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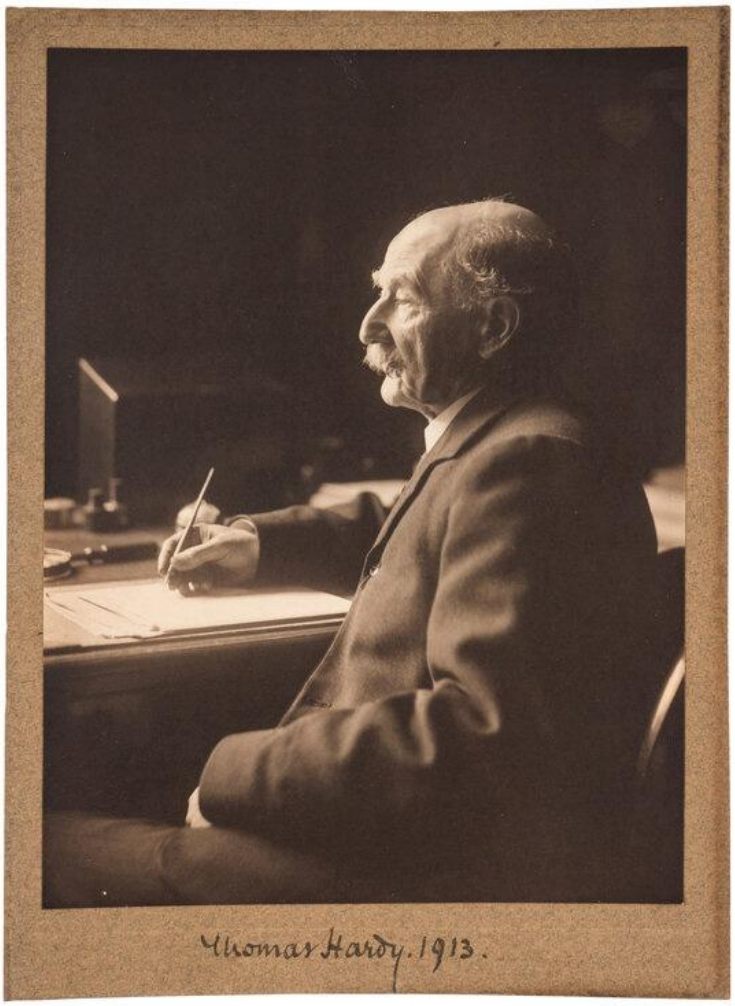
LITERARY MANUSCRIPTS & LETTERS
Part 7



ITEM 22: THOMAS HARDY SIGNED PHOTOGRAPH

12-8'69

3

3062 KIRCHSTETTEN
BEZ. ST. PÖLTEN
HINTERHOLZ 6
N.-Ö. AUSTRIA

be careful not to think of ourselves more highly than we ought to think. You believe, I'm sure, that God put you on earth to paint, as I believe He put me on earth to write verses, but, perhaps, in the eyes of Heaven, these are very ~~trivial~~ lowly activities. What can we help to do for the world by them? I think Dr ~~Johnson~~ Johnson has the ~~right~~ right answer: "to enable others a little better to enjoy life or a little better to endure it". We modern should emphasize the little.

I was delighted to see that Frost spotted your marvellous passage about The Scales: it is one I am using in A Certain World (Raising a Imagination)

Now I shall start reading the book a second time. Please let me know soon what I am to do with the M.S.

Yours

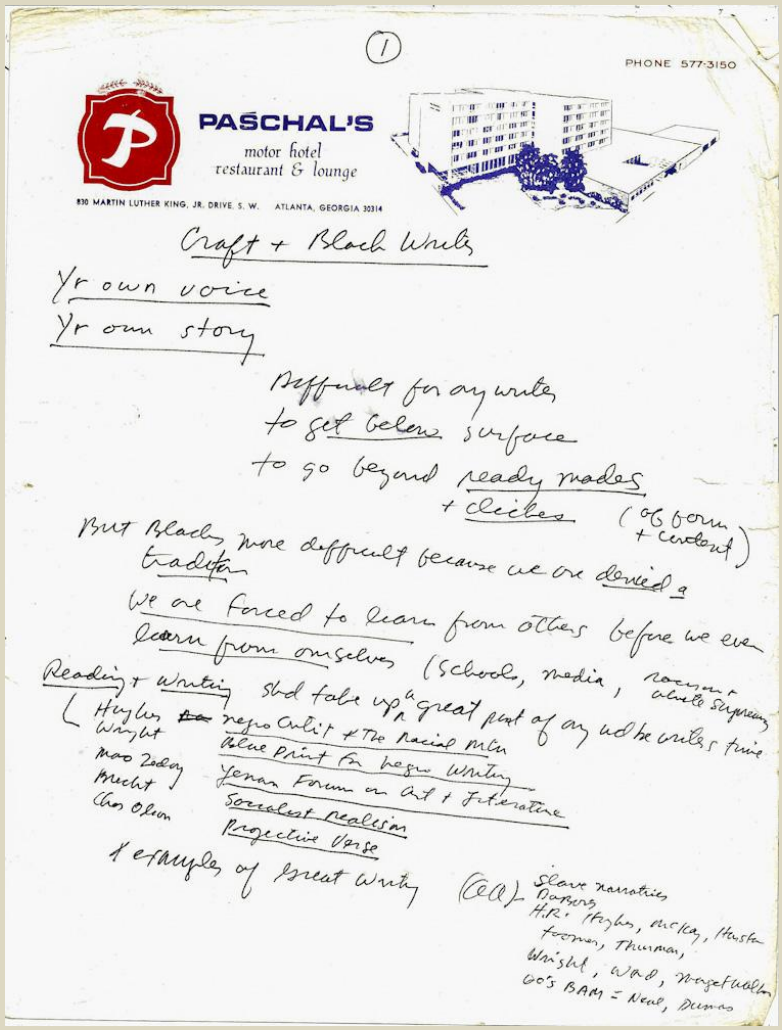
P.S. Aesthetic

Like it is among all wild men and repetitive creatures, Seen from a singular stand-point is the Why of the Arts. Poet, employ your vocative talent to utter exactly what you were graced to behold: leave us to feel for ourselves.

P.P.S. Autobiographer, please don't tell me the tale of your love-life: much as it mattered to you, nothing could marvel me less.

1. **AUDEN, W. H.** ***AUTOGRAPH LETTER SIGNED (ALS) with Excellent Content on Writing and Art.*** Austria, 12 August [1969]. Scarce and lengthy three-page ***AUTOGRAPH LETTER SIGNED*** as "Wystan" on 8-1/4" x 11-1/2" 3062 Kirchstetten, Hinterholz 6 stationery by the poet to Anthony Rossiter. In part: "THE GOLDEN CHAIN arrived from Hutchinson's yesterday. To my horror, it seems to be your manuscript with corrections in your handwriting. Do Hutchinsons have another copy? If not, I am afraid to entrust such a precious thing to the mail. Have just finished reading it and I am enormously impressed. I don't know of anyone else, except possibly Virginia Woolf, who has such a sense of the poetry of objects, of the visible as a world of sacramental signs. The book, precisely because it is so intense, is, maybe, a shade on the long side. I personally don't care, but the average reader may." Auden then says he has "two trivial criticisms, and a more serious question I must raise," reprimanding Rossiter for the expression "a creative person" and "that appalling jargon word finalise. Why not either finish or complete...? Having met you, I know that you don't yourself think so, but what you write sometimes seems to me to convey the idea that Art is 'self-expression.' If it were, why should anybody else be interested...? I think, too, that, as Christians, we artists must be careful not to think of ourselves more highly than we ought to think. You believe, I'm sure, that God put you on earth to paint, as I believe He put me on earth to write verses but, perhaps, in the eyes of Heaven, these are very lowly activities. What can we hope to do for the world by them? I think Dr Johnson has the right answer: 'to enable others a little better to enjoy life or a little better to endure it.' We ourselves should emphasise the little." With two post scripts. Included are the original hand-addressed envelope by Auden and a typed carbon copy of Rossiter's letter responding to Auden dated 25 August 1969. Vertical crease from mailing, otherwise Fine.

Anthony Rossiter (1926-2000) was an artist and writer obsessed by mystical intimations which he found in everyday things and landscape. He was commissioned in the Welsh Guards and while inspecting a cookhouse in Greece "sensed a transcendental state of glory." He felt "as if the secrets of the world had been unfolded before me, and I was walking with God in the Garden of Eden." Rossiter was put in a straitjacket and suffered a nervous breakdown and a femoral thrombosis which temporarily deprived him the use of his legs and was invalided out of the Army in 1947. He studied under Henry Moore and Robert Medley and became absorbed by landscape painting, teaching at several different schools. (Information taken from the ART UK website.) His works also included portraits, most notably that of Auden. (#022102) ***SOLD***



2. **BARAKA, Amiri (LeRoi JONES).** ***AUTOGRAPH MANUSCRIPT: Craft & Black Writer.*** A handwritten ***ORIGINAL MANUSCRIPT*** by Baraka consisting of two 8-1/2" x 11" sheets of Paschal's Motor Hotel letterhead, written on rectos only, consisting of advice for African-American writers. Some of his observations: "Difficult for any writer to get below surface to go beyond ready mades + cliches (of form and content) But Blacks more difficult because we are denied a tradition We are forced to learn from others before we even learn from ourselves (schools, media, racism + white supremacy)." Baraka lists various authors and titles that a writer should read and states, "Be in touch w/ the state of the art ... know world literature," after which he lists a number of authors including "The great Irish Writers ... The great Russians ... The great Latin Am. writers." He concludes, "Tell the truth/put yr whole feeling in it/make sense to you + the world/Don't become a 'Ho." The letterhead used is interesting in that Paschal's was where many of the leaders of the Civil Rights Movement gathered to discuss their strategy and issues in the 1960s, and its restaurant was one of the first to seat black and white patrons together. Right margins a little ragged. Very Good. (#022170) **$2,500**

CRITICAL REALISM (see DAGGERS * + JAVELINS)

Artistic Upsurge comes most sharply at great moments of Social upsurge

- Slave Narratives & Anti Slavery/Abolitionists
  - DOUGLASS Child Wk
  - ~~Dubois & Wk Washington~~
  - DUBOIS & Harlem Renaissance
    - GARVEY, UNIA, African Blood Brotherhood
- IDEALIZED Existence of Feudal epoch
  - NATURALISM - Wants "objectivity"? (as is) neutral
  - REALISM - More democratic (Must include MASSES)
  - CRIT REALISM - STANCE = what is + what shd be

not just reality, but criticism of it

Hughes [ways of subtle faith // Sleet but sync crit. realism]

(see Lit * Reader)

Wright

McKay (contrast Whitely + Muse)

Hurston [+ feminism]

African American Tradition of Resistance + Struggle

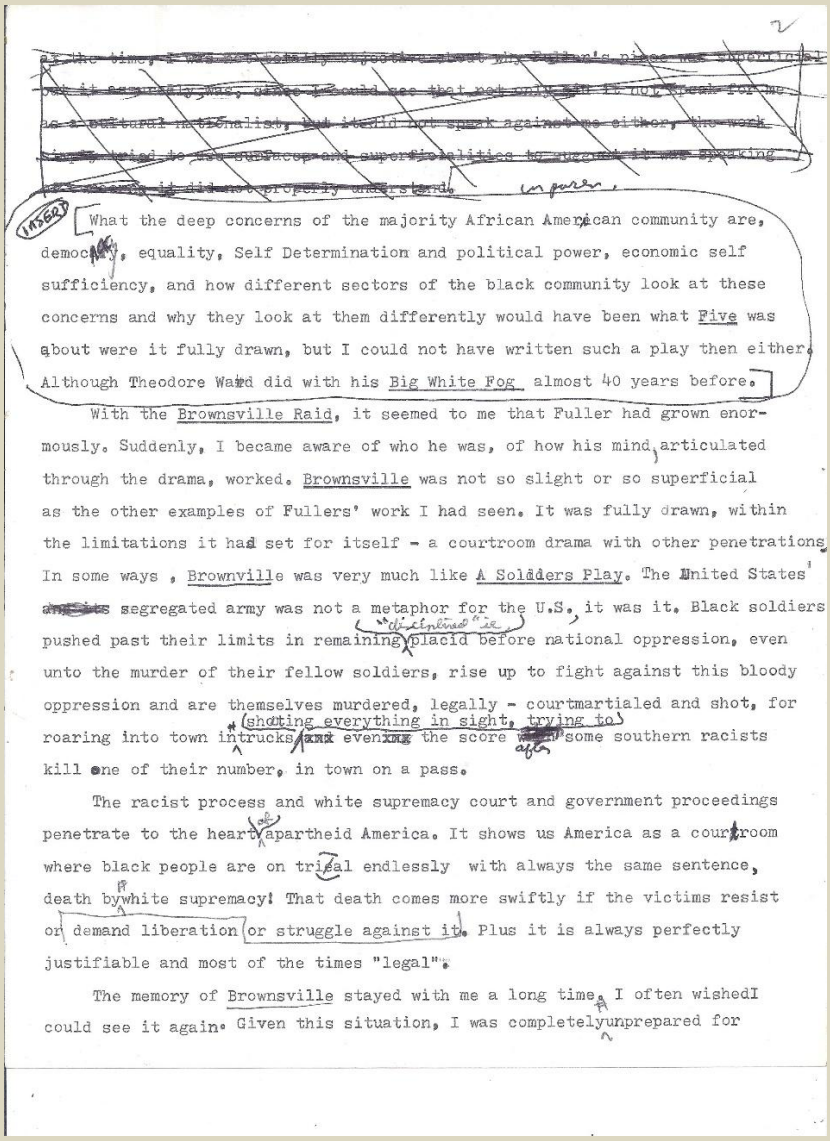
CRIT Surrealism (see Negritude Poets *)

Anti Bourgeois stance of French/European surrealists

Their cooptation by Bourgeois because of their elitism & anti Communism

France was exotic because of its

3. **BARAKA, Amiri (LeRoi JONES).** ***AUTOGRAPH MANUSCRIPT: Naropa Lectures.*** Consisting of 21 pages on both sides of eleven 7-1/4" x 11-3/4" lined sheets stapled in the upper left corner. Baraka's notes for his lectures at Naropa's Jack Kerouac School from the late 1970s to the 1980s, introducing students to the Black Arts Movement, radical political poetry, and the importance of cultural inclusivity encouraging students to explore writing that was rooted in activism and cultural critique. These notes cover a wide expanse of Baraka's views on image, metaphor, rhythm, critical realism, the oral tradition, slavery, the Harlem Renaissance, African-American art and music, etc. Nearly all of the entries are short bursts of thought and not worked out in great detail, likely so he could remind himself of topics to discuss while lecturing. The last line of the notes: "Defeat Reagan, Preserve the Future!" Left margins a little ragged from being torn from a tablet; last page detached from staple. Near Fine. #022171) **$7,500**



~~At the time, I was [illegible] about why Fuller's piece was superficial but it seemed to me, since I could see that not enough of it was there for me as a cultural nationalist, that it did not speak against me either, the work simply failed to use surfaces and superficialities to suggest it was speaking [illegible] it did not properly understand.~~ in person.

What the deep concerns of the majority African American community are, democracy, equality, Self Determination and political power, economic self sufficiency, and how different sectors of the black community look at these concerns and why they look at them differently would have been what Five was about were it fully drawn, but I could not have written such a play then either. Although Theodore Ward did with his Big White Fog almost 40 years before.

With the Brownsville Raid, it seemed to me that Fuller had grown enormously. Suddenly, I became aware of who he was, of how his mind articulated through the drama, worked. Brownsville was not so slight or so superficial as the other examples of Fullers' work I had seen. It was fully drawn, within the limitations it had set for itself - a courtroom drama with other penetrations. In some ways , Brownville was very much like A Soldiers Play. The United States segregated army was not a metaphor for the U.S., it was it. Black soldiers pushed past their limits in remaining "disciplined" placid before national oppression, even unto the murder of their fellow soldiers, rise up to fight against this bloody oppression and are themselves murdered, legally - courtmartialed and shot, for roaring into town in trucks (shooting everything in sight, trying to) even the score after some southern racists kill one of their number, in town on a pass.

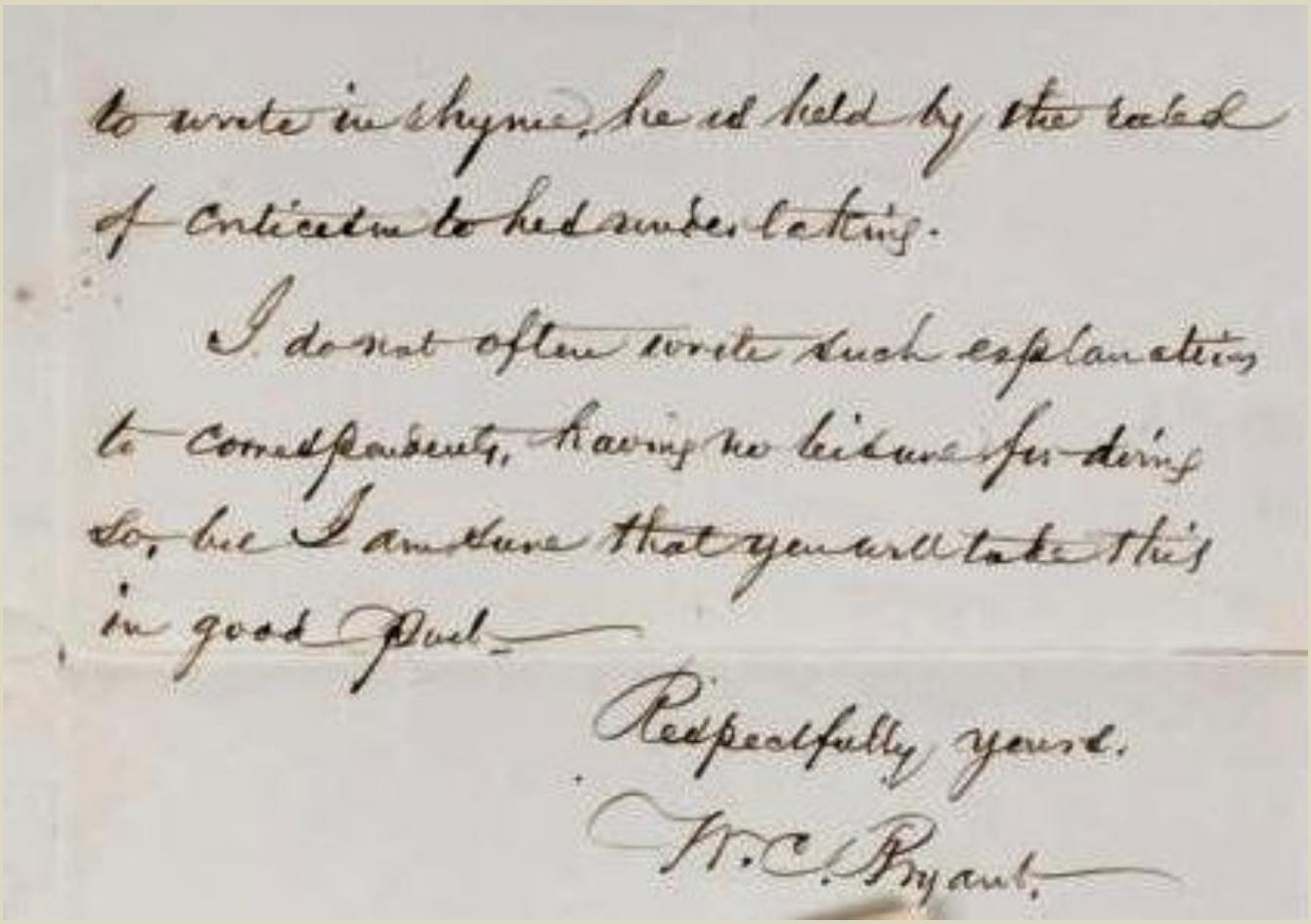
The racist process and white supremacy court and government proceedings penetrate to the heart of apartheid America. It shows us America as a courtroom where black people are on trial endlessly with always the same sentence, death by white supremacy! That death comes more swiftly if the victims resist or demand liberation or struggle against it. Plus it is always perfectly justifiable and most of the times "legal".

The memory of Brownsville stayed with me a long time. I often wished I could see it again. Given this situation, I was completely unprepared for

4. **BARAKA, Amiri (LeRoi JONES).** ***TYPED MANUSCRIPT SIGNED: The Descent of Charlie Fuller into Pulitzer Land.*** Twelve pages of a critical article on Charles Fuller, concentrating on his Pulitzer Prize-winning play *A SOLDIER'S STORY* as well as the current nature of Black Theater. Although the play enjoyed a long run, Fuller said it never played on Broadway because he refused to drop the last line, "You'll have to get used to black people being in charge." It was made into a film in 1984 with Fuller's screenplay earning an Academy Award nomination. With cover letter from James Hatch of the Hatch-Billops Collection returning this to Baraka: "I liked the Fuller article; wish we had a counter piece from him [Fuller], but he's too busy in Hollywood." The manuscript has a number of corrections and additions by Baraka and is ***SIGNED*** by him at the conclusion with his address and phone number. Some excerpts: "In the 60's one cry that came up repeatedly was the need for black people to build institutions of varying kinds to serve black needs. We were clear that white supremacy institutions could not, by definition, serve black people.... What the creation of institutions has to do with this is that the Black Arts Movement and the Black Theater Movements must be criticized for not having created lasting institutions to do battle with the bourgeois white supremacist created Negro Ensembles, which are exactly that, Ensembles of Negroes pushing Negro Thought for Negroes and 'normal' White people.... The creation of such institutions, of black theaters, periodicals, newspapers, art galleries, concert halls, publishing houses, films is the only thing that can save black artists from making the descent into Pulitzer land, in the sense that what the Pulitzer people are rewarding is a world outlook that serves their own or is identical with it. They are not rewarding writing per se, but ideology!" Published in *BLACK AMERICAN LITERATURE FORUM*, Vol. 17, No. 2, Black Theatre Issue (Summer, 1983), pp. 51-54. Near Fine. (#022173) **$6,500**

5. **BIERCE, Ambrose.** ***AUTOGRAPH LETTER SIGNED (ALS): "I meant the books to represent me, not at my best, but as I really am"*** Washington DC, 7 June 1913. Fine four-page ***AUTOGRAPH LETTER SIGNED*** in full with the notation "Army and Navy Club" to Major H. H. Sargent on four panels of one 10-5/8" x 6-3/4" sheet of paper folded. After explaining his delay in responding and the reason for his change of travel plans, Bierce writes, in part: "I'm glad if anything in the books has given you even a little pleasure. There is much that I put in, not because I particularly liked it myself, but because it had become well known, and was bound to be republished some day by somebody, probably imperfectly. Besides I meant the books to represent me, not at my best. but as I really am, with all my sins, inconsistencies, heedlessness, and other human qualities. I don't want to be anybody's 'good boy.' I've only one regret – I let that fellow [General W. W.] Witherspoon off 'too easy.' Some day I won't." He asks Sargent's opinion of the new cavalry sword and its thrust: "I've been in a good deal of cavalry fighting, and I don't believe that men can be taught to thrust instead of strike, nor that they could do much damage if they did. But I understand that 'the French do it.' I wonder why our military experts do not sometimes study what Americans do -- or did in the days of Stuart, Sheridan and Wilson." Bierce addressed The Army War College faculty and class, at the request of Witherspoon, on 3 October 1908 on the subject of uniform orders and commands in the military service, which he had devised. With holograph transmittal envelope. Expected creases from mailing; ink dark and clear. About Fine.

Bierce, perhaps the greatest writer to emerge from the Civil War, is best known for his DEVIL'S DICTIONARY and the story "An Occurrence at Owl Creek Bridge." Enlisting as a private, Bierce experienced combat at numerous battles, including Shiloh, eventually rising to the rank of Major and serving as a staff officer in a Brigade. He was shot in the head at the Battle of Kennesaw Mountain. The year after this letter was written, he set out to cover the Mexican revolution traveling with Pancho Villas' forces and was never heard from again. His letters are scarce. (#022141) ***SOLD***


to write in rhyme, he is held by the rules of criticism to his undertaking.

I do not often write such explanations to correspondents, having no leisure for doing so, but I am sure that you will take this in good part.

Respectfully yours,

W. C. Bryant.

6. **BRYANT, William Cullen.** ***AUTOGRAPH LETTER SIGNED (ALS) Explaining What Makes a Good Poem.*** Two page letter on 5" x 8" *THE EVENING POST* stationery addressed to "Dear Madam" and ***SIGNED*** "W. C. Bryant." Bryant turns down a poem by a previous contributor, stating that it is "not equal by any means to those which I once received from you." He has no time to criticize but does anyway, stating that "a poem in order to be good should be the most perfect expression of the thought. What would be faulty in prose, is faulty in verse." He states that the poem "is deficient. There is also a false rhyme in one stanza. When a poet undertakes to write in rhyme, he is held by the rules of criticism to his undertaking." Normal folds from mailing. About Fine, bold and dark. (#022167) **$750**

A RUN OF PEARL BUCK TYPESCRIPTS

Buck, daughter of missionaries to China and who had lived in China most of her life, was famous for her Pulitzer Prize-winning book THE GOOD EARTH (1931) and for being the first American woman to win the Nobel Prize for Literature (1938).

7. **BUCK, Pearl.** ***TYPED MANUSCRIPT for the Film: THE BIG WAVE.*** n.p., n.d. Typed Manuscript on 8-1/2" x 11" paper, 60 pages. Based on her children's book of the same title, this script, divided into 5 acts, was a 1961 American-Japanese co-production directed and produced by Tad Danielewski from a screenplay co-written with Buck. The story concerns two boys, Yukio and Toru, living in a village that is occasionally threatened by a volcano and tidal waves, who fall in love with the same woman. A previous film version had appeared in September 1956 on the American television program "The Alcoa Hour" on NBC, but we believe this typescript is for the later movie which is now essentially lost with the only known remaining print of the film held by the Library of Congress. Stapled with a paper clip impression in upper left corner. Near Fine. (#022120) ***SOLD***

8. **BUCK, Pearl.** ***TYPED MANUSCRIPT: BOOK REVIEW OF THE LAST EMPRESS.*** n.p., n.d. Two page Typed Manuscript on 8-1/2" x 11" paper. Review of the book *THE LAST EMPRESS* by Daniele Vare. Paper clip impression upper left corner, tears. Very Good. (#022131) ***SOLD***

9. **BUCK, Pearl.** ***TYPED MANUSCRIPT: EDUCATION FOR LIFE FOR OUR WORLD.*** n.p., 19 January 1944. Typed on 8-1/2" x 11" onionskin paper, 13 pages. Top left corner states: "Speech to Supervisors, Principals and First/Assistants of the Board of Education, New York." Paper clip impression left corner. Near Fine. (#022126) ***SOLD***

10. **BUCK, Pearl.** ***TYPED MANUSCRIPT: FICTION VERSUS BIOGRAPHY.*** n.p., n.d. Typed Manuscript on 8-1/2" x 11" paper, 3 pages. Top right corner states in type: "Sent by: Pearl S. Buck." Buck begins: "I am by nature a writer of fiction and not a biographer, and now, after having written two biographies, I have come to the conclusion that a writer is either novelist or biographer and seldom both, with equal pleasure to himself, at least." Later she states that "Fiction is a painting, biography is a photograph." Apparently published in the *CHICAGO TRIBUNE*. Paper clip impression upper left with jagged tears; tear also right margin of last page, not affecting text. Good. (#022121) ***SOLD***

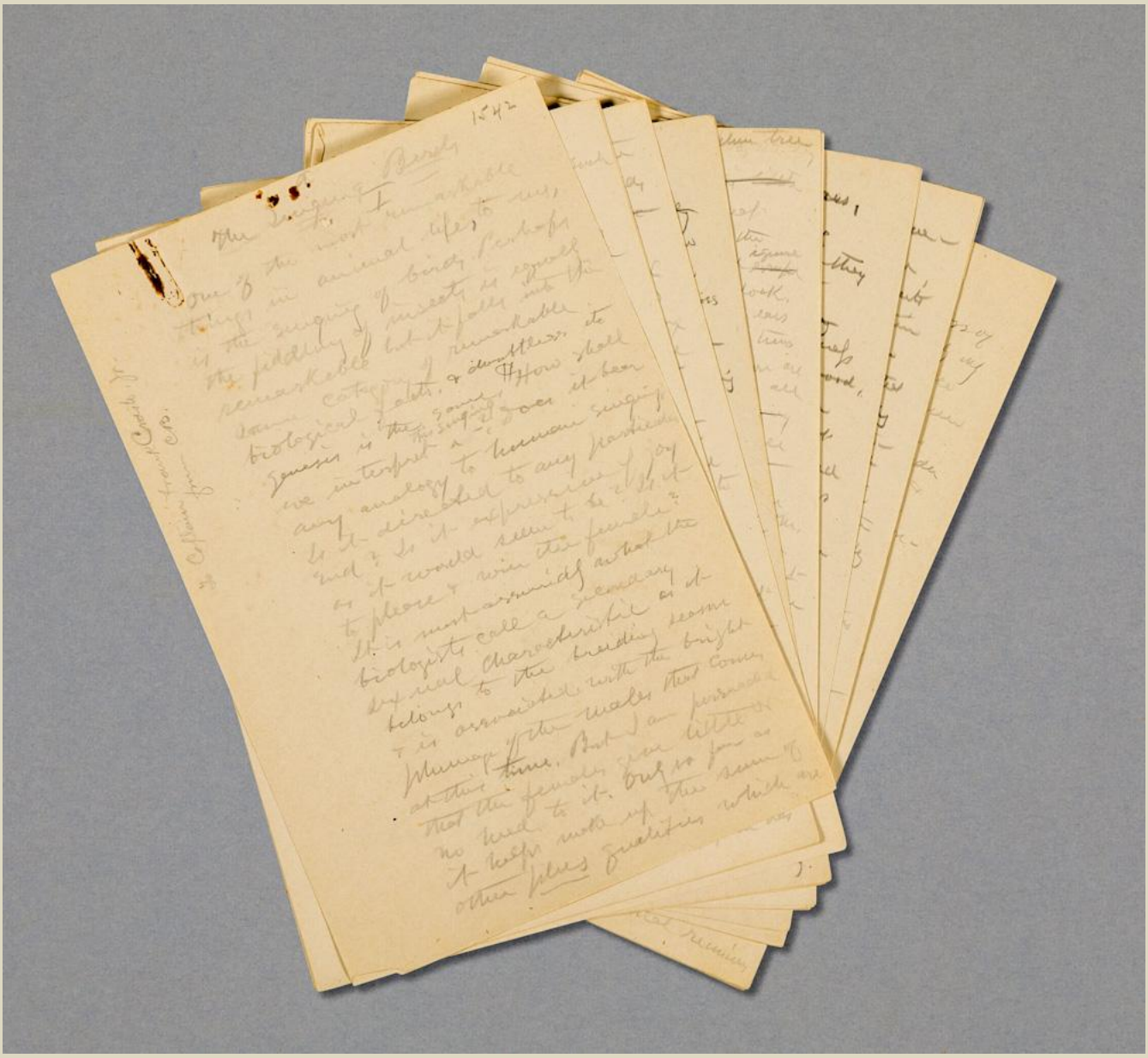
11. **BUCK, Pearl.** ***TYPED MANUSCRIPT: NEW WORLD FOR CHILDREN.*** n.p., 20 June 1966. Typed Manuscript on 8-1/2" x 11" onionskin paper, 7 pages. Top right corner states in type: "Pearl S. Buck." With several ink corrections in Buck's hand. Dated in type at the end: 20 June 1966. An essay about teaching children in a scary time. Buck proposes using the "yes-but" technique to confront potentially fearful situations, giving several examples of its use. Paper clip impression in upper left corner with some wrinkling. Near Fine. (#022125) ***SOLD***

12. **BUCK, Pearl.** ***TYPED MANUSCRIPT: THE OLD CHINESE NURSE.*** n.p., n.d. Typed Manuscript on 8-1/2" x 11" paper, 17 pages. Top right corner states: "Sent by: Pearl S. Buck." This short story was published in the June 1932 issue of *THE FORTNIGHTLY*. Paper clip impression in upper left corner with ragged edge. Very Good. (#022122) ***SOLD***

13. **BUCK, Pearl.** ***TYPED MANUSCRIPT: THE STRAWBERRY VASE.*** n.p., n.d. Typed Manuscript on 8-1/2" x 11" onionskin paper, 16 pages. Top right corner states: "Pearl S. Buck." With a couple of ink corrections in Buck's hand. A short story published in 1976 but published first in 1970 with the title "Two in Love." Paper clip impression in upper left corner with some wrinkling. Near Fine. (#022124) ***SOLD***

14. **BUCK, Pearl.** ***TYPED MANUSCRIPT: THE WANDERING LITTLE GOD.*** n.p., n.d. Typed Manuscript on 8-1/2" x 11" paper, 11 pages. Top right corner states: "Sent by: Pearl S. Buck." Short story first published in the April 1928 issue of *ASIA*. Paper clip impression in upper left corner. Near Fine. (#022130) ***SOLD***

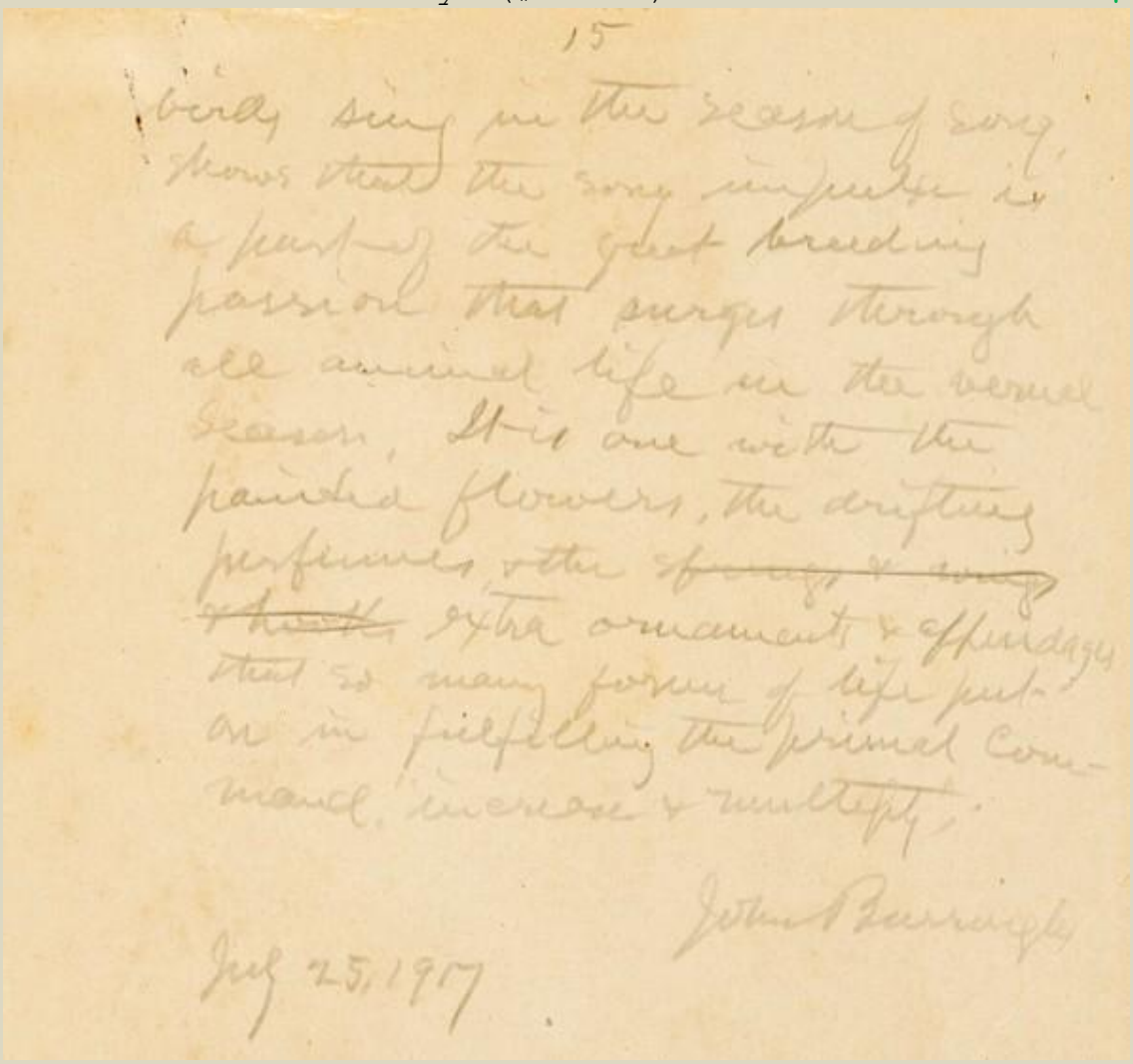
15. **BUCK, Pearl.** ***TYPED MANUSCRIPT: WHAT THE HEART MUST.*** n.p., n.d. Typed Manuscript on 8-1/2" x 11" paper, 19 pages. Top right corner states: "Sent by: Pearl S. Buck." About a dozen or so ink corrections in Buck's hand. A short story published in the September 1937 issue of *WOMAN'S HOME COMPANION* and later in 1947 as "Someone to Remember." Paper clip impression upper left corner. Near Fine.(#022123) ***SOLD***



16. **BURROUGHS, John.** ***AUTOGRAPH MANUSCRIPT SIGNED (AMS): "The Singing Birds"*** Original manuscript of an essay titled "The Singing Birds": 21-pages in pencil with corrections, mostly on rectos of 6" x 9" sheets, SIGNED and dated by Burroughs at the conclusion. Housed in a cloth chemise and green morocco-backed clamshell box. Written in two parts, the first section headed "I" contains 5 pages of manuscript which he has re-numbered from "1[-5]" to "a[-e]" at head; the second section begins "July 14" and is headed "II" containing 15 numbered pages and one inserted unnumbered sheet. The manuscript begins: "One of the most remarkable things in animal life, to me, is the singing of birds. Perhaps the fiddling of insects is equally remarkable but it falls in the same category of remarkable biological facts, & doubtless

its genesis is the same. How shall we interpret this singing? Does it bear any analogy to human singing? Is it directed to any particular end?" According to a note, which is included, on an exhibition envelope from 1934 at the American Academy of Arts and Letters in New York, this manuscript was written by Burroughs at his home in Woodchuck Lodge, in Roxbury, New York during July of 1917. A few rust stains at head of first leaf (and diminishing through the fourth leaf) and verso of final leaf; tiny puncture in blank area below title on first leaf; last leaf slightly worn at edges with a crease; pencil light on a few pages. Near Fine and desirable example of a Burroughs manuscript on one of his favorite subjects.

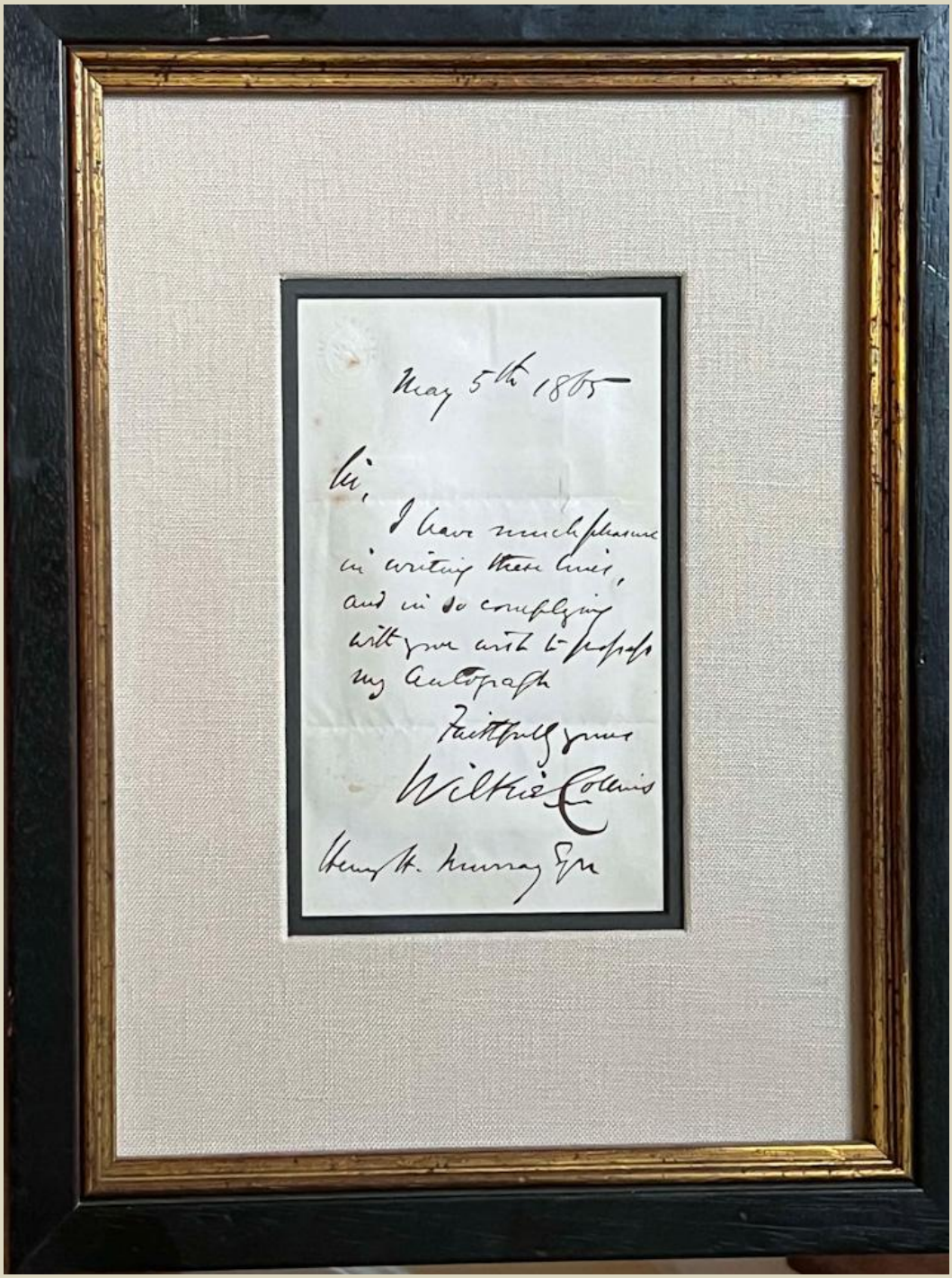
Provenance: Capt. Frank P. Castro, Jr. (pencil inscription on margin first leaf, "To Captain Frank Castro, Jr., from C. B." [presumably Curtis Burroughs, the writer's brother]; accompanied by an original envelope from the American Academy of Arts and Letters, dated 1935, noting this manuscript was lent there by Castro as item 1542). From the William A. Strutz Library. (#022166) **$3,000**


15

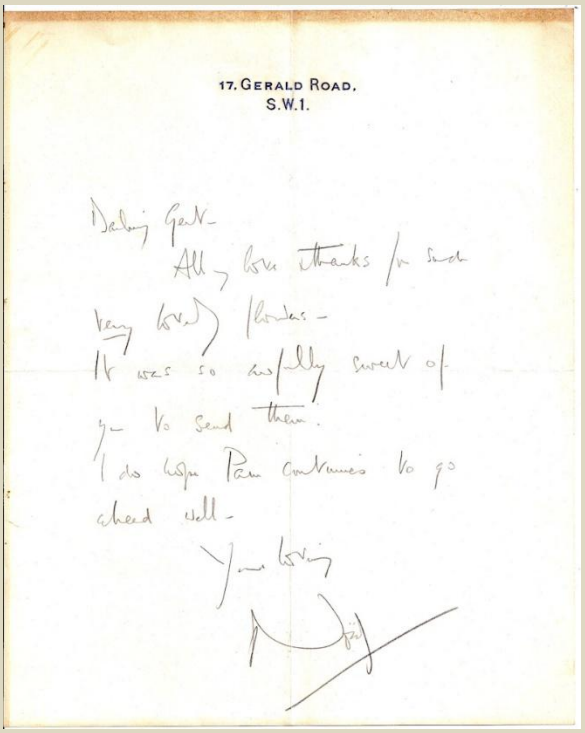
birds sing in the season of song,
flowers exist the song impulse is
a part of the great breeding
passion that surges through
all animal life in the vernal
season. It is one with the
painted flowers, the drifting
perfumes, with the ~~[illegible]~~ extra ornament & offsprings
that is many forms of life put
on in fulfilling the primal com-
mand, increase & multiply.

John Burroughs

July 25, 1917

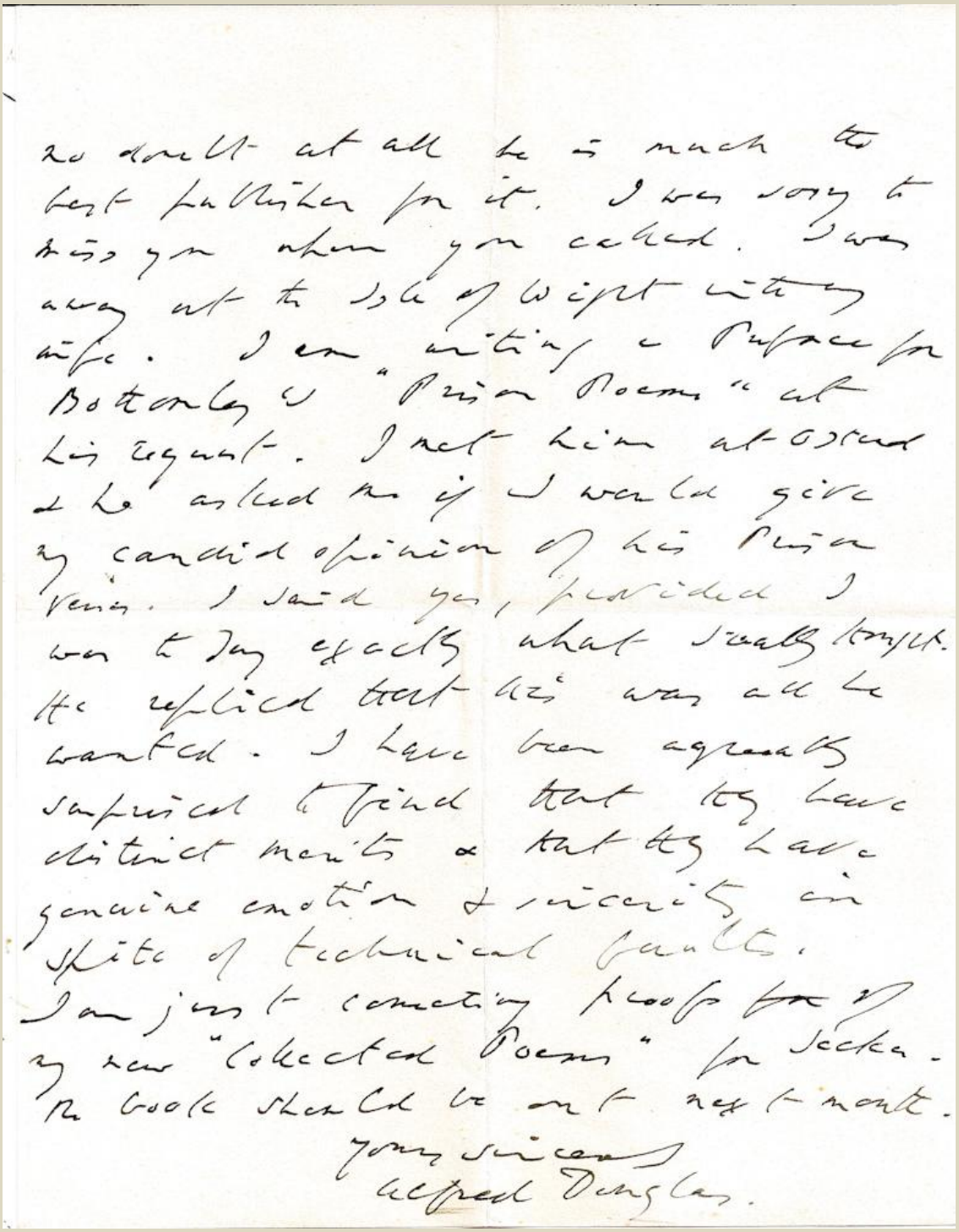


17. **COLLINS, Wilkie.** ***AUTOGRAPH LETTER SIGNED (ALS).*** One-page AUTOGRAPH LETTER SIGNED (ALS) to Henry Murray on a 4-1/2" x 7" sheet matted and framed to an overall size of 10-1/2" x 13-1/2". In full: "I have much pleasure in writing these lines, and in so complying with your wish to possess my autograph. Faithfully yours Wilkie Collins." Collins is credited with writing the first great mystery novel, *THE WOMAN IN WHITE* (1859), and also wrote *THE MOONSTONE* (1868). Not examined out of frame but appears Near Fine. (#022151) **$2,000**


17. GERALD ROAD,
S.W.1.

18. **COWARD, Noel.** ***AUTOGRAPH LETTER SIGNED (ALS).*** One-page letter in pencil on "17 Gerald Road" letterhead ***SIGNED*** ("Noel") to actress Gertrude Lawrence thanking her for flowers and wishing her daughter Pam well. Folds from mailing. Near Fine. (#022155) ***SOLD***

19. **DOUGLAS, Lord Alfred.** ***TWO AUTOGRAPH LETTERS SGNED (ALSs).*** Hove and Monte Carlo, 24 September 1928. Three-pages ***SIGNED*** as "Alfred Douglas" on two 7" x 9" sheets along with a postcard ***SIGNED*** with initials to Reginald Ashley Caton, founder of the Fortune Press in London in 1924. Douglas asks for royalty payments he feels are owed to him as he is "very parched for money just now & this would tide me over till next month when I hope to collect a substantial sum from Harrods stores.... Secker has now [?] to do my autobiography … to be published in the Spring.... It was a great relief as I had tried quite a dozen publishers without success. They all praised the book but 'tanked' it. Secker, having a special knowledge of all the facts, knows that the book is true in every particular & quite 'safe.' No doubt at all he is much the best publisher for it." Douglas mentions that he is writing a preface for [Horatio] Bottomley's "Prison Poems" [*SONGS OF THE CELL* recounting the 5 years he spent in Broadmoor Prison in the 1920s]. "I have been agreeably surprised to find that they have distinct merits & that they have genuine emotion & sincerity in spite of technical faults." He concludes by mentioning that his *COLLECTED POEMS* is coming out the following month. With the envelope addressed by Douglas. The post card, dated 14 April 1927, is about meeting with Caton. With Caton's retained response to Douglas stating he has paid Douglas all owed to him and providing proof. Creases from mailing. Near Fine.



no doubt at all he is much the best publisher for it. I was sorry to miss you when you called. I was away at the Isle of Wight visiting wife. I am writing a Preface for Boxonby's "Prison Poems" at his request. I met him at Oxford & he asked me if I would give my candid opinion of his Prison Verses. I said yes, provided I was to say exactly what I really thought. He replied that this was all he wanted. I have been agreeably surprised to find that they have distinct merits & that they have genuine emotion & sincerity in spite of technical faults.
I am just correcting proofs for my new "Collected Poems" for Secker. The book should be out next month.

Yours sincerely
Alfred Douglas.

Douglas was the longtime companion to Oscar Wilde. His father's actions led to the arrest of Wilde and his eventual imprisonment in 1895. Reginald Ashley Caton (1897–1971) was an English publisher who founded the Fortune Press in London in 1924. He served as a publisher for numerous authors and poets, including Dylan Thomas, Philip Larkin, and Nicholas Moore. Caton also appears as a literary character in several books, notably in some novels by Kingsley Amis. (#022178) **SOLD**

15 Sommieres
30250
Gard France

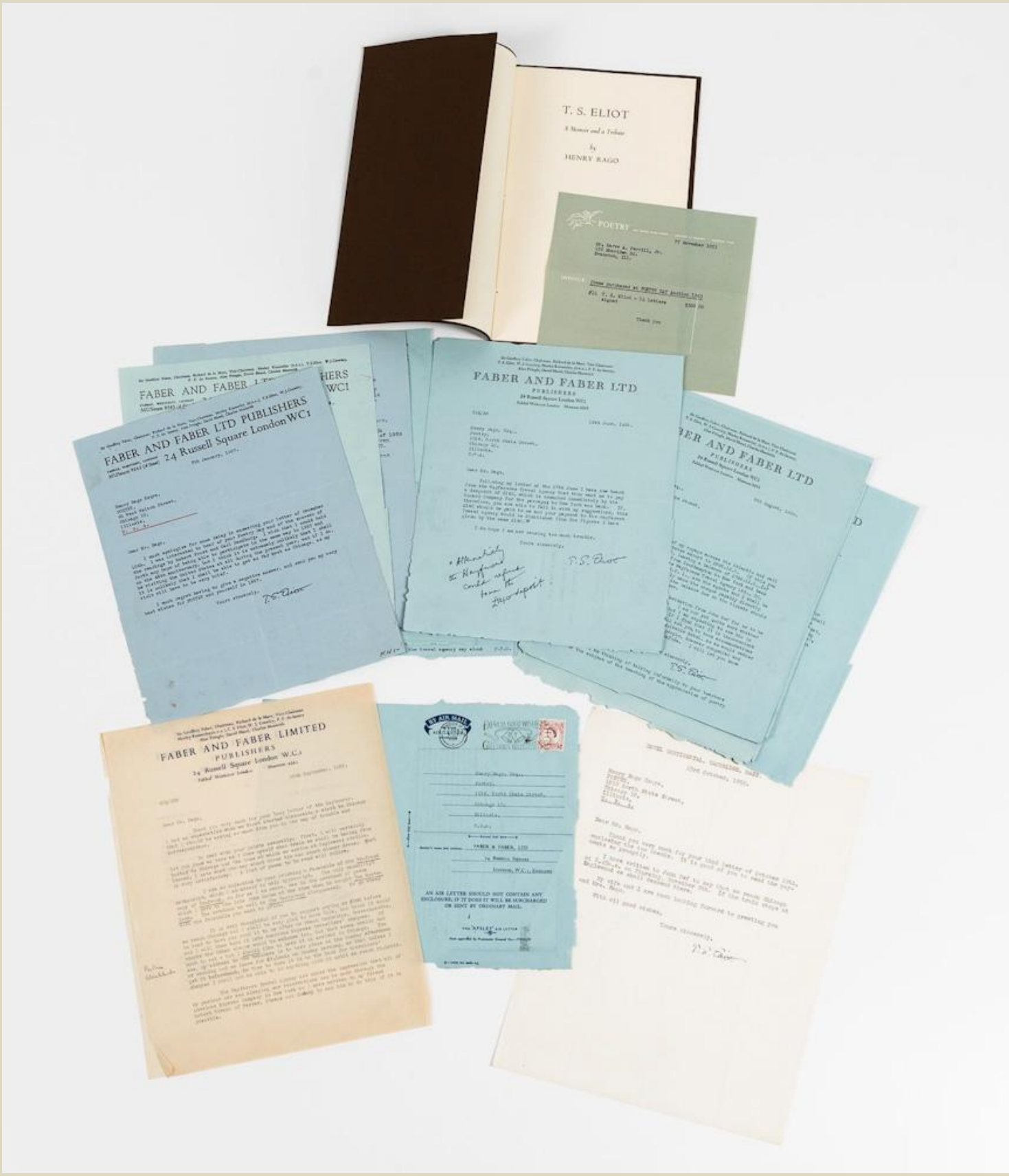
november 16. 1978

Dear Fiddle - good to have your high-spirited line and I am glad you managed to contact Gerry - he had firmly resolved to see you but I know what these trips are like: one is dismembered. As for me I am locked up for the winter now and am slowly starting to build up the critical third volume from my notes. You know its essential that I stay alone for a while without visits or too many sidekicks - to answer your question. This book, with the critical place it occupies in the series is really the most important thing for me now. I don't want to smear the canvas and I hope then writer to get the first part on to paper. I have now organised my life to a T and apart from the one hour screaming visit from the maid each morn I am wonderfully blissfully alone all day! I have become allergic to casual conversation and convinced that if we could spend a few silent hours a day we'd be less nervous. And I need all the yoga strength for this work - I couldn't have done it at 40. Conversation like a slow puncture! But now I revel in it. I have just come back from signing books in Paris - a futile activity except that old Jerpe Whitman needs the support - his bookshop is valuable to young poets who don't read French as yet. And of course the young are so touching and solook - I always think of my own daughters and their troubles! At 65 too there is less time to get things down before one croaks! You are right about Gerry - he needs to find the good yogic independance that I have - I don't want anyone no more! Maybe this girl will teach him the value of independance? She is really good I think and very young to handle such a weight. We shall see what happens. Poor Singer! And then you wish me the Nobel! It would be a good way to shut me up for good I guess. By the way, Gallimard have just accepted Acts for publication and the agent thinks it may attract some television star. We shall see about it - I know that it plays in spite of melodrama etc. But in the meantime now winter is coming and I shall have the wind and the rain for company. Wish me luck in the Constance! Best love always

Larry

20. **DURRELL, Lawrence.** ***ARCHIVE OF 26 SIGNED LETTERS, SIGNED MANUSCRIPT, ETC.*** Includes 9 ***AUTOGRAPH LETTERS SIGNED (ALSs)***, 17 ***TYPED LETTERS SIGNED (TLSs)***, 1 ***TYPED MANUSCRIPT SIGNED (TMS)***, 3 telegrams, and various materials comprising thousands of words. The recipient is actress and friend Fiddle Viracola to whom Durrell closes one letter: "Dearest and fairest of women, pearl beyond price, direst of chanters, no one so nice, Peerless as pussy, marvellous as mice." Nearly all of the letters are ***SIGNED*** "Larry," a few with sketches by Durrell, and most, if not all, hand-addressed envelopes are present. Durrell writes about a variety of things including painting, writing, mutual friends, his brother Gerald ("At the moment the RTF is here to make a film about me and by luck my brother has arrived swollen with fame and money to try and steal it; we are having fun for two weeks), books, music, film, and much more. A few brief excerpts: "I've had a frightfully busy time with the film; also since I filled the pool I've had awful trouble with girls deciding to move in an [sic] marry me (it). Its [sic] really the pool and the house they like, but they deceive themselves so easily, women." "I often think of our happy time in New York, in spite of the politics and the mugging and what all." "I have become allergic to casual conversation and convinced that if we could spend a few silent hours a day we'd be less nervous. And I need all the yoga strength for this work -- I couldn't have done it at 40.... And then you wish me the Nobel! It would be a good way to shut me up for good I guess." The one-page ***TYPED MANUSCRIPT*** is a poem titled "Omega Grey," to which Durrell has written below the title "for Henry Miller," and at the bottom has ***SIGNED*** "Lawrence Durrell" and added "to be read by Fiddle Viracola upon the event commemorating Miller." Also included are two laminated examples of Durrell's bookplate, a few color photographs of Durrell's home, clippings and other correspondence, personal documents belonging to Viracola including her baptism and death certificates, and a touching letter in pencil from Viracola to Durrell, likely never sent, that reads in part: "Maurice's remark I feel nothing for you anymore, its [sic] gone. I love you as a friend. Youre [sic] the best friend I ever had. No one has been there for me like you have." Also included are 4 ***SIGNED*** postcards to Viracola from Sappho, Durrell's daughter from his second marriage who committed suicide at the age of 33, five years before Durrell's death. Very Good to Near Fine.

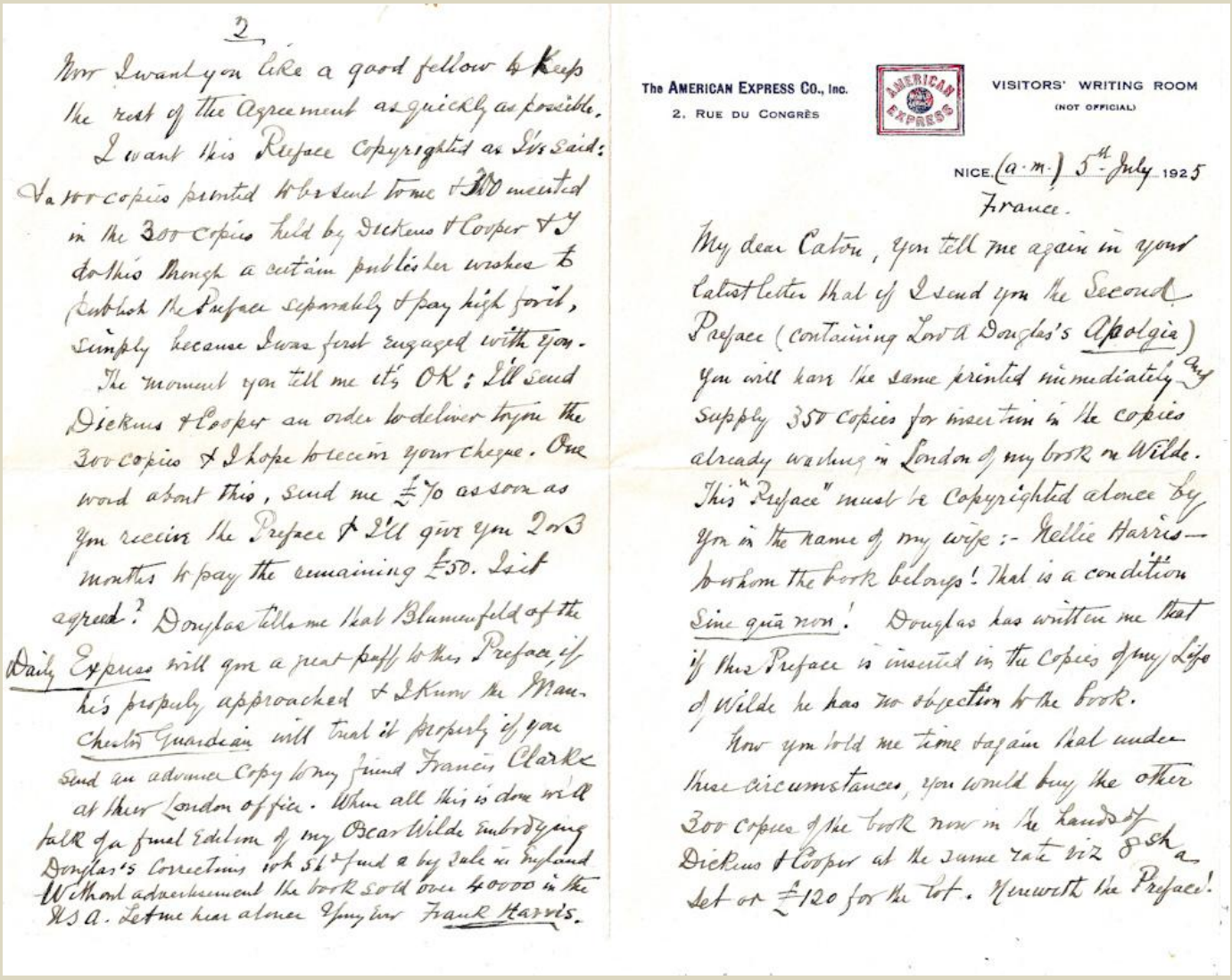
Lawrence Durrell (1912-1990) is best known for his set of novels THE ALEXANDRIA QUARTET. (#022152) **$7,500**


T. S. ELIOT
A Memoir and a Tribute
By
HENRY RAGO
POETRY
FABER AND FABER LTD PUBLISHERS
24 Russell Square London WC1
FABER AND FABER LTD
PUBLISHERS
24 Russell Square London WC1
FABER AND FABER LIMITED
PUBLISHERS
24 Russell Square London W.C.1
BY AIR MAIL

21. **ELIOT, T. S.** ***ARCHIVE OF 15 TYPED LETTERS SIGNED (TLSs) and Related Material to Henry Rago, the Editor of POETRY Magazine.*** London, 1957 - 1959. A series of 15 ***TYPED LETTERS SIGNED*** as "T. S. Eliot" to poet and editor of *POETRY Magazine*, Henry Rago, all but one on Faber and Faber stationery. The letters, which span the dates 7 January 1957 through 23 October 1959, primarily concern Rago's invitation to Eliot to read and speak at an annual Poetry Day event. Eliot's side of the correspondence shows him progressing slowly from outright refusal ("I much regret having to give a negative answer") through tentative entertainment of the idea ("my problem, as always, is that of fitting in the minimum number of public appearances necessary to pay our expenses in America"), to some fairly hard-nosed negotiations culminating in acceptance. Among the topics discussed, beyond the details of transportation and accommodations, is Rago's desire to print a facsimile of the manuscript of "Prufrock," which Eliot approves. Just a few excerpts: "I was interested to hear of your Poetry Day and of the success of the readings by Robert Frost and Carl Sandburg." "It is possible that I may have a play in production in the summer and I have to make a speech in Paris in October, so a visit to Chicago in November is out of the question for a man who is in the statistical sense now rather nearer old age than middle age." "Two minor points. You emphasise the lavish provision of champagne at the banquet. Neither my wife nor I can take champage [sic], she not at all and I only very little! I therefore hope that there will be some other beverage -- preferably still wine -- available for us two unfortunates. Champagne, strawberries and tripe are three viands which I have consistently to decline." "The only manuscript copy of Prufrock, so far as I am aware, was in the notebook of poems which I gave to the late John Quinn at the time when he bought The Wasteland. The notebook as well as The Wasteland disappeared. So go ahead with the facsimile you want to print." "Finally, I have no objection to the tape recording. Tape recordings have been made before and my only objection is that my impromptu remarks sound so flat and so halting that it is embarrassing for me to hear a play-back myself." Also included are a pamphlet written and ***SIGNED*** by Rago issued in 1965 titled *T.S. ELIOT: A MEMOIR AND A TRIBUTE*, in brown wrappers (6" x 9-1/2"), and a receipt on POETRY letterhead dated 27 November 1963 invoicing the sale of these letters. Minor soiling and expected wear. Near Fine. (#022142) **$20,000**

PIONEERING FEMALE PHOTOGRAPHER'S PORTRAIT OF HARDY

22. **[HARDY, Thomas] EDIS, Olive.** ***SIGNED PHOTOGRAPH.*** Norfolk & Farnham, Surrey: Studios at Sheringham & Cromer, [1913]. Sepia tone on studio mount (image 6" x 8"; overall 6-11/16" x 9-1/8") ***SIGNED*** and dated 1913 by Hardy at the foot of the mount. Profile of Hardy at 73, seated at his desk with pen in hand, poised above a tablet of papers. Edis began her craft in 1900 and went on to spend 50 years producing portraits of royalty, members of high society, as well as the likes of village fishermen. She was the first female war photographer for the Imperial War Museum and documented the work of women in France and Belgium in after World War I. Florence Hardy said about this portrait: "No photograph could be more natural or give a better idea of how he looked as he sat at work in his study" (See *FISHERMEN & KINGS, THE PHOTOGRAPHY OF OLIVE EDIS* by Alistair Murphy and Elizabeth Elmore. Norfolk Museums Service, 2017). Fine. (#022138) **$3,000**



2

Now I want you like a good fellow to keep the rest of the Agreement as quickly as possible.

I want this Preface Copyrighted as I've said: I've 300 copies printed to be sent to me & 350 inserted in the 300 copies held by Dickens & Cooper & I do this though a certain publisher wishes to distribute the Preface separately & pay high for it, simply because I was first engaged with you.

The moment you tell me it's OK: I'll send Dickens & Cooper an order to deliver to you the 300 copies & I hope to receive your cheque. One word about this, send me £70 as soon as you receive the Preface & I'll give you 2 or 3 months to pay the remaining £50. Is it agreed? Douglas tells me that Blumenfeld of the Daily Express will give a great puff to this Preface, if he's properly approached & I know the Manchester Guardian will treat it properly if you send an advance Copy to my friend Francis Clarke at their London office. When all this is done we'll talk of a final Edition of my Oscar Wilde embodying Douglas's Corrections with 52 pages added by Sale in England. Without advertisement the book sold over 40000 in the U.S.A. Let me hear about it my dear Frank Harris.

The AMERICAN EXPRESS Co., Inc.
2, RUE DU CONGRÈS

AMERICAN EXPRESS

VISITORS' WRITING ROOM
(NOT OFFICIAL)

NICE. (a.m.) 5th July 1925
France.

My dear Catou, you tell me again in your latest letter that if I send you the Second Preface (containing Lord Douglas's Apologia) you will have the same printed immediately & supply 350 copies for insertion in the copies already working in London of my book on Wilde. This "Preface" must be Copyrighted at once by you in the name of my wife:- Nellie Harris — to whom the book belongs! That is a condition Sine qua non! Douglas has written me that if this Preface is inserted in the Copies of my Life of Wilde he has no objection to the book.

Now you told me time & again that under these circumstances, you would buy the other 300 Copies of the book now in the hands of Dickens & Cooper at the same rate viz 8sh a Set or £120 for the lot. Herewith the Preface!

23. **HARRIS, Frank.** ***ARCHIVE OF THREE AUTOGRAPH LETTERS SIGNED (ALSs) and other material.*** Nice, 1925. Three ***AUTOGRAPH LETTERS SIGNED*** totaling 4 pages to Reginald Ashley Caton, an English publisher who founded the Fortune Press in London in 1924 and who published Harris's *THE LIFE AND CONFESSIONS OF OSCAR WILDE* in 1925. In one letter dated 28 January 1925, Harris is asking Caton to get him a copy of James Joyce's *PORTRAIT OF THE ARTIST AS A YOUNG MAN*, which he calls "'Portrait of the Young Man as Artist' I think that's the title as soon as I can get it.... I want the book badly." Another letter is setting up a meeting with Caton. The longest letter, dated 5 July 1925, begins "You tell me again in your latest letter that if I send you the Second Preface (containing Lord Douglas's Apologia) you will have the same printed immediately and supply 350 copies for insertion in the copies already waiting in London of my book on Wilde.... Douglas has written me that if this Preface is inserted in the copies of my Life of Wilde he has no objection to the book." Harris discusses details of copyright and financial remuneration. He concludes, "When all this is done will talk of a final edition of my Oscar Wilde embodying Douglas's corrections wh sh'd find a big sale in England. Without advertisement the book sold over 40000 in the USA." Along with a retained response from Caton discussing payment and publication matters as well as two copies of a prospectus for Harris's *MY LIFE: Vol. 2* and a printed small (5" x 7-1/4") broadside titled "First Aid to Critics" by Harris about the ideal biography and how his biography of Oscar Wilde measures up: "I believe honestly that my 'Life of Wilde' is incomparably deeper and more interesting than Boswell's famous 'Life.'" Creases from mailing, some wrinkling. Near Fine.

Reginald Ashley Caton (1897–1971) was an English publisher who founded the Fortune Press in London in 1924. He served as a publisher for numerous authors and poets, including Dylan Thomas, Philip Larkin, and Nicholas Moore. Caton also appears as a literary character in several books, notably in some novels by Kingsley Amis. (#022179) ***SOLD***

Rome, May 16th 1858.

Gentlemen,

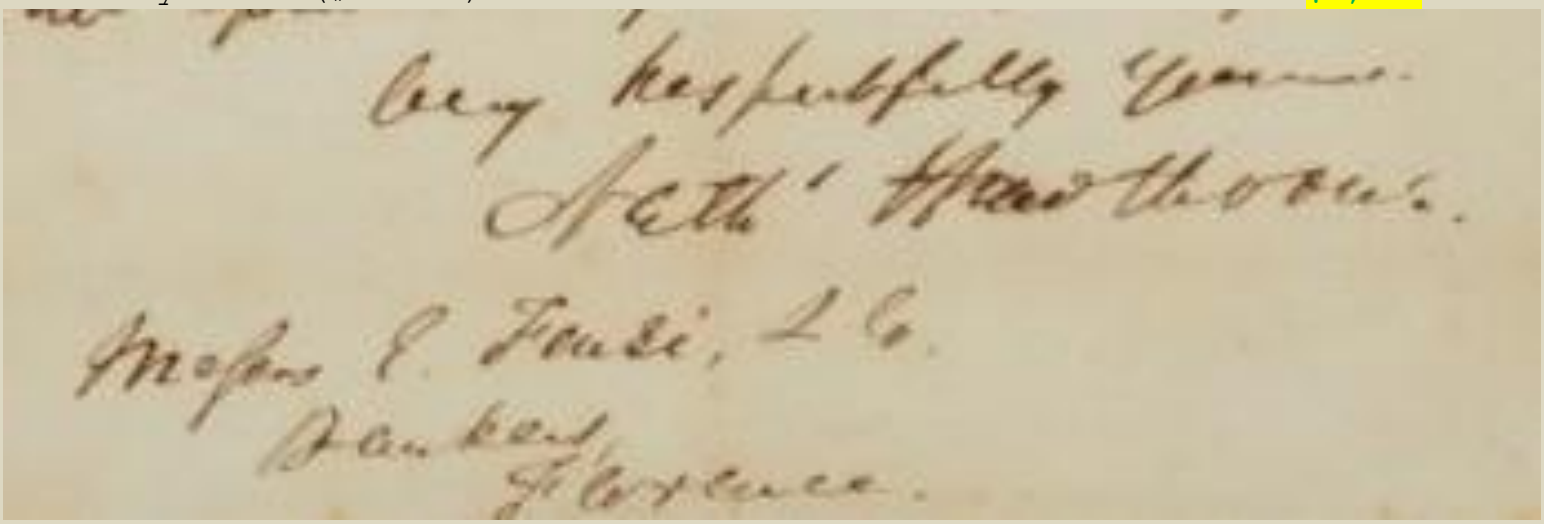
I beg to inform you that I have a letter of credit on you handed from Messrs. Baring Brothers of London; and as I purpose being in Florence in the course of a week or two, I must ask the favor of you to engage an apartment for me in the Casa della Bella, via Tornabuoni, for a term of two months certain, provided it can be had at the rate of $40 per month, or less. Mr Hiram Powers will have the kindness to confer with you, and point out the particular apartment which will suit me. I intend to leave here about the 24th inst., and shall be willing to take the apartment from the first of June.

Very respectfully Yours.

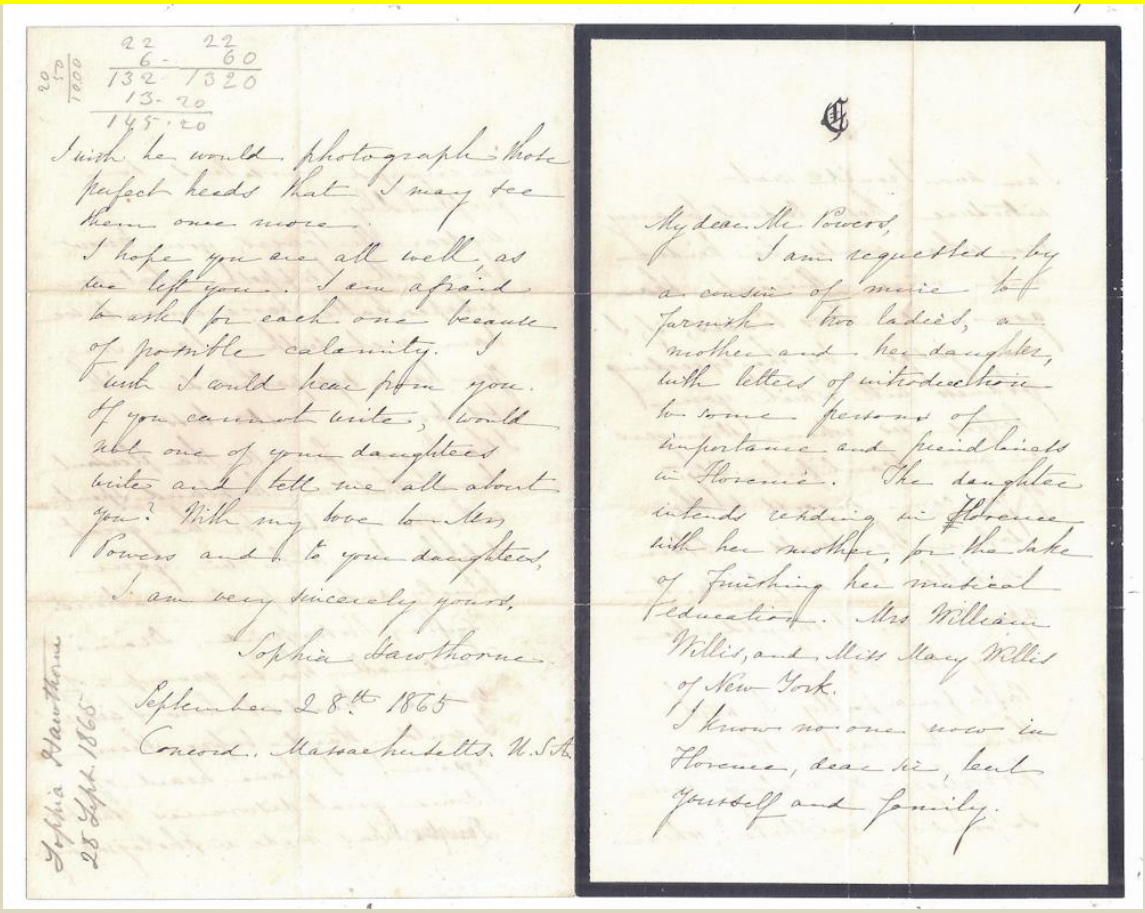
Nath' Hawthorne.

Messrs E. Fossi, & Co.
Bankers
Florence.

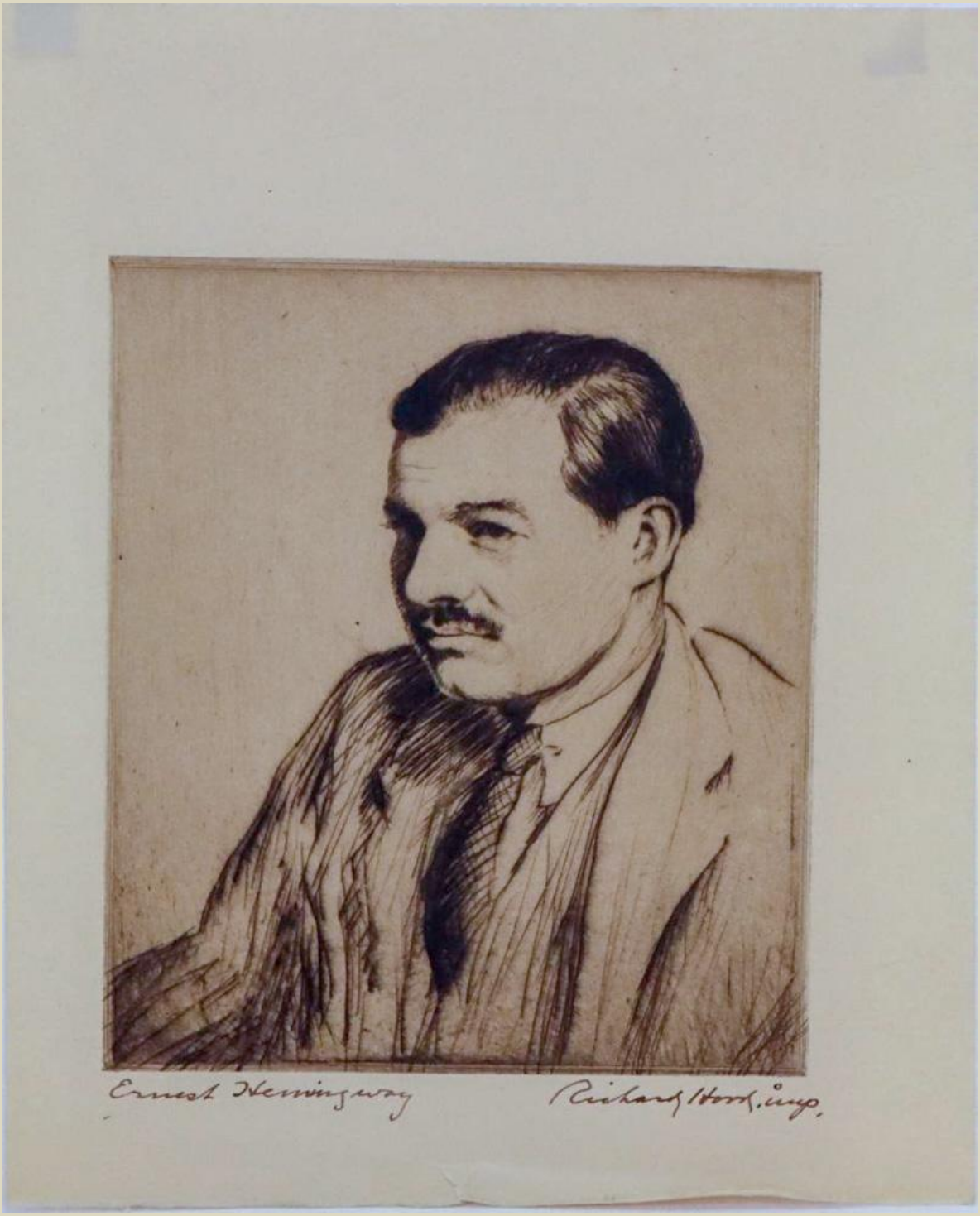
24. **HAWTHORNE, Nathaniel.** ***AUTOGRAPH LETTER SIGNED (ALS).*** Rome, 16 May 1858. One-page ***AUTOGRAPH LETTER SIGNED*** as "Nath. Hawthorne" on a 10-1/2" x 8-1/2" sheet folded in half with integral transmittal leaf addressed in his hand. Hawthorne makes arrangements for a summer in Florence. After the end of his tenure as U.S. Consul at Liverpool, Hawthorne spent the next two years travelling in France and Italy. After spending the winter in Paris and Rome, Hawthorne hoped that a summer in Florence would offer him an opportunity to concentrate on his writing. To that end, he entrusted sculptor Hiram Powers to assist with arrangements for accommodations there. Here he writes to a potential landlord in Florence: "I beg to inform you that I have a letter of credit on your house from Messrs. Baring Brothers of London and as I purpose [sic propose] being in Florence in the course of a week or two. I must ask the favor of you to engage an apartment for us in the Casa della Bello, Via Florence, for a term of two months certain, provided it can be had at the rate of $40 per month, or less. Mr. Hiram Powers will have the kindness to confer with you, and point out the particular apartment which should suit me. I intend to leave Rome about the 24th inst. and shall be willing to take the apartment from the first of June." The same day, he wrote to Powers requesting that he assist in "negotiations on my behalf, about a suite of apartments in Florence. [Their mutual friend, Mr. Akers] tells me that there is a house nearly opposite your own, in the Via Fornace, which he thinks would be well adapted to my family, and might be had for about $40 per month" (*LETTERS, CENTENNIAL EDITION*: 17:144). The letter offered here is not published in *LETTERS, CENTENNIAL EDITION*. Small loss at top right corner with mild toning; a few ink smudges; folds from mailing. Very Good. (#022115) **$3,750**



SOPHIA HAWTHORNE ON THE DEATH OF HER HUSBAND



25. **HAWTHORNE, Sophia Peabody.** ***AUTOGRAPH LETTER SIGNED (ALS).*** Concord, 28 September 1865. Four-page ***AUTOGRAPH LETTER SIGNED*** "Sophia Hawthorne" on mourning stationery (10-1/4" x 8") written on both sides to sculptor Hiram Powers. Arranging visits to Florence for her friends and cousin and mentioning the death of Nathaniel Hawthorne. "I am requested by a cousin of mine to furnish two ladies, a mother and her daughter, with letters of introduction to some persons of importance and friendliness in Florence…. My dear Mr. Powers, you know very well, I suppose, what an unspeakable bereavement we have met with. I am sure you have sympathized with us for our vast loss. I think you for all the pleasant hours that my husband spent with you, and for the great delight he took in your lovely and superb creations…." [With:] ***AUTOGRAPH LETTER SIGNED*** by Hildegarde Hawthorne to [Henrietta W. Dyer], New York, [n.d]. Three pages on both sides of an 8-1/8" x 5-1/4" sheet. Julian Hawthorne's eldest daughter recalls fondly "the charming intercourse I had with you during my short stay in Florence several years ago," and introduces a friend and her mother who "are passing the winter in Florence & I know it will mean much to them to meet such people as you and your husband." Henrietta Dyer was the wife of William Preston Powers, the son of sculptor Hiram Powers. Folds from mailing. Near Fine. (#022116) ***SOLD***



26. **[HEMINGWAY, Ernest] HOOD, Richard Thomas.** ***SIGNED ORIGINAL ETCHING.*** A 6-3/4" x 8-14" ***ORIGINAL ETCHING*** (image size of 5" x 5-1/2") of Hemingway by Richard Thomas Hood titled and ***SIGNED*** by Hood. From the Artists Series created by Richard Thomas Hood (1910-1993), Philadelphia artist and Director of the Pennsylvania Art Project (WPA). Small tear and minor wrinkling at bottom margin; two small mounting tape remnants on verso. Near Fine. (#022149) **$150**

COPY

THE NEW YORK TIMES
TIMES SQUARE

November 17, 1959

Mr. Langston Hughes
20 East 127th Street
New York 35, New York

Dear Mr. Hughes:

Mr. A. M. Rosenthal has finally received word from Prague that on the matter of Jesse B. Semple and has passed the word along to us in New York.

The reply to his query, which was relayed to Mr. Rosenthal through the United States Embassy in Warsaw, was that there was no Semple on record with the Embassy in Prague. No mention was made of the particular Embassy official in Prague who had given the name to Mr. Rosenthal in the presence of the Consul. It was the latter who gave Mr. Rosenthal the other names mentioned in his August 22 dispatch.

Mr. Rosenthal writes that it was obviously a mistake, and it is clear that he was misinformed by an official in Prague.

Yours faithfully,

/s/

Emanuel R. Freedman
Foreign News Editor

Dear Leo — The end of this little mystery!.... I'm just back from lectures in Trinidad, plus a pleasant stop-over in Martinique, to learn on my return that "Simply Heavenly" is to be the Show-of-the-Week for Christmas on TV/Channel 13 - David Susskind - now in rehearsal. How's the French version coming?

Langston

27. **HUGHES, Langston.** ***ARCHIVE Discussing Proposal for French Production of His Musical SIMPLY HEAVENLY.*** New York, 1959. Interesting archive consisting of 4 ***SIGNED*** (as "Langston") items in green ink and various other pieces concerning a French production of his musical *SIMPLY HEAVENLY*, all to Léo Sauvage. Included are a ***TYPED LETTER SIGNED***, two ***AUTOGRAPH NOTES SIGNED***, and a ***SIGNED*** offprint with a note of "Sorrow for a Midget." The one-page letter reports having sent a copy of *SIMPLY HEAVENLY* and suggests some possible alterations and casting for a French production. With the original envelope. The notes, together 11 lines, inquire about progress of a French production and express excitement about a television advertisement for *SIMPLY HEAVENLY*, written in the upper or lower margins of typed letters to him concerning a legal matter arising from the similarity of the names of the character Jess Simple in Hughes's play and a living playwright Jesse B. Semple. The offprint, ***SIGNED*** twice at lower edge of first and terminal pages and additionally ***INSCRIBED***, "For Leo," on first page and on terminal page: "What's happening with 'Simple' a la francais? . . ./Hazel Scott says she'd love to do it." From the typed letter dated 8 June 1959: "I posted you a printed copy of the Dramatists Play Service version of *SIMPLY HEAVENLY* c/o FIGARO. Of course the additional songs used in the Broadway version may be re-inserted, if desired. Or the play may be done as a straight comedy with no songs at all, as it was originally written … since the lyrics are a translation hazzard [sic]…. Hazel Scott might be a good Paris casting for Mamie, the role that brought Claudia McNeill to fame here, and a piano number or two could be especially inserted for Miss Scott, who now lives in Paris. Jimmy (Lover Man) Davis (who lives there, too) might play one of the singing men's roles. June Richmond and other good colored artists also live in France now, so the play should not be too difficult to cast with French speaking artists of color: the Peters Sisters, for example, and Babe Wallace, etc., as well as Ines Cavanaugh; plus the various French Caribbean and African artists who are about." With a group of 13 printed items with a few scattered underlines or other markings likely in Hughes's hand, including his biography and bibliography, a brochure featuring listing of his audio recordings, a reprint of a newspaper article by him, and sheet music for his "Six Shades of Blue." Together 22 pages. Near Fine.

Léo Sauvage was a drama critic for THE NEW LEADER and the founder of a theater troupe in Marseilles in World War II. He is best known as the author of a controversial book, THE OSWALD AFFAIR, published in. It criticized the Warren Commission investigation of the assassination of President John F. Kennedy, alleging that the evidence against Lee Harvey Oswald was flimsy. He wrote that two conspiracies existed, one to kill the President and the other to kill Oswald. (#022143)

$8,500

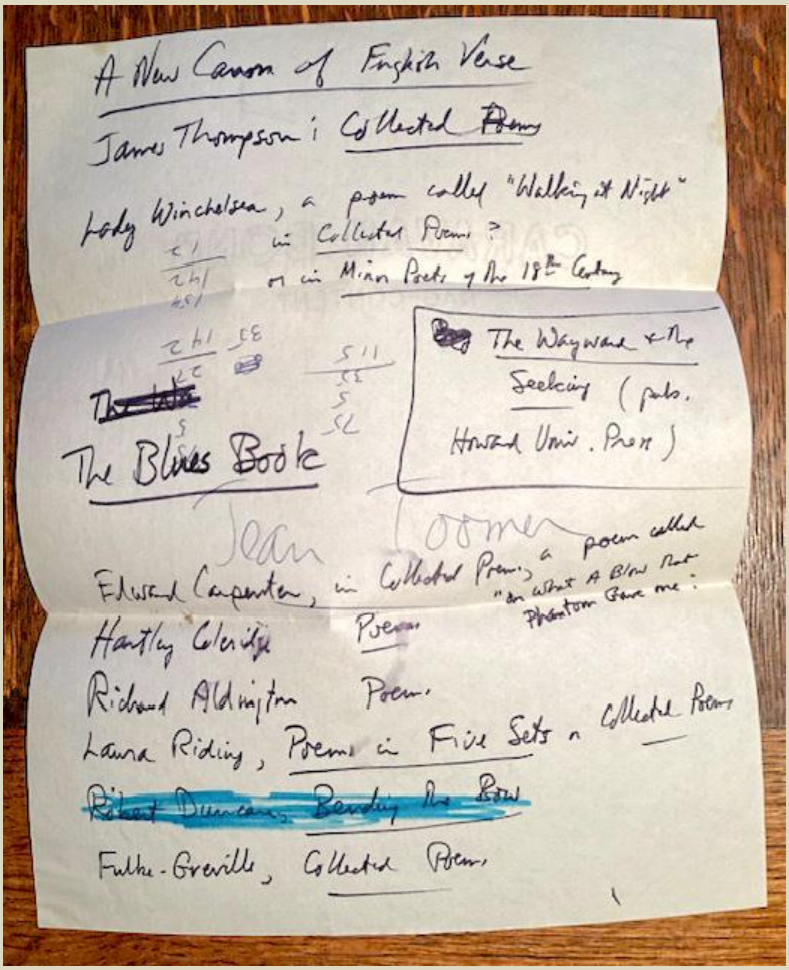
Dear Phil —

I'm in much better shape to write a letter than at the time of my last note. M. E. and I are just about to leave for West Palm Beach, where we're staying for three or four days with my aunt. Then we're coming back to Nashville. You can send proofs or anything like that; if you should need to, to W. P. Beach; And would you deposit whatever I get for the review to my account at Gambier and write me when you have? As always, I need money.

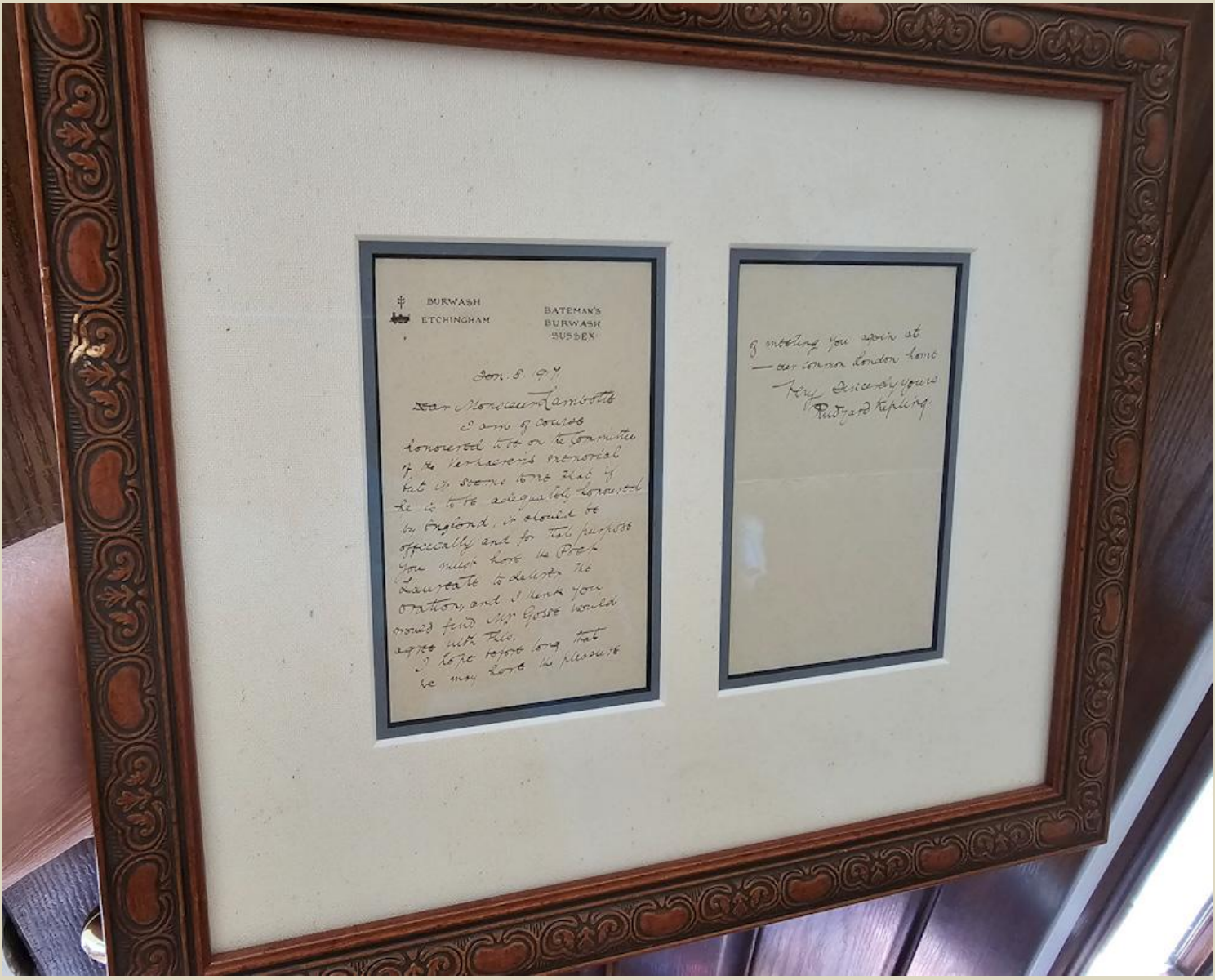
My job at Texas sounds swell, and I'm going to write Mr. Ransom a fan letter. Love letter, I mean. I got a very funny letter asking if I'd like to rent a room from some married instructor in the department; he took 1½ single-space pages to describe the room. He said there would be "an attractive rug (probably Mexican) on the floor. I bet he's a Spenser scholar.

I stayed with Allen a couple of days early in the summer, and had an awfully

28. **JARRELL, Randall.** ***AUTOGRAPH LETTER SIGNED (ALS).*** n.p., [1939]. Three-page handwritten letter on two 8-1/2" x 11" sheets ***SIGNED*** "Randall" to Philip Blair Rice, editor of *THE KENYON REVIEW*. The poet begins by describing his upcoming travels and describing his new job. "My job at Texas sounds swell, and I'm going to write Mr. Ransom a fan letter love letter, I mean." Jarrell taught at the University of Texas at Austin from 1939 to 1942. "I stayed with Allen [Tate] a couple of days early in the summer, and had an awfully good time. We agreed wonderfully about poetry, even to the extent of each confessing we didn't think Coleridge's criticism was all it's cracked up to be. That was a real delight to me. I read *MAN'S FATE* for the third time; I like it better every time.... I've played tennis once in a month; and the I'd had three big drinks, and I'd just laugh with pleasure every time I hit the ball. I could see the other player, and the other court, you understand -- I just wasn't distinguishing any details. I do hope you liked my version of [Louis] MacNeice; I couldn't make a very specific or detailed review, since I think about half the details in the book are wrong or useless because so commonplace. I hope I handled it right; I had fun with the prose." Fine content from this important poet. Folds from mailing. Near Fine. (#022176) **$2,000**

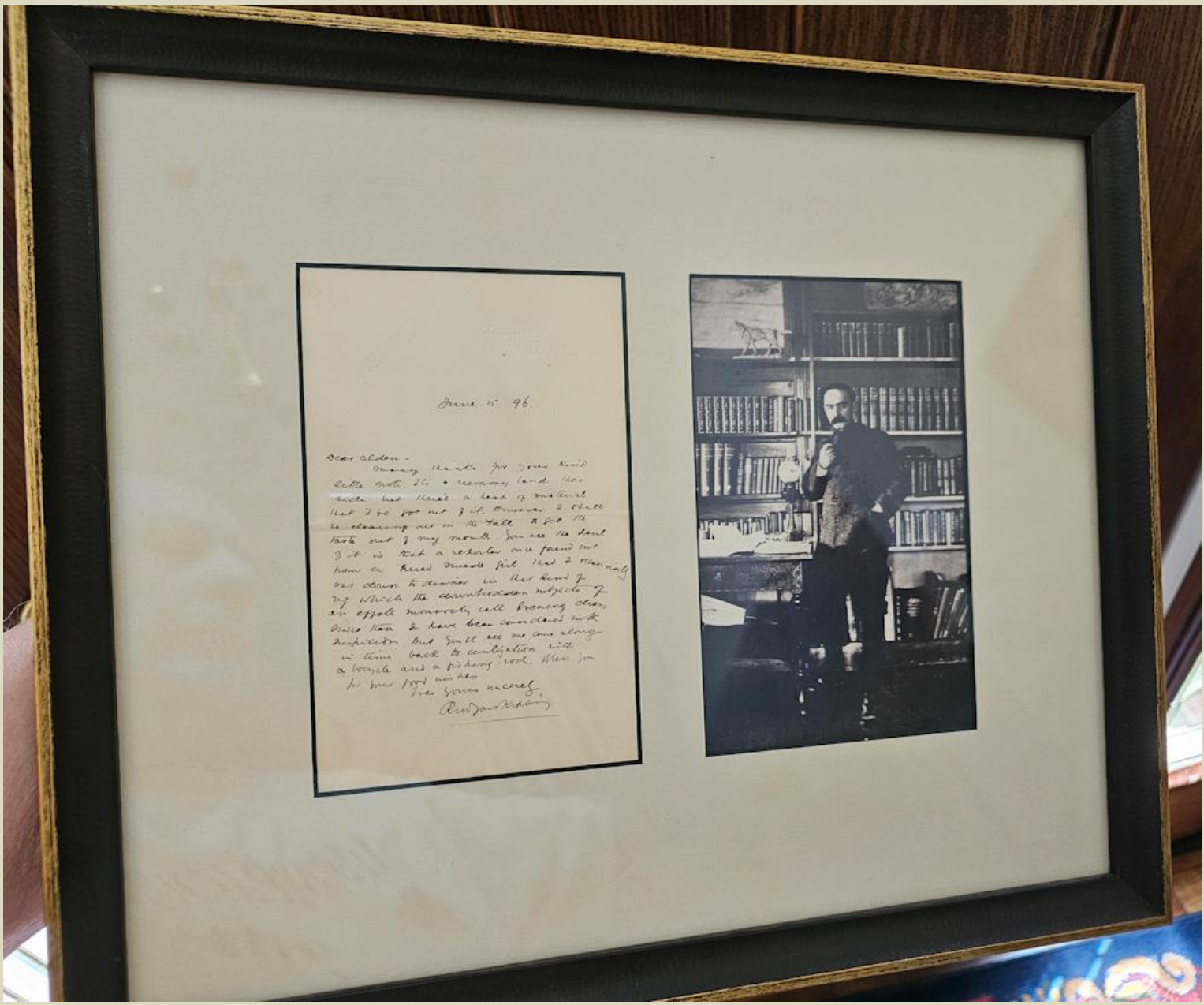


29. **KINNELL, Galway.** ***TYPED LETTER SIGNED (TLS) and AUTOGRAPH MANUSCRIPT (AM).*** Sheffield, VT, 1975 & 1982. Brief letter dated 7 July 1982 with the closing "Yours, in the ringing of the rocks" and ***SIGNED*** "Galway." He refers to a "Lafayette Conference" (Theodore Roethke Poetry Festival, Lafayette College, Easton, PA 1982). The one-page handwritten ***MANUSCRIPT*** headed "A New Canon of English Verse" lists mostly British poets and titles of books. According to the recipient of both the letter and manuscript (both envelopes included, the latter postmarked 1976), the manuscript was a worksheet from a research project Kinnell recruited her to do. Near Fine. (#022169) **$150**

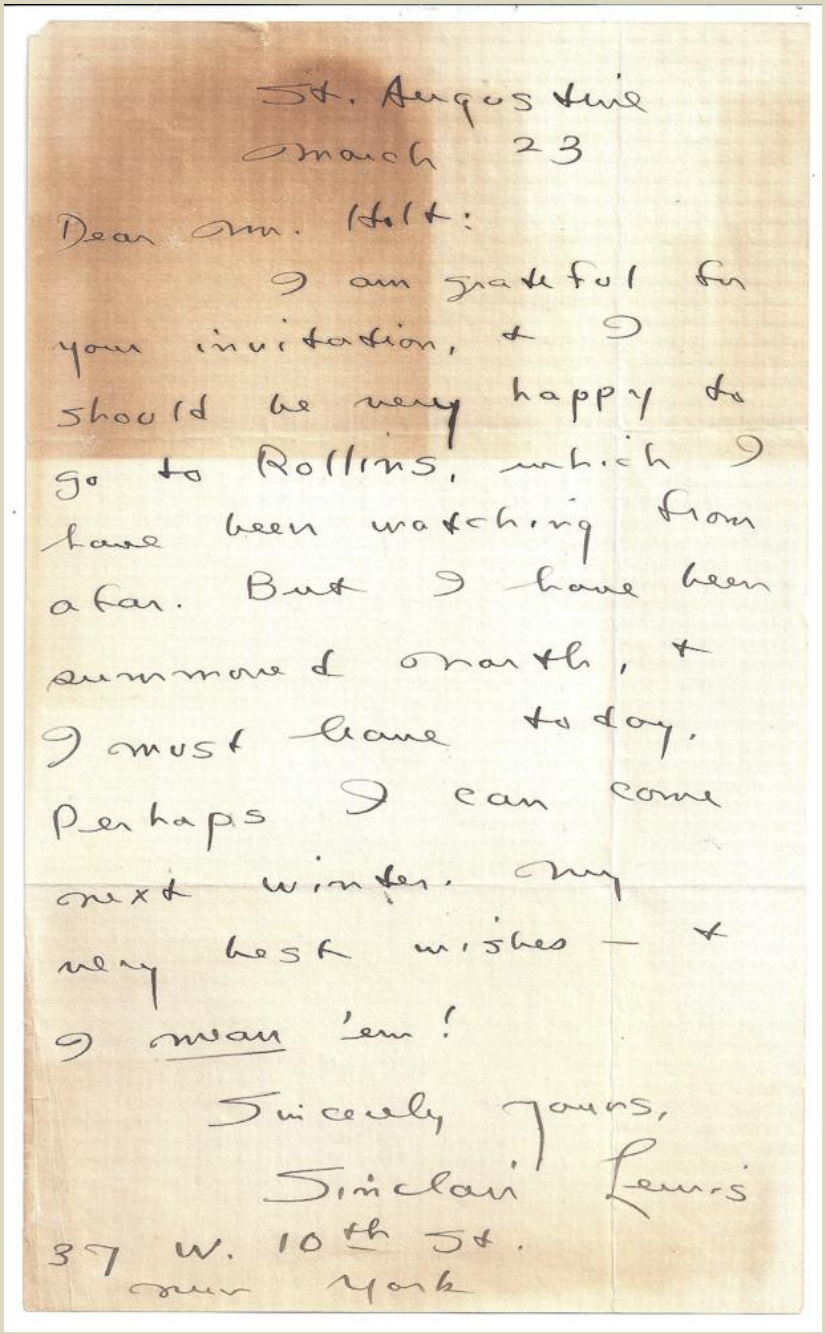


30. **KIPLING, Rudyard.** ***AUTOGRAPH LETTER SIGNED (ALS).*** Burwash, Sussex, 8 January 1917. Handwritten two-page letter ***SIGNED*** "Rudyard Kipling" on his Bateman's Burwash Sussex stationery to Monsieur [Paul] Lambotte. In full: "I am of course honoured to be on the Committee of the [Emile] Verhaeren's memorial but it seems to me that if he is to be adequately honoured by England, it should be officially and for that purpose you must have the Poet Laureate [Robert Bridges] to deliver the oration, and I think you would find Mr. [Edmund] Gosse would agree with this. I hope before long that we may have the pleasure of meeting you again at--our common London home." Attractively and professionally matted and framed to an overall size of 15" x 12-1/2." Not examined out of frame. Appears Fine. (#022153) **$2,000**

31. **KIPLING, Rudyard.** ***AUTOGRAPH LETTER SIGNED (ALS).*** Naulakha, Waite, Vermont, 15 June 1896. Humorous handwritten one-page letter ***SIGNED*** "Rudyard Kipling" on his Naulakha, Waite, Vermont stationery to [William Livingston] Alden. In full: "Many thanks for your kind little note. It's a rummy land this side but there's a heap of material that I've got out of it. however i shall be clearing out in the Fall to get the taste out of my mouth. You see the devil of it is that a reporter once found out from a hired Swede girl that I occasionally sat down to dinner in that kind of rig which the downtrodden subjects of an effete monarchy call evening dress. Since then I have been considered with suspicion. But you'll see me come along in time back to civilization with a bicycle and a fishing-rod." Attractively and professionally matted and framed with a photographic reproduction of Kipling to an overall size of 15-1/2" x 13." Alden was an American journalist, humorist, and writer of fiction. He had been Consul General in Rome, 1885-89, and from 1892 until his death in 1908 he lived in London where he was a regular contributor to magazines. The letterhead is of interest as in 1895, the U. S. Postmaster General authorized a special post office since Kipling received more mail than the largest business in the area. Waite, Vermont existed solely in the home of and was named for the Kiplings' neighbor, Anna F. Waite, who was appointed Postmistress. The Kiplings left Vermont not long after this letter was written, never to return Waite, Vermont ceased to exist the following year. Today, philatelists prize the Waite postmark, being the only post office ever created for an individual. Kipling wrote *THE JUNGLE BOOK* and *CAPTAINS COURAGEOUS* in Vermont. It is said that Kipling's Naulakha is where skiing was introduced to Vermont and the site of the state's first tennis court. Not examined out of frame. Appears Fine. (#022154) **$2,500**



32. **LEWIS, Sinclair.** ***AUTOGRAPHED LETTER SIGNED (ALS).*** St. Augustine, 23 March n.y.. One-page handwritten letter on a 6" x 10-1/4" sheet ***SIGNED*** in full to Mr Holt. In full: "I am grateful for your invitation, & I should be very happy to go to Rollins, which I have been watching from a far. But I have been summoned north, & I must leave today. Perhaps I can come next winter. My very best wishes -- & I mean 'em!" Lewis has added his New York address below his signature. Browning to upper left segment; folds from mailing. Very Good. (#022139) **$250**



St. Augustine
March 23

Dear Mr. Holt:

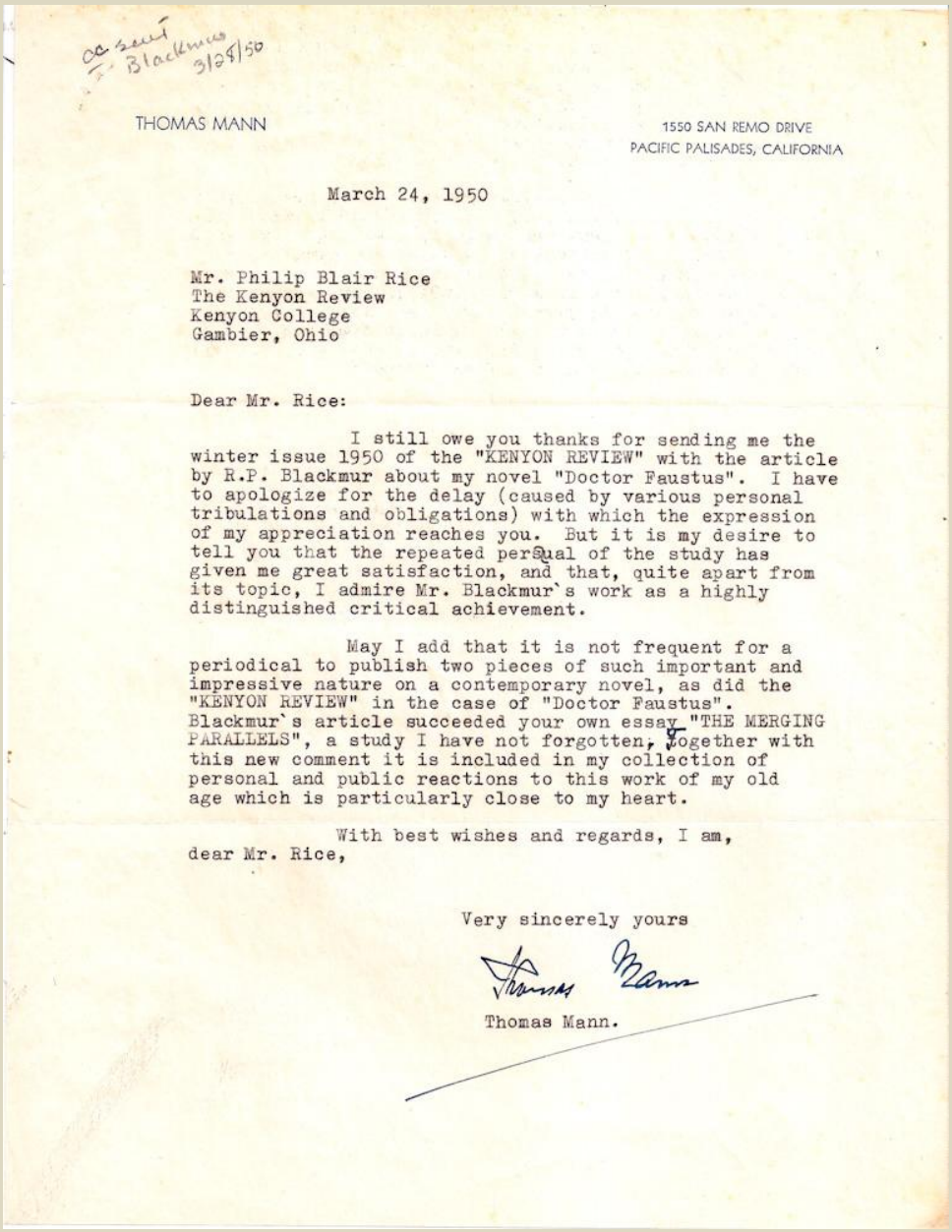
I am grateful for your invitation, & I should be very happy to go to Rollins, which I have been watching from afar. But I have been summoned North, & I must leave today. Perhaps I can come next winter. My very best wishes — & I mean 'em!

Sincerely yours,
Sinclair Lewis

37 W. 10th St.
New York

33. **[LEWIS, Sinclair] HOOD, Richard Thomas.** ***SIGNED ORIGINAL ETCHING.*** An 8" x 11" ***ORIGINAL ETCHING*** (image size of 5-3/4" x 7-1/2") of Lewis by Richard Thomas Hood ***SIGNED*** by Lewis. From the Artists Series created by Hood. Mild wrinkling. Fine. (#022145) **$350**

Sinclair Lewis



THOMAS MANN

1550 SAN REMO DRIVE
PACIFIC PALISADES, CALIFORNIA

March 24, 1950

Mr. Philip Blair Rice
The Kenyon Review
Kenyon College
Gambier, Ohio

Dear Mr. Rice:

I still owe you thanks for sending me the winter issue 1950 of the "KENYON REVIEW" with the article by R.P. Blackmur about my novel "Doctor Faustus". I have to apologize for the delay (caused by various personal tribulations and obligations) with which the expression of my appreciation reaches you. But it is my desire to tell you that the repeated perusal of the study has given me great satisfaction, and that, quite apart from its topic, I admire Mr. Blackmur's work as a highly distinguished critical achievement.

May I add that it is not frequent for a periodical to publish two pieces of such important and impressive nature on a contemporary novel, as did the "KENYON REVIEW" in the case of "Doctor Faustus". Blackmur's article succeeded your own essay "THE MERGING PARALLELS", a study I have not forgotten. Together with this new comment it is included in my collection of personal and public reactions to this work of my old age which is particularly close to my heart.

With best wishes and regards, I am,
dear Mr. Rice,

Very sincerely yours

Thomas Mann.

34. **Mann, Thomas.** ***TYPED LETTER SIGNED (TLS).*** Pacific Palisades, 24 March 1950. ***SIGNED*** Single-spaced typed letter on 8-1/2" x 11" personal stationery to Philip Blair Rice, editor of *THE KENYON REVIEW* thanking him for sending an issue of the periodical "with the article by R. P. Blackmur about my novel 'Doctor Faustus'.... But it is my desire to tell you that the repeated perusal of the study has given me great satisfaction, and that, quite apart from its topic, I admire Mr. Blackmur's work as a highly distinguished critical achievement." Mann mentions Blair's own essay on Mann's book also published in *THE KENYON REVIEW*: "'The Merging Parallels,' a study I have not forgotten. Together with this new comment it is included in my collection of personal and public reactions to this work of my old age which is particularly close to my heart." Near Fine. (#022175) **$850**

35. **[MENCKEN, H. L.] HOOD, Richard Thomas.** ***SIGNED ORIGINAL ETCHING.*** A 9" x 12-1/4" ***ORIGINAL ETCHING*** of Mencken (image size 7-1/8" x 9") by Richard Thomas Hood ***SIGNED*** by the artist and by the combative journalist. Fine image of Mencken seated and staring warily ahead. From the Artists Series created by Hood, Philadelphia artist and Director of the Pennsylvania Art Project (WPA). Mencken's satirical reporting on the Scopes Trial, which he dubbed the "Monkey Trial," gained him national attention. About Fine. (#022148) **$500**

henry miller 444 **ocampo** drive -- **pacific palisades** california 90272

Jan. 3, 1975

Dear Fiddle-

Hi! What a wonderful ~~gift book~~, that book! Thank you so much! What are you doing now — playing Medea or Brief Encounter? Strange you should send me that ancient card about Sarah Bernhardt! I have been thinking of her recently. Did you ever see her on stage — with one leg?

The French woman who made a documentary of me here is coming in a few days. I will get to see the film.

Last night at dinner (here) we had (3) beautiful women from Montreal, one of them being Geneviève Bujold. I forgot that I had seen her in "King of Hearts" which I thought was a Stinkerino of a film — so phony, such a French farce, and so utterly unimsane!

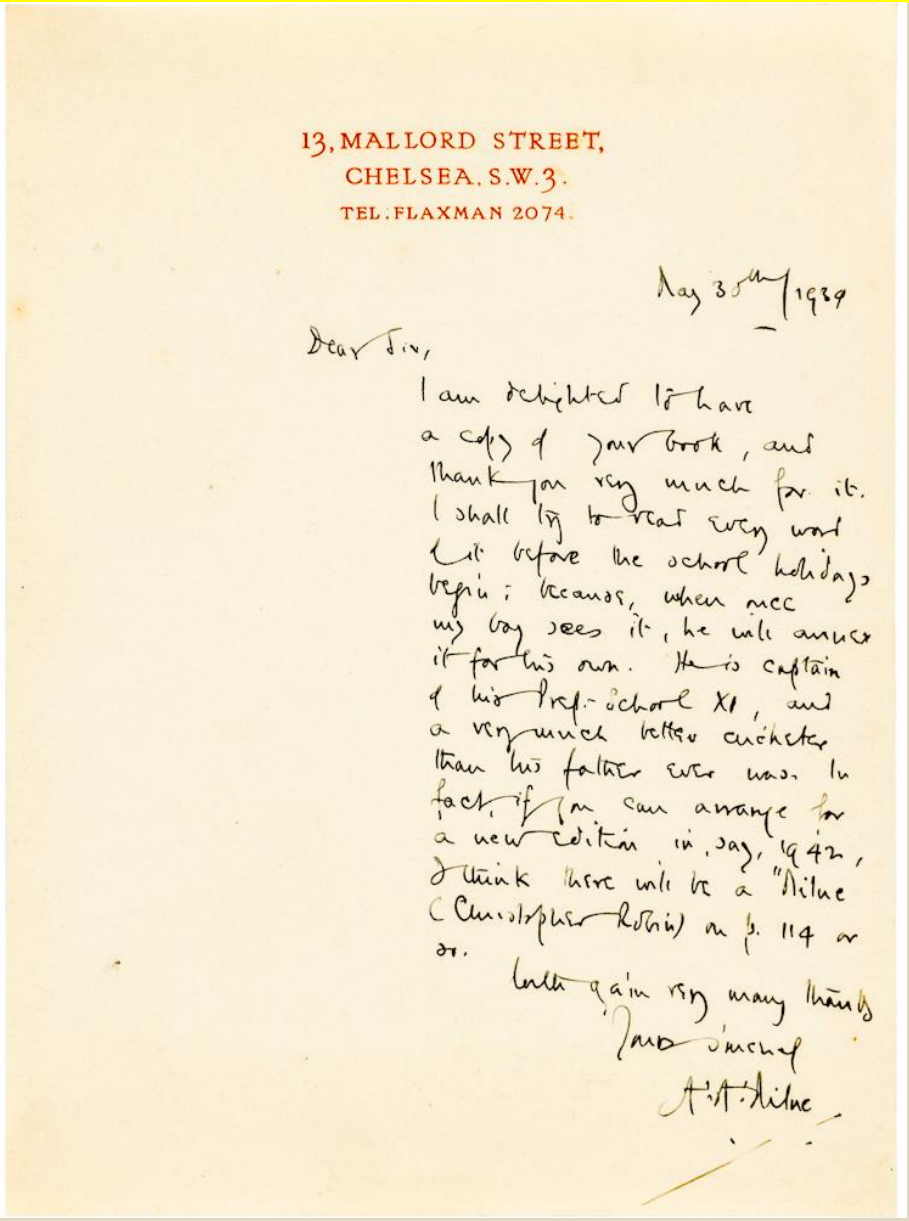
I'm doing fairly well from the waist up. Should be the other way! (no Durrell this X'mas) Cheers now!

Henry

CUANDO MERDA TIVER VALOR POBRE NASCE SEM CU

36. **MILLER, Henry.** ***ARCHIVE OF 25 SIGNED LETTERS, ETC.*** Includes 23 ***AUTOGRAPH LETTERS SIGNED (ALSs)***, 2 ***TYPED LETTERS SIGNED (TLSs)***, 3 ***SIGNED INSCRIPTIONS***, and various materials including an audio recording on cd of a 1980 Celebration of Miller at The New School. The recipient is actress and friend Fiddle Viracola. One letter is ***SIGNED*** in full; the others are ***SIGNED*** "Henry" or "Henry San." The archive includes 10 handwritten postcards and 21 pages of handwriting with 14 envelopes hand addressed by Miller and 3 ***SIGNED*** promotional pieces. Much discussion of Miller's work including his art and films based on his work. In a 1970 letter he mentions a documentary film [Robert Snyder's *THE HENRY MILLER ODYSSEY*]: "No national distributor yet -- for cinemas. But if 'Cancer' film [the X-rated 1970 *TROPIC OF CANCER*] is a hit will probably get offers. In May another film will be released, thru Barney Rosset (of Grove Press)-- 'Quiet Days in Clichy," produced by young Danish players. May be sexier, shockinger than Cancer film." He mentions well-known friends including Anais Nin, Lawrence Durrell (Yes, Larry D. was here 10 days-- champagne every day"), Isaac B. Singer ("what a wonderful man he is!"), Marcel Marceau ("My ping pong is still excellent-- I beat Marcel Marceau at it the other night"), and Erica Jong ("I want you to go out and buy this book--'Fear of Flying.'"). He comments on books and film: "Last night at dinner (here) we had (3) beautiful women from Montreal, one of them being Genevieve Bujold. I forgot that I had seen her in 'King of Hearts' which I thought was a stinkerino of a film -- so phony, such a French Farce, and so utterly uninsane!" Miller mentions that he has 4 astrologer friends who help him predict his future: "Will tell you more when I get word from my Swiss astrologer. Only advantage of computer I can see is in the time saving. Surely, the computer doesn't do the writing, does it? There are some dark, mysterious lines in the 6-month forecast. Really inscrutable -- until the event occurs." Another subject is spirituality: "Yes, I do say that mantra every day, as often as the impulse comes, and I have had nothing but wonderful results, wonderful surprises. I don't say it like to beg favors of the Almighty, if you know what I mean, which reminds me of this attributed to the Buddha, which I find marvelous:-- 'I obtained not the least thing from unexcelled, complete awakening, and for this very reason it is called unexcelled, complete awakening' ... Yes, lots of wonderful things happen now. But only, I imagine, because I aid the Creator in making them happen. Any thing said or done sincerely (not piously, but humbly) works. All is magic and mystery. Trust in the Lord!" Very Good to Near Fine. (#022174) **$12,500**

A. A. MILNE RAVES ABOUT CHRISTOPHER ROBIN



13, MALLORD STREET,
CHELSEA, S.W.3.
TEL: FLAXMAN 2074.

May 30th 1939

Dear Sir,

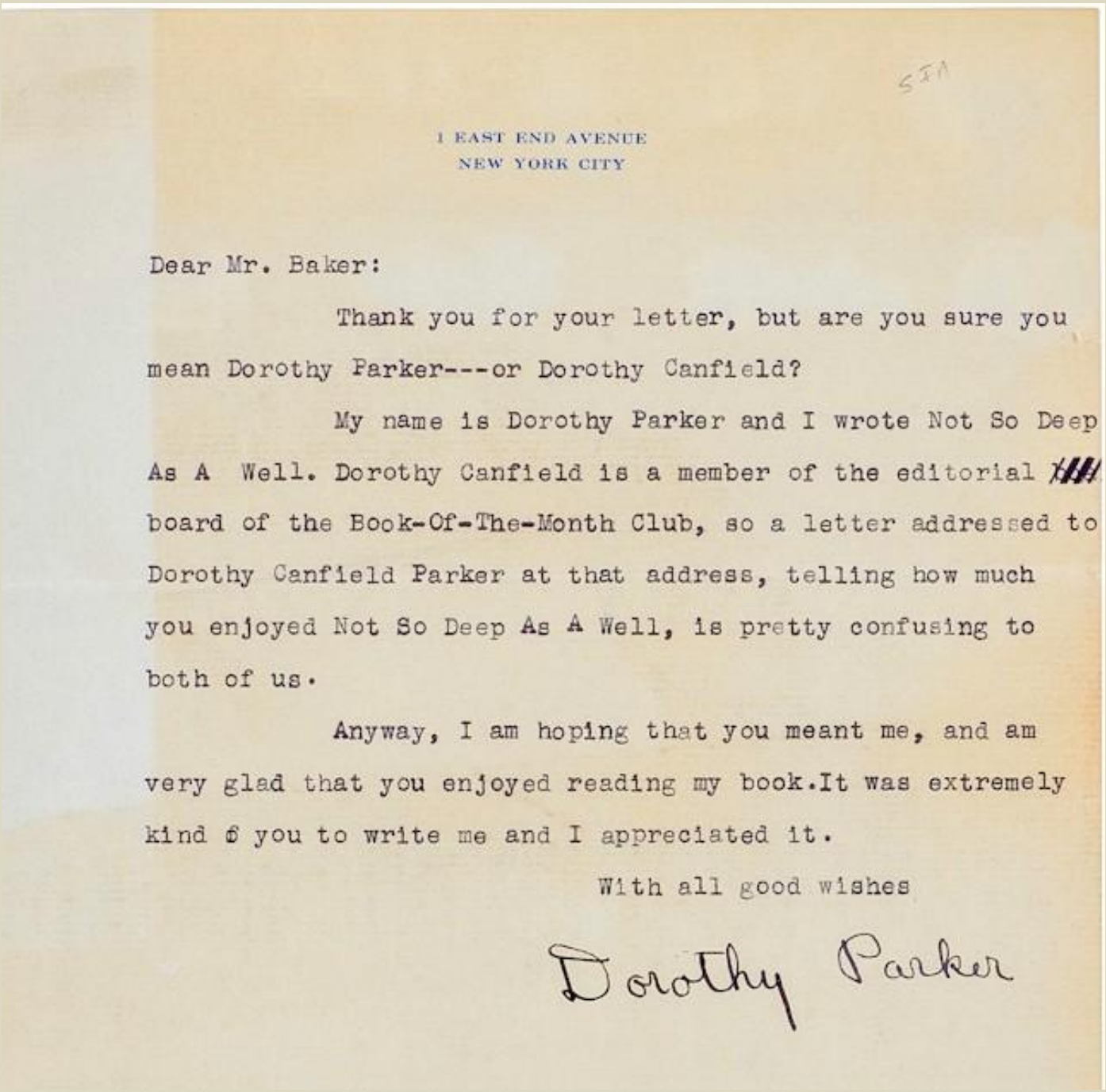
I am delighted to have a copy of your book, and thank you very much for it. I shall try to read every word in it before the school holidays begin; because, when once my boy sees it, he will annex it for his own. He is captain of his Prep. School XI, and a very much better cricketer than his father ever was. In fact, if you can arrange for a new edition in, say, 1942, I think there will be a "Milne (Christopher Robin) on p. 114 or so.

With again very many thanks

Yours sincerely

A. A. Milne

37. **MILNE, A. A.** ***AUTOGRAPH LETTER SIGNED (ALS) about Christopher Robin.*** (London), 30 May 1939. One-page AUTOGRAPH LETTER SIGNED on 5-1/2" x 7-3/8" personal 13 Mallord Street stationery to "Dear Sir." In full: "I am delighted to have a copy of your book, and thank you very much for it. I shall try to read every word in it before the school holidays begin; because, when once my boy sees it, he will annex it for his own. He is captain of his Prep School XI, and a very much better cricketer than his father ever was. In fact, if you can arrange for a new edition in say, 1942, I think there will be a 'Milne (Christopher Robin) on p. 114 or so. With again very many thanks Yours Sincerely A. A. Milne." Light crease along the fold; two small pieces of tape on verso. About Fine. (#022140) **$1,500**



1 EAST END AVENUE
NEW YORK CITY

Dear Mr. Baker:

Thank you for your letter, but are you sure you mean Dorothy Parker---or Dorothy Canfield?

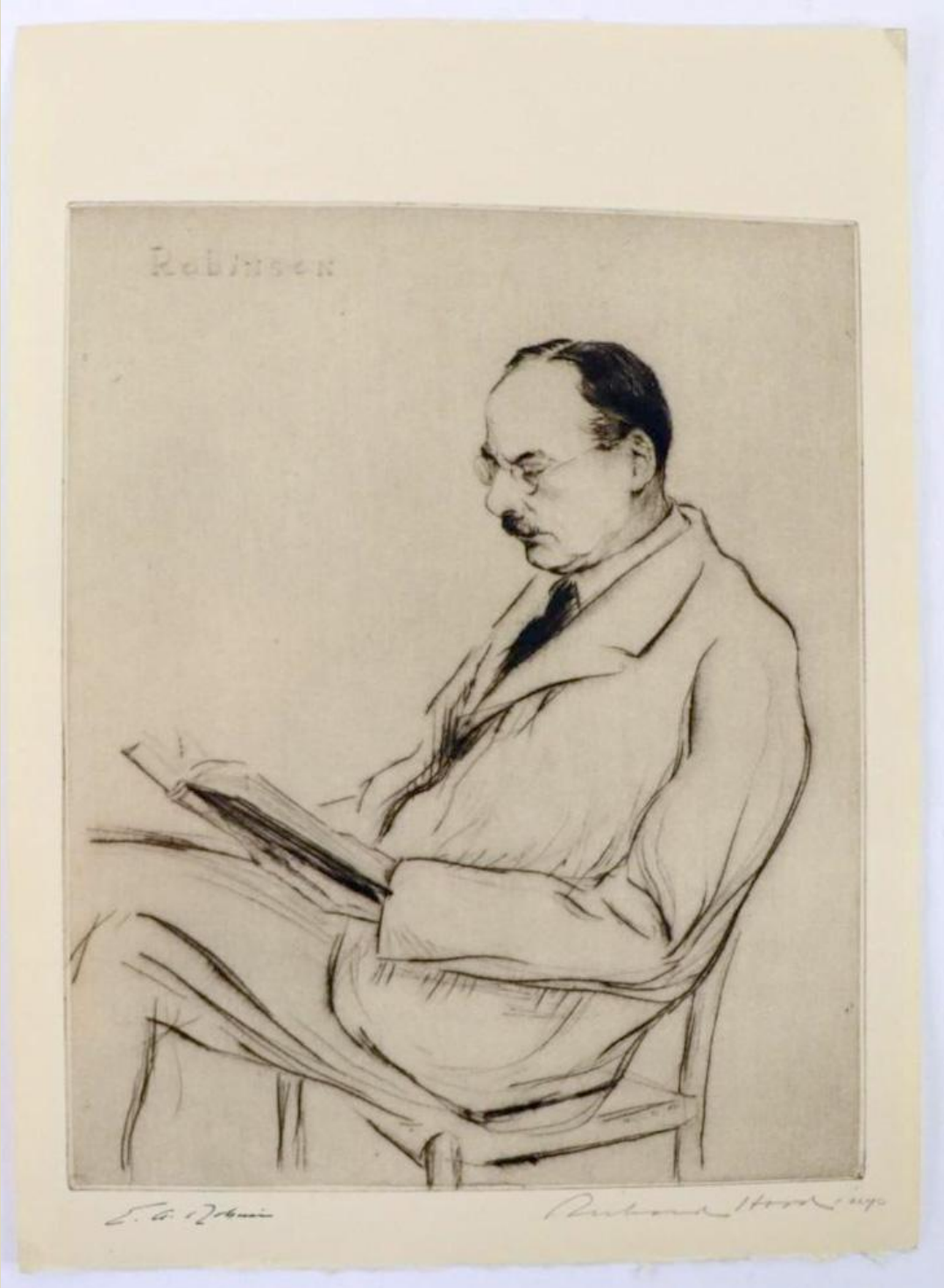
My name is Dorothy Parker and I wrote Not So Deep As A Well. Dorothy Canfield is a member of the editorial board of the Book-Of-The-Month Club, so a letter addressed to Dorothy Canfield Parker at that address, telling how much you enjoyed Not So Deep As A Well, is pretty confusing to both of us.

Anyway, I am hoping that you meant me, and am very glad that you enjoyed reading my book.It was extremely kind of you to write me and I appreciated it.

With all good wishes

Dorothy Parker

38. **PARKER, Dorothy.** ***TYPED LETTER SIGNED (TLS).*** New York, [27 February 1937]. One-page TYPED LETTER SIGNED in full on her personal letterhead to a fan. "My name is Dorothy Parker and I wrote *NOT SO DEEP AS A WELL*. Dorothy Canfield is a member of the editorial board of the Book-Of-The-Month Club, so a letter addressed to Dorothy Canfield Parker at that address, telling how much you enjoyed *NOT SO DEEP AS A WELL*, is pretty confusing to both of us." With original envelope. Toning. Near Fine. (#022156) ***SOLD***



39. **[ROBINSON, E. A.] HOOD, Richard Thomas.** ***SIGNED ORIGINAL ETCHING.*** An 8" x 11" ***ORIGINAL ETCHING*** (image size of 7" x 8-1/2") of Robinson by Richard Thomas Hood ***SIGNED*** by both the artist and the poet. From the Artists Series created by Richard Thomas Hood (1910-1993), Philadelphia artist and Director of the Pennsylvania Art Project (WPA). Mild wrinkling. Fine. (#022147) **$250**

Corpus Christi Coll. Oxford
25th day. 72

~~Denmark Hill.~~
S.E.

My dear Li
I bitterly regret that in the confusion of leaving my old home & settling at the time my new home was prepared – your letter has remained unacknowledged.

My own life has been so full of sorrow so poignant, during the last years of it, that I have been made by mere pain, utterly cold & dead – but beneath the death, there is still some power of understanding & better than most other men – the pain of others – & need of comforting it –
God help you – for I cannot – (as any one – it seems to me – I never know in all the world –) grief that has become familiar to

Abingdon,
Berkshire
~~Denmark Hill.~~
S.E. 26th Jan'y
1871

My dear Miss Tuckett

How often I have read your most kind letter, and put it aside, as too nice to be answered this day!
And the second of February will soon be here.
I trust it will be happy for you. Once. (five years ago this next one), it was the happiest day of all my life. Now it is the saddest – and all are sad. So I cannot come. but I shall think of you.

Tell me when you come to town where I can write to you – and send you a book or two of my

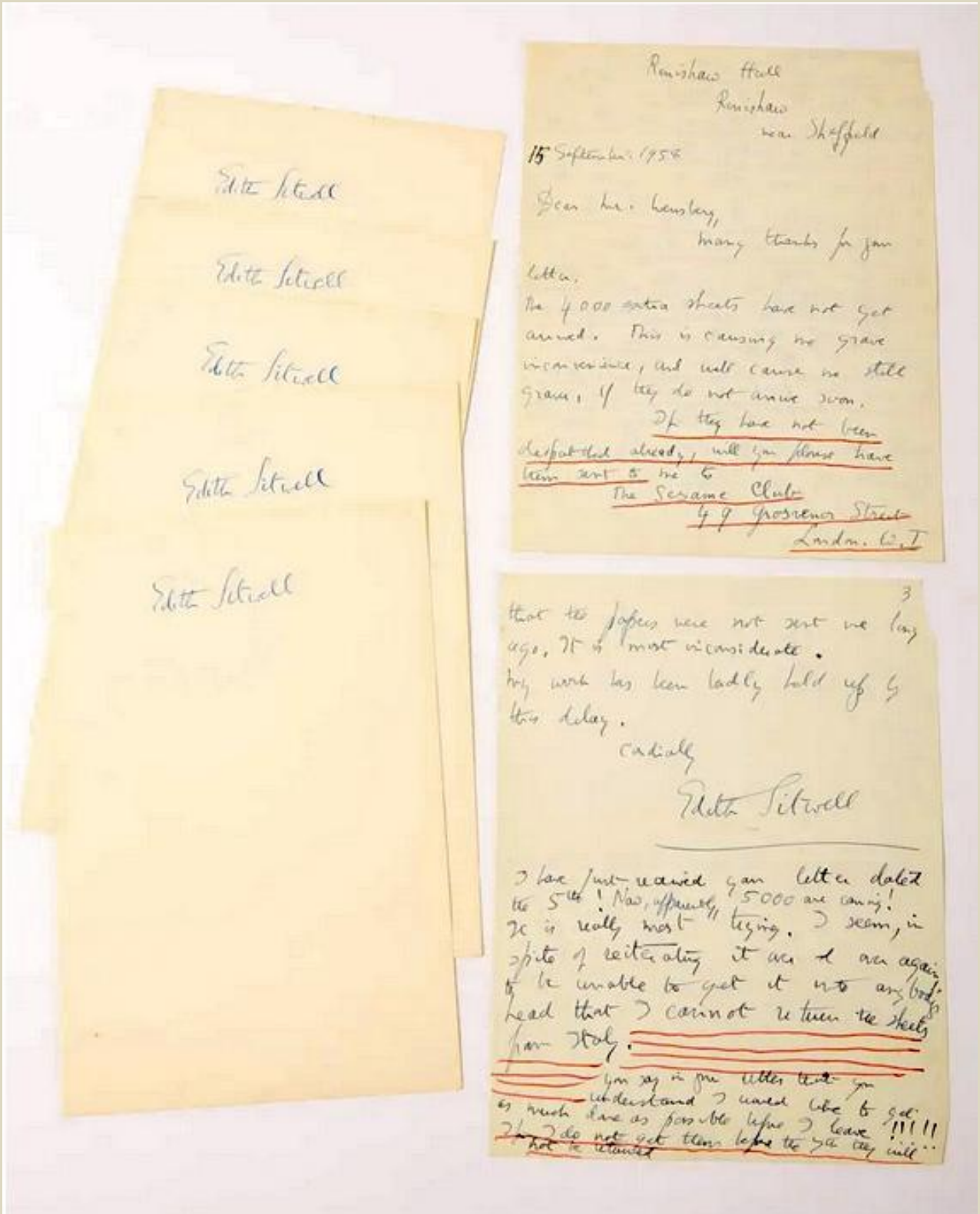
Miss Elizabeth P. Tuckett.

Frenchay,

Bristol.

40. **RUSKIN, John.** ***AUTOGRAPH LETTERS SIGNED (ALSs) A Poignant Pair of Letters Remarking on His Deep Sorrow.*** Two ***AUTOGRAPH LETTERS SIGNED*** "J Ruskin." The first letter, 2 pages dated 26 January 1871 from Abingdon, is to Elizabeth Fox Tuckett ("Dear Miss Tuckett") responding to her letter and hoping the second of February will be a happy day for her, but regrets he cannot attend: "Once, (five years ago this next one), it was the happiest day of all my life. Now it is the saddest and all are sad." In 1866 Ruskin, 47 at the time, proposed marriage to Rose La Touche, 18, whom he had met when she was 10 years old and his student. Her parents wrote to Ruskin's previous wife, Effie Gray, who convinced them, and Rose, based on her experience of her unconsummated six-year-long marriage, to refuse Ruskin's proposal, beginning a decade of frustration and emotional turmoil for Ruskin. "Tell me when you come to town where I can write to you -- and send you a book or two of my later writing -- then you will understand something of me and of what has [?] to me." With envelope addressed in Ruskin's hand. The second letter, ***SIGNED*** "J Ruskin" and dated 25 August 1872 from Corpus Christi College, Oxford, is to Tuckett's husband, William Fowler, MP for Cambridge. A mere 18 months after his letter of congratulations to Tuckett, he finds himself writing a letter of condolence to her widowed husband after Elizabeth's death in childbirth on 31 May 1872. Ruskin touches on his profound despair at being refused by Rose La Touche five years earlier when he proposed on 2 February 1866, although he seems to have made an error here as Elizabeth and William were married on 2 March, not 2 February. "My own life has been one of sorrow so poignant, during the last years of it, that I have been made by mere fancies, attend cold & dead-- but beneath the death, there is still some power of understanding better than most other men -- the pain of others -- never of confronting it -- God help you -- for I cannot." Creasing from mailing. Near Fine. (#022172) **$2,500**

41. **SITWELL, Edith.** ***AUTOGRAPH LETTER SIGNED (ALS) with Four SIGNED Sheets.*** Renishaw, 15 September 1958. Three-pages ***SIGNED*** on two 7" x 9" sheets dated 15 September 1958 "Renishaw Hall/Renishaw/near Sheffield" to Mr. Wemsberg. Sitwell expresses anger that 4000 sheets sent to her to sign have not arrived. "I am exceedingly busy, shall have a great many business appointments in London, and I regret that the papers were not sent me long ago. It is most inconsiderate. My work has been badly held up by this delay." Below her ***SIGNATURE***, she has added an angry postscript: "I have just received your letter dated the 5th! Now, apparently, 5000 are coming! It is really most trying. I seem, in spite of reiterating it over and over again, to be unable to get it into anybody's head that I cannot return the sheets from Italy…. If I do not get them before the 7th they will not be returned." Along with 5 of the ***SIGNED*** sheets intended for the unknown publication. Creases, otherwise Near Fine. (#022144) ***SOLD***



Renishaw Hall
Renishaw
near Sheffield

15 September 1958

Dear Mr. Hemsley,

many thanks for your letter.

The 4000 extra sheets have not yet arrived. This is causing me grave inconvenience, and will cause me still grave, if they do not arrive soon.

If they have not been despatched already, will you please have them sent to me to

The Sesame Club
49 Grosvenor Street
London. W.1

3

that the proofs were not sent me long ago. It is most inconsiderate.

My work has been badly held up by this delay.

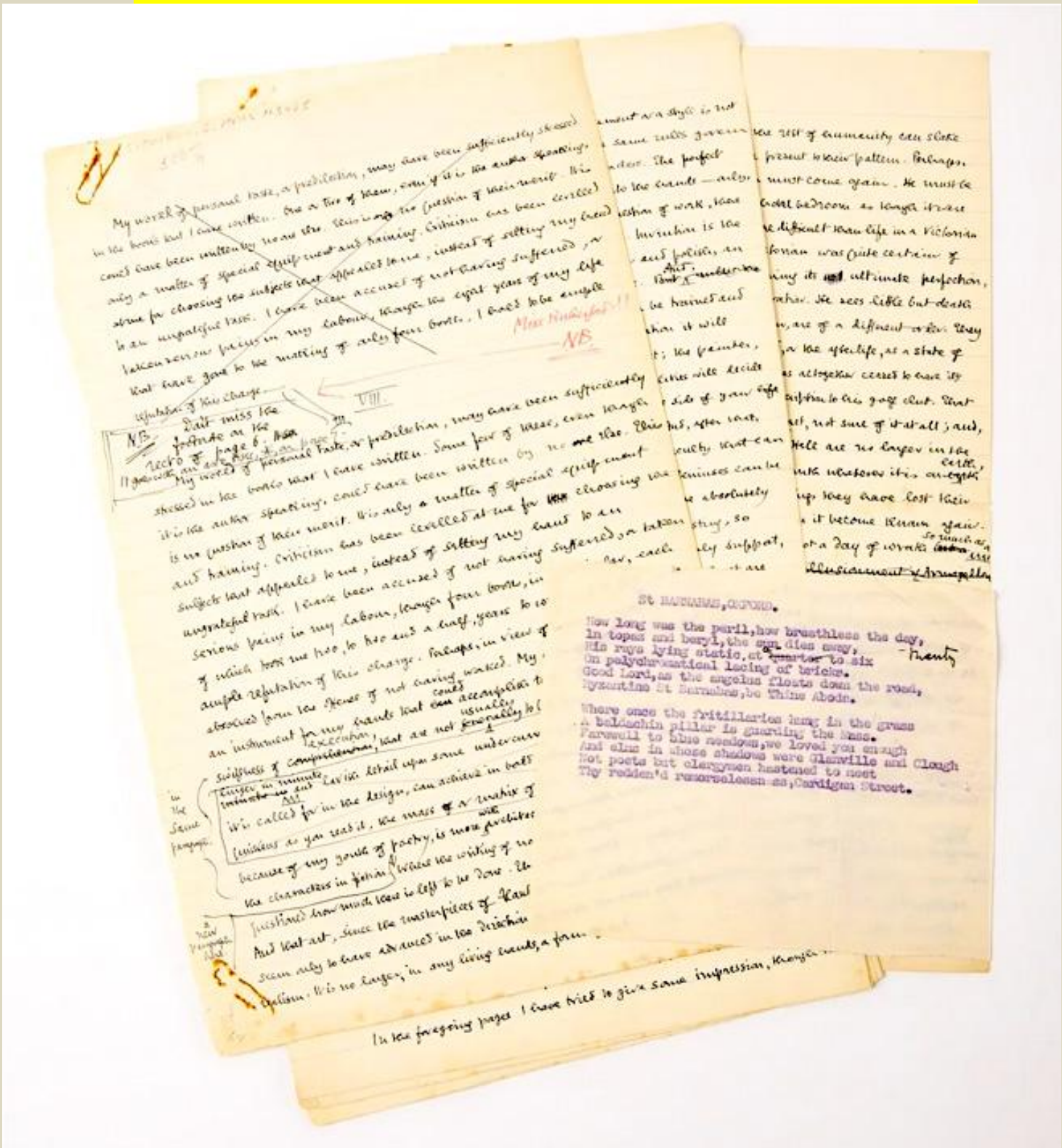
Cordially

Edith Sitwell

I have just received your letter dated the 5th! Now, apparently, 5000 are coming! It is really most trying. I seem, in spite of reiterating it over & over again to be unable to get it into anybody's head that I cannot return the sheets from Italy.

You say in your letter that you understand I wanted like to get as much done as possible before I leave!!!!! If I do not get them before the 7th they will not be returned

A DEFENSE OF HIS LITERARY EFFORTS

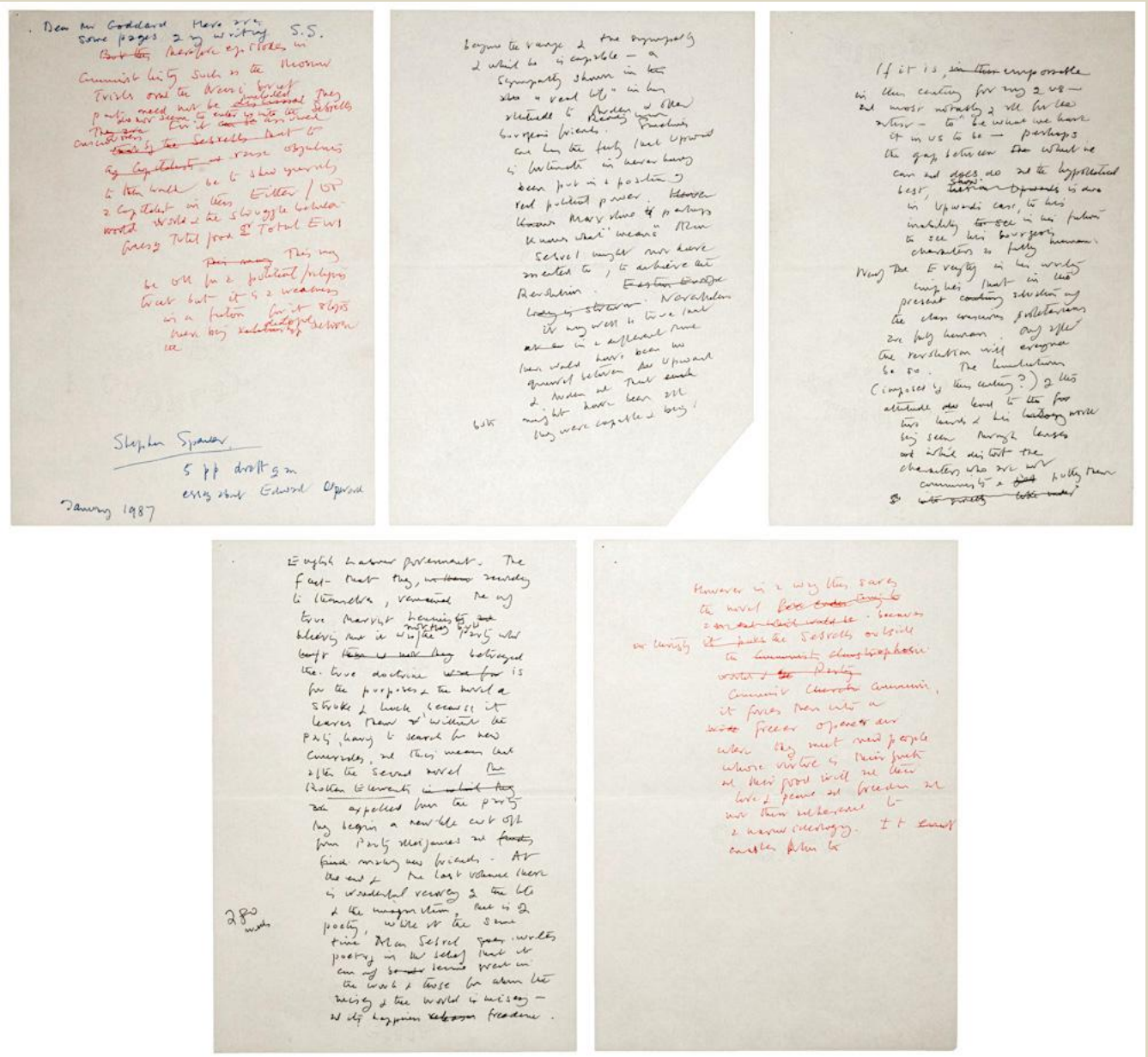


St Barnabas, Oxford.

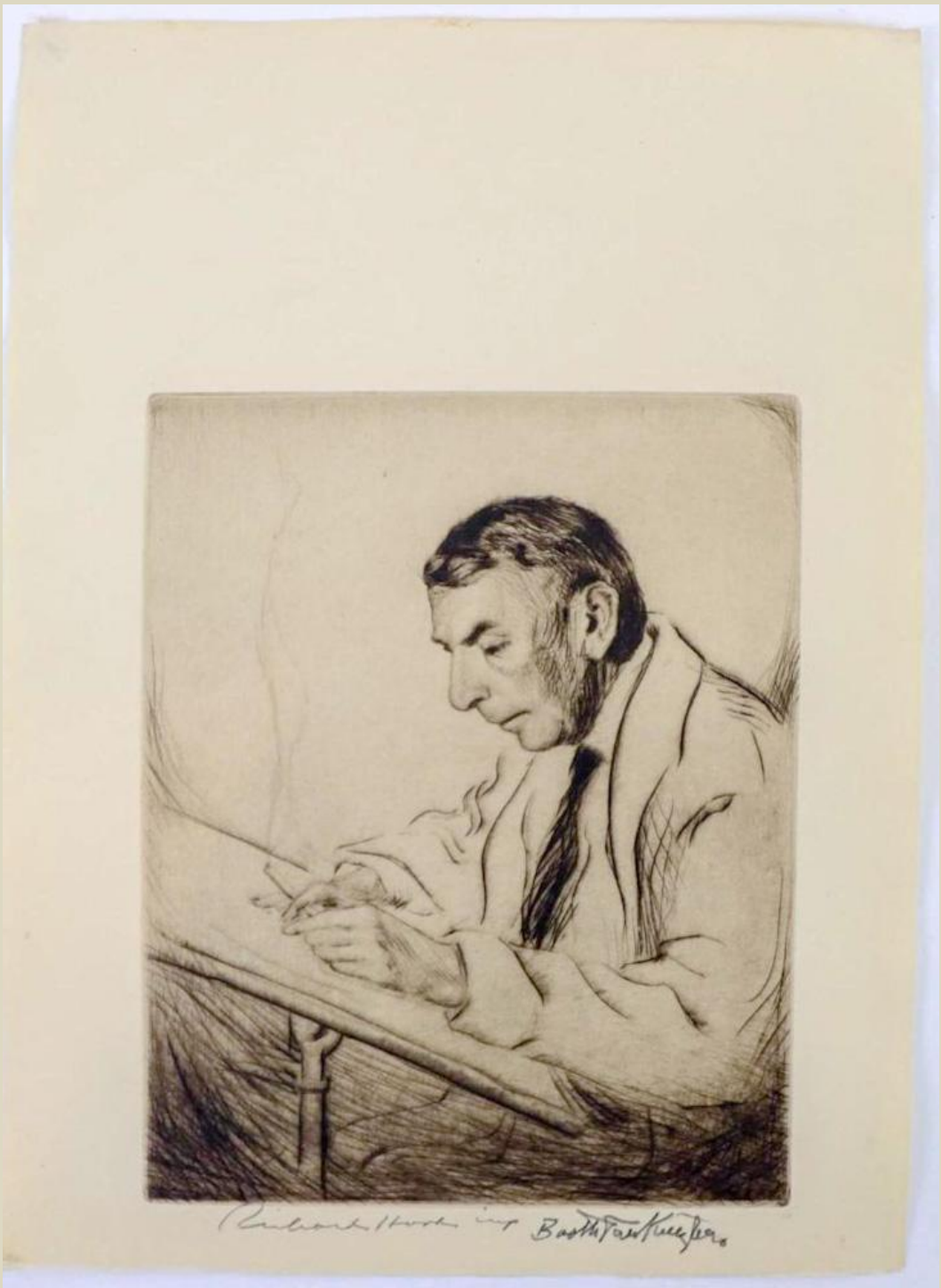
How long was the peril, how breathless the day,
In topaz and beryl, the sun dies away,
His rays lying static, at quarter to six
On polychromatical lacing of bricks.
Good Lord, as the angelus floats down the road,
Hymnating St Barnabas, be thine Abode.

Where once the fritillaries hung in the grass
A baldachin pillar is guarding the Mass.
Farewell to blue meadows, we loved you enough
And elms in those shadows were Glanville and Clough
Not poets but clergymen hastened to meet
Thy redden'd resurrexeunt sa, Cardigan Street.

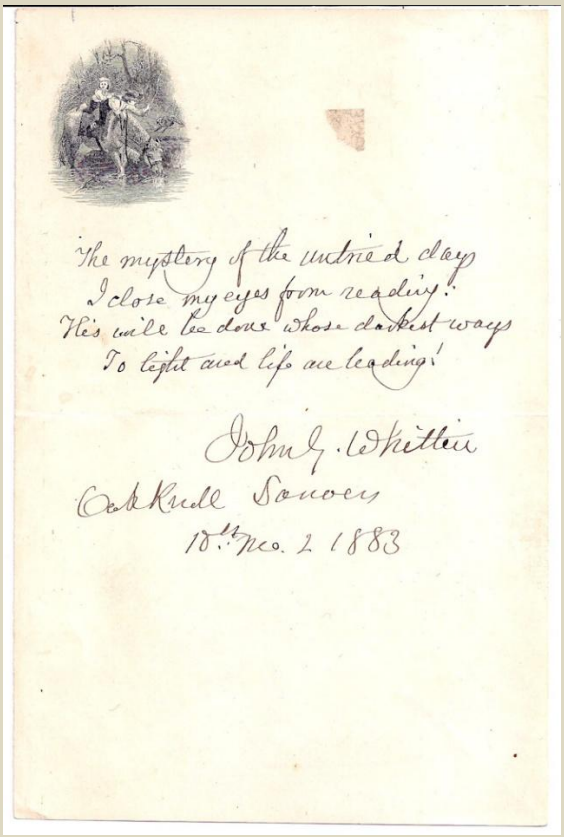
42. **SITWELL, Sacheverell.** ***AUTOGRAPH MANUSCRIPT (AM): A Defense of His Literary Efforts.*** n.p., n.d. Eight handwritten 8" x 13" pages, heavily corrected and revised by Sitwell, together with a small carbon copy of his twelve-line poem, "St. Barnabus, Oxford," with one correction in his hand. Sitwell writes, in what apparently is a part of an article, a defense of his literary efforts over the years. "My aim has been to perfect an instrument for my hands that could accomplish tasks of a delicacy, or a swiftness of execution, that are not usually to be found in books. My affinity, because of my youth of poetry, is more with architecture, or with music than with the characters in fiction. Where the writing of novels is concerned, it may be questioned how much there is left to be done. The whole world is writing novels. And that are ... would seem only to have advanced in the direction of quicker humour and American realism. It is no longer, in any living hands, a form of art." He discusses other forms and styles, saying that a style "is not exactly a matter of choosing. It is an affair of instinct." He discusses the question of inspiration and personality, saying that these aspects can be guided, but certainly not forced as they are a gift of creation. "The true creation must be something entirely personal or transcendental." Sitwell feels that poetry is extremely important to the English peoples as art, or painting, is greatly significant to the Italians. "Poetry ... is the primal element. It is the eternal or immortal principle." It is in this discussion of art forms, personality, and creation that Sitwell defends his own creative art forms and discloses much of what makes up his nature as a poet. On his first work of prose published in 1924, *SOUTHERN BAROQUE ART*: "I do not believe any similar feat on the part of a young writer would be possible had he not undergone the training in poetry to which I subjected myself.... I had the audacity to begin ... upon the most difficult and subtle passages of composition. This was ... born of the extraordinary experiences in poetry.... It is these qualities of courage that are absolutely necessary to ... accomplish the rare or transcendental.... Any person who has known that has had the only happiness the artist ... will ever get from his work. For this performance ... was gratis. It brought no money." He believes that propaganda, political or otherwise, has no place in creation and states that "it is propaganda that has killed the great names of the Victorian age.... The religion that has been their downfall in the next generation has had its place taken in our own day by political bias." Sitwell continues, indirectly making reference to his works and the personal and artistic development which grew out of each successive attempt, having, in turn, a profound influence on the next thing he wrote. With a description from Kenneth Rendell from the 1970s. Paper clip stains at top and bottom left, some light foxing at bottom edge of the first two pages; the whole with irregular scissor cut at the left margin, done long ago. Very Good. (#022165) ***SOLD***



43. **SPENDER, Stephen.** ***AUTOGRAPH MANUSCRIPT SIGNED (AMS): Essay on Edward Upward.*** Handwritten Manuscript draft in blue and red ink consisting of five 8-1/4" x 12" pages on rectos only dated and ***SIGNED*** by Spender at the bottom of the first page and ***INSCRIBED*** and ***INITIALED*** at the top of the first page: "Dear Mr Goddard Here are/some pages of my writing S. S." Spender's essay concerns the British novelist and short story writer Edward Falaise Upward whose first novel, *JOURNEY TO THE BORDER*, was published by the Hogarth Press in 1938, the year Virginia Woolf relinquished her interest in the business. The novel describes in poetic prose the rebellion of a private tutor against his employer and the menacing world of the 1930s, moving from a nightmarish state to one where he recognizes he must join the workers' movement. Good to Very Good with excellent content. (#022137) **$1,500**



44. **[TARKINGTON, Booth] HOOD, Richard Thomas.** ***SIGNED ORIGINAL ETCHING.*** An 8" x 11" ***ORIGINAL ETCHING*** (image size of 5-1/2" x 7") of Tarkington by Richard Thomas Hood ***SIGNED*** by both the artist and the subject. From the Artists Series created by Richard Thomas Hood (1910-1993), Philadelphia artist and Director of the Pennsylvania Art Project (WPA). Mild wrinkling. Fine. (#022146) **$250**



45. **WHITTIER, John Greenleaf.** ***AUTOGRAPH QUOTATION SIGNED (AQS).*** Oak Knoll Danvers, 10 February 1883. The penultimate stanza from his 1880 poem "St. Martin's Summer" on a 4-1/2" x 7" sheet ***SIGNED*** and dated "John G. Whittier."

The mystery of the untried days
  I close my eyes from reading;
His will be done whose darkest ways
  To light and life are leading!

Fine. (#022162) **$400**

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