(ITEM 39: SIGNED PHOTOGRAPH OF G. B. SHAW BY KARSH)
June 21, 17...

I was delighted to see you, but if you had
seen that the important talk of
written you would know how de-
lighted - I generally speak, people
not want to be told the truth,
but about other than American. As
to that, why? Robinson, perhaps I
should have him more just if I had
said similarly instead of echo. Though
en so I did not more to put too
much emphasis on the idea. In two
1. **AIKEN, Conrad. AUTOGRAPH LETTER SIGNED (ALS).** An early four-page *handwritten* letter on one 6-1/4" x 9-7/8" sheet of paper folded into fours to American poet Orrick Johns, explaining his comparison of Johns to Edwin Arlington Robinson and responding to a comparison of his 1916 book of poetry, *THE JIG OF FORSLIN: A SYMPHONY*, to the writing of Charles Baudelaire. In part: "I was delighted to get your letter.... As to that echo of Robinson, perhaps I should have been more just if I had said similarity instead of echo: though even so I did not mean to put too much emphasis on the idea. In two or three of your things I felt something of Robinson's trick of veiled reference, inuendo, coupled with terseness of rhythm: certainly, nothing to worry about! I quite agree with you in your feeling about him. I admire rather than like him. I imagine that if I were drunk I should call him a Missing Puritan. You are the third person to link FORSLIN with Baudelaire. I don't know whether to be provoked or not, because all I know of Baudelaire is hearsay. I've never read him— not a solitary thing. So he is what I imagine him to be,— a decadent for decadence’s sake,— there, I am provoked! Because I don't think I belong in that class. The decadent stream in FORSLIN is put there merely as one part of a rather complex pattern, on the assumption (certainty?) that it is an important element in the unrealistic life of homo sapiens.— I've got three books, some antedating FORSLIN, some contemporaneous with it, some subsequent, which I expect to get out during the next two years, in the hope of destroying any idea that I am a seeker for the merely phosphorescent. I am glad to know that you may come east. If you do, and get to Boston or anywhere near it, for heaven's sake let me know. Intelligent people are rare now in Boston." Lightly creased and toned. About Fine. (#020952) $1,000
2. **ALCOTT, Louisa May. AUTOGRAPH LETTER SIGNED (ALS).** A one-page AUTOGRAPH LETTER SIGNED "L. M. Alcott" on one panel of a 10" x 8" sheet of paper folded into four panels addressed to "Dear Sir," arranging to send a short story for payment of $100. At the top of the letter is an acknowledgment of receipt in green pencil, and on the facing panel is the ink notation in an unknown hand "Miss Alcott/Sept 17-80." Creases from mailing. Attractive and Near Fine. (#020958) **SOLD**
3. BARAKA, Amiri (LeRoi JONES). SIGNED TYPESCRIPT: MONEY. A Jazz Opera. Newark/Washington, DC, December 1978–January 1979. Photocopied ORIGINAL MANUSCRIPT by Baraka consisting of 135 pages, many of them with pencil or ink markings and annotations, housed in an orange paper folder with "MONEY/orig)" in Baraka's hand on the cover. SIGNED in full by the author at the conclusion with the date and place in type. MONEY was first produced Off-Broadway in 1982 with music by George Gruntz, the director of the Zurich opera and orchestra, and later in part at George Wein’s New York Jazz Festival in the early 1990s. According to Baraka, MONEY was even "banned in France by the United States" because it was considered anti-American. A few pages with coffee stains, expected general use. Complete and Very Good. (#021014) $7,500
The Love of God.

From the Proverbs of Solomon.

All things that are on earth shall wholly pass away.
Except the Love of God, which shall live and last for age.
The forms of men shall be as they had never been;
The blast of graves shall lose their fresh and tender green;
The birds of the thicket shall cease their pleasant song;
And the nightingale shall cease to chant the evening long.
The briers of the pasture shall feel the dart that kills,
And all the fair white flocks shall perish from the hills.
The goat and antlered stag, the wolf and the fox,
The wild boar of the wood and the chamois of the rocks,
And the strong and fearless bear in the trodden dust shall lie;
And the dolphin of the sea and the mighty whale shall die.
And realms shall be dissolved, and empires be no more,
And they shall bow to death who ruled from thrones to thrones;
And the great globe itself, to the holy writings tell,
With the rolling firmament, where the airy armies dwell.
Shall melt, such fervent heat, they shall all pass away,
Except the Love of God which shall live and last for age.

—William Cullen Bryant.

New York City, Oct. 1854.
4. **BRYANT, William Cullen.** AUTOGRAPH MANUSCRIPT SIGNED (AMS): "The Love of God." New York, 9 May 1864. A handwritten poem on an 8-1/2" x 11" sheet of paper SIGNED "William Cullen Bryant" and dated at the conclusion. Bound in 3/4 dark blue morocco leather and blue cloth titled in gilt on the front cover containing the poem, an engraved portrait of Bryant, a hand-lettered calligraphic title page in red and black, and a typed transcript of the poem which consists of 18 lines with a number of differences in punctuation only from the printed version.

FROM THE PROVENCAL OF BERNARI RASCAS

All things that are on earth shall wholly pass away,
Except the love of God, which shall live and last for aye.
The forms of men shall be as they had never been;
The blasted groves shall lose their fresh and tender green;
The birds of the thicket shall end their pleasant song,
And the nightingale shall cease to chant the evening long.
The kine of the pasture shall feel the dart that kills,
And all the fair white flocks shall perish from the hills.
The goat and antlered stag, the wolf and the fox,
The wild boar of the wood, and the chamois of the rocks,
And the strong and fearless bear, in the trodden dust shall lie,
And the dolphin of the sea, and the mighty whale, shall die.
And realms shall be dissolved, and empires be no more,
And they shall bow to death, who ruled from shore to shore;
And the great globe itself, (so the holy writings tell,)
With the rolling firmament, where the starry armies dwell,
Shall melt with fervent heat—they shall all pass away,
Except the love of God, which shall live and last for aye.

Contents Fine; front cover and first two blank pages neatly detached, leather on spine deteriorated. Overall Very Good. ($1,800)
5. **BRYANT, William Cullen.** AUTOGRAPH QUOTATION SIGNED (AQS). The second stanza of Bryant's poem "The Battle-Field" in the poet's hand, **SIGNED** "William Cullen Bryant" and dated by him at the conclusion on a 5" x 8" sheet of paper. Bryant, who was a founder of the Republican Party and fervent supporter of Abraham Lincoln, commemorates the Civil War dead:

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Ah, never shall the land forget
How gushed the life blood of her brave
Gushed warm with hope and courage yet
Upon the soil they fought to save.
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Minor wrinkling and creases from folding. Near Fine with an attractive engraved portrait of the poet. (#020992) $500
6. **BURROUGHS, John. AUTOGRAPH LETTER SIGNED (ALS) to William Winters.** West Park, NY, 15 November [1915]. A two-page handwritten letter to drama critic and author William Winters on one side of two sheets of 5-1/2" x 8-1/4" "Riverby" stationery, **SIGNED** in full by Burroughs at the conclusion. In full: "I have had one letter from you during my long life, but you have had none from me. So I am writing you a line to tell you how much I enjoyed those days with you at the Rowlands. Like all good fruit—you have grown sweeter as you have grown riper, & I am sure that unlike some fruit—you will always be sound at heart. I regret that we did not meet earlier in our lives. Much of your literary output is outside of the field of my interests, which is a narrow one, but I know your English books well & have enjoyed them. It was a delight to hear you recall the old 'Saturday Press' days & the generation of writers to which we both belong. When men reach our age they begin to enjoy the leisure of the spirit & the fret & fever of the world passes them by, I trust that a long serene old age may be the fortune of both of us, & that we may meet again under a happy skies as we did before." With the envelope addressed by Burroughs and annotated by Winters. Creases from mailing; slight fading of ink at the end. Near Fine. (#020961) $600
CARLYLE, Thomas. AUTOGRAPH LETTER SIGNED (ALS). Chelsea, 23 February 1851. Two-page letter on both sides of a 5" x 8-1/2" sheet addressed "Dear Madam" and SIGNED "T. Carlyle" offering advice on writing based on samples sent to him of her husband's work. In part: "Judging by those small specimens, your husband seems really to harness a vein of pious gentle sensibility and clear mild sense; qualities which, in writing or otherwise, will turn to good account for him and you, if he guide them well. But as to writing it must be admitted hitherto that his gifts exercise themselves on objects altogether thin and flimsy, not so by secondary and unsubstantial; which cannot turn to much account anywhere.... By and by, having well condensed and elaborated himself, and accumulated with experiences in this world, he may find that he has something weighty of his own possessing him to write it. Otherwise why should a man write at all? Our first duty is not, to write, but to know and to be: a fact greatly forgotten by many at present!" Along with two old auction descriptions for this letter: a 1906 Merwin-Clayton sale and the American Art Association William F. Gable sale of 1924. Faint creases and light stains. About Fine. (#021015) SOLD
8. **CLARK, Tom.** AUTOGRAPH MANUSCRIPT POEM with ORIGINAL WATERCOLOR: **THE TOP OF THE WORLD.** A poem handwritten by Clark on a stiff 8-1/4" x 9-1/2" sheet with a 6-1/2" x 4-1/2" ORIGINAL WATERCOLOR by Clark pasted above, SIGNED and dated at the bottom of the page. Attractive presentation. Fine. (#020948) **SOLD**

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9. **CLARK, Tom.** TYPED MANUSCRIPT POEM: **LIFE NOTES.** A poem typed by Clark on an 8-1/2" x 11" sheet SIGNED at the bottom. Some wrinkling and soiling. Very Good. (#020949) **SOLD**
10. **COLLINS, Wilkie.** AUTOGRAPH LETTER SIGNED (ALS) on the Question of International Copyright in America. Ramsgate, 7 September 1888. Powerful three-page AUTOGRAPH LETTER SIGNED on an 8-3/4" x 7" sheet folded into four panels to Edgar F. Gladwin on the question of international copyright in America. In part: "In the matter of International Copyright with America, the first thing to do is (which I am sure you do) to look the question honestly in the face. The law of the United States recognises a right of property in the work of the literary man, so far as the interests of its own citizens are concerned--and deliberately denies that right, in the case of the literary men of all other countries. This (to speak with all due respect) is not worthy of a great nation--and the blame now rests with the national Congress. International Copyright is not a question of the commercial interests of publishers, printers, and paper-makers--or of the high or low prices of books--it is a question of national honour, and the national honour is in the hands of your Legislature. There are no readers who have such a true interest in literature, and such a sincere respect for literature as American readers. These excellent friends of ours are not fairly represented when they are compelled by their legislature to buy books which owe their existence to a fraud on the author." Collins is credited with writing the first great mystery novel--*THE WOMAN IN WHITE* (1859). Light crease from mailing; ink dark. Fine. (#020964) SOLD
Sir,

It is a rule of law that a person cannot impeach his own witness, but would I doubt in question the accuracy of Stevens's testimony. The court's faulted eye was bad, and he has mistaken a figure. I see our law to that extent of the legislate the amount of the latter, however, which has a shadow more appearance. The name of the person of interest were written to obtain a variety of papers having been employed, as we heard them filed to be arise me out of mere. In every thing set by actions and not actions. Yet the temper of the facts. On the latter, the difference set up was a justification that Mr. Brooke was executing me against the hotel of the Cheyenne man. This agree with the facts. Since the hotel was offends. That another hotel was penmanship that it did not from few damages, probably because the verdict me half. As it was, all the intelligence pride of the jury were for speeches. I prefer the verdict as it be set, however, having locked it the other man inḳed $.

A History ought to be a matter of fact sound, like more men, is so seldom what is sought to be. I aimed at truth in mine, and I believe I am nearer to it, than more historian, though I fear some mistakes must exist. For all events I knew too much to allow at the staff there have been committed, and have jumped the accounts of the bodies from a work such of my appointed instance. The story tells will enough, in its simple crew, and in that I have accustomed to place it before the world. Whether the fate fate of this country will yield this crew, is of not done, there is a good and distinguished the reader, there is now a story that, for handicap in the American character. It is by no means improbable, the public will think that the historian of the many experts to be on stating, but I hold myself responsible for no such planning the my own. I know no you heard how the truth is alike.

I am much obliged to you and foremost, and the others who interested opening to the reason, my way, present subject is to judge. I try you will thank the pencillers. Some credit, a new acracy of my present thanks in your own pleased. I dealt be in writing, in it few copy on my very trust.

S. D. Barrow. Episcopal.

Boone, April 22nd, 1829.
11. COOPER, James Fenimore. AUTOGRAPH LETTER SIGNED (ALS): There Is Such a Strong Love for Hyperbole in the American Character. Cooperstown, NY, 22 May 1839. Fine one-page AUTOGRAPH LETTER SIGNED as "J. Fenimore Cooper," approximately 500 words in his neat, small hand on one side of an 8" x 10" sheet by the author of THE LAST OF THE MOHICANS to New York Congressman Daniel Dewey Barnard, concerning the libel lawsuit he brought against newspapermen who published unfavorable reviews of his work, including Horace Greeley, Park Benjamin, Elius Pellet, and Thurlow Weed. In full: "It is a rule of law that a party cannot impeach his own witnesses, else would I call in question, the accuracy of Stevenson's testimony. The dear old fellow's eyes are bad, and he has mistaken a figure. I do not know what to think of the delay in the arrival of the letter, however, which has a suspicious appearance. The most disgraceful means were adopted to obtain a verdict, agents having been employed, as we have been told, to talk against me out of doors. As everything goes by action and reaction, I get the benefit of the last. On the trial, the defense set up was a pretense that Mr. Barber was vindicating me against the libel of the Chenango man. This ruse, with the fact that the libel was copied, that another suit was pending, and that I did not press for damages, probably reduced the verdict one half. As it was, all the intelligent part of the jury were for $1000. I prefer the verdict as it is ($400), however, having Weed and the other man in view the change in opinion at Fonda was so great, that farmers came up and spoke to me, utter strangers, confessing that they have been prejudiced by the libel, and expressing their sense of the wrong that had been done. Here, the fox is utterly disconcerted, lying, wriggling and changing ground as usual.

A History ought to be a matter of fact, though, like most men, it is seldom what it ought to be. I aimed at truth in mine, and I believe I am nearer to it, than most historians, though I fear some mistakes must exist. At all events, I knew too much to swallow all the stuff that has been in circulation, and have purified the accounts of the battles, from a vast deal of exaggerated nonsense. The story tells well enough, in its simple dress, and in that I have endeavored to place it before the world. Whether the false taste of this country will relish this course, I do not know, I have a good deal distrusted the result, there is such a strong love for hyperbole in the American character. It is by no means improbable, the public will think that the historian of the navy ought to be on stilts, but I hold myself responsible for no man's opinions but my own. I have not yet heard how the book is liked.

I am much obliged to you and Stevenson, and the others who intended coming to the rescue, and my present object is to say so. I beg
you will thank the gentlemen concerned, and accept of my sincere thanks in your own presence. I shall be in Albany, in a few days, on my way south."

When Cooper set sail with his family for Europe in 1826, he was at the height of his reputation with critics and of popularity with his readers. His novels such as THE SPY, THE PIONEERS, and THE LAST OF THE MOHICANS were also selling so well that he could afford to travel and reside in Europe for the next several years. During that time, however, he published certain works that seemed to Americans to be unfairly critical of his homeland, so that when he arrived back in New York in 1833 he was already becoming regarded as an antidemocratic, pseudo-aristocratic scold.

After returning home, Cooper repurchased the family estate, including land on Lake Otsego called Three Mile Point, which his father had allowed villagers to use as a picnic site. On 22 July 1837, Cooper placed a notice in the local paper forbidding further public use of the Point. That curtly worded notice became the source of eight years of controversy and litigation.

Residents held a town meeting protesting Cooper's actions and drew up resolutions to remove Cooper's books from the local library. Elius Pellet, editor of the Chanango TELEGRAPH chronicled the conflict that August. The article was republished in the ALBANY EVENING JOURNAL by Thurlow Weed, and in the OTSEGO REPUBLICAN by Andrew Barber. Cooper demanded a retraction from Barber, and in September 1838 he sued Pellet and Barber for libel, the subject of this letter. The judge directed a verdict of $400 in favor of Cooper (about $10,000 adjusted for inflation), a judgment that was upheld on appeal. In March 1841, Cooper had authorities seize Barber's press and types to settle the award, bankrupting the editor. By the time that award was settled, the Pellet libel suit had brought Cooper another $400 verdict, and he had filed numerous libel suits, many that he litigated on his own behalf and won.

The Cooper libel trials and related legal proceedings both darkened his own final years and placed him in a bad light with the American public. Beyond that, the issues raised by the disposition of these cases influenced the move to redefine the libel law in New York State so that suits like Cooper's would have little success in the future.

Old mounting strip along the edge of the integral address leaf; the writing bold and clear. Near Fine. (#020970)  
SOLD
12. **DANA, Richard Henry, Jr. AUTOGRAPH LETTER SIGNED (ALS).** One-page AUTOGRAPH LETTER on a 4-1/2" x 7-1/2" sheet SIGNED as "R. H. Dana Jr." to a law firm asking, "Can you tell me anything about Mr. Edw. C. West, once a lawyer in New York." West was hired by Dana for "professional services ... two or three years ago," and Dana wishes to locate him. Stain on left side from previous mounting on verso slightly affecting a few letters. Very Good. ($150)
13. DREISER, Theodore. TYPED LETTER SIGNED (TLS) on Writing Fiction. New York, 21 February 1938. Superb two-page TYPED LETTER SIGNED on personal letterhead to Michael Kowan regarding his doctoral thesis and giving "merely an offhand statement about my own attitude." In part: "I think creative writing has more to do with emotion than any other single factor. Generalized and intensified feeling for life is what is expressed. When a writer traces the course of a complete emotional cycle, what you might call a selected causal chain, one view of it, or whatever, he has his work laid out, and the name by which it is called, novel, short story, play or poem, or whatever, really comes after the fact. It is the amount of material which is involved in the feeling which determines the form of the work. When you ask what is fiction and what is the novel I must say that I think the question is useless. The only place where such questions come up are 'borderline cases' where personal opinion is, after all, the only criterion.... The process of construction is not as slow or as cold as you imply in your questions. The idea or emotion completes itself, builds itself up. I can't imagine myself ever sitting down and figuring out a plot without the characters, their emotions, environment, and the ensuing scenes all well visualized." The last three words quoted are inserted in Dreiser's hand. With original envelope. Creases. Very Good (#020963) $1,000
DUNBAR, Paul Laurence. AUTOGRAPH MANUSCRIPT SIGNED (AMS). On a sheet of Library of Congress stationery, 5” x 8”, is the text of Dunbar’s poem “A Choice,” published in his 1899 collection LYRICS OF THE HEARTSIDE, written in ink by Dunbar and SIGNED at the conclusion, with brief annotations in other hands at the top and bottom of the sheet.

A CHOICE

They please me not -- these solemn songs
That hint of sermons covered up.
'Tis true the world should heed its wrongs,
But in a poem, let me sup,
Not simples brewed to cure or ease
Humanity's confessed disease;
But the spirit-wine of a singing line,
Or a dew-drop in a honey cup!

A few small pinholes in upper margin away from text, light creases, ink faded but legible. Very Good and scarce. (#021012)  SOLD
Dear Mr. Wells:

I wish I could tell you how much pleasure your letter gave me. It is a comforting thing to know that someone has liked a story enough to go on reading it or using it in some way. Remember your first letter about it very well, and I am still puzzled to account for the story. I have never done anything like it, or in the same vein, except a story in LIGHT AND DARKNESS, which again was based on a real happening (this time to me) and that is RESTORED. Oddly enough critics have never liked either story.

I was also interested to have your letter because it made me think backwards, for MY LADY'S TEA was the third story I ever sold, and was written the year after I graduated from College; and it seems to me that it has a vitality and freshness that has gone. But since then I have been learning the trade, so to speak, and I hope some of the eagerness will come back. The trouble with writing is that you have to produce more than your quality will allow, to make a living. And if you make money at some other job, the quality suffers. And almost no writer has the nerve to spend time on one thing to make it perfect as he can. Of course if you have genius the troubles mentioned do not count. But I feel this very keenly now, when for two years I have been trying to digest and form and make a story of the Revolution in pioneer New York. All recent stories are an effort to keep up the income, and the discouraging thing is that the poorer they are the higher the price. That may not be a fair statement, either, for I like the two best stories and I like definitely the last one I did for the Post (and don't know why they bought it).

But it seems a roundabout way of getting at what I should really like to do, which is to write intelligently about the present day. I have promised myself that if I can write a good book about the Revolution I shall take a flying at a modern novel.

Another point that you might some day put up to your classes (if you go on reading that story in this) is that the writer by imagination, ability, and instinct a writer of fiction, or an essayist? So many people say that my chief interest is history, or a scene, or an idea which I put down in a framework of people that at times I wonder myself.

15. **EDMONDS, Walter D. TYPED LETTER SIGNED (TLS).** Cambridge, MA, 4 March 1935. A 1-1/2-page TYPED LETTER SIGNED on two sheets of 8-1/2" x 11" paper to a teacher, Carlton F. Wells, replying to his letter about a story he has written: "It is a comforting thing to know that someone has liked a story enough to go on reading it or using it in some way.... MY LADY'S TEA was the third story I ever sold, and was written the year after I graduated from College; and it seems to me that it has a vitality and freshness that has gone. But since then I have been learning the trade ... and I hope some of the eagerness will come back. The trouble with writing is that you have to produce more than your quality will allow, to make a living. And if you make money at some other job, the quality suffers. And almost no writer has the nerve to spend time on one thing to make it perfect as he can. Of course if you have genius the troubles mentioned do not count. But I feel this very keenly now when for two years I have been trying to digest and form and make a story of the Revolution in pioneer New York." Much more. Creases. Near Fine. (#020983) $100
In response to your letter of November 25th, one of the rumours that has reached you is true, and the other false. It is true that I enjoy watching good cricket; it is untrue that I ever coached the cricket at Highgate. For the latter occupation I am not qualified. Having spent my boyhood in America, my early experience was of a very different game, and far from being qualified to coach, I am not even a good critic of such matches as I watch. I do not think that one can ever be a really qualified critic of any game one has never practised oneself in one's own youth.
17. **GILMAN, Charlotte Perkins. AUTOGRAPH NOTE SIGNED (ANS).** On a 4-1/4" x 4" piece of paper Gilman has written and SIGNED the following: "Sun. Jan. 26 -- 1919./With warm regards/of the author/Charlotte Perkins Gilman/after a nice chicken!"

Perkins, a feminist writer and grand-niece of Harriet Beecher Stowe, is perhaps best known for her semi-autobiographical short story "The Yellow Wallpaper" which she wrote after a severe bout of postpartum psychosis and which is considered an important early work of American feminist literature. Gilman believed economic independence was the only thing that could bring true freedom for women and make them equal to men, arguing that motherhood should not preclude a woman from working outside the home: "A house does not need a wife any more than it needs a husband.... There is no female mind. The brain is not an organ of sex. Might as well speak of a female liver." Slightly browned; mounting traces on verso. Very Good. (#021005) $350
18. HERSEY, John. AUTOGRAPH LETTER SIGNED (ALS) to Mark Van Doren. Vineyard Haven, MA, 18 June 1965. A 1-1/2-page AUTOGRAPH LETTER SIGNED on both sides of his 5-5/8" x 8-1/4" personal embossed stationery to writer and educator Mark Van Doren. In full: "Just a word to thank you for the great generosity of your introduction at the White House the other day. Though I was trembling in the wings, you came through loud and clear, and what you said meant a lot to me. I thought you handled the Lowell business perfectly. It was all quite an experience, and we'll have the wherewithal of a reminiscence the next time we meet! A sparkling day here -- and a white barkentine, square-rigged forward and fore-and-aft on the main mast, is sailing past East Chop across from my window. Barbara joins me in warm greetings to Dorothy and to you." With envelope. Faint creases from mailing. About Fine.

The 1965 White House Festival of the Arts was held on June 14 and was used by several of the invited artists, including Hersey, as a means of voicing protest over the U.S.'s escalating war in Vietnam. Although Lyndon Johnson left after the reception and missed the readings by several authors, Lady Bird remained present. Robert Lowell, mentioned by Hersey in this letter, at first accepted the invitation but a few days later declined in a letter that garnered much attention. Despite objections from the event's organizers and from Lady Bird, Hersey read from HIROSHIMA, prefacing his reading with the statement: "Let these words be a reminder, the step from one degree of violence to the next is imperceptibly taken and cannot easily be taken back. The end point of these little steps is horror and oblivion." (#020981) SOLD
19. **HOLMES, Oliver Wendell.** AUTOGRAPH LETTER SIGNED (ALS). Boston, 19 December 1891. A one-page AUTOGRAPH LETTER SIGNED in full "Oliver Wendell Holmes" on one panel of a 9" x 7" sheet of paper folded into fours. In full: "My dear little Lady, Do you think I could refuse writing you that 'little letter' you ask for? No, indeed, you shall have it before your open letter has time to cool. I am pleased that you ask for it, for you have paid for it beforehand by your charming impersonation of the fascinating young nobleman. I hope you are succeeding in your new role as remarkably as you did in the other, and I send you my kind regards and all my best wishes. Very sincerely yours, Oliver Wendell Holmes." Toning to letter with slight lighter margins, likely due to previous framing. Very Good. (#020971) $300
Scriptural allusions will be thrown away on it, and will be regarded as forced and feeble. Whereas they are often very appropriate and to the point, which he is trying to make in. It's injustice in the finding of witty rhymes and allusions comes out strongest perhaps in the Ballad, which he has placed last. But which deservedly I think was, in reality, come first as the most difficult and skilful in achievement.

In all this, though excellent in their kind, they are not there is little that stands clear as poetry, more that is, as having any beauty in them except the pleasure of good rhythm and rhyme. I think and there where satire helps best, beauty creeps in. There is beauty in the lines on Shakespeare's wedding. They are beauty in "May Day, 1945," which suggests that when he has put satire aside as having served its turn, Reginald Reynolds may yet prove himself a poet.

Samuel Stouman
20. **HOUSMAN, Laurence. AUTOGRAPH MANUSCRIPT SIGNED (AMS) and AUTOGRAPH LETTER SIGNED (ALS).** Somerset, 8 July 1946. Four-page *handwritten MANUSCRIPT* on the rectos of four 8-1/4" x 10-1/2" sheets SIGNED at the conclusion "Laurence Housman" along with a one-page *AUTOGRAPH LETTER SIGNED* as "Laurence Housman" to publisher George Allen & Unwin sending the manuscript which is the preface to a book of satirical verse by Reginald Reynolds titled *OG AND OTHER OGRES*. The preface begins: "Satire, though it may be both diverting and salutary, is a rather unlovely form of literature. And because it is unlovely, it seldom rises to poetry; it has (or should have) more bite than beauty; and things whose main function is to bite do not generally impress us with a sense of their beauty. Of all kinds created, sharks, mosquitos and rattle-snakes, being essentially unkind in their nature, are the least loved; most people would wish them away. But because humanity is so full of moral disease (in which beauty is conspicuously absent) we cannot do without medicinal correctives; the homeopathic remedy is good for us; and verse is one of the forms in which, if well-handled, satire becomes most effective." Housman discusses the effectiveness of Alexander Pope's satirical poetry before mentioning Reynolds who he says is "a man who feels it to be part of his mission in life to skin people. Once, having heard him perform the operation very efficiently at a public meeting, I expressed a certain apprehension as to what he might be doing to me some day...." An excellent essay on the writing of satire. Creases from mailing, the ink a bit light at times but very readable. Near Fine. (#020962) **SOLD**
21. HOWELLS, William Dean. AUTOGRAPH LETTER SIGNED (ALS) with an Original Photograph Portrait. [New York], 25 March 1912. One-page AUTOGRAPH LETTER SIGNED "W. D. Howells" to Mr. Barton, concerning his brother working at the Government Printing Office and forwarding his "best photograph." The silver print photograph is of Howells seated at a desk with pen in hand and measures 6-3/8" x 8-1/8" and is laid down on a 10" x 9" stiff white board. Stamped on the verso is "Stefan Lorant Collection," along with ink notes. Near Fine. (#020997) $250

22. JEWETT, Sarah Orne. AUTOGRAPH MANUSCRIPT SIGNED (AMS) from BETTY LEICESTER. A handwritten titled and SIGNED quote from her juvenile novel BETTY LEICESTER. A STORY FOR GIRLS (1890) on a 4-1/2" x 7" sheet of light blue paper. In full: "'Sometimes the river was narrow and deep and the Starlight's course lay near the shore, so that the children came running down to the water's edge to see the pretty boat go by, and envy Betty and Mary Beck under the shadow of her great white sail.' Sarah O. Jewett From Betty Leicester." Fine. (#021013) SOLD
23. LEWIS, Sinclair. AUTOGRAPHED LETTER SIGNED (ALS). A two-page handwritten letter on rectos of two 8-1/2" x 11" sheets SIGNED in full Dr. Smyth. In part: "God bless you a million times, not only for the May Sinclair review & the way in which it was played up, but for your immensely generous personal letter about the book, which letter I have just read aloud to my wife. It wasn't just your liking the book that I appreciated; it was your taking the trouble to say so. We've taken this quiet home for a year... It's joyous, after so many hotels, to have a home for a while." Lewis discusses his lecture tour and asks Smyth to give his love to his wife: "I remember so happily our last party together in the garden -- & the priceless Something in glasses!" About Fine. (#021009) $1,000
24. **LOWELL, James Russell. AUTOGRAPH MANUSCRIPT SIGNED (AMS) with Partial Manuscripts**. On a 3-1/2" x 6" sheet Lowell has written out his poem "A[n] Epigram on Certain Conservatives," and SIGNED it below with his initials and a closing: "So, ending with a piece of nonsense for a stopgap/I remain yours as always/J.R.L." On the verso is the first stanza of another poem, "Now Is Always Best," which begins, "Dreamy river of the Past," as well as partial lines from a third poem that have been trimmed off. Both titled poems were published in Lowell's *UNCOLLECTED POEMS* having been first published in *THE BROADWAY JOURNAL* in 1845. There are minor changes from the published version. This piece sold at Anderson Galleries in 1920.

*A[n] Epigram on Certain Conservatives*

In olden days mens' ears were docked
For thinking & for other crimes;
And now some worthies, overstocked
In those commodities, are shocked
At the false mercy of the times
Which spoils their chance of being shortened
In their own feature most important.

Mounting on verso obscures a few letters. Very Good in Fine brown half morocco slipcase gilt-lettered on spine. (#021017) $750
What words divine of lover or of poet
Could tell our love & make Thee know it,
Among the Nations bright beyond compare?
What were our lives without thee?
What all our lives to save thee?
We reck not what we gave thee;
We will not dare to doubt thee,
But, ask whatever else, & we will dare!

Deerfoot Farm,
17 Jan: 1886.
Mr. Charles G. Mullen, Jr.
Florida Grower Press, Inc.
Tampa, Florida

Dear Mr. Mullen:

Thank you for your letter of the eighteenth. I am dreadfully sorry. Six volumes of my poetry were sent to me by someone at the University without any return address and in a package which had the name of your Press on it. I therefore returned the package to you. If you would hold the books for the time being, I should be grateful. I imagine I will hear from the gentleman in question, who was the Assistant to the President, in due course. If you by any chance know who he is, could you perhaps expedite things from your end?

Again I am awfully sorry.

Faithfully yours,

Archibald MacLeish

ARCHIBALD MACLEISH WEISNER W. HARVARD UNIVERSITY

October 28, 1951

26. **MacLEISH, Archibald.** *Typed Letter Signed (TLS).* [Cambridge, MA], 28 October 1951. *Typed Letter Signed* as "A. MacLeish" on personal Harvard stationery to Charles Mullen of the Florida Grower Press apologizing for sending 6 of his volumes of poetry to him and explaining why he did so. With two small ink corrections. Some wrinkling and expected wear. Very Good. (#020977) $100
MacLEISH, Archibald. TYPED MANUSCRIPT SIGNED (TMS). Fair Copy Manuscript of his well-known poem "Speech to a Crowd" SIGNED in full beneath his typed name with minor ink corrections in the text. About Fine. (#020978) $250
Mr. Louis B. Mayer - 3

raneous. I have before me a letter of Mr. Sheridan Gibney in which he says that "our organization is open to writers of all nationalities who seek employment in the Motion Picture Industry. We welcome new talent which serves to enrich the industry, and would consider it highly improper if the Guild should discourage the employment of any of its members for other than lawful or contractual reasons."

Let me conclude with your intercession for the re-employment of the Refugee writers you would do an invaluable service for men who have played an honorable part in the cultural life of our time, and who could probably play it again if they are helped over this critical period, and I would consider your decision in their favor extremely kind and thankworthy, as well as wise; for the least that can be said is that it will not be to the detriment of the Company.

Please forgive the frankness of my words, but I considered it my duty to speak in behalf of my endangered colleague and to recommend them to your widely-known benevolence.

Sincerely yours,

[Signature]

P.S. If you care to have a personal discussion with me in regard to this matter, I should be glad to come to your office at any time, together with Mrs. Dieterle who also is deeply concerned with this matter.
MANN, Thomas. TYPED LETTER SIGNED (TLS) to Louis B. Mayer of MGM. Pacific Palisades, CA, 5 October 1941. A superb three-page TYPED LETTER SIGNED on Mann's personal stationery to Louis B. Mayer, president of MGM Studios, commending Mayer for the Studios' contracting of 5 refugee writers in order to allow their immigration to the United States to escape death during World War II: Alfred Doeblin, Alfred Polgar, Hans Lustig, Wilhelm Speyer, and Walter Mehring. In part: "It is not my custom to interfere in matters which do not directly concern me; however I should like to take the liberty of presenting to you with confidence a matter which is close to my heart, and which is a source of worry for me as well many other well-meaning people. It was one of the finest and most meritorious deeds during these turbulent years which destroyed so much life and happiness, a deed which will certainly never be forgotten when the fantastic tale of the emigration of European culture is told, that two great Motion Picture Companies in Hollywood decided to give emergency contracts to a number of German and Austrian writers which not only enabled these men to immigrate into the United States, but also secured, if only for a certain time, a basis for their existence." Mann spends most of the letter arguing for the rehiring of these writers for another year, not "for unproductive and merely humanitarian purposes," but because "the value of the agreement for the Company has already been demonstrated." An important letter revealing Mann's solidarity with refugee writers during the rise of Fascism in Europe. Mann himself emigrated to the United States in 1939 following the German occupation of Czechoslovakia. The outbreak of World War II on 1 September 1939 prompted Mann to offer anti-Nazi speeches (in German) to the German people via the BBC, and in October 1940 Mann began monthly eight-minute broadcasts, recorded in the U.S. and broadcast by the BBC to Germany, condemning Hitler and the Nazis. In doing so, he was one of the few publicly active opponents of Nazism among German expatriates in the United States. Light creases from mailing. Near Fine. (#020957)
29. **MENCKEN, H. L. ARCHIVE OF TEN TYPED LETTERS SIGNED (TLSs) with Additional Materials.** Baltimore, 1944 - 1946. Ten TYPED LETTERS SIGNED on personal stationery, ranging from 1 to 2 pages, addressed to Isaac Edgar Clark, concerning Clark's manuscript, "An Analysis of Ring Lardner's American Language: or Who Learnt You Grammar Bud?" Ring Lardner (1885-1933), American sports journalist and short story author, was known for his satirical style. Over the course of their correspondence, Mencken suggests publishers who might be interested in publishing Clark's work, including Maxwell E. Perkins of Scribner: "Perkins spoke of your thesis in very complimentary terms, but added that it didn't fit into his own scheme." All of the letters are SIGNED in ink, and a few have emendations to the typed text in Mencken's hand. All letters come with their original envelopes. A few examples of Mencken's comments: "I certainly hope you don't abandon your scheme for a grammar of the American vulgate based on Lardner. It would make a really superb book." "So far as I know, there has never been any serious proposal to abandon capitals in English. Even the most extreme of the simplified spellers seem to retain them. I am in some doubt that getting rid of them would make for easy reading. I hope to discuss the subject at some length in the second volume of my SUPPLEMENT." "You have not missed much by not reading LADY CHATTERLY'S LOVER. It is of such ponderosity and is so solemn that it frequently becomes ridiculous. Lawrence, who originated in the English mining region, was obsessed all his life by a vast ambition to sleep with a lady. I doubt that he ever really managed it." Accompanying the letters are ten copies of letters from Clark to Mencken on 8-1/2" x 11" onion skin paper. There are also two 1955 letters to Clark from Mencken's secretary, Rosalind C. Lohrfinck. Normal creases from folding. Near Fine. (#020989) $2,000
MILLAY, Edna St. Vincent. ARCHIVE OF FOUR AUTOGRAPH LETTERS (ALS) to Fellow Pulitzer Prize-Winning Poet and Lover George Dillon. New York, Austerlitz and Paris, 1928-1929. Four unsigned handwritten love letters from Edna St. Vincent Millay to George Dillon, totaling 17 pages on 11 sheets in ink and pencil, with 4 envelopes addressed by Millay, dated 1928-1929. The first letter dated 17 December 1928, in part: “So you will kill the dragon for me, will you, my St George? -- Oh, I am sure you will! -- For have you not this moment slain with that blade whose name is Mightier-Than-The-Sword that most noble & imposing monster, two-headed scaly DOUBT, that has been steaming at me for so many hours now with his great mephitic breath? Oh, lord, what fun it is to be happy again, & to be writing romantic ardent nonsense to the only infant dragon-killer since Hercules wore didies! --And oh how proud I shall be in a month or so, stepping the streets of Paris, the only woman in the whole fashionable town with shoes & hat & hand-bag of genuine dragon-skin!... You must not say the poem you sent is not lovely -- For it is. It is I who tell you. And I know a great deal about such matters. The last line of it nearly took my breath away forever -- so beautiful, -- and about me.” The second, postmarked 29 December, 1928, in part: “It is true that my life is full, and full of wonder and excitement, that every day of
my life is splendid. But don’t you know, or did I forget to tell you, how big a part of my life you are?... My lovely thing, my darling, darling -- don’t be apprehensive that I am trying in desperation to change your passionate love for me into something less -- into simple friendship, I mean, -- which is less. Someday, perhaps, we shall be friends -- but I hope the day is far off when you feel only friendship for me.... I love you too much, in every possible way, to want to change in the slightest detail or degree what you feel for me.... You must come to Steepletop [in Austerlitz, New York]. And you must come as soon as possible, and stay as long as possible. You must arrange it with your employer in some way.... I don’t want you [to] run the risk of losing your job.... Tell him it is a matter of life & death -- which is the truth.... I want to show you the tiny pool we built, absurd, nothing at all, & the hut in the blueberry pasture where I wrote the KING’S HENCHMAN. I want to sit on the edge of your bed while you have your breakfast -- I want to laugh with you, dress up in curtains, be incredibly silly, be incredibly happy, be like children, and I want to kiss you more than anything in the world." The third, written in pencil from Paris on 25 April 1929, in part: "I am writing you on a page of the note-books in which I write the sonnets to you. Almost all the sonnets are in this book. Your photograph is in it too now, darling, stuck in between the pages.... I think about you & dream about you & long painfully to see you -- but I haven’t written to tell you so and I am afraid I have hurt you and made you feel uncertain and upset about me.... How we torture each other! -- When we love each other so! -- but it [is] cruel not to have time to write? -- I have never been so spun about in my life as I have been this time. I have such a short time here, & I know so many people over here, thousands, particularly in Paris, & everybody wants to give a party, & I’m swept from Armenonville in the Bois to a terrifying little dive on the left bank called Oubliettes Rouges or some such thing, full of subterranean torture chambers, -- but real ones!, & real skeletons, where one drinks creme de menthe, awful stuff -- I hate it -- through a straw, & listens to a girl who sings over & over a song about Le Temps Perdu! And after that everybody goes some place to dance, or we all drink quarts of champagne, or presently I begin to sing aloud the words of all the songs the orchestra is playing, even when I don't know them very well, or pretty soon we all go for a drive in the Bois. That’s a fair sample of one night here. And all day long I shop, & between shops I sit at a table on the boulevard with my head in my hand, while somebody feeds me brandy & soda, & when the last shop is closed I stagger to a taxi & am wheeled to my hotel, entering my room just in time to hear the telephone ringing or explain why I’m late to something or other. -- There! -- So will you please forgive me & love me still & not
hate me at all? -- It will be May when you get this letter, & in less than a month then we shall see each other. And then everything will be all right. The moment I see your face everything will be all right. But, oh, five months is a bitterly long time." In the final letter, dated 8 October 1929, she expresses a sense of defeat with regard to their lapses in communication: "Darling, it’s no use, this never writing to you and never hearing from you. It’s no good. Letters are often cruel, but they are not as cruel as silence.... It is painful being out of touch with you like this. Please write me, my dear. Do you still love me? I still love you." The fact that Millay was married, or 14 years older than Dillon, did not stop her from pursuing an intimate relationship with the young poet. They remained close friends even after their romance cooled, and in 1936 collaborated in the publication of a group of translations of Baudelaire’s FLOWERS OF EVIL. Although several letters by Millay to Dillon are in LETTERS OF EDNA ST. VINCENT MILLAY edited by Allan Ross Macdougall (Harper & Brothers, 1952), none before 1935 during Millay's romance with Dillon are included. Very Good to Fine, with the pencil letter a bit fragile, showing trimmed edges, creasing, and fold splits. (#021004)
O'NEILL, Eugene. AUTOGRAPH LETTER SIGNED (ALS). Indre-et-Loire [France], 17 July 1930. A two-page letter on both sides of Le Plessis stationery (5-7/8" x 4-3/4") SIGNED "Gene" to bookseller Terence Holliday. In full: "I've been meaning for a week or more to thank you for the razor. It is a peach and I am most grateful. I will think of you whenever I shave -- and, as long as I don't cut myself, what could be fairer? And the billiard book! It seems to be just the thing. I am going to give some intensive study to it next fall and winter and when you come next summer maybe I'll know why I make some of the shots -- when I make them! We have been having a lucky run on visitors since July dawned -- including a loathsome lady lecturer from Hartford, Conn. who arrived one day without invitation, forced her way in, and gave it out cold and clammy she had come to visit because she 'did me such a lot of good' by her talks! Carlotta had almost to call the gendarmes to persuade this dame she wasn't welcome. A rare bird! (I was upstairs working).

All affectionate best to Ella & you!

Gene." With envelope addressed and SIGNED in full by O'Neill. Envelope with closed tear that extends through O'Neill's signature and return address, otherwise Fine. (#021011)

$1,200
PORTER, Katherine Anne. AUTOGRAPH LETTER SIGNED (ALS). College Park, MD, 16 February 1972. A charming one-page AUTOGRAPH LETTER SIGNED on a sheet of blue 5-3/4" x 7-3/4" paper to William S. Gray, an English professor at Randolph Macon College. In part: "That is a charming Valentine you sent me, and I remember the past as happy and full of good omens that came true when I receive a letter from one who remembers me from the far past or the nearer past, as in your case. When you tell me you have known my work, and in such terms, I am receiving now a happiness that has been in store for me all this time!... [I] shall be happy to see you, grown up-- who wrote me a letter when you were a child!" With the envelope addressed in Porter's hand. Faint crease from mailing. Fine. (#021018)
PORTER, Katherine Anne. TYPED LETTER SIGNED (TLS) on Creative Writing. Southbury, CT, 13 January 1957. A fine two-page TYPED LETTER SIGNED on two sheets of blue 8-1/2" x 11" paper to journalism teacher Frank M. Flack of Pierce Junior College in Los Angeles, @400 words with several minor ink corrections. In small part: "...what are 'Communication Skills'? publicity writing? lecturing? acting? speech-writer for a politician? What you call creative writing and I call writing is perhaps on one level a 'communication skill,' only God knows why it should be described in such a foggy, roundabout term; it is actually one of the fine arts ... and it must continue to be described as such ... if we are not to allow our mother-tongue to flatten and stiffen into a horrible meaningless clacking noise.... there is no formula for turning out a creative writer. There is only the secret of the individual talent ... reading every kind of excellent literature ... such as Yeats' MEMOIRS ... Henry James ... Jean Cocteau's JOURNALS ... Virginia Woolf's COMMON READER ... they will learn how the artist's mind works.... They should be encouraged to read WUTHERING HEIGHTS, WAR AND PEACE, and not just know them as moving pictures..." Porter mentions a few of her own works and closes with more advice: "Teach the young their language from the great sources, give them the chance to read good literature, and 'Creative Writing' will take care of itself." Creases from mailing. Very Good. (#020980) $1,500
34. RILEY, James Whitcomb. AUTOGRAPH LETTER SIGNED (ALS). Indianapolis, 8 April 1881. A one-page AUTOGRAPH LETTER SIGNED with his initials on 5-1/2" x 8-3/4" Indianapolis THE JOURNAL stationery to Charles T. Scott. In full: "Your letter and contents is here--the letter before me, and the latter in my pocket, where, I'm sorry to say, it can't remain for a permanent visit. However, all is as well with me now as I could wish, considering justly how little I deserve. I did 'bang up' at Terre Haute, and 'brought down' not only 'the house,' but a brace o' girls it would soothe your eyes to see. Hope to be able to show you their pictures by the time you next come over. Am just out of coal again, and the room's as cold as an unlined coffin with the lid off. Ven my bruttah, who iss lots money vain't come from Pittsburck I vill see you lattah, J.W.R." With the original envelope addressed in Riley's hand with the notation "J.W.R. Personal." Recipient's name cut out of letter, otherwise Near Fine. (#020965) $350
35. ROBERTS, Kenneth. TYPED LETTER SIGNED (TLS) on Benedict Arnold. Kennebunk Beach, ME, 2 June 1938. One-page TYPED LETTER SIGNED to a Mrs. Woodruff on author's personal 8-1/2" x 11" stationery, @450 words with one sentence added in ink by Roberts. In part: "To understand Arnold, you must put yourself in his position." Roberts then makes an extensive argument supporting Arnold's actions. "Arnold was a soldier and an able leader. He joined the British in order to put an end to the rebellion -- exactly as some Southerners joined the Northern army in order to put an end to the rebellion.... I think your only mistake is to think that there were no patriots in the American Revolution except in the Continental army. More Americans fought as Loyalists than ever fought as rebels; and the Loyalist Americans who were driven out of America by the rebels, surrendered in turn and standing to the Loyalists who were driven out of Britain." Folds from mailing; light staining in margins. Very Good. (#020982) $250
Hemswell, Jan 31st 1837

Sir,

I take the liberty of troubling you with the accompanying papers, as I am not aware of the manner in which communications are usually presented to the Society. I shall be highly gratified if the Members of the Meteorological Society consider these observations, for the accuracy of which I can answer, though of their utility I am doubtful, as in any degree interesting.

I am

Your most Obd. Serv.
J. Ruskin.

W. H. White, Esq.
36. **RUSKIN, John. AUTOGRAPH LETTER SIGNED (ALS).** Hernehill, 4 January 1837. An early one-page AUTOGRAH LETTER SIGNED "J Ruskin," written when he was just 17 years old, on one panel of a 10" x 8" sheet folded in fours addressed to W. H. White, Secretary of the British Meteorological Society. In full: "I take the liberty of troubling you with the accompanying papers [not present], as I am not aware of the manner in which communications are usually presented to the Society. I shall be highly gratified of the members of the Meteorological Society consider these observations, for the accuracy of which I can answer, though of their utility I am doubtful, as in any degree interesting." In a letter to his father three days later, Ruskin wrote, "The Society would be much better employed, instead of listening to anticipations which never will be realised, and prophecies which the weather takes good care not to fulfil, in as certaining the causes and effects of phenomena which have actually taken place, or in perusing such scientific and interesting communications as one which I sent in to Mr. White, and which he says in a note he will have great pleasure in laying before the Society at their next meeting (to-morrow, Tuesday evening)" (THE LETTERS OF JOHN RUSKIN 1827 – 1889, from THE COMPLETE WORKS OF JOHN RUSKIN, Library Edition 1909, Volume XXXVI, page 10). "[The paper was 'On the Formation and Colour of such Clouds as are caused by the Agency of Mountains.' It was not printed" (ibid). Ruskin, throughout his life, was interested in geology and meteorology, and in his writings he contributed to the environmental aspect of climate science, the moral concept that human beings should not pollute the environment, which could have consequences for local and even global climate. In an article Ruskin would write two years later for the Society ("Remarks on the Present State of Meteorological Science," TRANSACTIONS OF THE METEOROLOGICAL SOCIETY London 1 (1839): pages 56-59), he argued for universal cooperation: "The Meteorological Society ... has been formed, not for a city, nor for a kingdom, but for the world." Accompanied by a carte-de-visite photograph of Ruskin. As far as we can determine, this letter is unpublished. Creases from mailing; minor soiling. Very Good. (#020968) $2,500
Realism in any work of art—whether it be a painting, a statuary, a poem, or a work—lies in the human element. We find it in the paintings of Raphael, in the music of Beethoven, in the architecture of Corot; in the poetry of Wordsworth or Browning; in the plays of Shakespeare or Ibsen; in "Hamlet" and in "Oliver Twist." We may very properly call it the visible, human, element of a work of art, and we must be in this element which we see in art, in all its mystic price. When we read a free verse, a sonnet, a picture, a novel, a conversation, and conclude, "How true this is! What do we not experience in that description?" we feel.
RUSKIN, John. AUTOGRAPH MANUSCRIPT (AM) on Realism in Art and Literature and its Relation to Morals. Twelve 5" x 8" pages written on 3 folded leaves, stitched together at the vertical fold, not signed but completely in Ruskin's hand. A presumably complete and untitled essay, possibly unpublished, on realism in art and its relation to morals. Ruskin begins, "Realism in any work of art... is by no means a modern attribute. We find it in the paintings of Raphael just as unmistakably as in those [of] Meissonier or Duran.... We may very properly call it the natural -- the human -- element of a work of art, and no doubt it is this element which pleases us most in all masterpieces.... But realism is not the sole end, nor even the chief end of artistic creations; if it were, we should prize a photograph more than one of Turner's landscapes.... Now contemporary fiction must be subject to the same laws as past fiction, only its worth must vary according to the merits of the present novelists.... The three greatest English novelists -- Thackeray, George Eliot, and Dickens were minute in their copies of human nature & precise in their character dissection. Of the three, Dickens avowedly wrote for a 'purpose' -- to remedy abuse of a specific character -- to denounce foundling houses, charity schools and courts of chancery, but while he succeeded in mitigating or correcting many of these wrongs, he necessarily pushed his realism too far -- to the detriment of his art.... Dickens invests the lowest classes with romance; he makes them so attractive that you regret you were not born a pauper." Ruskin discusses other British authors as well as the French school: "I think we shall find that the French realistic school (and its imitation in England & America) fails signally. Realism is not to blame as much as the want of art.... We may regard realism as an aid to morals if it is interwoven with the artistic element. If unaccompanied by this, realism in fiction can never lead to the highest creations of genius, may frequently be pernicious, and will probably often be dull." The essay does not appear in the WORKS OF JOHN RUSKIN, ed. Cook and Wedderburn (Cambridge, 1903-12). The date is written, apparently in another hand, at the very end of the essay. Minor staining. Near Fine.

The OXFORD ENGLISH DICTIONARY cites Ruskin’s MODERN PAINTERS as the earliest instance of the word “realism” to mean “close resemblance to what is real; fidelity of representation, rendering the precise detail of the real thing or scene.” (#020995)

$10,000
38. **SCHWARTZ, Delmore. AUTOGRAPH LETTER SIGNED (ALS).**
Cambridge, 22 July 1941. Full-page **handwritten** letter on one side of a 7" x 10-1/2" sheet of paper to poet and anthologist Alfred Kreymborg **SIGNED** "Delmore Schwartz." Schwartz is delighted that Kreymborg wants to use his poem "Shenandoah" in an anthology and states that publisher James Laughlin of New Directions has no objection to it being used. "The fee is all right; although in general, I object to the way that small fry and young poets are underpaid by anthologists and subjected to a sliding scale. But I've already been paid well twice for this piece." Lightly creased and toned. Near Fine. (#020950) $750
39. **SHAW, George Bernard [KARSH, Yousuf].** **SIGNED PHOTOGRAPH PORTRAIT.** Fine 8" x 10-1/4" photograph (image size: 7" x 9") laid down on cardboard apparently from the same session by Karsh that produced the famous portrait of Shaw holding his eyeglasses and looking mischievously at the camera as he is wearing the same suit and sitting in the same chair. The photograph is not signed by Karsh but it is **SIGNED** at the bottom margin by the playwright: "G. Bernard Shaw to Charles Bolles Rogers in 1946." In between Shaw's name and the recipient's Shaw has added "a bit younger than when he gave this." Laid down on cardboard resulting in a couple of minor wrinkles but the image dark with excellent contrast. Author's and recipient's names a little light but clear. Near Fine. (#020955) **SOLD**
Dear Mrs. Holman:

As I told you in my other note, I am trying to do these things at once. I would like to get to your mess for some little time. I have to go back to Mexico next week and will be gone for about a month before returning. (Please carry on as usual don’t feel too sorry about my account.)

Please glance into the manuscript. It has to my mind the stiffness of routine structure and the taste of some that is the result of too much practice. Also theocratic tone is not very convincing. However, enthusiasm is probably the most difficult writing quality. If you set down exactly what people say, it does not sound like talk at all. It is translating it into something that sounds like something people might say and is about the bad and true criticism comes from good literary agents and publishers.

As I say I will go into this more thoroughly when I get back from Mexico sometime near the middle of November. Please to go down to Jackson and the locations for a fella. Then must be very happy if you will come over and see me.

Yours sincerely,

[Signature]
40. **STEINBECK, John. AUTOGRAPH LETTER SIGNED (ALS).** One-page AUTOGRAPH LETTER SIGNED in full in ink to Mrs. Holman [Zena Holman, wife of Wilfred Rensselar Holman of the historic Holman's Department Store in Pacific Grove, CA] who was very active in the management of the store and who, through a letter of recommendation by John Steinbeck for his friend and published illustrator, Ritchie Lovejoy, became friends with the acclaimed writer. On one side of an 8-1/2" x 14" sheet of lined yellow paper, responding to a manuscript by her sent to him. Steinbeck lets Holman know he is about to travel to Mexico for a month and to please “advise credit department not to worry about my account.” He then gives criticism based on the brief glance he gave to her work: “It has to my mind the stiffness of sentence structure and the lack of ease that is the result of too little practice. Also the dialogue is not very convincing. However, dialogue is probably the most difficult writing of all. If you set down exactly what people say, it does not sound like talk at all. It is translating it into something that sounds like something people might say that is hard. The best and truest criticisms come from good literary agents and publishers.” He promises to look at the manuscript more closely when he returns from Mexico: "I have to go down to lay out the locations for a film." With the envelope addressed and SIGNED by Steinbeck. Most letters by Steinbeck were written in pencil, making this interesting letter even more valuable. Creases from mailing, otherwise Fine. (#020987) SOLD
I'm writing this letter to show you that this craft
now gets busy and you never get need to it.
But after years of work you yourself know which is
wrong and which is right. If you don't believe this, read the
diverse opinions of others (professionals) on the
same material.

This sounds like a lecture and I suppose
it is. But I value the friendliness of your family
very much. And I think I will send the books
if you want me to, in the light of work I have seen.

My hand is reeling from the pain that followed
the child, and the constant anti-fibers 9 minutes to build
the useless thing.

I shall have to see you.

Yours sincerely,

[Signature]
41. **STEINBECK, John. AUTOGRAPH LETTER SIGNED (ALS).** A 2-1/2-page AUTOGRAPH LETTER SIGNED in full in pencil on three sides of two 8-1/2" x 14" sheets of lined yellow paper to Mrs. Holman Written by Steinbeck ten years after their first correspondence and after the release of eight of his novels, including THE GRAPES OF WRATH. With that knowledge, Zena Holman sent Steinbeck a manuscript she had written, asking for his "input." His response is a combination of gentle suggestion, candid advice, and some amusement. The letter begins with Steinbeck apologizing for the delay and saying that by the charges on his account at Holman’s she should note he has been doing “cottage improvements” and that the open windows, due to paint smells, caused him a bad cold. In response to the manuscript: “Surely I will read your manuscript but against the advice of agents and publishers. The reasons professional writers will not read manuscripts are these and neither has anything to do with you -- or maybe the second has a little. It is a common practice for certain people (I am convinced they are groups) to reach out to established writers.” Steinbeck then explains that plagiarism lawsuits happen with the correspondence creating a paper trail but quickly adds, “this does not apply to you.” Further into the letter Steinbeck addresses a slippery slope: “Now the only healthy effect of criticism of unpublished work is destructive because through that, changes are indicated. But this kind of creative criticism is usually detested. I said there were two but there are four reasons a friend and or acquaintance is incapable of good criticism since his judgement is warped by association. A thing should stand on its own. I would never think of showing work to some one I knew or who knew me before it was published... there is no writer who is any good as a critic.” He closes speaking frankly on a number of issues regarding her request. “If in the light of things you still want me to read your book, I will but the advantage to you will be practically non-existent. I don't know what publishers will buy. Neither do they. Writing is a trade and a craft like plumbing or printing or merchandising (a kind nod to Holman's expertise.). The possibility of your first book being good is very remote just as the possibility of opening a new store without training is remote. I threw away four novels and should have thrown away five before my first book was printed. This year I threw out two plays and prat of a novel - last year a play, a picture script and a long essay. I'm writing this all to show you that this craft never gets easy and you never get used to it.” Steinbeck closes, “This sounds like a lecture and I suppose it is. But I value the friendship of your family very highly. And I insist I will read the book if you want me to in light of what I have said.” With the envelope addressed and SIGNED by Steinbeck. Creases from mailing, otherwise Fine. (#020988) **SOLD**
Indianapolis, 8 April 1881. A four-page AUTOGRAPH LETTER SIGNED in full on 10-1/4" x 6-1/4" personal stationery folded into four panels to book reviewer William McCormick regarding his review of Tarkington's novel THE TURMOIL and reviewing in general. In part:

"I feel peculiarly grateful to you; my feeling about reviews is that a reviewer reviews himself as well as the book he is estimating. Most reviews seem to me to reveal more of the reviewer than of the book. How many, many for instance, shout of egotism; the reviewer being in labor from the outset to demonstrate that he is the knowing fellow, the author a faltering apprentice, or worse! Your review made me grateful because it was kind enough to see at what pains I had been to write 'decent prose.' Such matters are usually overlooked because--I cannot help but believe it--because the great majority of reviewers have no perspective of prose texture. They do not understand it--they cannot even feel it... All my life I have worked for prose--for the texture of it--as the primary thing to be obtained--and seldom indeed has a reviewer told me that here and there I have obtained it... I shall put your review in the one copy of the book which I keep and I do thank you!"

Also with a one-page 1930 AUTOGRAPH LETTER SIGNED from McCormick to the purchaser of this letter from him giving him the provenance of the letter, along with a typed transcript of Tarkington's letter. Ink smudged in several places, some soiling. Very Good with dark ink. (#020966)
43. **TAYLOR, Bayard. AUTOGRAPH MANUSCRIPT SIGNED (AMS).**

Sorrento, 10 March 1868. On a 5" x 7-1/2" piece of paper Taylor has written his complete poem "Proposal" and dated and SIGNED it below. The poem was first published in the November 1859 issue of HARPER'S MONTHLY and is one of the best known by the Quaker poet.

The violet loves a sunny bank,
The cowslip loves the lea;
The scarlet creeper loves the elm,
But I love—thée.

The sunshine kisses mount and vale,
The stars, they kiss the sea;
The west winds kiss the clover bloom,
But I kiss—thée.

The oriole weds his mottled mate;
The lily's bride o' the bee;
Heaven's marriage-ring is round the earth—
Shall I wed thee?

Faint creases, light staining to verso. Fine. (#021016)  $750
44. **TOKLAS, Alice B. AUTOGRAPH LETTER SIGNED (ALS)**. Saint-Jaque de [?], 14 April 1955. A one-page AUTOGRAPH LETTER SIGNED on 5-1/4" x 8-1/4" 5 Rue Christine Paris letterhead to Saul Mauriber thanking him for photographs and commenting on a mutual friend's illness. In part: "Life is so [?] unpredictable -- Lately it has struck me so very strange that people are so good and events can be so bad. Perhaps my experience has been fortunate. The winter was long--through June--my days were occupied indeed crowded and by the time I came down here to stay with friends I was utterly exhausted -- but this such a lovely place -- absolutely silent and peaceful that -- before it is time to return to Paris the [?] will have been forgotten -- in preparation for the next one--." SIGNED "Alice." With the original envelope addressed in Toklas's hand. Faint crease from mailing; envelope with stamp removed. About Fine.

*Saul Mauriber was the last collaborator and partner of photographer Carl Van Vechten as well as photographic executor for Van Vechten's estate. Van Vechten and his wife, Fania Marinoff, had always been close to Stein and Toklas, and he was Stein's literary executor. They looked after Alice after Stein's death. (#020954) SOLD*
45. **TWAIN, Mark [CLEMENS, Samuel].** AUTOGRAPH LETTER SIGNED (ALS) to Thomas Bailey Aldrich. Hartford. A fine two-page AUTOGRAPH LETTER on one side of two 5-1/2" x 8-3/4" sheets of paper SIGNED "Mark" to author Thomas Bailey Aldrich letting him know that he must cancel their plans for a visit by Aldrich and his wife to them due to Mrs. Clemens's health, going into detail about doctors and the health of his wife with a promise to reschedule. In part: "We are both grieved with this verdict, yet it was to be expected, for Mrs. Clemens's pulse ranged from 130 to 150 during one night & a part of two days, & consequently the consumption of her forces (considering the poverty of the stock in the first place), was necessarily very great.... This morning she developed a virulent quinsy --an odd thing to be glad about, & yet the gang of us were never gladder in our lives than when the physician delivered this news, for we had been feeling dead certain that the diptheria was back again & disaster hanging over us.... Being night-nurse, I must cut short & go on duty, now." Olivia Langdon Clemens suffered numerous bouts of illness in her life, making this hard to date exactly. The Clemens family lived in Hartford from 1871 to 1891. Near Fine. (#020959) $5,000
46. **TWAIN, Mark [CLEMENTS, Samuel].** *Two original photographs of Mark Twain in Bermuda.* [Bermuda]. Two 7" x 5" original photographs of Clemens sitting on a lawn with a young woman with others sitting or standing at a short distance around him. Each photograph has the stamp of "Fleet Agency" on the verso; one has an ink description identifying the woman as his daughter "made at Bermuda during his recent stay there." The woman is more likely his secretary, Isabel Lyon, or a local resident. Clemens's first trip to Bermuda was in 1867, and he returned 7 more times, returning home from his last trip just 10 days before he died in 1910. These photos appear to have been taken on one of his final trips. Small tear to the bottom right corner of each; good contrast. Near Fine. (#020960) **SOLD**
47. **VAN VECHTEN, Carl (Marjorie KINNAN RAWLINGS).**

**PHOTOGRAPH of MARJORIE KINNAN RAWLINGS.** Fine 7-1/4" x 9-1/2" gelatin silver photographic portrait by Carl Van Vechten of the author of THE YEARLING and CROSS CREEK in a regal pose wearing a fur coat. With Van Vechten's blindstamp in the lower right corner and ink stamp on the verso. Additionally in Van Vechten's hand on the verso is Rawlings's name, the date, and his identification code. Lovely image in Fine condition. (#021010) $1,800
Dear Mary,

The mental fog in which I've been existing for the past couple of weeks has lifted away, but there are still severe and physical debilities. How sincere they are remains to be seen. I must be confined much longer, but Sunday my oldest doctor - I mean those of them - said that the outside date of my release was two weeks. If he adheres to that promise I should be out sometime this week or next weekend. I think the best idea is to go directly from the hospital to the air-port, I'll check me always straight through to my home but try seriously a night in the Santa Monica hotel as the flight is likely to be a strain, especially since my condition makes it impossible for me to drive.

I now have permission to go anywhere about the hospital and even downtown. The doctors are assured of my mental rehabilitation which was accomplished without check-treatment. I don't suppose anyone but Bill knows what an ordeal I was through. The last thing I clearly remember about the period in Key West before I came up here was getting up at 5 a.m., and pulling a line of boiling water on my shoulder. The rest is practically blank. Naturally I'm going to take a good while to get securely back in the groove. It'll have to be pretty steady. I won't even be able to fly to New York for the revival of "Shadows of Dusk." However, just being free again will be a terrific relief.

My great fear is that Brando will insist on flying down to Key West with me. I can't help associating him with the nightmare of being locked up, especially since there seems to be the idea that I'll be on the stage much. He has been getting nervous for some weeks of sadness, I think probably a film-attack. The stage isn't big enough. The worse will be over, the better of my way to make. I have been studying film-tecniques. My librarians have been sending me the latest books to read in New York and he has been sending all film-scripts to me. The initial scope and facility of film is an exciting thing to consider.

I'm delighted to hear that you're safely back. I know how much that must mean to you,

Best to Viola

[Signature]

[Date: 11/25/43]
Williams, Tennessee. Typed Letter Signed (TLS) on His Breakdown and Turning to Film as a Medium of Expression. [St. Louis, MO], 15 November 1969. Signed and dated as "10," his intimate signature, on an 8-12" x 9-1/2" sheet of paper, matted and framed with the original mailing envelope and a photo of Williams to an overall size of 26" x 21". To Danny [Stirrup], an old friend in Key West who had worked on Williams's house there, sent from Barnes Hospital where Williams was recovering from a mental breakdown. In part: "The mental fog in which I've been existing the past couple of years has lifted away, but there are still nervous and physical debilities.... The doctors are amazed at my mental rehabilitation which was accomplished without shock treatments. I don't suppose anyone but Bill knows what an awful shape I was in. The last thing I clearly remember about the period in Key West before I came up here was getting up a 2 A.M. and spilling a Silex of boiling water on my shoulder. The rest is practically blank." Williams mentions how he won't be able to travel to New York for the revival of CAMINO REAL and how he dreads his brother Dakin flying to Key West with him: "I can't help associating his with being locked up, especially those three weeks in the acute ward which was a regular snake pit. Oh, I've got lots of material for something, some medium of expression, I think probably a film-script. The stage isn't big enough. The theme will be panic, the history of a man in panic. I have been studying film-technique. My bibliographer Andreas Brown owns the Gotham Book Mart in New York and he has been sending published film-scripts to me. The spacial range and fluidity of film is an exciting thing to consider." Toned and soiled, with a few small holes (not affecting text) and creases. Very Good in an attractive presentation. $1,500
49. WILLIAMS, William Carlos. TYPED LETTER SIGNED (TLS). Rutherford, NJ, 8 July 1957. Fine Typed Letter on 6" x 7" personal stationery SIGNED in full to the poet Katherine Hoskins, praising her "rare sensibility and courage and poetic ability" and written in response to reading her collection VILLA NARCISSE (Noonday Press, 1956). Hoskins never achieved much popular success (even by the standards of contemporary poets), but she was a poet's poet who had the appreciation of Wallace Stevens, Malcolm Cowley, and Robert Lowell who (referred to by his nickname "Cal" in this letter) gave Williams a copy of Hoskins's book. With this letter, we can add Williams to the list of prominent poets who admired Hoskins' work: "We are not working similarly toward our objectives in the arts, you are in many ways more subtle in your approach but in your contempt for the academy (that's not well put) we have much in common. You are a master of the telling phrase that has a sting in its tail for all bigots." Folded once for mailing, else Fine, with typed envelope. (#020956) SOLD
50. YEATS, W. B. AUTOGRAPH LETTER SIGNED (ALS). London, 15 June [1919]. A one-page AUTOGRAPH LETTER SIGNED on a piece of 4-1/2" x 7" Savile Club stationery to Stephens [James Stephens?] asking him to join him for dinner at the Savile Club and mentioning he will be at this location for a week. Crease from mailing; ink dark and bold. Near Fine. (#020953) SOLD