Theo Marzials. In large part: "I am afraid I did not answer your note yesterday, & today it rises on my sight like an avenging ghost. As a rule I find it necessary to leave such matters as the publishing of my songs with music wholly in the hands of the publishers, who have their own tariff fixed for the license; but of course I reserve my right to dispense with this in the case of friends, & was never more glad to make use of it than in yours." Marzials created a musical version of Swinburne's poem "Ask Nothing More of Me, Sweet," which became one of the most popular ballads of the 1880s. Creases from mailing. Near Fine. (#021434) **\$750**

1891 4<sup>th</sup> Sept  
Spokane, Wash.  
Hall

Dear Mrs. Rutherford:

I will look over my sketches, and if there is anything fit, will send it to-morrow. But my portfolio is nearly empty (having left everything at Cedarcroft) and I am not sure that I have any sketch which I can venture to let go into an artist's album.

We both greatly regret, that, as I lecture in Boston on the 14<sup>th</sup>, we shall not be able to accept your kind invitation.

If the time were not so short, I would undertake to make a sketch for you; but the 16<sup>th</sup> will soon be here.

In haste, very truly yours,  
Bayard Taylor.

41. **TAYLOR, Bayard. AUTOGRAPH LETTER SIGNED (ALS)**. One-page letter to a Mrs. Rutherford on a 5" x 7-7/8" sheet **SIGNED** in full by Taylor. In part: "I will look over my sketches, and if there is anything fit, will send it to-morrow. But my portfolio is nearly empty (having left everything at Cedarcroft [his home in Pennsylvania] and I am not sure that I have any sketch which I can venture to let go into an artist's album." He goes on to express regret that he will not be able to accept her invitation as he has a lecture in Boston. Taylor was a successful poet and America's first travel writer. Some creasing and wrinkling, a few words in blue pencil in another hand at the top, docketed on verso. Very Good. (#021376) **SOLD**



few weeks - say in autumn but I'm not going to - indeed I'm  
probably not as much as leave Paris at all this summer even  
because there are friends who will be coming over and that  
is something to look forward to. In the meantime it is a  
struggle to exercise Basket - to keep morale and get rid of  
the moths. ooo for the moment there are no moths - Puss is  
out at Garches - did you ever know that Basket became so  
jealous of him in his last jail - was malade - he had had  
excuses and was at the last time for ten days and for  
two weeks. Did I write you that Major Fraser is supposed  
to have returned to the American Library - rue Schisac?  
Chris Blake telephoned - but I'm not at home - he is preguant  
ing with - his friend an ex-English duchess - thoroughly di-  
classes - when an English woman puts herself out to be di-  
classes - I draw the curtain and close my eyes.

Good luck to your work -

Always affectionately

Elise Toiles.



42. TOKLAS, Alice B. **AUTOGRAPH LETTER SIGNED (ALS).**  
Paris, 14 February 1947. Superb closely written four-page **AUTOGRAPH LETTER SIGNED** composed 7 months after Gertrude Stein's death on an 8" x 10-1/2" sheet folded into fours to friend Tony Scott **SIGNED** "Alice Toklas." With the original envelope addressed in Toklas's hand. Fine letter to Scott while he was attending Pomona College in Claremont, California, studying creative writing. The initial part of the letter gives a critique of his short story "Jeffry - a love story" published in *THE CRITERION* magazine. In part: "I was waiting to receive *THE CRITERION* before answering your letter -- it has just come and I have read it. Well my feeling about Jeffry is a little mixed -- some of it is good and well once in a while it is a word that interferes -- sometimes unnecessary and other times wrong -- but you play between the reality and the dream very convincingly.... But what really appalls me is something called critical notes on 'Loss' -- Is it possible that such things are thought and said by men selected to help you write -- it is incredible -- their standard -- their point of view --- their general uneducatedness.... For God's sake Tony --- work out your own salvation -- don't let anyone tell you anything -- don't think you can't do it by yourself -- if the worst comes to the worst wait until you run up against someone who does know what literature is. I hope you are working hard all the time -- its all there is to do. Did Gertrude ever tell you: an artist does not need criticism -- he needs appreciation. It's what she used to say -- When she was at Radcliffe -- which was at that time an annex to Harvard and so she had her experience of James -- and Munsterberg and Santyana and [?] -- well James Vaughan Moody was a teacher there and he corrected her daily themes. Gertrude said she owed him a good deal because he barely wrote anything -- a question mark here or there -- a word at the end of the paragraph -- but at the end of the theme -- a 'good' or 'better' or 'not as good.' She said it left her alone with her work -- with no audience. And that that was the only way." Toklas goes on to discuss various tributes to Stein and her opinion of them and concludes the letter with some gossip and news about her cats. Faint crease from mailing; envelope with stamp removed. Fine.

*Anthony Scott was a playwright and novelist who visited Toklas and her partner Gertrude Stein on a regular basis when he was a G.I. in Paris. (#021408)*

**SOLD**



43. **VERLAINE, Paul. AUTOGRAPH LETTER SIGNED (ALS).** Paris, 1 August 1895. One-page **SIGNED** handwritten letter in French on 4-1/2" x 6-3/4" sheet to an unnamed politician regarding placement of an article about his book in *REVUE ENCYCLOPÉDIQUE*. Roughly translated: "I received your check for 4 guineas today and I thank you. The article on your book is at the *REVUE ENCYCLOPÉDIQUE*, a very important magazine which comes out about the 15th. As soon as the magazine will be printed, I'll send it to you myself. Let me congratulate you on your electoral victory although I take hardly any interest in politics." Matted and framed along with a reproduced image of Georges Rouault's portrait of Verlaine. Associated with the Symbolist and Decadent movements, Verlaine's poetry was admired and recognized as ground-breaking, serving as a source of inspiration to composers including Gabriel Fauré and Claude Debussy. He died in 1896 at the age of 51 after being ravaged by drug dependence and alcoholism. About Fine and a handsome presentation. (#021413) **\$1,500**

1509 Sanchez St., San Francisco, CA 94131

Dear Mr Quitzan,

Thanks for the spontaneous poem and for all the compliments.

Your poems are clear but often have too many articles & prepositions. Spelled-out dialect ("gotther", "cuz") makes me nervous, as do the Black Mountain College "sd.", wh/ & the like. (I know you don't write wh/ in any of these, & hope that you won't in the future) Sounds jamming awkwardly ("smooth/this sand") & unintentional alliteration are worrisome. Cut the clichés: "furrowed brow", "busy corner", "energy+harnessed", "endless tunnel" etc. The words that we put there ought to WORK; the ones that don't work ought to be cut out. I don't mean, "Too many notes, Mr Mozart" we need all the words we can get but they can't just lie there, gently fanning themselves.

Don't you know Gus Blaisdell at the Living Dutch Bookstore, on Cornell St just off Central Avenue in Albuquerque? He usually has my books. The poet, Larry Goodell works there, you could show him your stuff & sound him & Gus about the idea of your

44. **WHALEN, Philip. AUTOGRAPH LETTER SIGNED (ALS).** San Francisco, 19 March 1988. A fine two-page letter on both sides of an 8-1/2" x 11" sheet of paper to a Mr. Quitzan, thanking him for a poem and offering his thoughts on the addressee's poetry in general: "Your poems are clear but often have too many articles & prepositions. Spelled out dialect ... makes me nervous, as do the Black Mountain College 'sd.', wh/ & the like ... unintentional alliteration are worrisome. Cut the clichés.... The words that we put there ought to WORK; the ones that don't work ought to be cut out. I don't mean, 'Too many notes, Mr Mozart' we need all the words we can get but they can't just lie there, gently fanning themselves.... But what you do with poems is to go on writing lots of stuff & putting it away...." Faint creases from mailing. Fine.

Philip Whalen was one of the six readers at the first important public manifestation of the Beat Generation, the Six Gallery reading, also featuring Jack Kerouac, Philip Lamantia, Gary Snyder, Michael McClure, and Allen Ginsberg, who famously read HOWL in public for the first time. In 1973 Whalen became a Buddhist monk. (#021431)

**SOLD**



Amesbury July 6<sup>th</sup> 1851

My dear Fields,

My friend Dr. Baily writes me that William D. Gallagher of Cincinnati is about to publish a volume of poetry, & wishes me to ascertain if you have could publish it & upon what terms. Thou knows his reputation & standing as a writer --at the least he is the most popular of the Trans-Alleghany authors. I ought to have written thee before about it but I was hoping to see thee. A thousand thanks for Wordsworth. Am glad to hear that Wordsworth is about to appear in yr. press. He is full of promise.

Drop me a line as soon as possible or convenient about Gallagher: & let me know what is to be the theme of thy Phi Beta Kappa poem.

Ever & truly thy friend  
John G. Whittier

45. **WHITTIER, John Greenleaf. AUTOGRAPH LETTER SIGNED (ALS)**. Amesbury, 3 June 1851. One-page on an 8-1/4" x 10-1/2" sheet of blue paper with a fine, large **SIGNATURE** to publisher James Fields. In full: "My dear Fields, My friend Dr. Baily writes me that William D. Gallagher of Cincinnati is about to publish a volume of poetry, & wishes me to ascertain if you hence could publish it & upon what terms. Thou knows his reputation & standing as a writer --at the least he is the most popular [?] of the Trans-Alleghany authors. I ought to have written thee before about it, but I was hoping to see thee. A thousand thanks for Wordsworth[?]. Am glad to hear that [?] is about to appear in yr [?]. He is full of promise. Drop me a line as soon as possible or convenient about Gallagher: & let me know what is to be the theme of thy Phi Beta Kappa poem." Backed with old paper, wrinkling. Very Good. (#021383) **SOLD**

Batabanó, Cuba

Dec. 24. 1927

THORNTON WILDER  
DAVIS HOUSE  
LAWRENCEVILLE, NEW JERSEY

Dear Mrs. Mitchison:

Your letter made me very proud and happy. It reached me when I was in bed following an operation for appendicitis. I know I thought out an answer to you; perhaps I even wrote it; but if so, this is none the less sincere for being a duplicate.

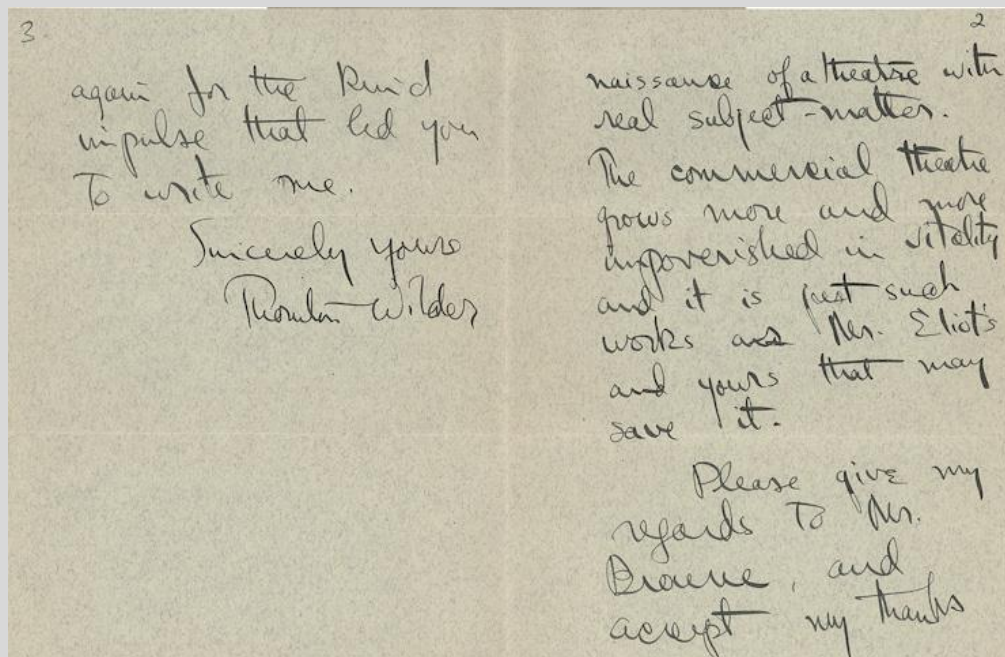
I had myself received from "Cloud-Cuckoo-Land" the very sense of reality in the past that you tell me you have found in "The Bridge". Only all the duties of being a house-master in a boys-school have prevented my renewing it with "When the Bough Breaks".

For the Bridge I started from "Le Carrosse du Saint-Sacrement" a perfectly delightful comedy in one act by Mérimée.



46. WILDER, Thornton. **AUTOGRAPH LETTER SIGNED (ALS) on the Inspirations for THE BRIDGE OF SAN LUIS REY.**

Lawrenceville, NJ, 24 December 1927. Superb early **AUTOGRAPH LETTER SIGNED** in full to novelist Naomi Mitchison on both sides of his 5-7/8" x 6-7/8" personal stationery. Wilder writes concerning his recently published Pulitzer Prize-winning novel *THE BRIDGE OF SAN LUIS REY*. In part: "Your letter made me very proud and happy. It reached me when I was in bed following an operation for appendicitis... I had myself received from 'Cloud Cuckoo Land' the very sense of reality in the past that you tell me you have found in the 'The Bridge.' Only all the duties of being a house master in a boy's school have prevented my renewing it with 'When the bough breaks.' For 'The Bridge' I started from 'Le Carrosse du Saint-Sacrement,' a perfectly delightful comedy in one act by Merimee. I looked at the drawings for the Moscow Art Theatre Musical Studio's production of the Offenbach operetta 'La Perichole.' Then I started to read some early priests' accounts of the country but grew tired ... and invented the rest." Wilder then mentions other influences including Santa Teresa d'Avila, his sister Janet, and his twin brother who "died at several hours of age." He mentions how proud he is that so "immediate and splendid an author as yourself should have written me all the way from England." Naomi Mitchison (1897-1999), Scottish novelist and poet, authored over 90 largely historical and science fiction works. Excellent content regarding his inspiration for his best-known novel. Creases from folding, otherwise Fine. (#021358) **SOLD**





Treat = Thomas Mann's  
Buddenbrooks.  
I shall think of you two  
often again this summer  
for I shall be at Peterboro  
from July 10 - Aug 10. Trying  
to write some plays.  
I hope some summer  
we can all meet  
again (with Christopher  
too) on that hill.  
Please give my regards  
to Mr. Browne and  
again accept my  
sincere thanks.  
Sincerely yours  
Thornton Wilder

47. **WILDER, Thornton. AUTOGRAPH LETTERS SIGNED (ALSS).**  
Hamden, CT, 1930 & 1935. Two early **AUTOGRAPH LETTERS SIGNED** to Henzie Browne, wife of British theater director E. Martin Browne on 5 pages, 5-3/4" x 8-1/2" and 6" x 8", dated 20 June 1930 and 11 June 1935. The earlier letter, in full: "Indeed I am very happy that you did write me your generous and encouraging letter. And I'm very glad that you were not disappointed in the book at that particular time: I've taken potluck at ship's libraries many times and only once had a real deck-chair treat = Thomas Mann's *BUDDENBROOKS*. I shall think of you two often again this summer, for I shall be at Peterboro from July 10 - Aug 10. Trying to write some plays. I hope some summer we can all meet again (with Christopher too) on that hill. Please give my regards to Mr. Brown and again accept my sincere thanks. Sincerely yours Thornton Wilder." In the second letter, Wilder comments on T. S. Eliot's plays and the impoverishment of commercial theatre. In full: "Indeed I remember you very well, and it was a great pleasure to receive your generous word about my book. It was a pleasure to know also that you have so large a part in a venture of such importance as the production of Mr. Eliot's plays. I should like to think that those plays will some day be seen to have had a large part in the renaissance of a theatre with real subject-matter. The commercial theatre grows more and more impoverished in vitality and it is just such works as Mr. Eliot's and yours that may save it. Please give my regards to Mr. Browne, and accept my thanks again for the kind impulse that led you to write me. Sincerely yours Thornton Wilder." E. Martin Browne collaborated for many years with Eliot first producing many of his plays, including *MURDER IN THE CATHEDRAL*. Creases, otherwise Fine. (#021357) **\$1,250**

244-11101

Dear Jim:

A well-deserved feeling of shame has made me hesitant about asking you if you'd be willing to occupy the house when I set forth on my long journey to the Orient, by way of Texas and such diverse stops as New York and London. Tony Smith's widow, Jane, and her daughter Bebe will be staying here till about Jan. 17th but after that time we have as yet found no one to move in after they leave and I can't bring myself to give the creatures away, or put them in a kennel. As you know, they include Topaze, Cornelius, and a very funny new parrot, Juanita - the old one Lorito has departed for the great aviary in the sky.

If you or Stell - I mean and/or Stell - can't take over, perhaps you know of some truly responsible person that could.

Do you know the new telephone number here? It is 4-1430. Since we're leaving this Thursday for Texas - I am entering a hospital briefly under Texas Kate's supervision - do please drop by or call to discuss all this.

Love,

Tom

48. WILLIAMS, Tennessee. **TYPED LETTER SIGNED (TLS).** One-page letter **SIGNED** "Tom" on 8-12" x 11" onionskin to his cousin Jim. In full: "A well-deserved feeling of shame has made me hesitant about asking you if you'd be willing to occupy the house when I set forth on my long journey to the Orient, by way of Texas and such diverse stops as New York and London. Tony Smith's widow, Jane, and her daughter Bebe will be staying here till about Jan. 17th but after that time we have as yet found no one to move in after they leave and I can't bring myself to give the creatures away, or put them in a kennel. As you know, they include Topaze, Cornelius, and a very funny new parrot, Juanita -- the old one Lorito has departed for the great aviary in the sky. If you or Stell -- I mean and/or Stell -- can't take over, perhaps you now of some truly responsible person that could. Do you know the new telephone number here? It is 4-1430. Since we're leaving this Thursday for Texas -- I am entering a hospital briefly under Texas Kate's supervision -- do please drop by or call to discuss all this." Some wrinkling and creases from mailing. Very Good. (#021391) **SOLD**

Dr. W. C. Williams  
9 Ridge Road  
Rutherford, N.J.

Perfection

O lovely apple!  
beautifully and completely  
rotten,  
hardly a contour marred -

perhaps a little  
shrivelled at the top but that  
aside perfect  
in every detail! O lovely

apple! what a  
deep and suffusing brown  
mantles that  
unspoiled surface! No one

has moved you  
since I placed you on the porch  
real a month ago  
to ripen. No one. No one!

William Carlos Williams

49. WILLIAMS, William Carlos. **SIGNED TYPESCRIPT of a Poem with an AUTOGRAPHED LETTER SIGNED (ALS).** Rutherford, NJ, 21 March 1940. **SIGNED TYPED MANUSCRIPT** of the 16-line poem, "Perfection." The first of 4 stanzas: "O lovely apple!/beautifully and completely/rotten,/hardly a contour marred." The poem appeared in the little magazine *FANTASY*, Vol. VI, #4, 1940; it was reprinted in book form in *THE WEDGE* (1944) and in his *COLLECTED LATER POEMS*. Wallace C286. With a two-page cover letter to the editor of *FANTASY*, Stanley Mayer, on both sides of the poet's 6" x 7" letterhead. In full: "Dear Mayer: Here's this. Hope it can be of use to you. I'm hard at work at 2nd vol *WHITE MULE* and so have time for little else -- save my practice of medicine. Yours, Williams. If you use it please send copy of issue in which it appears. Many thanks. W." Faint folds from mailing; small hole in upper right margin of manuscript. About Fine. (#021435) **SOLD**



*Letty; please write him it's OK*

912 E. 42nd St.  
Seattle 5, Wash.  
April 24, 1954

Dear Mr. Ransom;

I am writing you because of a note I just received from the people in charge of the Annual anthology, BORESTONE MOUNTAIN POETRY AWARDS, directed at Occidental College in Los Angeles. It seems they want to reprint my poem Robert Sitting in My Hands, which appeared in the Kenyon Review, Winter, 1953. Permission had to be granted by May 1, and, since there was so little time left before that date, I sent them an acknowledgment. I did this without precisely knowing whether or not such a reprinting will cause any difficulty of the copyright for the poem, which presumably held by the Kenyon Review. I assumed that you would have no objection to their using the poem. However, I don't know anything about the copyright policy of the Kenyon Review, and I thought I ought to let you know at once. If there is any objection to the reprinting, I wish I could hear from you about it.

The work here is going well. The graduate school is genuinely interesting, and, I confess, much more engaging than I ever thought graduate school would be. I have more or less struck up an acquaintance with Prof. Robert Heilman, the executive officer of the English Department, and he is certainly one of the most wonderful men in the region. Furthermore, I am now taking a course in modern criticism from Prof. Jackson Matthews the translator of Valery; and his course is illuminating. You will be glad to hear that Mr. Roethke is apparently over the worst of his illness, and is teaching again. He is as brilliant and stimulating as ever. It is a curious experience to work in his class. He knows, mysteriously perhaps, a thousand practical ways of conveying to students the necessity for formal mastery in poetry. He is capable of taking fantastic pains with a single small exercise; and his exercises, even the small ones, are always difficult and engaging. Finally, I think he is the best reader of poetry I have ever heard, with the exception of Dylan Thomas.

Best regards from everybody. My son is a charmer, and I wish you could see him.

Sincerely,  
*Jim Wright*  
Jim Wright

50. WRIGHT, James. **TYPED LETTER SIGNED (TLS) to John Crowe Ransom Praising Theodore Roethke.** Seattle, 24 April 1954. Fine, single-spaced letter on one side of an 8-1/2" x 11" sheet to poet and teacher John Crowe Ransom **SIGNED** "Jim Wright" about permission to reprint a poem first published in *THE KENYON REVIEW*. Wright, 26 at the time, was a former student of Ransom's at Kenyon College and here talks about how engaging graduate school (the University of Washington) is. "You will be glad to hear that Mr. Roethke is apparently over the worst of his illness, and is teaching again. He is as brilliant and stimulating as ever. It is a curious experience to work in his class. He knows, mysteriously perhaps, a thousand practical ways of conveying to students the necessity for formal mastery in poetry. He is capable of taking fantastic pains with a single small exercise; and his exercises, even the small ones, are always difficult and engaging. Finally, I think he is the best reader of poetry I have ever heard, with the exception of Dylan Thomas." Pencil notation by Ransom. About Fine. (#021336) **\$1,000**