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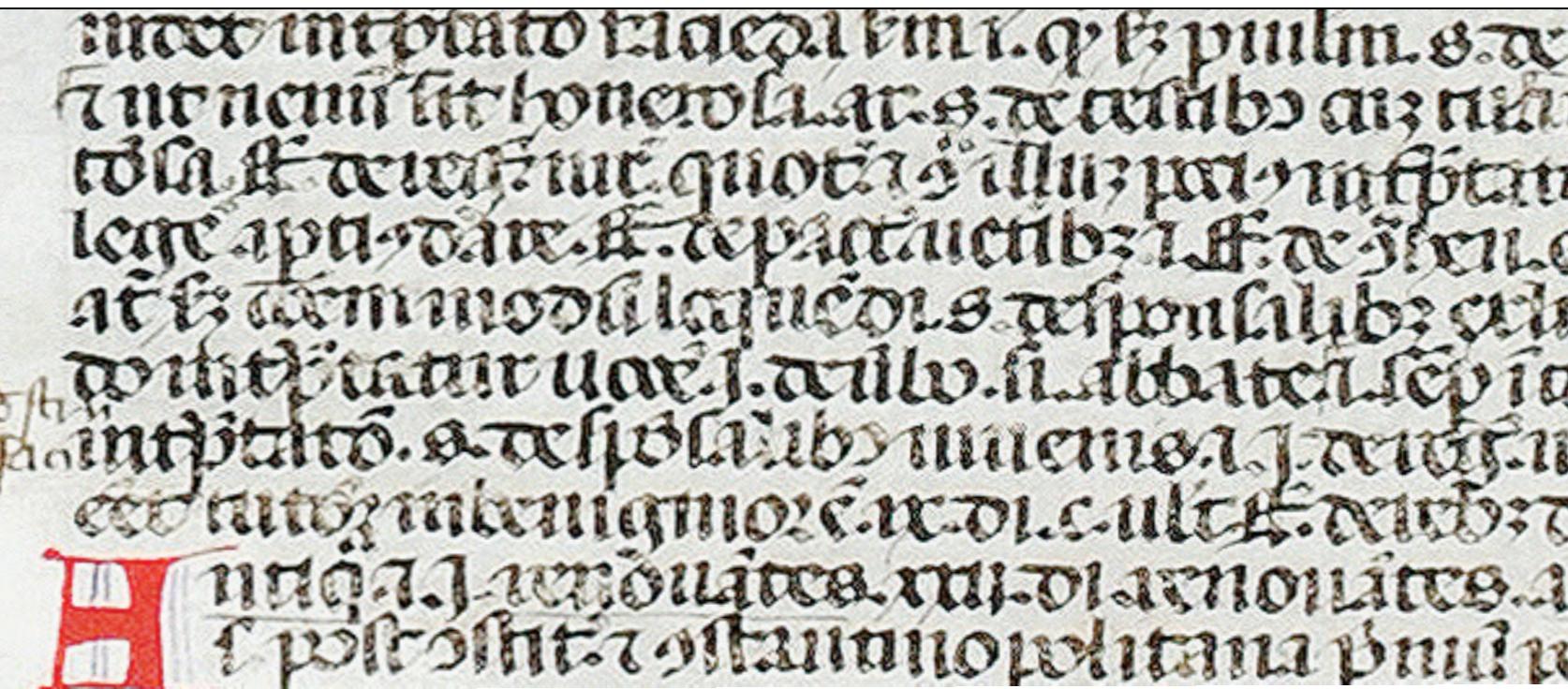
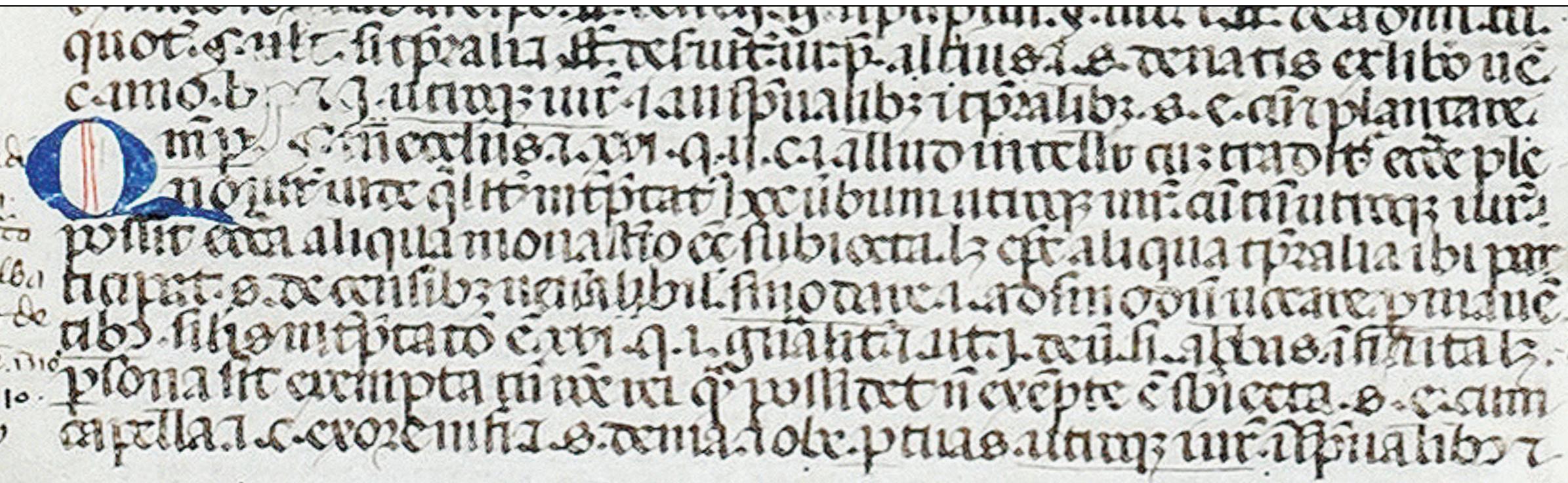
28 Autographs and Manuscripts

An unusual assembly of manuscripts, typescripts, and photographs for unusual times.

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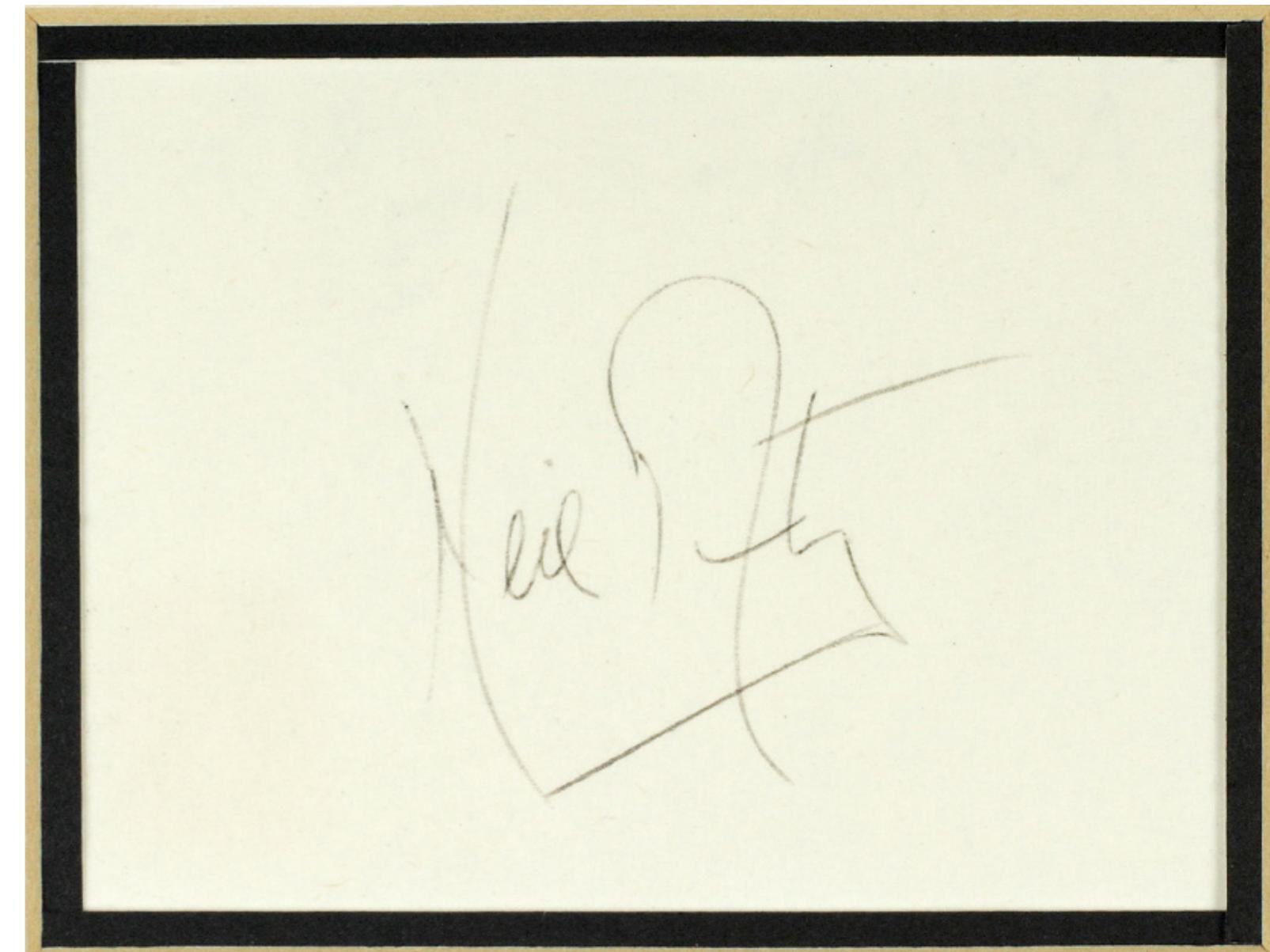


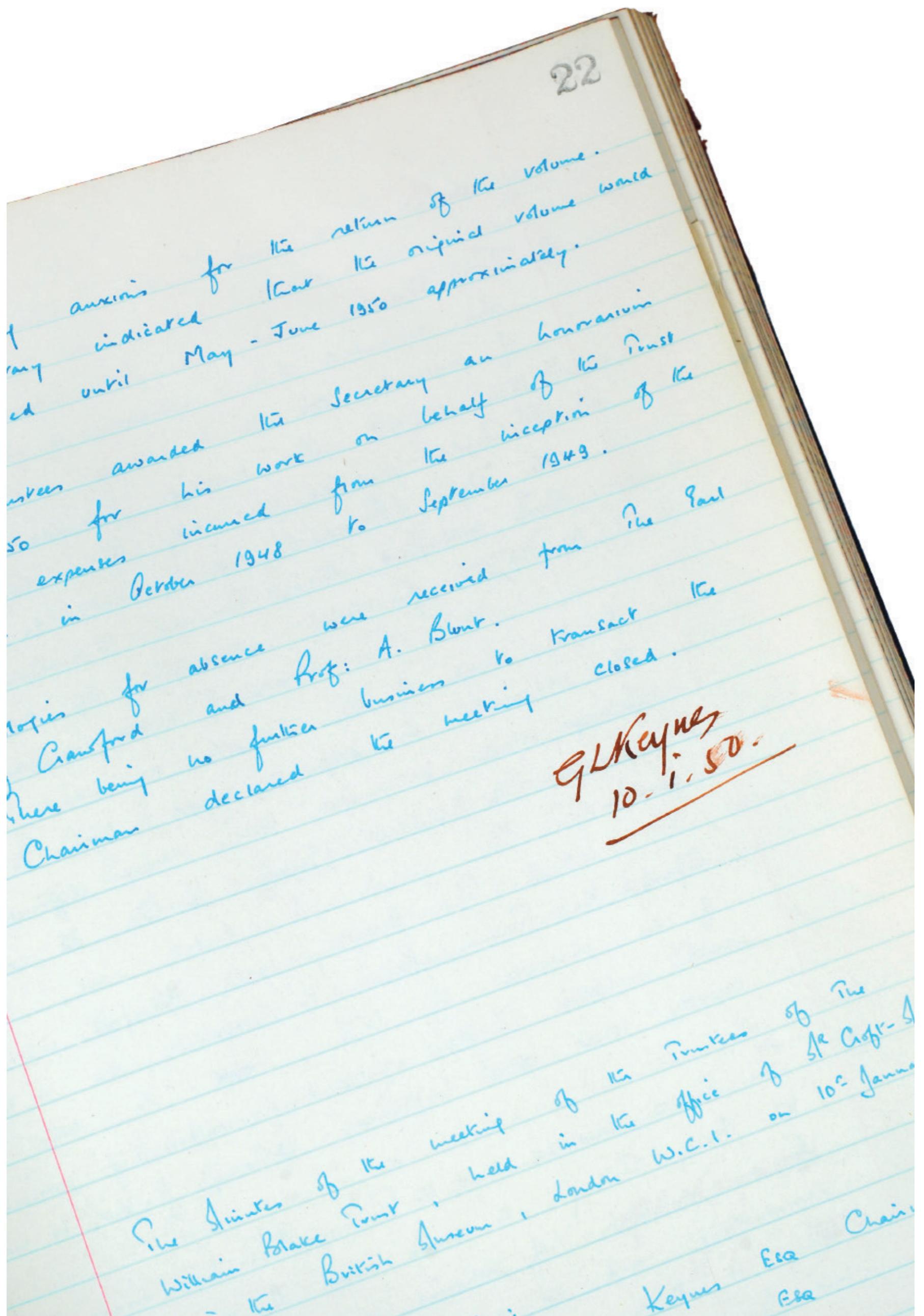


1. ARMSTRONG, NEIL. [Armstrong, Neil]. Photo and signature of Neil Armstrong. Chino, CA: n.d.

Color photograph, 8 x 10 inches, and slip of paper, 3 x 5 inches, signed by Neil Armstrong, mounted together; very good.

§ Photo of Neil Armstrong (1930-2012) at Cal-Aero Field, standing next a F8F Bearcat, the plane in which he completed his training as a naval aviator nineteen years before he walked on the moon. The photo is undated but Armstrong appears to be in his 60s. Beneath the photo is his signature on a separate slip of paper. (108173) \$150.





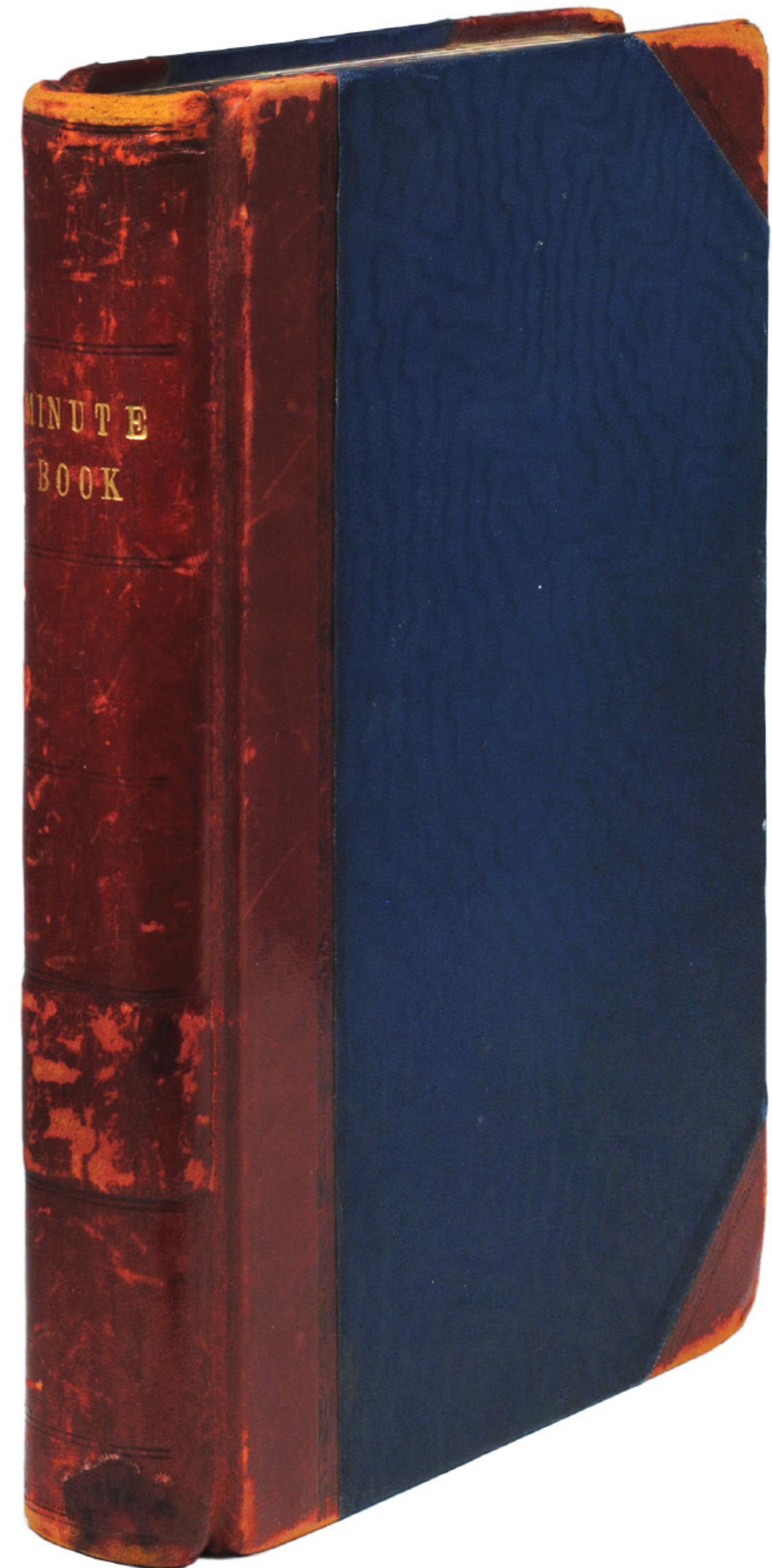
2. BLAKE TRUST. FAWCUS, ARNOLD. *Minutes of the William Blake Trust.* London: 1948-1969.

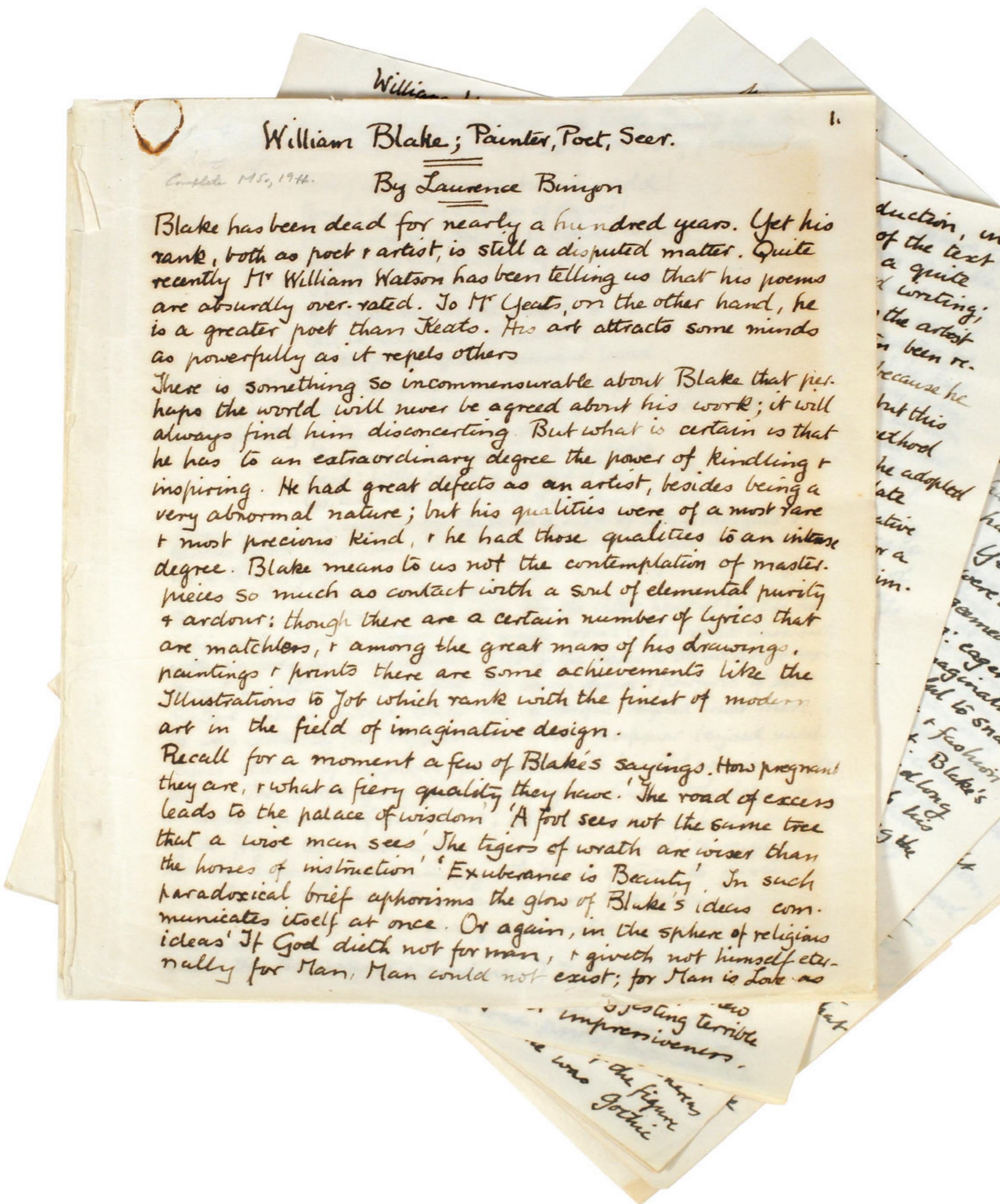
Thick folio, 240 pp. with manuscript notes and typed minutes pasted in throughout. Original half red roan, blue moiré boards, lettered "Minute Book" in gilt. In very good condition, tips worn.

§ Essentially the entire history of the founding of the Blake Trust and the Trianon Press, from the earliest days discussing financial and legal arrangements through the production details for every book up to and including "Europe." All the reports are signed by Geoffrey Keynes in his distinctive brown ink, and the text is annotated and otherwise added to by Arnold Fawcus in his distinctive green ink. An archival item of great importance, documenting the publishing history of one of the greatest ventures of the 20th century. As the TLS noted, nothing like these books had ever been made before nor was ever likely to be made again.

Reading the account of the creating of the Blake Trust as well as Fawcus's other ventures (all of which teetered constantly on the edge of bankruptcy), this minute book proves fascinating as it provides the dry details of the Board meetings with Fawcus, Keynes, Goyder, Preston and later Rosenwald and Mellon. A biographical note records: "The series of extraordinary facsimiles of watercolor works by Cezanne were seen by Geoffrey Keynes, at an exhibit in Boston. Sir Geoffrey inquired of Arnold whether or not he might be able to produce quality

reproduction in collotype and pochoir work for one of the most important, most astonishing illuminated works in engraving and literary history, Blake's Jerusalem. The estimate, at the uneconomical low price of 4,000 pounds for 500 copies of the unique Jerusalem, led to what might be called a corporate venture into sublime achievement. An original subvention of approximately £15,000, which was granted by Sir Geoffrey's old friend, Graham Robertson, provided, title by title, the support and publication of each volume of The Trianon Press. Sir Geoffrey formed and directed the affairs of The William Blake Trust, the official body which selected and commissioned each title. Arnold and his Press produced a remarkable sequence of works without rival. The facsimiles of Blake are of such quality that they could scarcely be detected from the original works held by such connoisseurs as Lessing J. Rosenwald and Paul Mellon." (107751) \$6500.





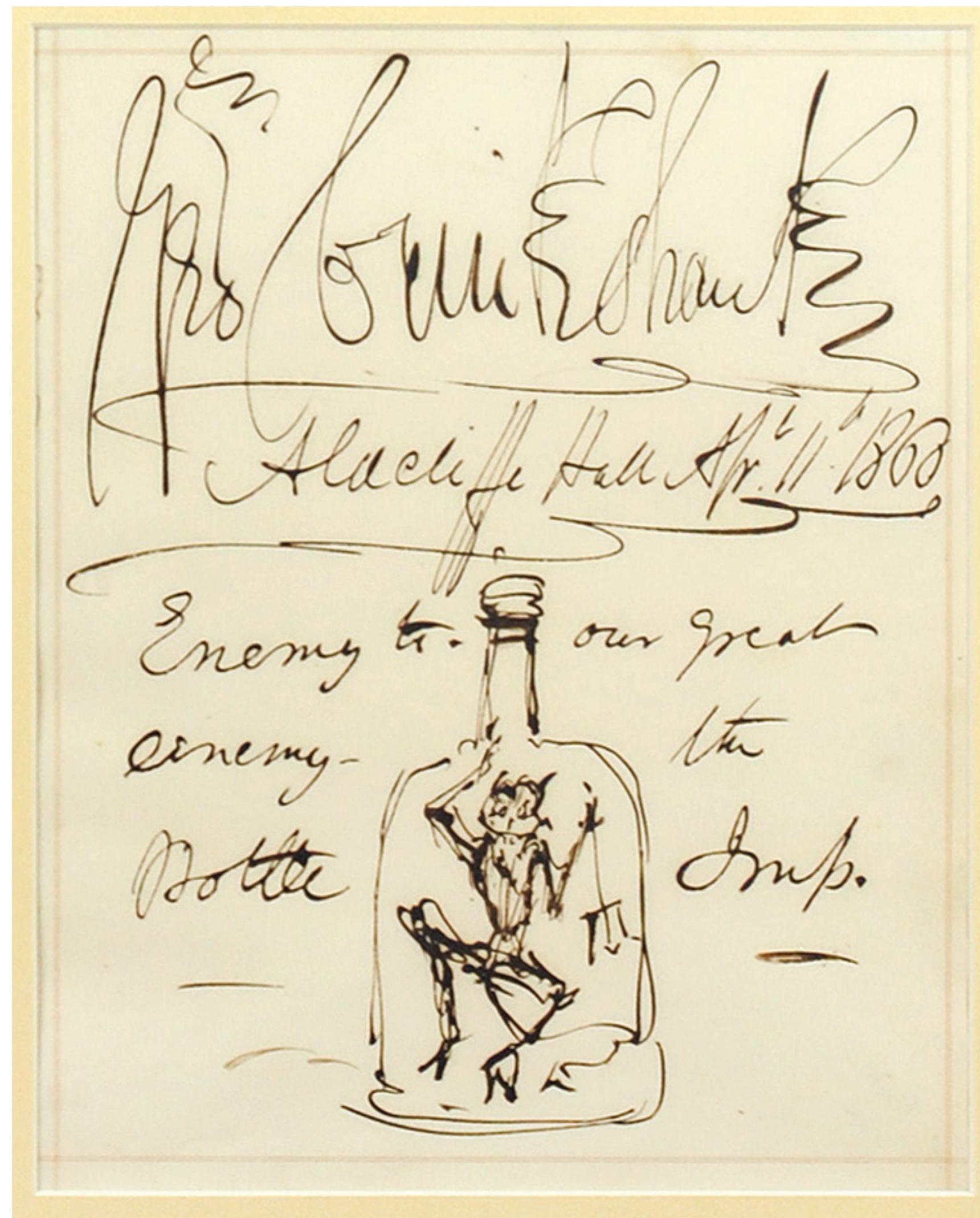
3. [BLAKE, WILLIAM.] BINYON, LAURENCE. *William Blake; Painter, Poet, Seer.* [N.p.; n.d.: Probably USA: c. 1932-33].

4to, 19 manuscript ff. numbered. Enclosed in a blue cloth box, bookplates of Kenneth A. Lohf.

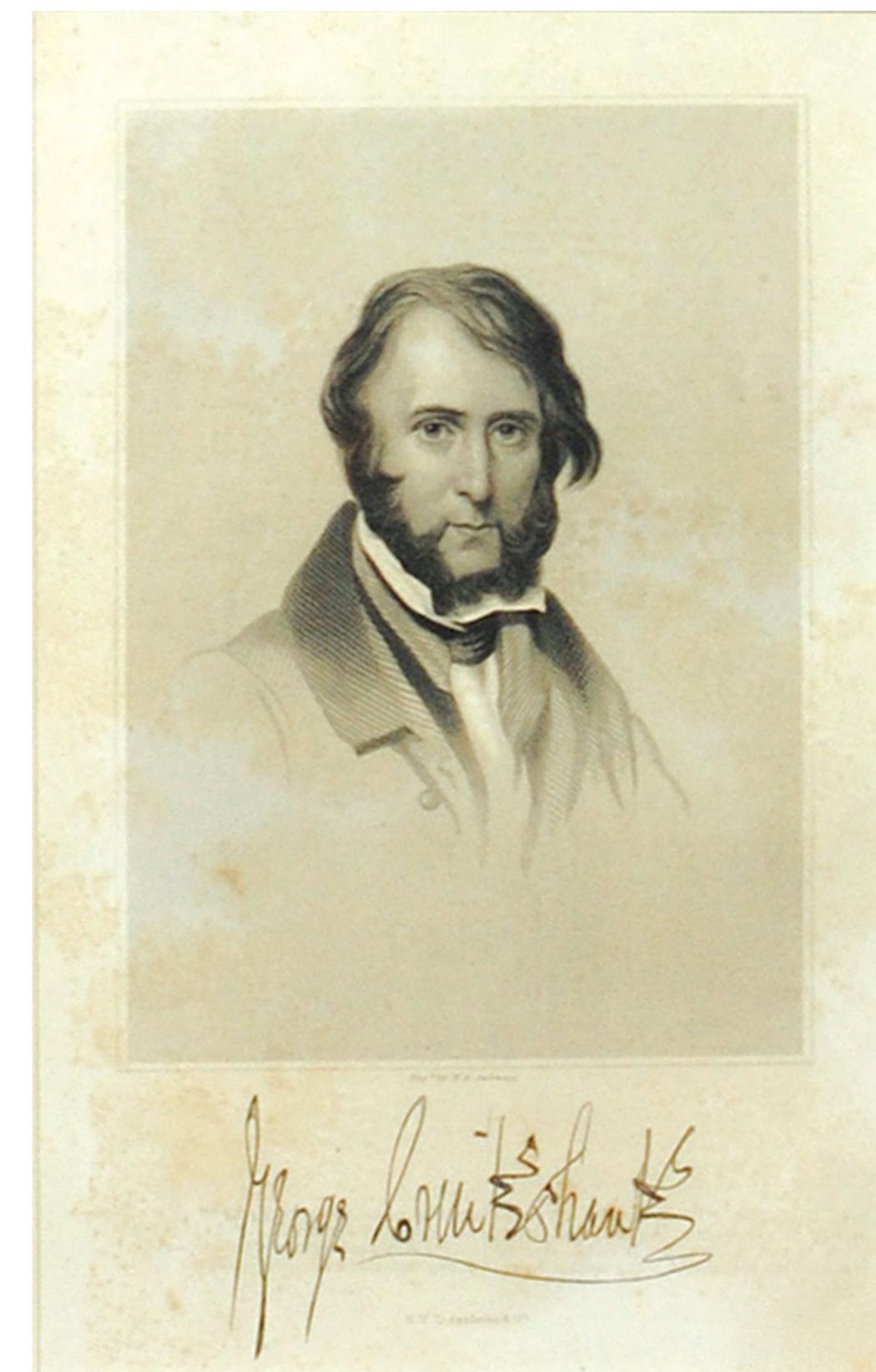
§ An interesting unpublished manuscript, written out for Binyon by his wife Cicily, probably being the text of an essay or talk given by Binyon while in the US in 1932/33 for the Norton lectures. Hatcher in his biography of Binyon notes a lecture with the exact title as given here. It has never been published. It was last sold at Christie's East, Dec 2, 1994, lot 20, \$550. (107255) \$2950.

4. CRUIKSHANK, GEORGE. “*The Bottle Imp*,” Autograph Sketch Signed. Alacliffe Hall, 11 April 1860.

1p. 4to. Beneath his very large signature Cruikshank has drawn a little devil with horns and tail in a bottle, and the caption “Enemy to our great enemy the Bottle Imp.” Very good with one very small chip to the left margin, attractively framed with a print “The Bottle” and a portrait steel engraving by W.B. Jackson (1868).



§ Cruikshank was an ardent campaigner for total abstinence from alcohol. His two powerful series of etchings *The Bottle* and *The Drunkard's Children* depict the degradation of families where the breadwinner drinks. (122986) \$450.



THE BOTTLE.



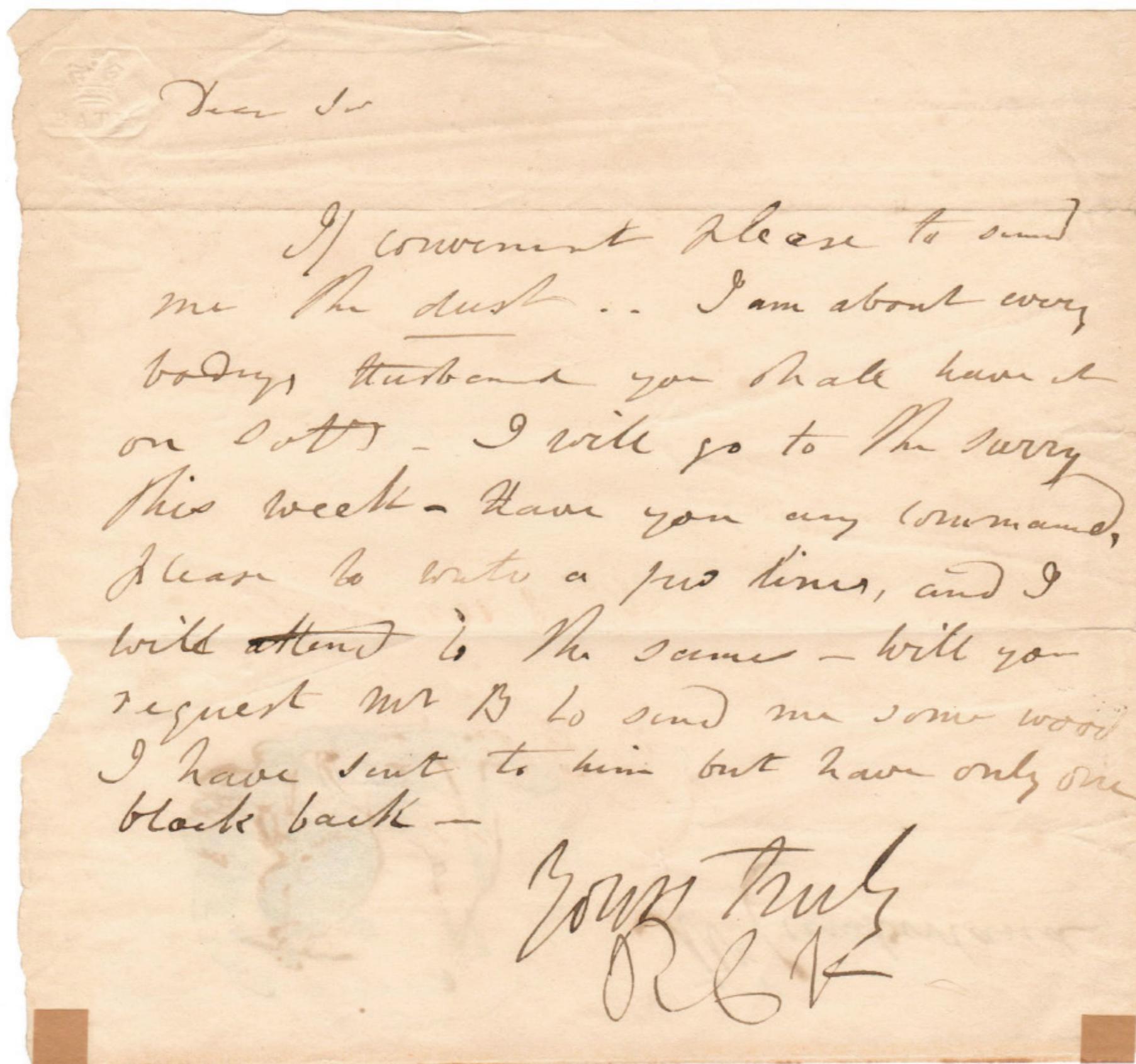
PLATE VIII.—THE BOTTLE HAS DONE ITS WORK—IT HAS DESTROYED THE INFANT AND THE MOTHER, IT HAS BROUGHT THE SON AND THE DAUGHTER TO VICE AND TO THE STREETS,
AND HAS LEFT THE FATHER A HOPELESS MANIAC.

5. CRUIKSHANK, ROBERT. A.L.s. to Mr. Cumberland.

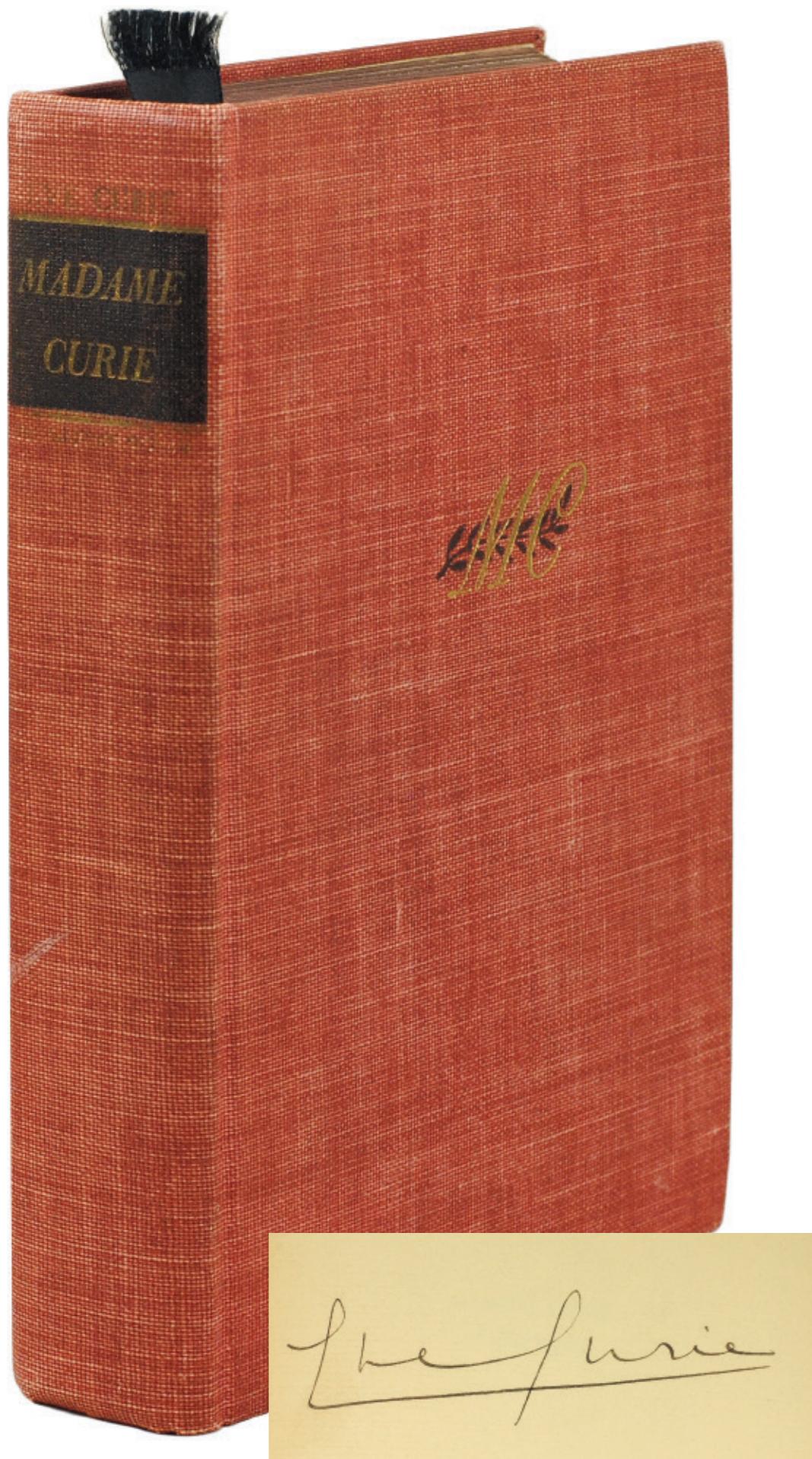
No place (but London?): no date (ca. 1820?).

2 pp., small 4to, written in brown ink on one side and addressed on the other with a watercolor drawing by Cruikshank.

§ A tantalizing letter: addressed only to “Mr. Cumberland,” it is tempting to hope it might be George Cumberland, especially because the letter mentions a “Mr. B,” who one would like to think might be Blake but is probably Bewick.



The letter reads (in part): “If convenient please to send me the dust . . . have you any command please to write a few lines . . . will you request Mr. B to send me some wood I have sent to him but have only one block back.” Boldly signed “R Ck.” On the verso is written “Mr. Cumberland” beside a charming watercolor of an exceptionally portly gentleman in a hat and an exceptionally skinny figure doffing his hat (perhaps the artist importuning his patron?). A search of *Blake Records* failed to locate a single reference to Robert Cruikshank but, of course, hundreds to Cumberland. A more likely possibility is John Cumberland, the publisher whose *Cumberland's Minor Theatre* was illustrated by Cruikshank. (5360) \$1,500.



6. CURIE, EVE. *Madame Curie. A Biography [with] original manuscript material relating to the author.* Garden City, New York: Doubleday, Doran & Company, 1937.

8vo, xi, 393 pp. Portrait frontis. and several photographic illustrations. Original red cloth, stamped in gilt and black on backstrip and upper board, top edge stained red, ribbon marker. A very good copy without dust-jacket, backstrip a little dulled, very clean internally. Signed "Eve Curie" on the front free endpaper. With additional material described below.

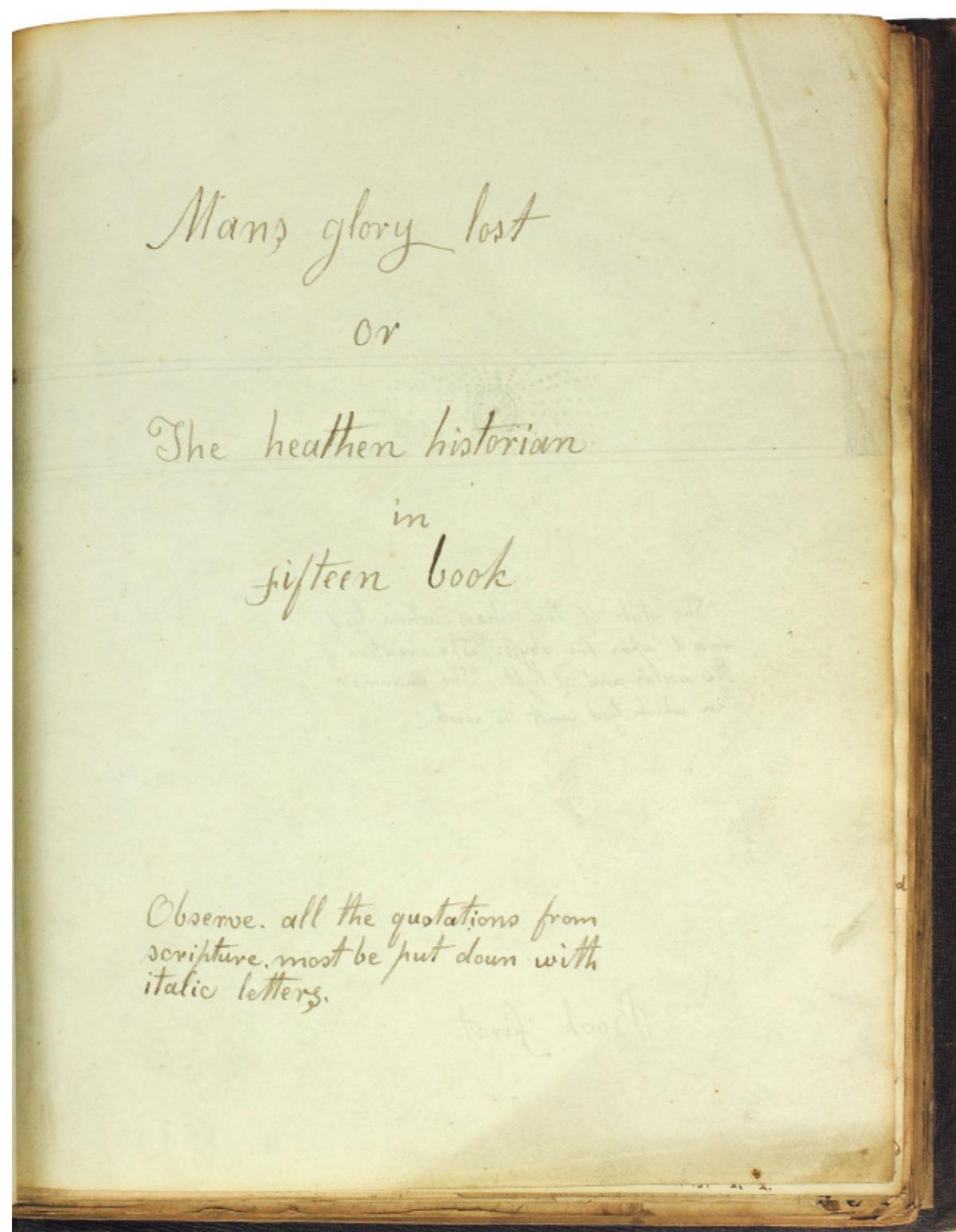
§ A small but expressive collection of material relating to Marie Curie's daughter, Eve, once described as "the girl with the radium eyes." A signed copy of the American first edition of her biography of her mother (see description above) along with the following items: 1) three original pages of typewritten notes for the book containing transcripts of family letters in French with notes on how they should be placed; 2) a one-page typewritten letter from Eve Curie to Malcolm Johnson, editor at Doubleday who published her books, dated March 30, 1947, signed by her in ink. Eve writes from a hotel in Atlanta, GA, "... The lecture tour is going amazingly well. I cannot understand it."; and 3) an original printed wedding announcement for Eve Curie and Henry Richardson Labouisse, Friday November 19, 1954, New York City.

Eve Curie would joke of her shame at not winning a Nobel Prize, unlike her mother, sister, brother-in-law, and husband, yet she led an extraordinarily active and successful life in her own way. These ephemeral items nicely mark the years in which she transitioned from being a famous daughter, her retiring mother's representative on the public stage

and the author of her first biography, to being a famous public figure in her own right. After the huge success of the biography, Marie became a war-time journalist and was nominated for a Pulitzer Prize for her book *Journey Among Warriors*, published in the US by Doubleday in 1943. (The lecture tour referred to in her letter to Malcolm Johnson may relate to this book.) She then co-edited a Paris daily newspaper, worked in de Gaulle's government, became a special advisor to the first Secretary General of NATO, and campaigned for recognition of the State of Israel. In 1954 she married Henry Richardson Labouisse who worked for the United Nations. In 1964 he became the second Executive Director of UNICEF and Curie's active work alongside earned her the nickname "the First Lady of UNICEF." She died in 2007 at the age of 102. (123063) \$425.

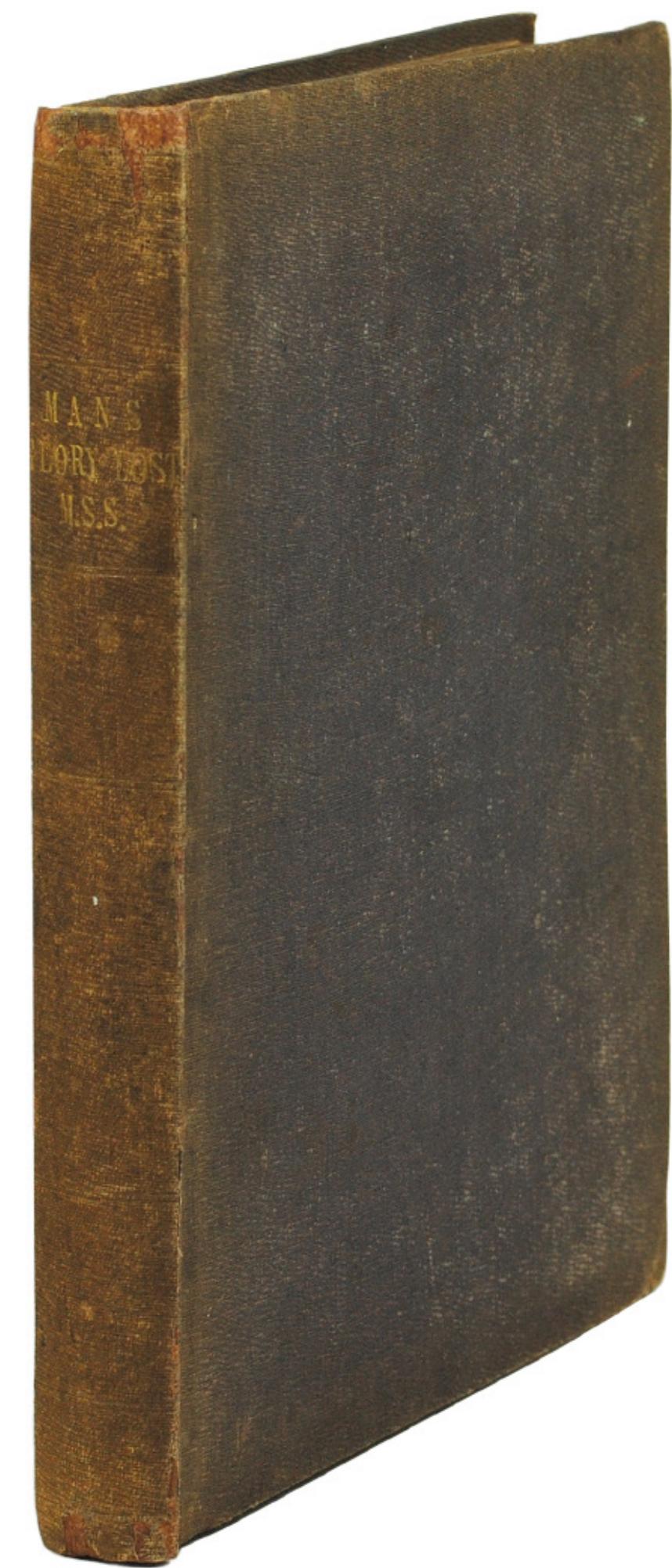
7. [ECCENTRICA]. *Man's Glory Lost, or The Heathen Historian in Fifteen Book.* [Handwritten and illustrated manuscript of an unpublished epic verse]. [Dundee: c.1800].

4to, unpaginated, [c.300pp.]. Handwritten manuscript in ink with numerous corrections and additions on pasted slips, illustrated with a hand drawn frontispiece and 15 chapter heading vignettes by the same pen. Old plum cloth, backstrip lettered "Man's Glory Lost M.S." Small binder's ticket at foot of front pastedown "Herr & Richard son, Stationers and Account Book Makers... Glasgow." Signature of G. Legman and arms of James Maidment on front pastedown; Maidment's note on facing endpaper (see below). An entirely legible and well-preserved manuscript with expectable browning, endpaper excised, and frontis. repaired.

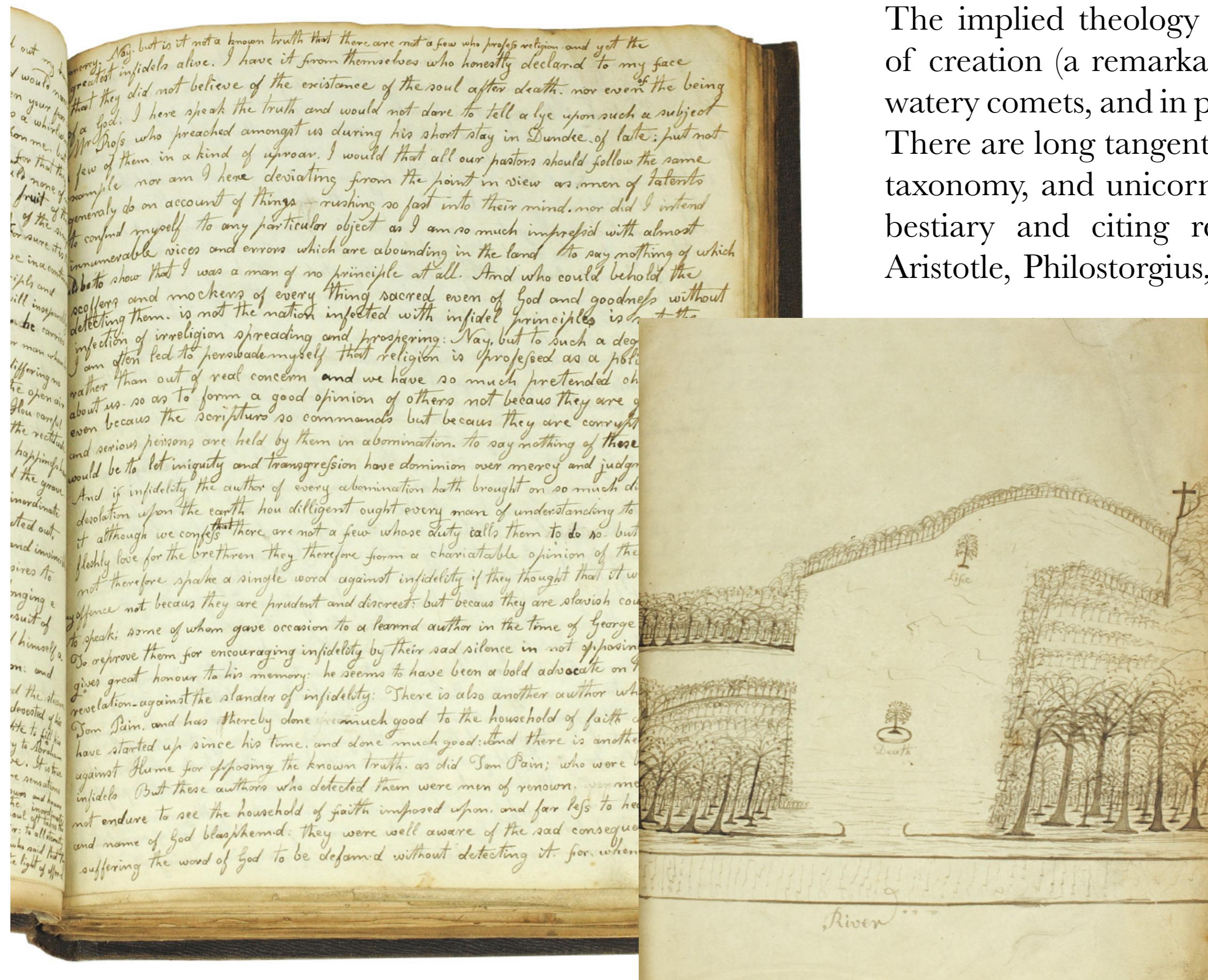


§ A highly eccentric and interesting manuscript being an original, unpublished Christian narrative of Miltonic scope and ambition, written by an unknown Scotsman preoccupied with winged serpents. The manuscript is unsigned and undated but the book can be traced through the library of three significant book collectors, from Principal John Lee (1779-1859), to James Maidment (1793-1879), and from there to the famous esoterica and erotica collector Gershon Legman.

The work is a versified retelling of biblical events, from the creation, through the fall of man, the flood, and other principal events of the Old Testament, and ending with the birth of Jesus. In a closely-written eight-page introduction the author explains his motivation and intent, not altogether clearly: he writes to combat the "vice and infidelity" of the present age, naming "Tom Paine" and Hume as infidels; he defends the freedom of the press; and, in an open opposition to Milton, he



emphatically rejects the “cramped measurement, darkness and fiction” of blank verse in favour of “plain speaking.” “This is far from being Blank verse, blank verse implies a fiction. But a versification such as this, is on the contrary, a history of plain demonstration which corresponds nearer to the scripture stile than any yet published that I know of. Nay but I venture to say that the scriptures cannot be compleat without it.”

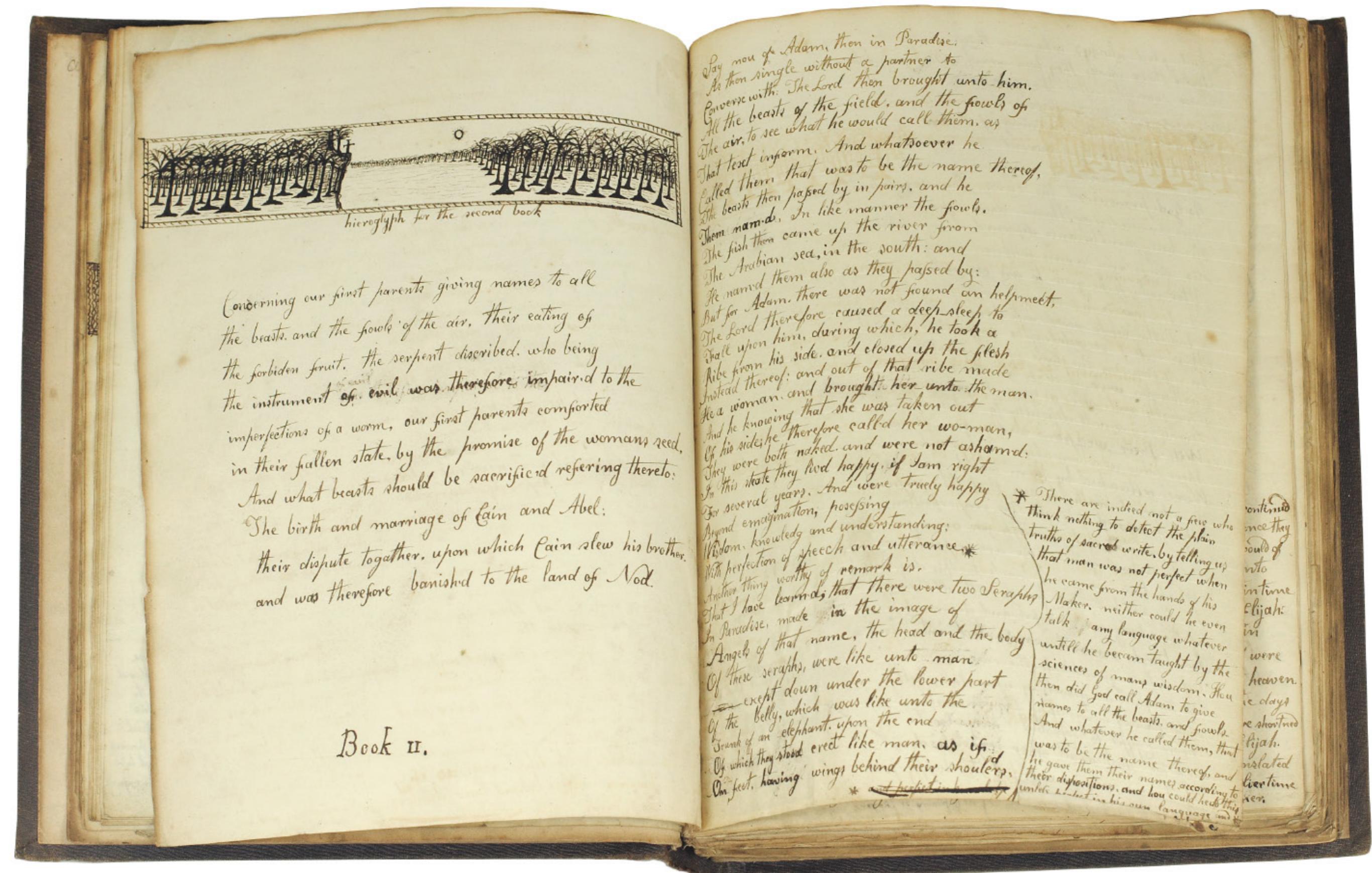


The implied theology is far from orthodox. The description of creation (a remarkable passage) allows for multiple worlds, watery comets, and in places challenges and “corrects” Genesis. There are long tangents on flying serpents, dragon history and taxonomy, and unicorns, straying into the style of a medieval bestiary and citing references as eclectic as King David, Aristotle, Philostorgius, Carsten Niebuhr the Danish explorer,

Stackhouse’s *Biblical History*, and Erasmus Darwin, and referencing Dundee history, fossil excavations in America, and cave drawings in South Africa. A Lapland song about reindeer is included on very little pretext, as is a romantic description of stag hunting in the Grampians. The retelling of events from the end of the flood to the birth of Jesus is somewhat less eccentric but the whole is very strange and begs for the attention of a scholar versed in the interplay of science and religion in the Scottish Enlightenment.

There are very few clues to the identity of the author or the intended audience but he appears to have prepared the manuscript with publication in mind, providing several notes to typesetters as well as footnotes and biblical references. The frontispiece illustration and symbolic vignettes which head each of the fifteen books are carefully if crudely drawn.

A note by Maidment on a front endpaper reads: "This extraordinary production was No 2610 of Principal Lee's very remarkable collection. Where he got it, I cannot ascertain neither can I imagine who the author may have been: he was, one would suppose somewhat liable to the influences of the moon. It is - whoever he may have been - carefully corrected by him." In sale of James Maidment's library the manuscript was lot number 2575 and described only as "Man's Glory Lost, a Curious MS., from Principal Lee's Library, - N. D." and was sold on the eighth day of the sale, May 6, 1880. (123008) \$3250.

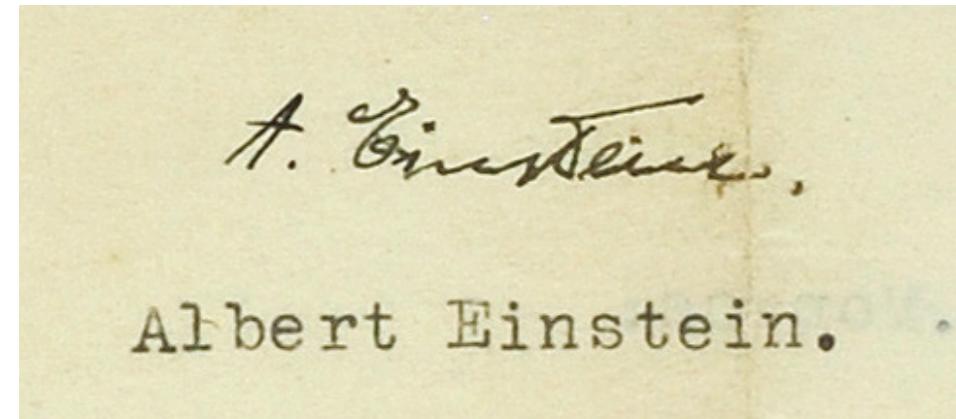
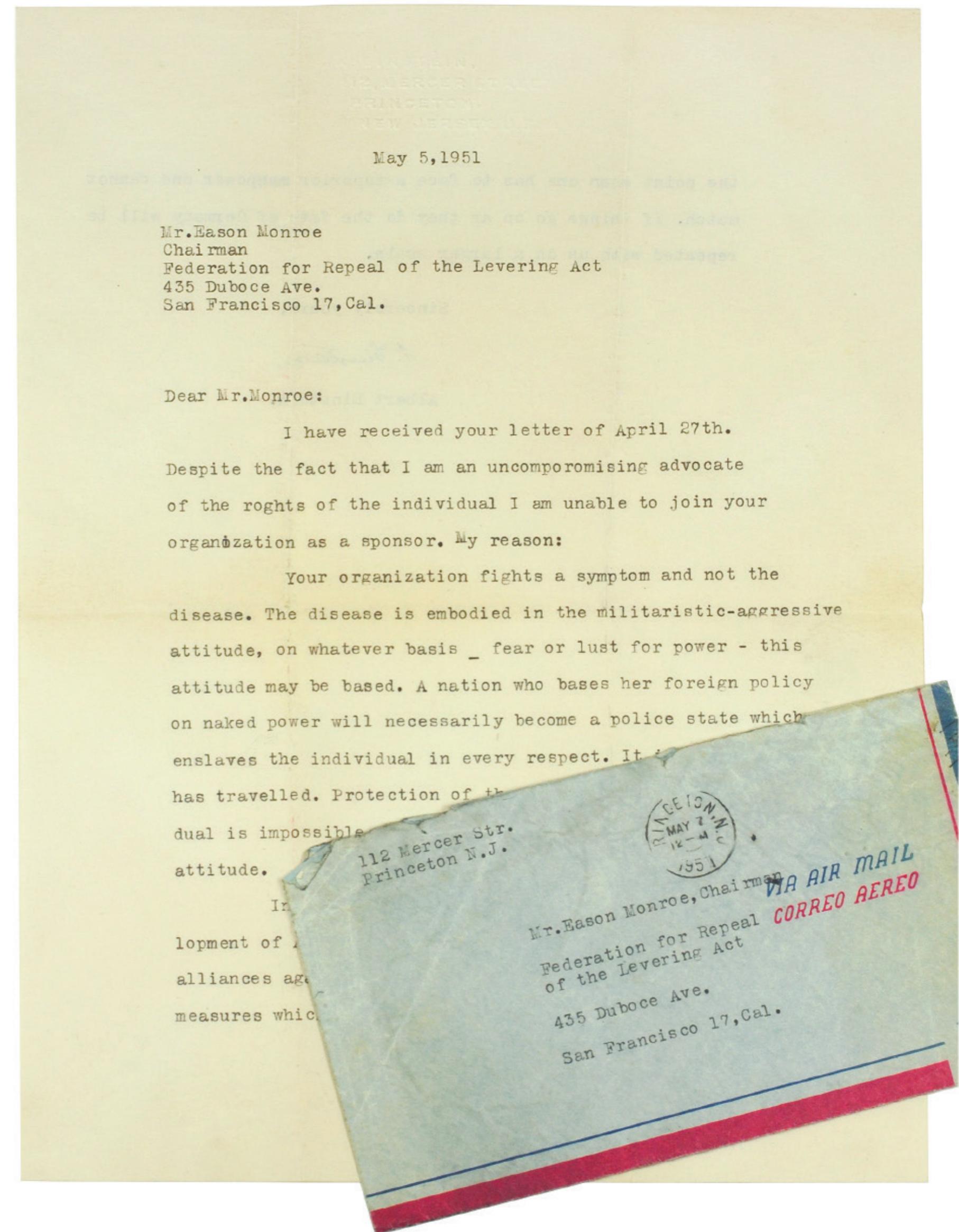


8. EINSTEIN, ALBERT. *Typed letter signed ("A. Einstein") to Mr. Eason Monroe.* Princeton, May 5, 1951.

2 pages, 278 x 214mm on his embossed Mercer Street stationery with the original transmittal envelope.

§ Einstein declines a request from Eason Monroe, chairman of the Federation for Repeal of the Levering Act in San Francisco CA, to be a sponsor of the Organization. "Your organization fights a symptom and not the disease... A nation who bases her foreign policy on naked power will necessarily become a police state which enslaves the individual in every respect. It is the road Germany has travelled... any interference into the political development of Asia is aggressive politics - also the establishment of alliances against Soviet Russia... If things go on as they do the fate of Germany will be repeated with us on a larger scale." Signed "A. Einstein" in black ink. Eason Monroe was a faculty member at San Francisco State University, who was fired in 1950 when he refused to sign the University of California system's loyalty oath. On this day, he became head of the ACLU of Southern California, and went on to lead the organization for 20 years. Monroe eventually sued to regain his position at the university and, in December 1971, the California Supreme Court ordered him reinstated. He resigned his

ACLU position in 1972 and rejoined the San Francisco State University faculty that fall. (123067) \$13,750.





9. ELIZABETH I. *Enthroned initial letter portrait of Elizabeth I.* Westminster: 20th July [1576].

1 p., large folio, 22 x 29 inches, written in ink in a good departmental hand, the portrait c. 5 x 3 inches finely executed in ink and wash within the interlacing strapwork initial "E", folded, matted and framed with a portrait of the Queen. The seal is lacking but remains of the laces are present. Some staining along the top margin, small black dot in the centre of the Queen's forehead.

§ A fine and rare example of a contemporary letter portrait of Elizabeth I, at the age of 42. The document grants the Manor of Northaw and other lands in Hertfordshire to Ambrose Dudley, Earl of Warwick, in exchange for the Manor of Rosedale Priory transferred to the Crown. Auction records show 10 such portraits selling between 1987 and 1997, none since. The old description seems to originate from Maggs. (106067) \$8500.



10. FREUD, SIGMUND. WILLNGER, LASZLO.

Signed photograph of Sigmund Freud. [Vienna]: László Willinger, 1935.

Gelatin silver print (9 1/8 x 6 3/4 inches), signed by Freud and dated 1936 in the lower right corner of the image, slightly toned, matted.

§ A very uncommon and highly-desirable signed portrait of Sigmund Freud taken by the German-Jewish photographer László Willinger at the height of Freud's fame. Compared to the more commonly seen portrait, taken by Freud's son-in-law Max Halberstadt c.1921, this is a more intimate image, showing an older, bespectacled Freud, apparently deep in contemplation. Willinger took the photo in Vienna sometime around July 1935, while working there after Hitler's rise had driven him from Berlin. He later emigrated to the US and became one of the leading photographers of Hollywood movie stars, particularly Marilyn Monroe. We have been unable to locate any other instances of this portrait signed by Freud, although versions sometimes appear signed by Willinger, usually cropped and with a black halo effect obscuring the marginal detail. (The most recent of these sold for £5000 at Christie's London in 2015.) Of the Halberstadt portrait, only four signed copies have appeared at auction since 2014; the last in 2017 sold at Christie's for \$30,000. Provenance: the psychoanalyst Dr Rene Sptiz (possibly a gift from Freud) and by descent to his great-granddaughter. (123215) \$12,500.

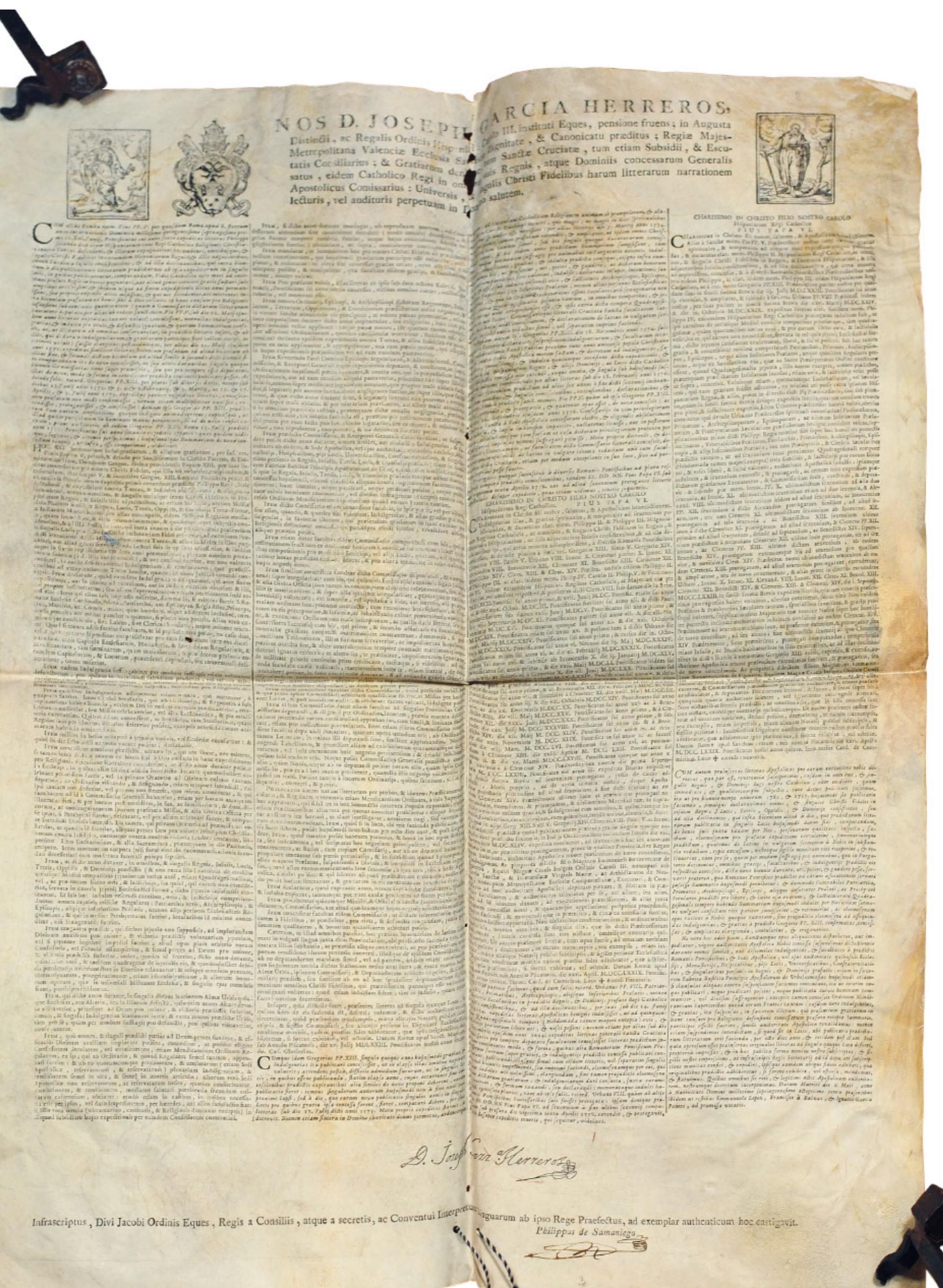
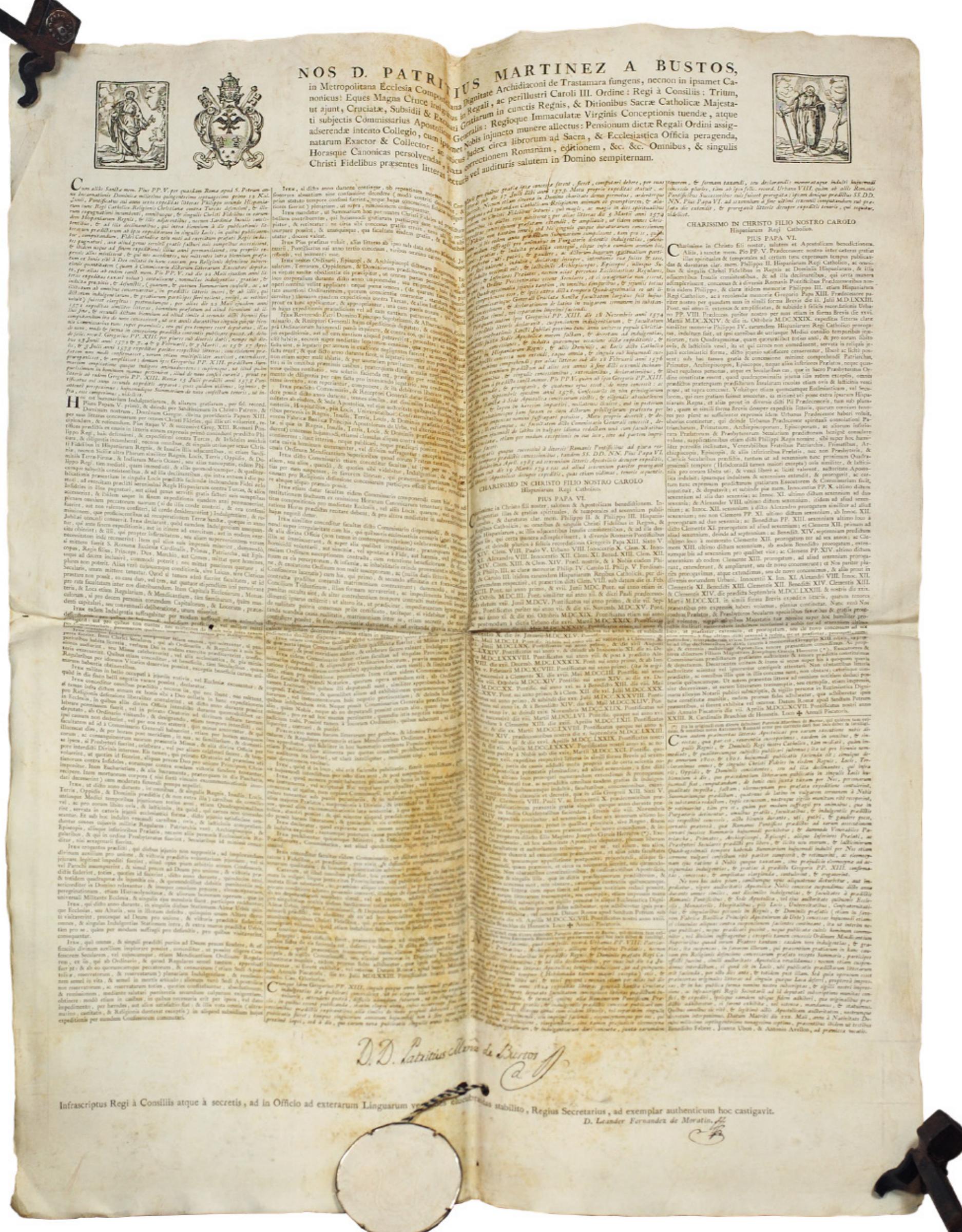
11. GARCIA HERREROS, JOSÉ [and] MARTINEZ DE BUSTOS, PATRITIUS.
[Promulgations of certain indulgences granted by Pope Pius VI]. Madrid: May 10, 1783 and May 30, 1797.

2 printed vellum sheets: [1783] 18.5 x 25 inches, folded twice, some worming along the top of the vertical crease with loss of a few letters; [1797] 19 x 26 inches, folded twice. Each signed in ink by the dignitary and with his embossed paper seal, backed with metal, affixed by blue and white string, some worming and toning but generally very good.

§ Two promulgations of indulgences granted to various individuals by Pope Pius VI, the first signed by José García Herreros (1783-1792), Bishop of Valencia, the Comisario General de Cruzada, and the second by his successor in the latter role, Patricio Martínez de Bustos (1726-1810), Bishop of Compostola. The second document was issued in May 1797, during the



uneasy truce between Pope Pius VI and Napoleon, less than a year before French Republican troops invaded Rome and kidnapped the Pope to France where he died in August 1799. It is uncommon to find these ephemeral documents printed on vellum and with the official seals so well preserved.
 (106101) \$500.

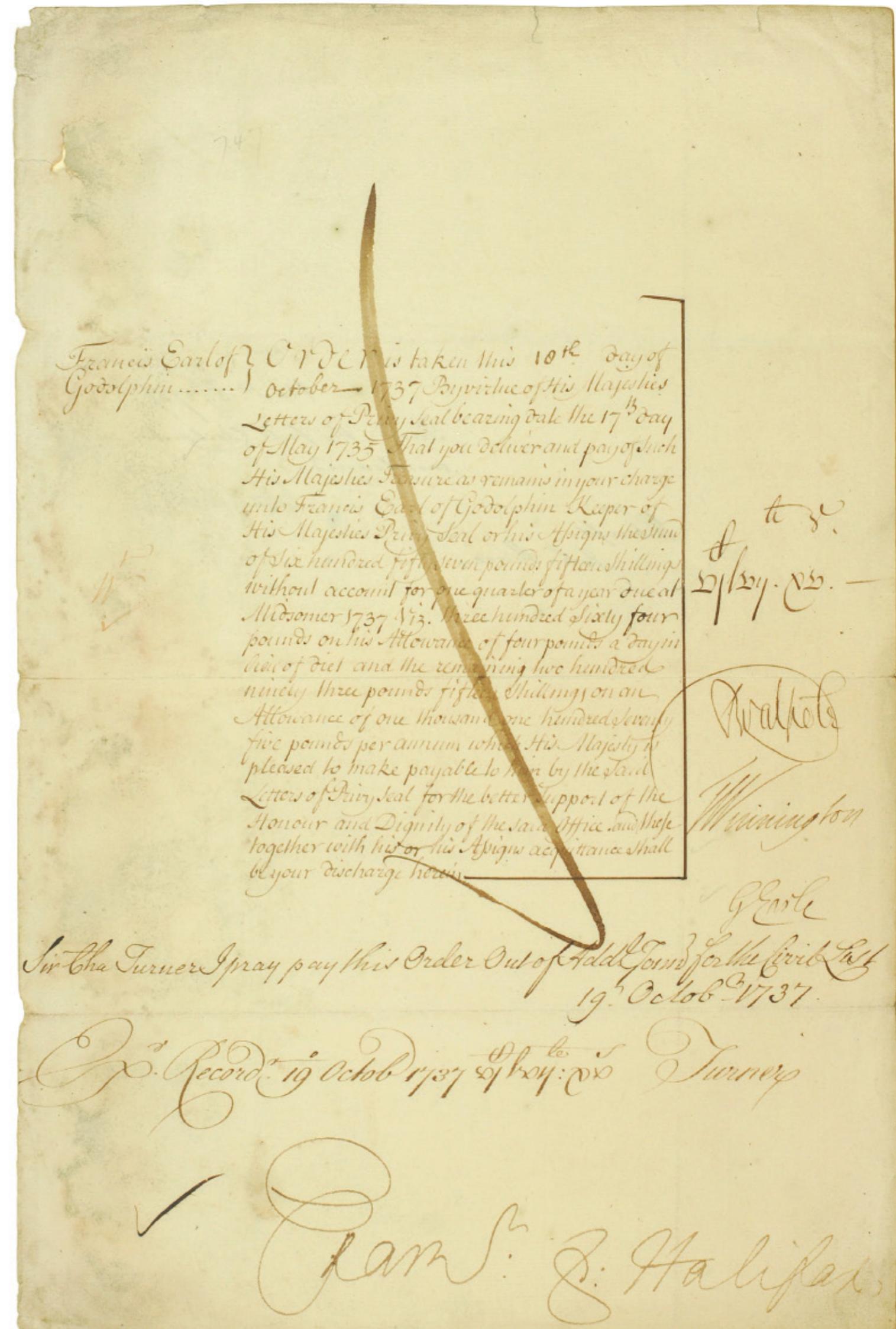


12. GODOLPHIN, FRANCIS. 2nd Earl of Godolphin.
Parliamentary Order to Pay the Lord Privy Seal, Francis, Earl of Godolphin.
 London: October 19, 1737.

Single folio leaf (14.5 x 9.5 inches), recto, 20 lines in neat, legible secretarial hand, witnessing signatures and statements in various hands in the margins, vertical official strike through the main text, not affecting legibility; verso with signed statement by Godolphin “Rec’d the full contents within mentioned, Nov 3d, 1737,” witnessed by John Mace. Expected folds and light soiling, several small chips on left edge and two short closed tears, none near the text.

§ By this document King George II awarded Francis, the 2nd Earl of Goldolphin, £657/15/0 “for the better support of the Honour and Dignity” in his office of Lord Keeper of the Privy Seal. The government officials who signed the document were Sir Robert Walpole, Great Britain’s first prime minister; George Montagu, Earl of Halifax; Sir Charles Turner, Walpole’s brother-in-law and then Father of the House; Thomas Winnington; and G. Earle (probably Giles Earle).

Francis Godolphin (1678-1766) was a courtier and politician who served under three English monarchs. His mother had been close to the diarist John Evelyn and appointed him her “spiritual father.” When she died six days after Francis’ birth Evelyn took on the role of mentor and supervised the boy’s education. In later life Godolphin became one of the founders of the Foundling Hospital in London, an orphanage and hospital for abandoned children. This document is a record from the zenith of his career when he was close the heart of Walpole’s government as the Lord Keeper of the Privy Seal, the fifth of the Great Officers of State.(122996) \$750.



13. HUGO, VICTOR. *Autograph letter signed.*

Paris: 1st décembre, 1841.

Single sheet folded into 3 pp, 8.75 x 10.5 inches,
written in ink. In good condition.

§ An interesting letter to an unnamed recipient about his father's tomb, payment for the property, and the details of payment and proper titles and other

je vous rappelerai votre engagement, je me faire faire à ce qui je dois
et vous me dire que sans m'informer, m'adresser pour obtenir des imp-
~~les~~ titres dans la semaine. ~~au~~
dernière promesse fait comme
l'autre sans effet. Depuis lors
j'ai fait régulièrement payer
tous les mois la somme
convenue, sans que vous ayez
encore jugé à propos de me
faire tenir les titres à qui
m'appartiennent. Je vous ai
écrit plusieurs fois, vous ne
m'avez pas fait l'honneur de me
répondre, à qui devient pour
moi tout à fait inexplicable.
Avant de prendre une autre voie,
je crois devoir vous écrire
une dernière fois pour vous prier

de faire faire à ce qui je dois
des titres de propriété du
tombeau de mon père que vous
m'avez vendu comme ayant été
construit par vous sur un
terrain à vous, et vous offert.
vous pourrez faire toucher chez
M. Guyot, 15, rue vivienne, le 150.
le lendemain le 3 décembre.

J'attends, monsieur, votre
réponse.

Agreez l'assurance de toute
ma considération.

Victor Hugo.

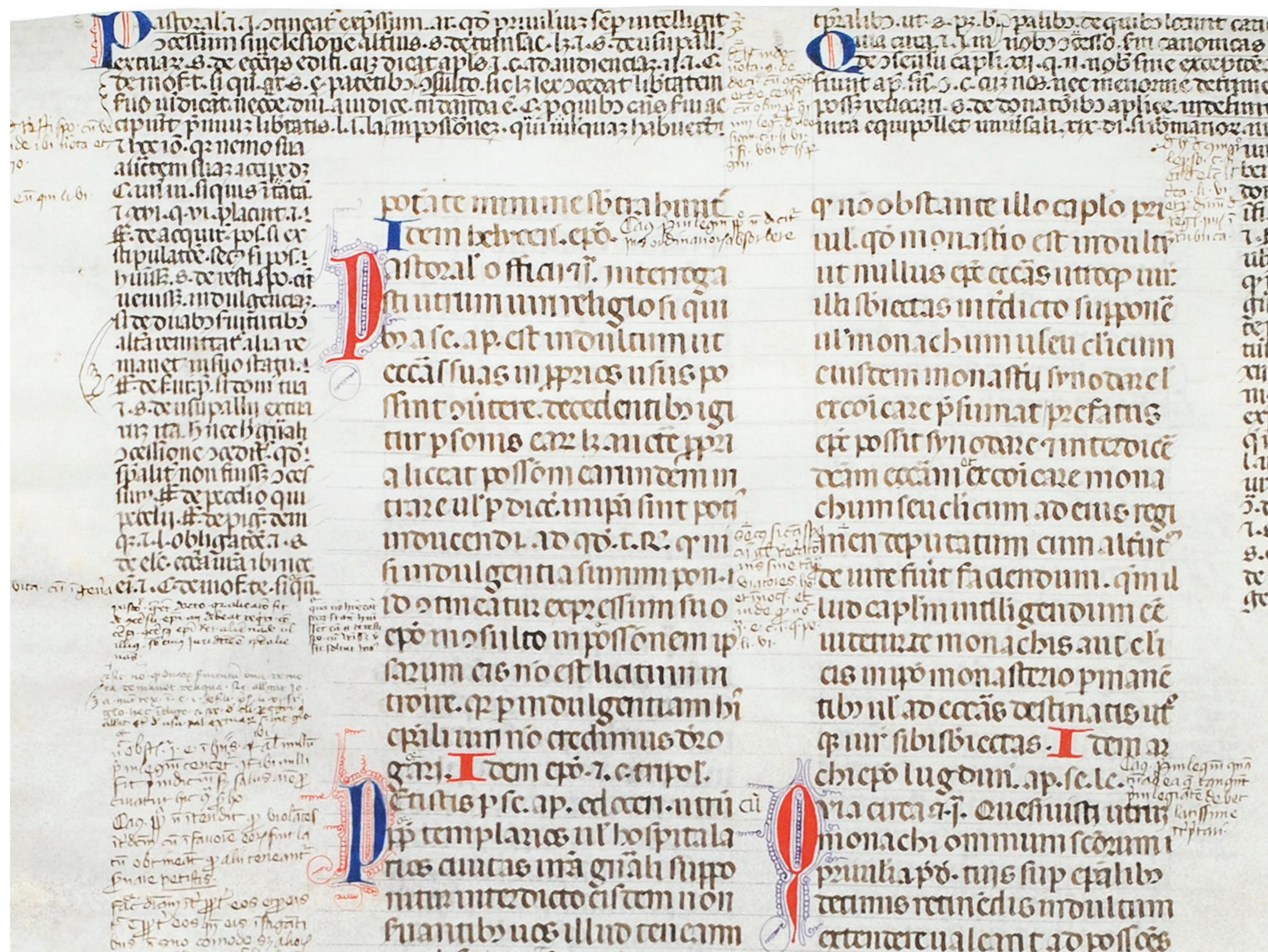
Paris 1^{er} décembre 1861

legal details. Hugo expresses anger that the addressee has not replied to numerous requests, which he finds “inexplicable”, and is writing one last time before taking a different approach to obtain title to the property. Signed “Victor Hugo” and dated as above. (108308) \$1750.

14. ILLUMINATED MANUSCRIPT LEAF ON VELLUM. *Decretals.*

North Italy: 1350-1375.

Folio, 420 x 270mm. Written in ink on vellum in a Gothic hand, with a surrounding gloss in a smaller but similar hand, colored initials in red and blue. With extensive annotations and a large marginal drawing of three knights in armor in different and perhaps slightly later hands. Trimmed very close at the top and one edge, no apparent loss of text. In very good condition.



§ A rare annotated medieval leaf with drawing. The Canon Law text from the *Decretals* begins at book 5, title 33 of chapter 17 (de privilegiis et excessibus privilegiatorum) to the beginning of chapter 23. Interestingly, chapter 20 deals with the privileges of the Knights Templar. (105909) \$9750.

A page from a medieval manuscript containing two columns of Latin text in Gothic script. The text is organized into several paragraphs, each beginning with a large, ornate red initial. The first column starts with a large 'P' at the top left, followed by 'P' and 'R'. The second column begins with a large 'P' in the center. The script is dense and formal, typical of late medieval ecclesiastical documents. The parchment shows signs of age and wear.

My dear Sir

Not recd my letter from you here I presume
that my letter did not reach you in time. I have
given orders that my letter arriving here shall be
forwarded to me at Charleston.

I go to Petersburg this evening (Monday 20th Dec) &
shall be at City Point this Evg & stay there
all tomorrow (21st) & next day go on to
Williamsburg then in 2 or 3 days to Norfolk

~~& back~~ thence to Weldon

in back

Yours truly

C. Lyell

20th Dec
/41

To W Rogers Esq

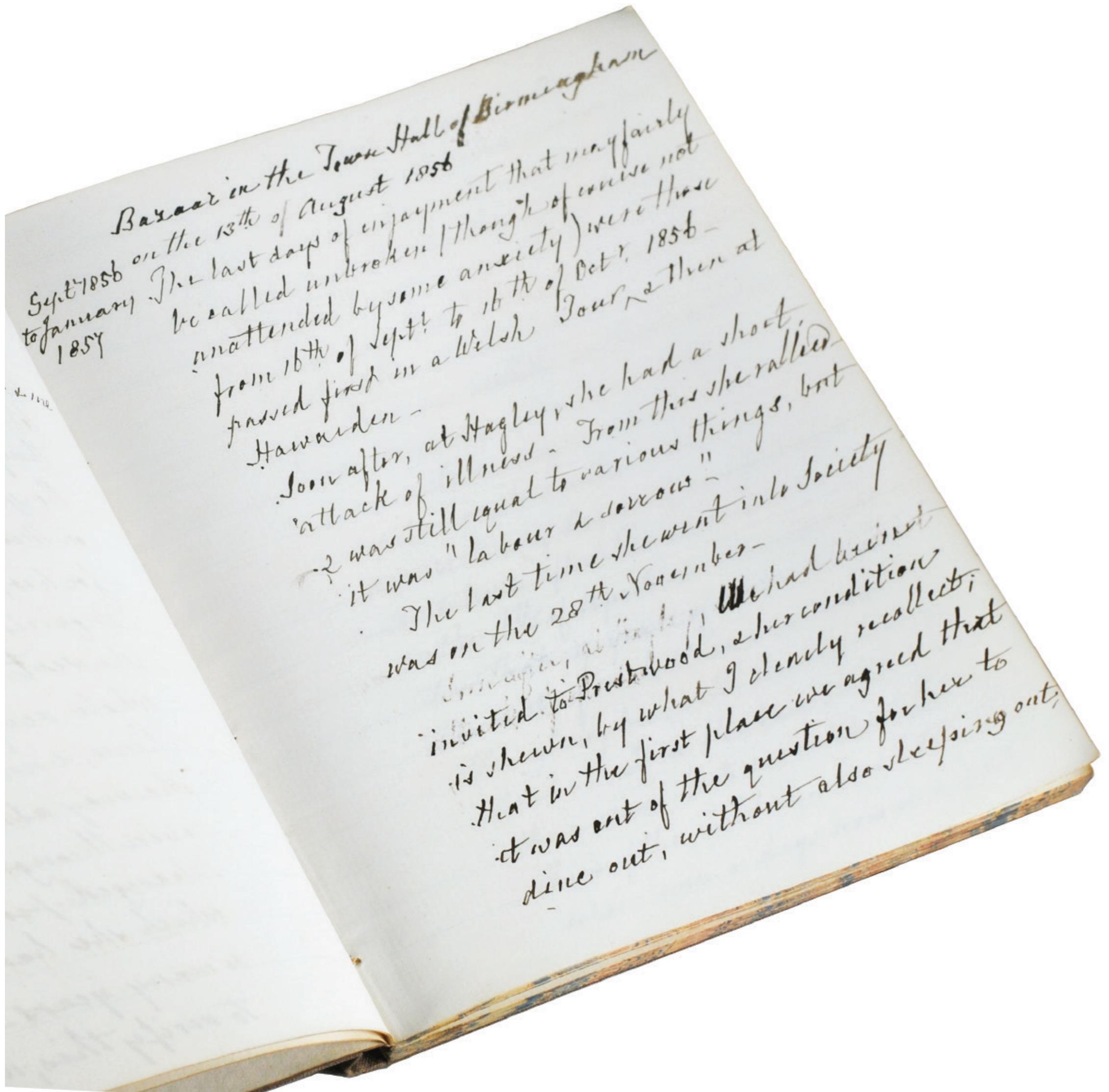
15. LYELL, CHARLES. *Autograph Letter Signed to W. Rogers.* December 20, 1841.

4to, 1 pp., 10 lines in ink on lined paper. Old crease marks, very good and entirely legible. Custom quarter leather portfolio case with inset portrait.

§ A letter from Lyell to the eminent American geologist William Barton Rogers, dating from Lyell's first visit to North America in 1841. Lyell's geological tour of the eastern seaboard was greatly facilitated by Rogers and his brother, the equally distinguished geologist Henry Darwin Rogers. The trip was not without controversy when Lyell was accused of intellectual piracy by a Boston newspaper whose anonymous informer claimed Lyell was appropriating the work of American geologists for his own advancement. In the hastily written letter, Lyell communicates travel plans to Rogers, a route taking in Petersburg, City Point, Williamsburg and Norfolk, Virginia, and Weldon, North Carolina. Most of the places are mentioned in Lyell's memoir of his journey *Travels in North America* (1845). An unlikely survivor and a nice memento of the grand tour taken by the great geologist. (122662) \$1500.

16. LYTTELTON, GEORGE WILLIAM, FOURTH BARON LYTTELTON AND FOURTH BARON WESTCOTE. *Manuscript notebook account of the last months of his wife Mary's life.* Hagley Hall: 1855-1857.

8vo. 69 pp. Manuscript. Bound in limp cloth, faded, especially at backstrip. Marbled edges. In very good condition.



§ A “Victorian deathbed account” of Mary Lyttleton, née Gladstone, sister-in-law to Prime Minister W.E. Gladstone, compiled by her husband George Lyttleton. According to DNB a few copies of this manuscript were made for the family, not for publication or even distribution outside the immediate family, perhaps due to sensitivity to the mental health issues of Lord Lyttelton who eventually succeeded in committing suicide. DNB notes: “Lyttelton’s wife, Mary, died in 1857, exhausted by childbearing and leaving eight sons and four daughters. The third son, Neville Gerald Lyttelton, had a military career; the fifth son, Arthur Temple Lyttelton, was a bishop; the eighth son, Alfred Lyttelton, became colonial secretary; and the seventh son, Edward Lyttelton, was a schoolmaster and a cricketer. The second daughter, Lucy Caroline [see Cavendish, Lucy Caroline, under Cavendish, Lord Frederick Charles], was a churchwoman and promoter of women’s education, as was the third daughter, Lavinia [see Talbot, Lavinia]. On occasion, the family fielded a full cricket eleven of Lytteltons.” (106765) \$1250.

17. [MEDICINE]. CROFT, SIR RICHARD. *[Handwritten letter to Edward Hogg]. [1813?]*.

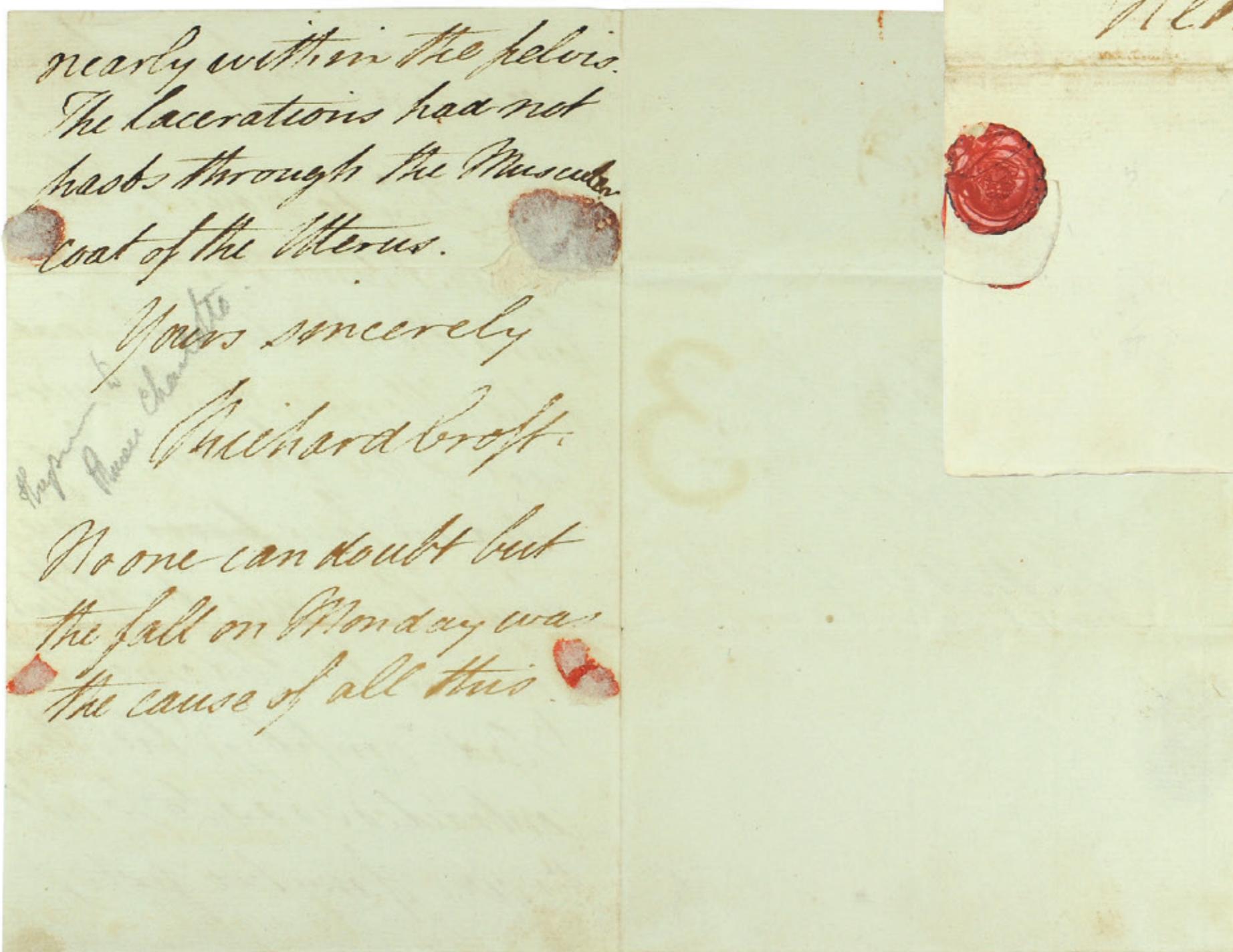
Single leaf 9 1/4 x 7 1/4 inches, handwritten in ink both recto and verso, with postage stamps and remnants of a wax seal, tear to one corner, lightly foxed, overall very good state of preservation.

§ “Dear Sir, In reply to yours, I have but just time to say, we found the Peritoneal Coat of

nearly within the fetus.
The lacerations had not
passed through the Muscular
coat of the Uterus.

Yours sincerely
Richard Croft.

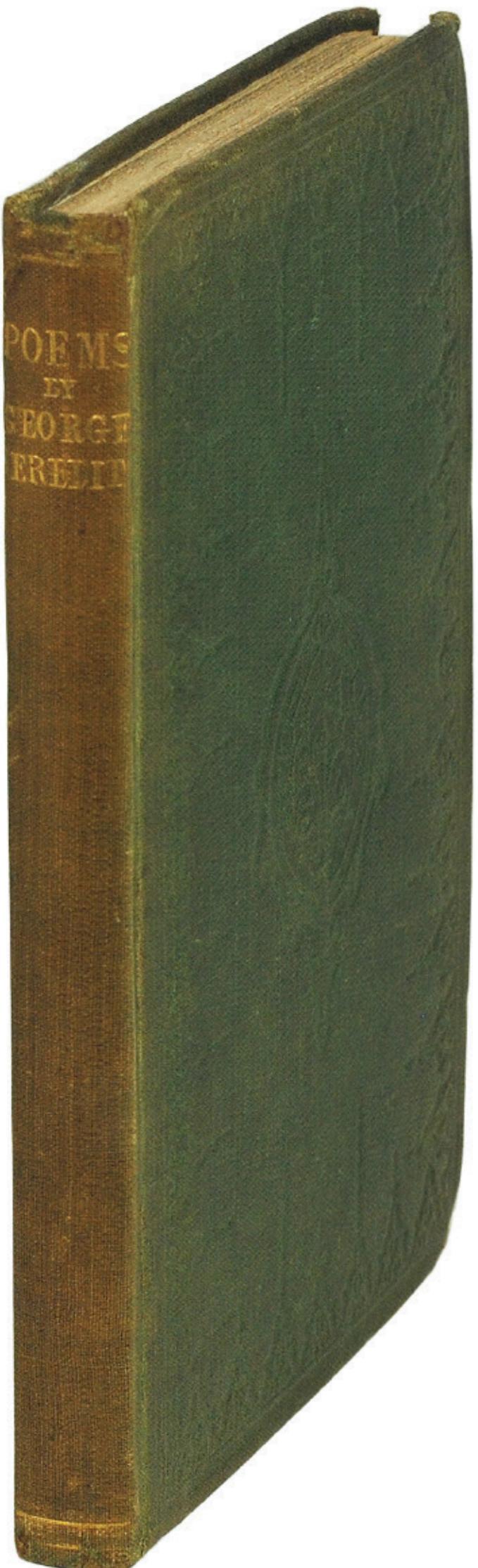
No one can doubt but
the fall on Monday was
the cause of all this.



Dear Sir 1/ before five
Saturday even.

In reply to yours, I have
but just time to say, we
found the Peritoneal Coat
of the Uterus, at the under
part of the fundus, lacer-
ated in four ~~four~~ places,
about three quarts of fluid
blood in the Abdomen, the
Uterus empty, & the Uterus
contracted so as to be about
the size of my two fists, &

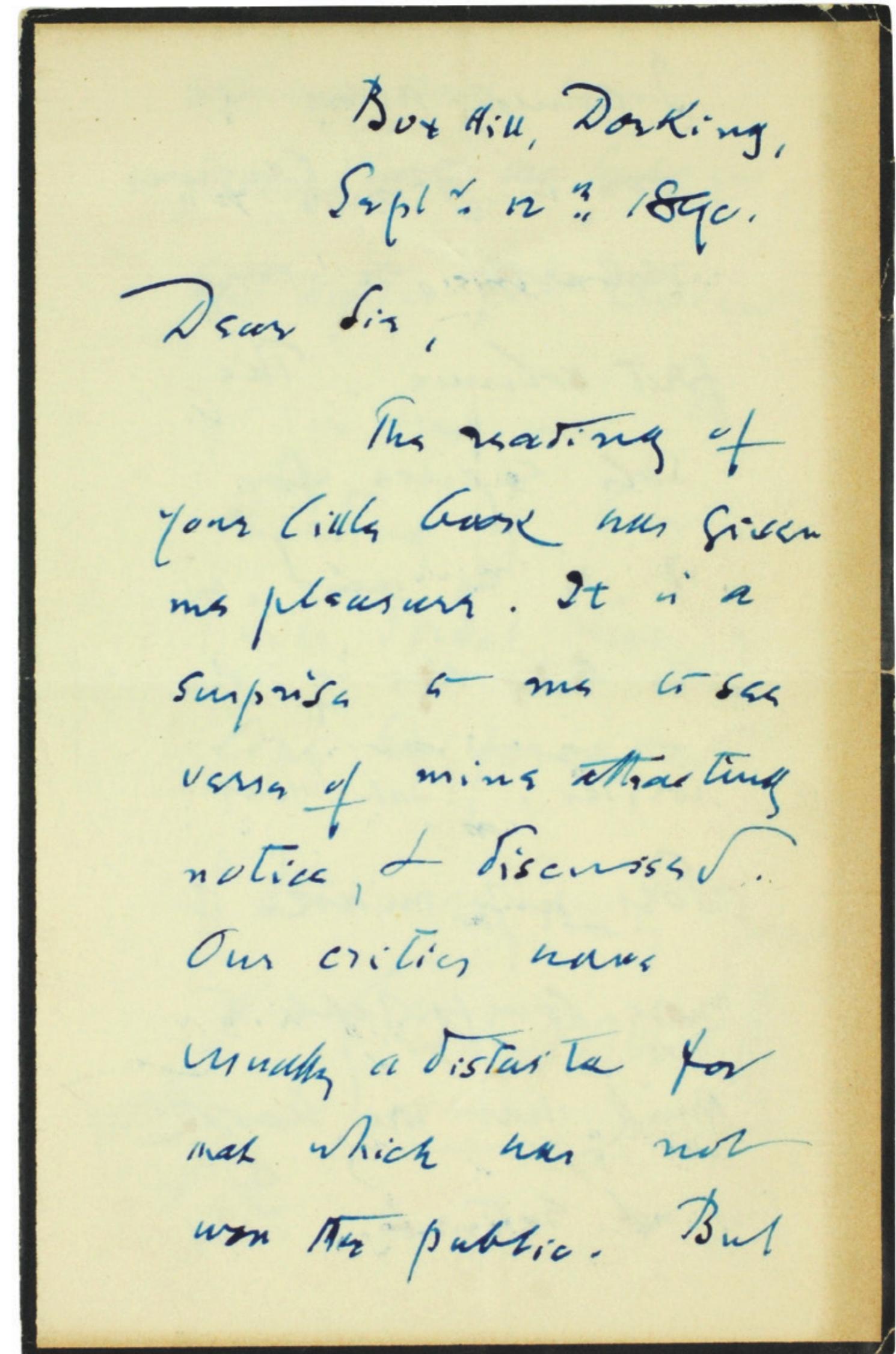
the Uterus, at the under part of the fundus, lacerated in four places, about three quarts of fluid blood in the abdomen...”. Sir Richard Croft (1762–1818) physician and man-midwife gained notoriety after his involvement in the labor of Princess Charlotte, which resulted in her death. He never shook off the shame of the tragedy and shot himself three months later. (Oxford DNB). (108120) \$200.



18. MEREDITH, GEORGE. *Poems*. London: Parker, [1851].

Sm. 8vo, (8), 159, [160]pp. Errata slip tipped in at the end. Original green cloth, backstrip faded to brown, ephemera tipped in at front with bookplate and pencil notes; neatly restored with cloth repair to backstrip and joints. Enclosed in a green moiré silk box.

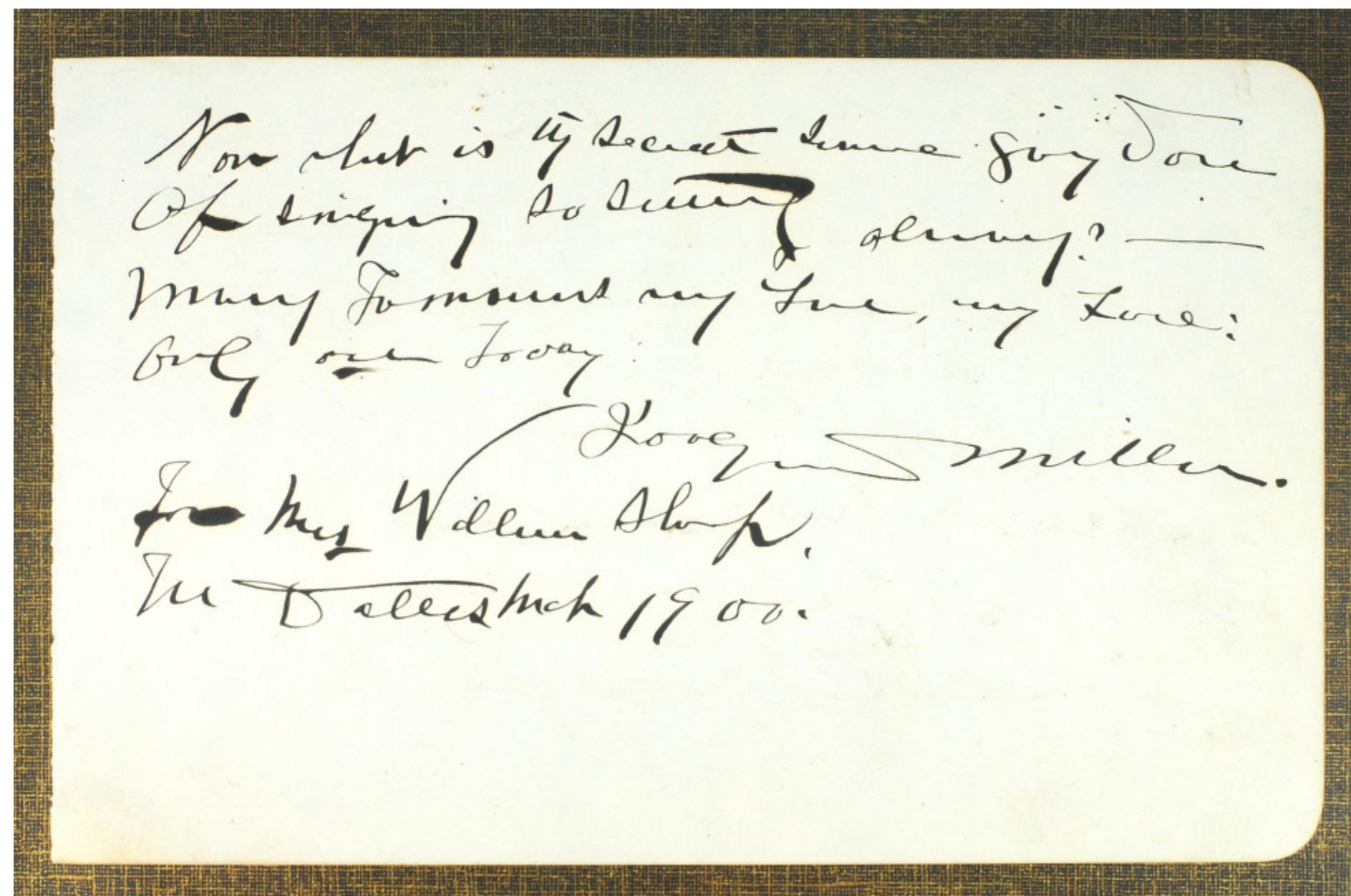
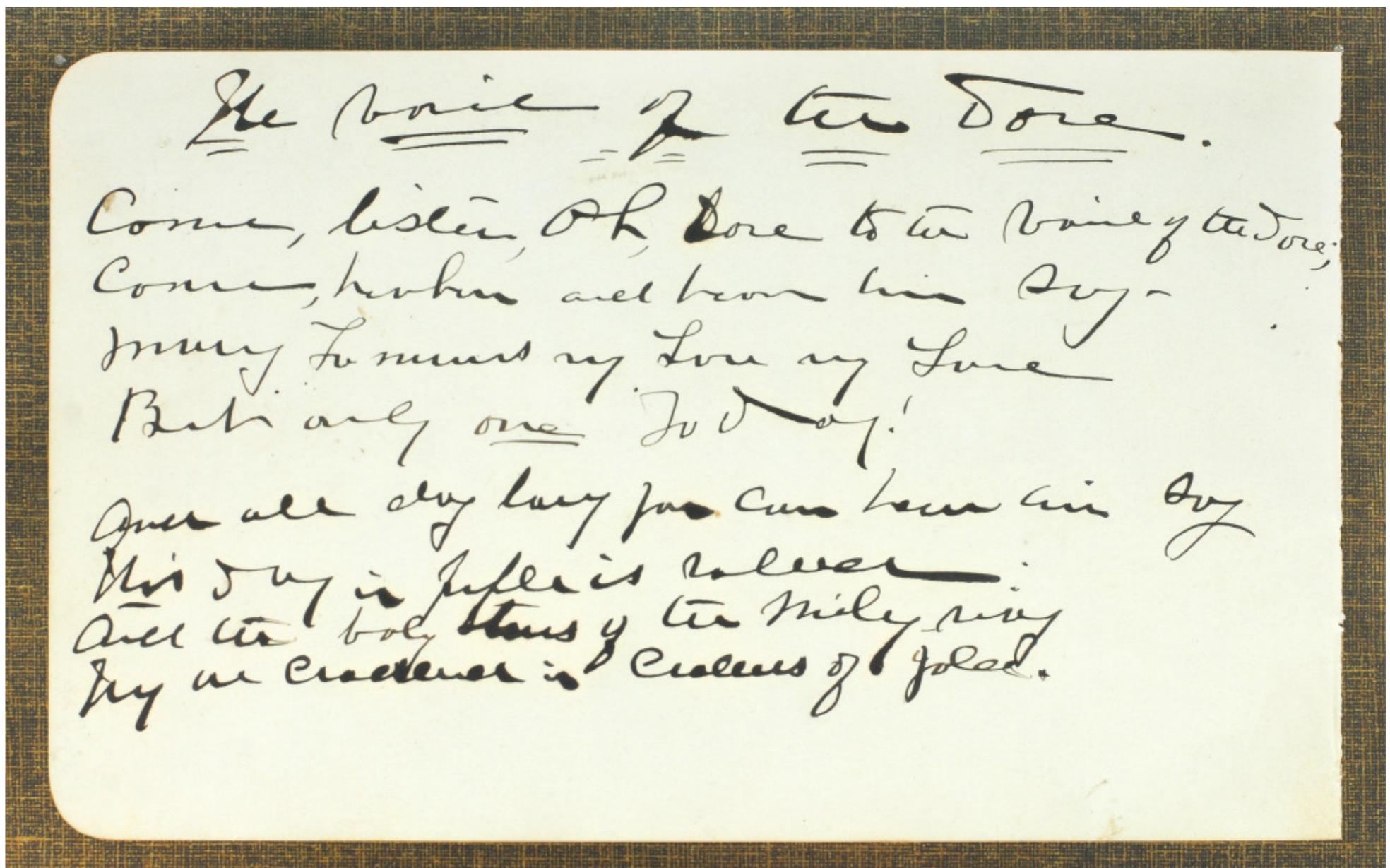
§ First edition, first issue of the errata slip, with an ALS from Meredith dated Sept. 12, 1890 about this title and his other books. "It is a surprise to me to see verses of mine attracting notice and discussion. Our critics have usually a distaste for that which has not won the public. But I cannot agree with you in your generous remarks on my first volume...". The letter is signed by the recipient illegibly (possibly Jonathan Rees?), dated Cardiff Sep. 1890. Forman, Meredith 1; Hayward 270. The purported rarity of this volume, some 300 copies supposedly having been destroyed by the author, is perhaps belied by the wide institutional holdings and the current (12/2019) presence of no less than 6 copies for sale. (123065) \$1750.



19. MILLER, JOAQUIN. Autograph Manuscript Poem, Signed, "The Voice of the Dove." The Dalles, Oregon: March 1900.

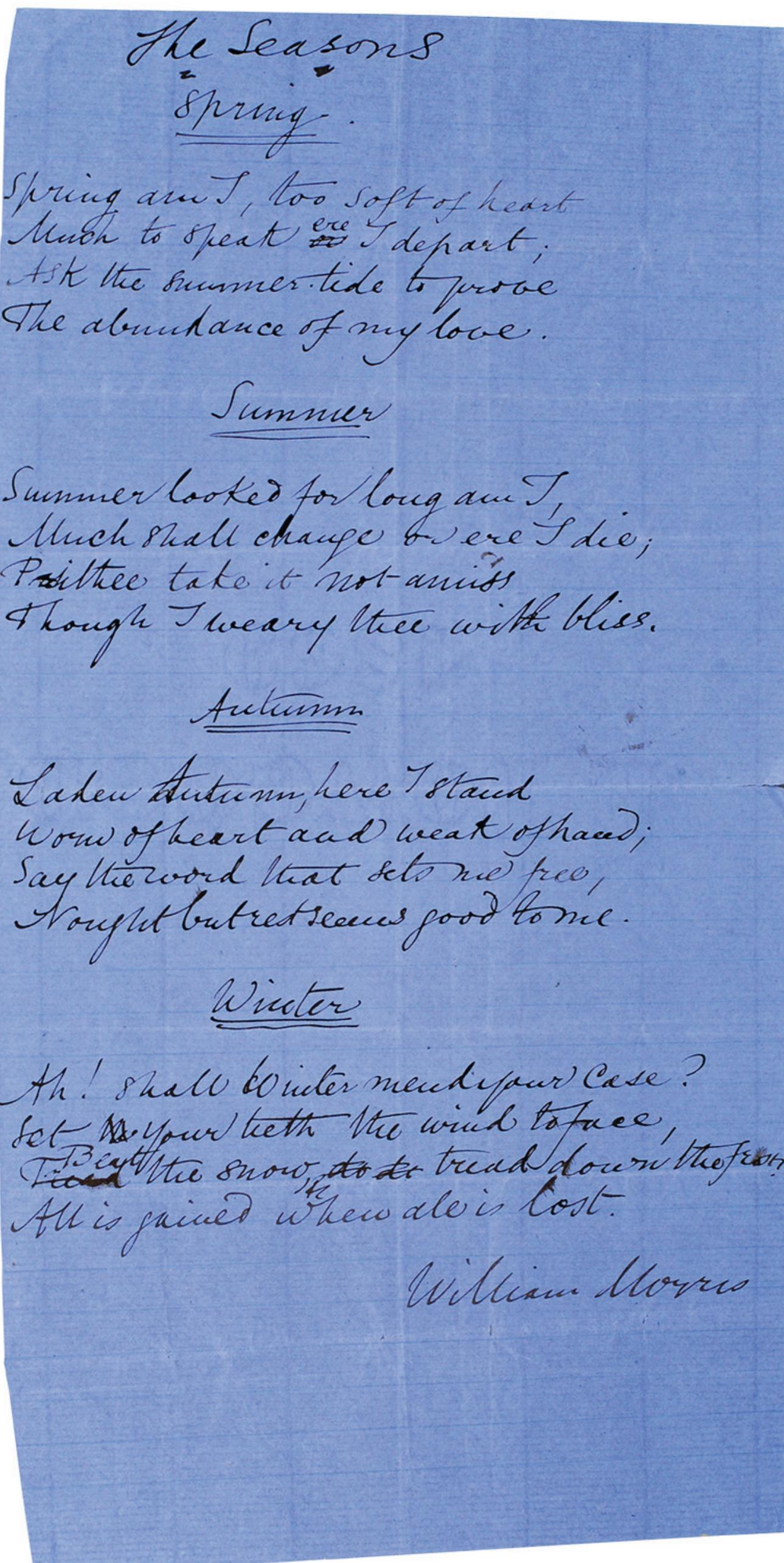
2pp. (oblong, 192 x 117mm), 16 lines in ink on rectos only, signed in full and dated. Fine condition, attractively mounted and framed.

§ An original signed manuscript transcription of one of Miller's sweeter and more enduring poems, "The Voice of the Dove," differing in several places from the published text. A note on the mount reads "March 1900 Joaquin Miller visited The Dalles, Oregon, for a lecture. He visited with P.T. Sharp and wrote in William H. Sharpe's autograph book the poem 'Voice of the Dove'."



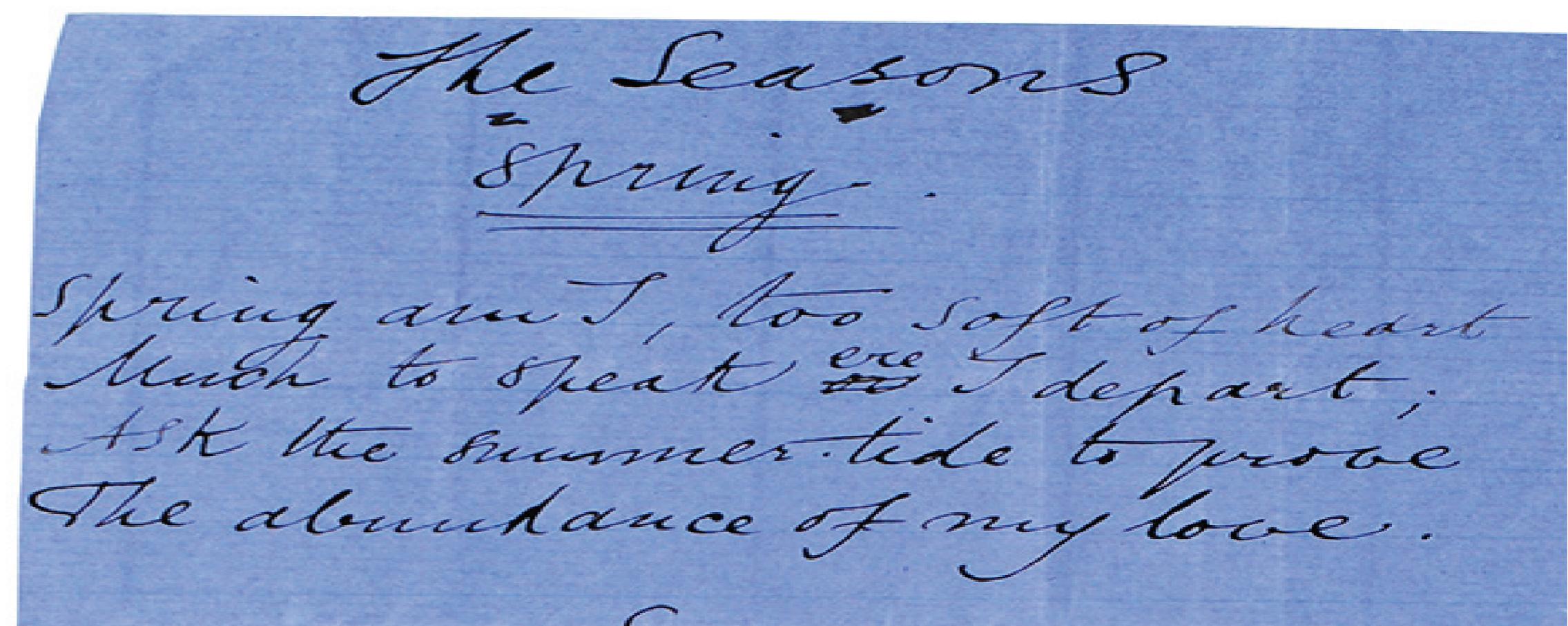
Beneath his signature Miller has inscribed the poem "For Mrs William Sharp," who was Jennie Pentland Booth (1867-1950). P.T. (Philip Thomas) Sharp was William and Jennie's son.

"Now what is thy secret, serene gray dove, / Of singing so sweetly alway? / Many Tommors, my Love, my Love: / Only one today." (123228) \$450.



- 20. MORRIS, WILLIAM. [A.M.S.]. Autograph poetical draft of *The Seasons*, 1869, signed "William Morris." 1869.**

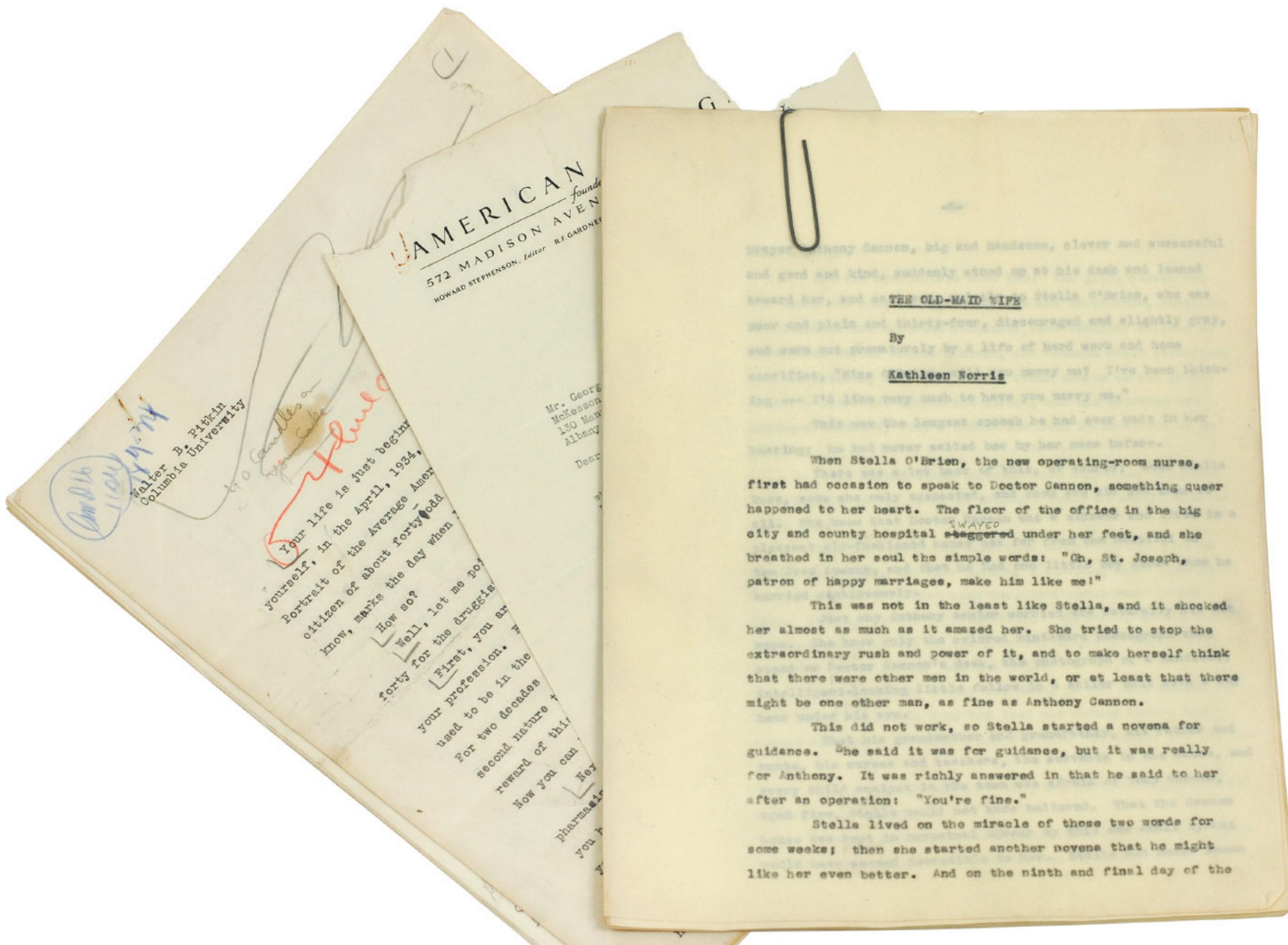
Small folio (12.75 x 7 inches), 1 p., written in ink on blue paper. In fine condition.



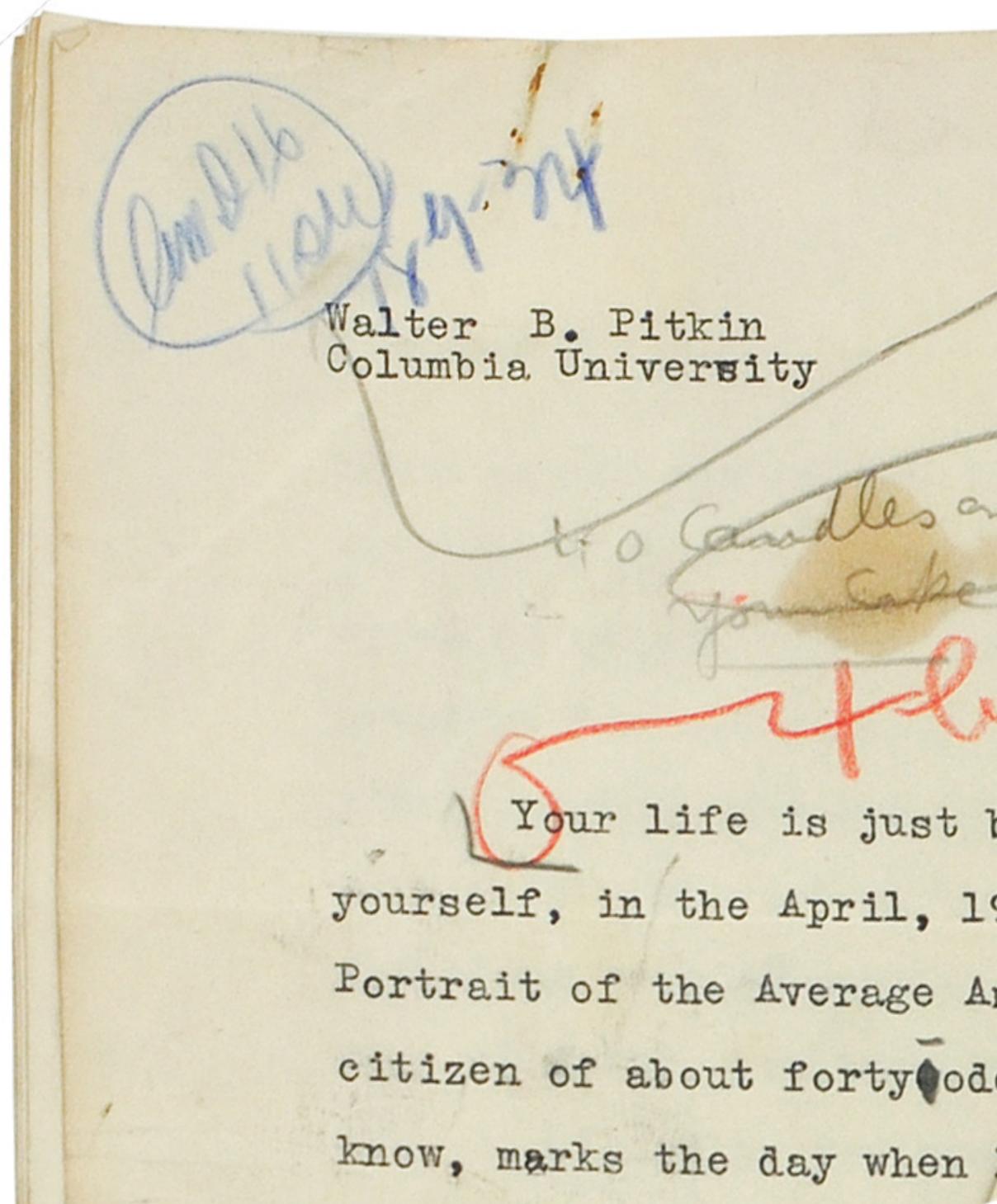
§ This manuscript was written to accompany the four paintings by Burne-Jones entitled "The Seasons" (1869), as illustrated in Christopher Wood's Burne-Jones, 1998, pp. 70-71; that was the title under which it was published in 1871 in The Academy. Morris manuscripts from any period are rare, only four having sold at auction in the last 25 years. There was no manuscript by Morris from this period in the Berger collection. Morris rewrote this poem in 1891 and added two verses before publishing it again in *Poems by the Way*, 1891, as "Verses for Pictures." (105794) \$11,750.

- 21. NORRIS, KATHLEEN [and] PITKIN, WALTER B.** "*The Old-Maid Wife*," the corrected typescript of a short story [together with] an original typescript of an article by the author of "*Life Begins at 40*." N.p.: n.d. (c. 1934).

4to, 2 typescripts, Norris: 37 pp. carbon copy, occasionally corrected in pencil, [and] Pitkin: 10 pp. original typescript heavily marked up in pencil for typesetting; [with] a one-page typed letter on American Druggist letterhead (see below). Upper corners of the letter chipped, otherwise documents in very good condition. Enclosed together in an untitled leather box (worn) with gilt-rolled cover and a silk lining.

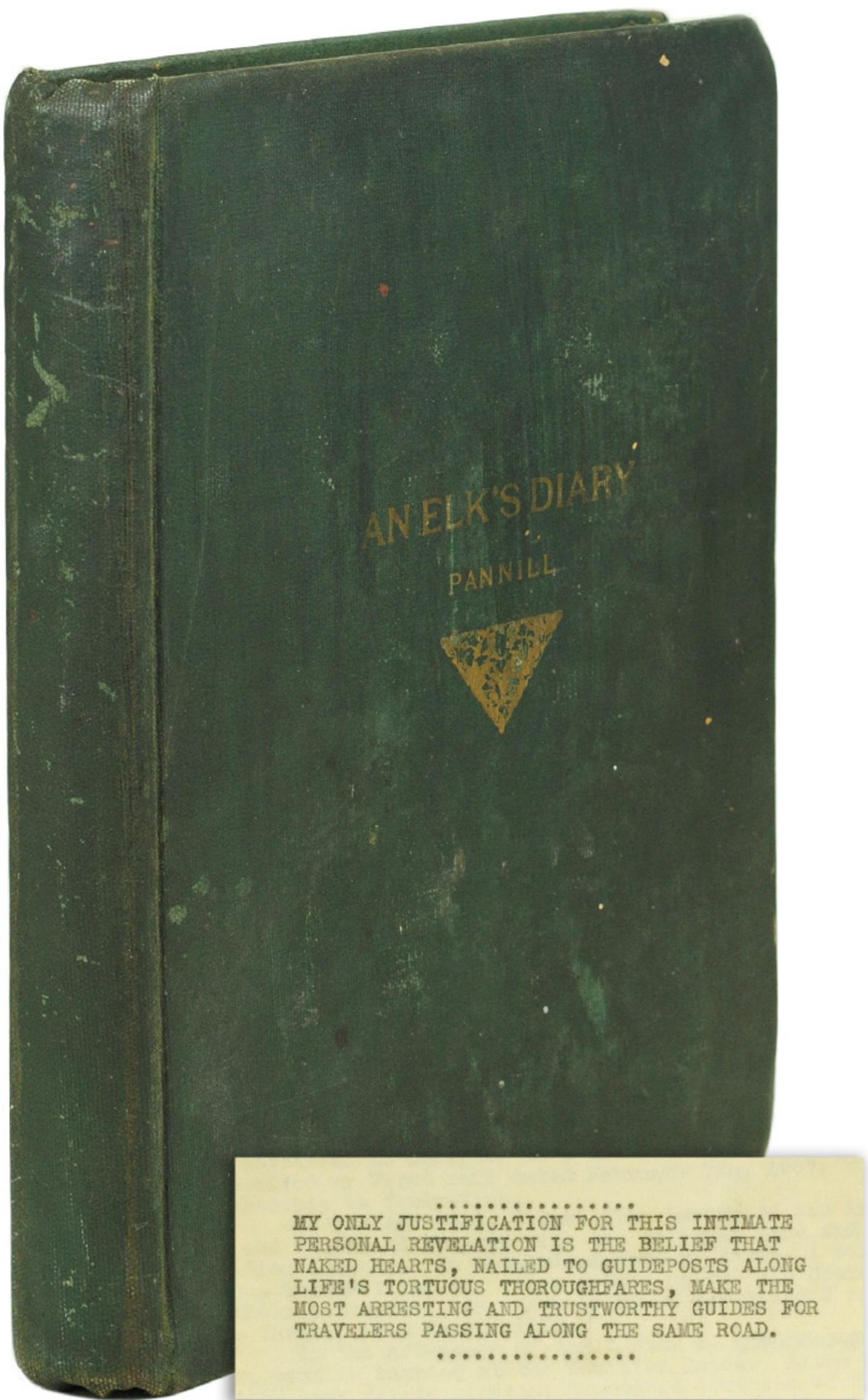


§ A truly strange collection of documents carefully preserved together — a mystery to be solved. The first is a carbon copy typescript, corrected in pencil, of an apparently unrecorded short story by Kathleen Norris titled *The Old Maid-Wife*. The second is a letter from K.B. Hurd, advertising manager at the American Druggist, to George Evans of McKesson & Robbins, dated December 6, 1934, informing him that “the original manuscript of Kathleen Norris” is currently at the printers and will appear in the January 1935 issue of Pictorial Review. (McKesson & Robbins was the pharmaceutical manufacturing company at the heart of the biggest and most elaborate financial scandal of the 1930s.) It seems plausible the letter refers to *The Old-Maid Wife*, but no reference to the short-story, published or unpublished, has yet been found. In the story, a San Francisco surgeon and widower hastily and cynically marries his new operating-room nurse (a colorless old-maid of 34) in the hopes she can tame his tyrannical 6-year old son who is being relentlessly spoiled and pathologized by female family members and meddling Freudian analysts.



The third document is an original 10-page typewritten manuscript of an essay by Walter Pitkin of Columbia University, titled in pencil “40 Candles on Your Cake.” Pitkin was the author of the 1932 best-selling book (and popularizer of the phrase) *Life Begins at Forty*. In the article, he appears to be adapting his signature theme for the reassurance of 40 year-old readers of American Druggist (“Your life is just beginning Mr. Druggist!”).

The connection between these three documents is not readily apparent but perhaps has something to do with Herbert Mayes, the titan magazine editor, who joined the Hearst Corporation as editor of American Druggist in 1927, and who in 1934 became editor of the Pictorial Review, before moving on to Good Housekeeping. (110781) \$795.



22. PANNILL, HENRY C. *An Elk's Diary or, Behind the Horns [unpublished autobiography of a disabled man's travels]*. Oklahoma City: 1925.

Typewritten manuscript (200 x 270 mm), 290 pp. printed on rectos only, bound in green cloth covered boards, backstrip plain, upper board titled in gilt "An Elk's Diary / Pannill", rear board blindstamped (upside down) "Behind the Horns / Henry Clay Pannill". Manuscript a little yellowed but entirely legible and well preserved with all insertions and corrections secured in the original sturdy custom binding.

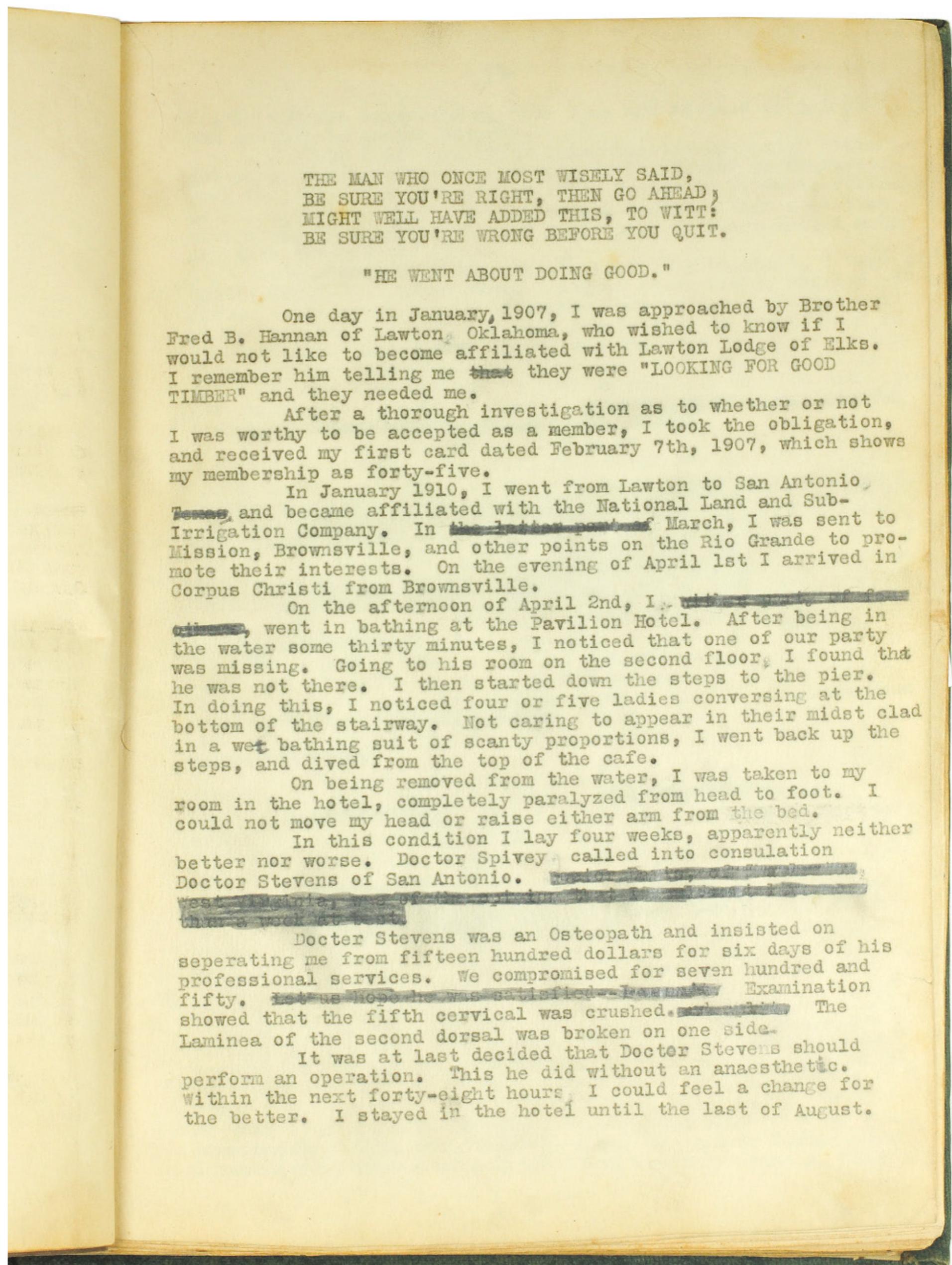
§ Unpublished typewritten manuscript, with many revisions, additions, deletions, and manuscript annotations, written by Henry C. Pannill an itinerant paralyzed man who travelled over 40,000 miles around the country between 1910 and 1925 seeking charity from Elk's lodges and advocating for other disabled people.

An autobiographical account of an extraordinary journey, the manuscript is also intended as an exposé of the hypocrisy and internal corruption of charitable organizations (specifically the Elks) and as a general lesson to the reader on the suffering and daily indignities faced by a physically disabled person in America at that time.

Henry Pannill appears to have been born around 1887 in Oklahoma. In 1910 he made a misjudged dive from a second story balcony into a hotel swimming pool and was paralyzed from the neck down. As an Elk in good standing he applied to his home town lodge of Lawton, Oklahoma, for charity. After some initial kindness, the local lodge, unable or unwilling to support him further, sent him on to the lodge in Galveston, TX, a pattern that was to be repeated for the next 15 years, sending Pannill and his nurse along the length and breadth of the entire country.

Disagreements between Elks, broken promises, and political wranglings lead to a succession of dramatic scenes: Pannill expelled from hotels and bundled in his wheelchair into the baggage car of trains against his will, Pannill invoking habeus corpus to escape from the Elk's National Home in Virginia which he accused of murdering its "inmates," Pannill disrupting the Elk's national convention while campaigning for reform of their benevolent fund, Pannill accused of "faking" his condition and left starving, an arm's reach from his meals. Many episodes are told in dramatic fashion, others are alluded to in the numerous transcribed letters that make up much of the 290 pages. These letters attest to voluminous correspondence between Pannill and many senior figures in the Order of Elks, as well as meetings with such figures as Elbert Hubbard of the Roycroft Press, Alexander Marky and other editors of Pearson's Magazine, and Dr Harvey Cushing at Johns Hopkins.

From the correspondence, it seems Pannill did achieve some fame (and notoriety) in his time and it seems very probable that records relating to him and of his efforts to reform the Elk's benevolent activities still exist in other archives, perhaps those of the Elk Lodges. A few contemporary newspaper accounts report Pannill's accident and his travels, but no mention has yet been found of him in histories of the period and no biography has been written, a fact that seems extraordinary.



o are interested in what is done for cases of total disability by the Order of which you are the most prominent figure. Don't be your brother's keeper; be his helper.

Fraternally yours,
Harry C. Pannill.

The physically disabled, ~~disabled persons~~, we have always with us. Accidents are bound to occur and a certain amount of illness is inevitable. Such mischances take their toll of life and leave in their wake a never-ending stream of partial complete physical wrecks to get through life as best they can.

Granted, of course, that it is better to prevent disability than to cure it, the problem yet remains how to make the most of the damaged bodies that constitute so large a minority in our society. From both the economic and the humanitarian point of view this is an undertaking of the utmost importance.

For the sake both of himself and those on whom he must rely, the physically disabled should be made as nearly dependent as possible. Even when he is practically helpless he should be encouraged to do what little he can for himself. In this way only is created that atmosphere most favorable for improvement. Contentment and the sense of power that comes from doing things for ones self, ~~in~~ better things whenever any ~~any~~.

The principle cause of depression is dependence, ~~that~~ sense of inferiority which comes ~~from~~ of being different from ones neighbors. Nobody likes to be different, least of all when this peculiarity constitutes a serious and self evident handicap in the race of life. So far as possible the physically disabled should be made to seem ~~such~~ normal both to himself and to others.

The depression arising from dependence is certain to become exaggerated when the person thus afflicted knows that he is an economic burden to his family. Some way should then be found, so far as possible, to enable him to contribute toward his own support. The improvement in a patient's frame of mind that can be brought about in this way will many times compensate for the additional strain thrown upon the body.

~~Of course, the whole problem is one of salvage~~
~~it must be treated as such.~~ It would be vain to expect the physically disabled to do their share of the heavy work of life. But there are many things they can do, so that actually bedridden persons have been known to become real assets to their community and to the world at large.

This is a fact that should never be lost sight of. Some of the world's most notable work has been done by seriously afflicted people. Indeed an astonishingly large proportion of the world's responsibility has always been borne by men and women who could never qualify for a health show.

No one knows today, for all his ruggedness of constitution, that he may not be one of the cripples of tomorrow. Marcus Aurelius put it, nothing is certain in this life except change. Enlightened self interest, therefore, demands that one

play his part in caring for the physically unfit who with help may prove themselves useful citizens.

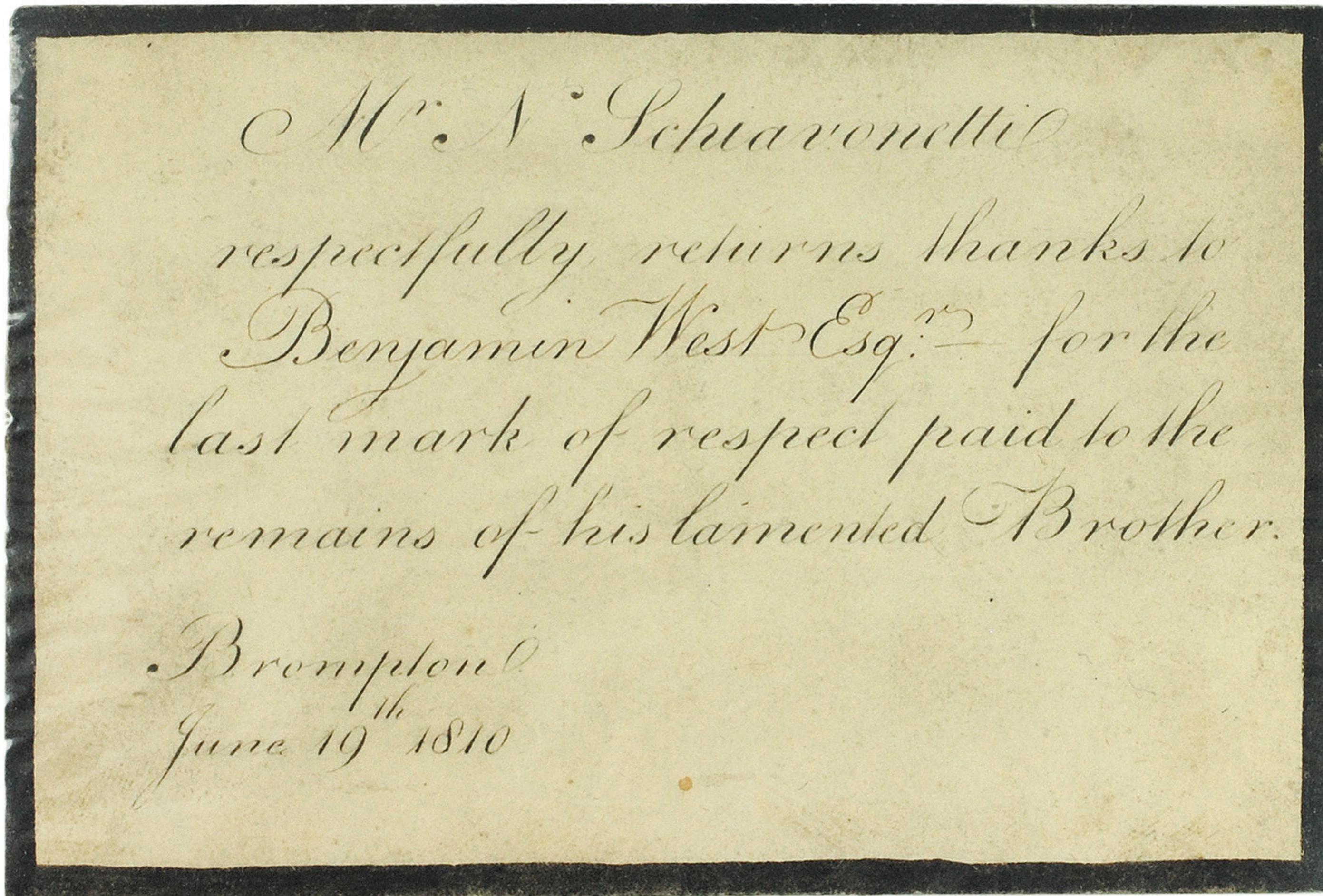
As a first-hand account of a disabled person's campaigning efforts for rights and recognition a decade before the Social Security Act, the manuscript is an important and extraordinary survival. It is rich in the details of Pannill's peripatetic life, as well in reported conversations and transcribed correspondence. Pannill is careful to include names and dates as his goal is to document the hostility and prejudice he encountered and to acknowledge those who supported him. From his narrative he emerges as strong-willed, angry, and complicated individual, whose writings, as outsider history, surely merit serious scholarly attention. (122842) \$5250.

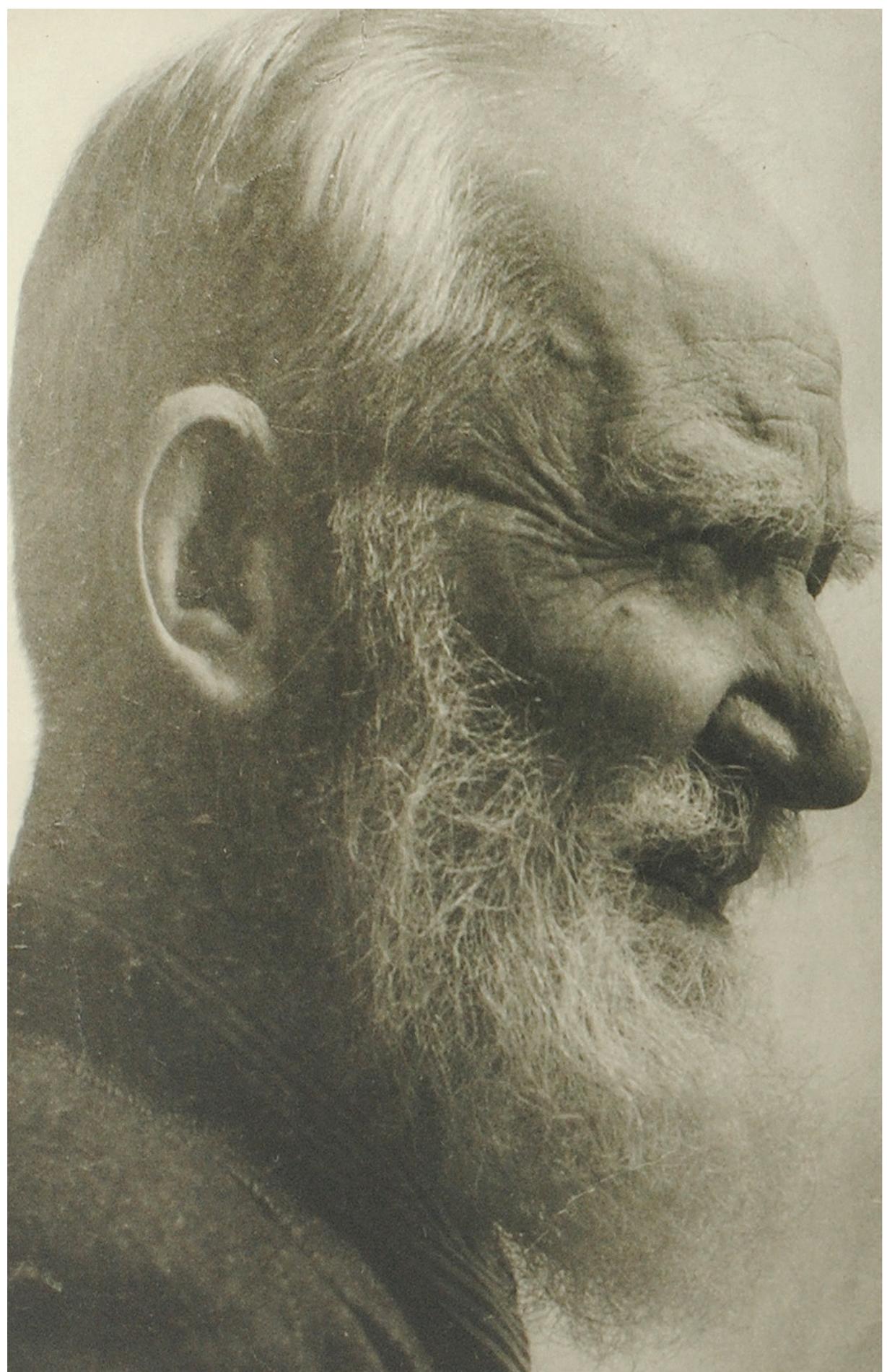
23. SCHIAVONETTI, N[ICCOLO]. A.M.s regarding the death of his brother [Luigi]. Brompton: June 19, 1810

Oblong 12mo, beautifully written in copperplate script on one side of the page, bordered in black. Very good.

§ A sad but interesting association item, being the thanks (in the third person) sent by Schiavonetti to Benjamin West on the death of his brother Luigi, the engraver of Blake's *The Grave* illustrations and perhaps the most renowned commercial engraver of his day. West was of course the famous American artist, founder (with Reynolds) and second president of the Royal Academy. The Schiavonettis would have been well known to him; the note reads: "Mr. N. Schiavonetti respectfully returns thanks to Benjamin

West Esq. for the last mark
of respect paid to the
remains of his lamented
brother." Luigi died on June
7, 1810, leaving unfinished
his work on Stothard's
Canterbury Pilgrims, which
was completed by Niccolo
to compete with Blake's
monumental engraving on
the same subject. (5361)
\$575.





24. SHAW, GEORGE BERNARD. *Autograph Letter Signed to George Sylvester Viereck [and] Compliments slip with an inscription.* Ayot St. Lawrence: Sept. 25, 1947.

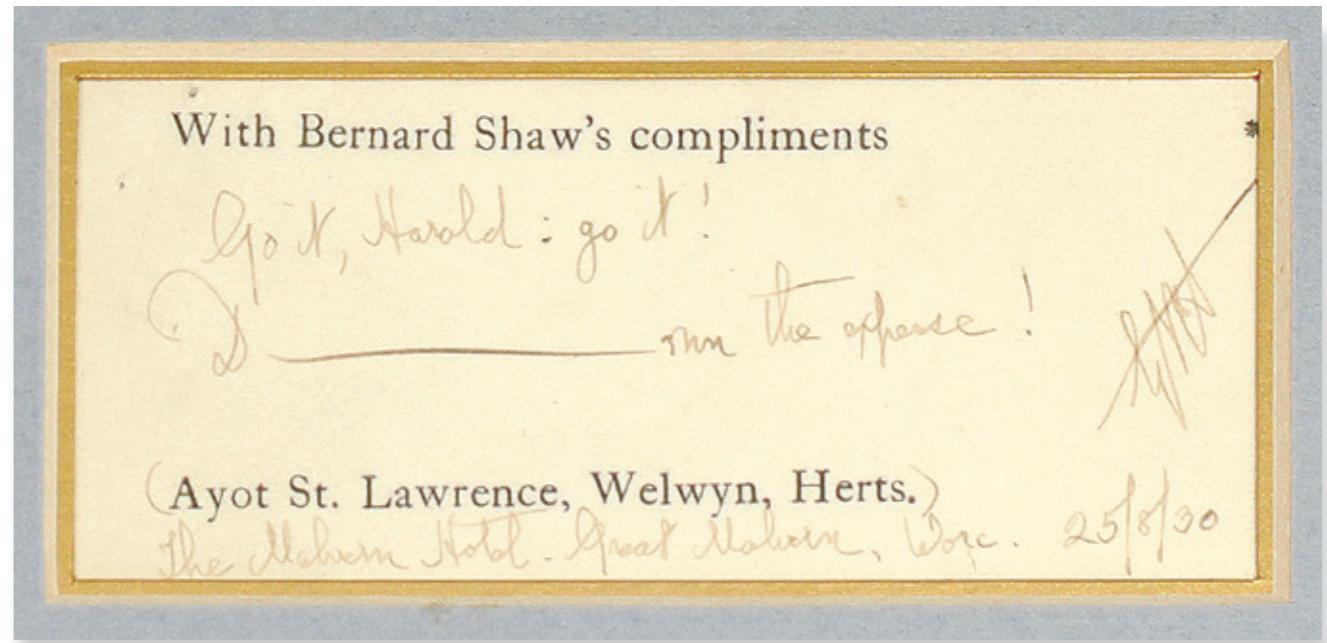
Small 8vo, 5.5 x 4.75 inches, written ink on letterhead, framed with a portrait of Shaw, and a compliments slip inscribed by Shaw; very good.

§ A very good letter from Shaw to Viereck (1884-1962), a well-known and highly regarded German-American author who was jailed during WWII on specious grounds and not released until 1947. He wrote about the experience in a book “Men into Beasts” now seen as an early example of what evolved into gay pulp fiction. He also published a vampire novel in 1907 which is seen as a very early example of the genre, and early poetry described as Uranian male love poetry. He was a strong supporter of Hitler’s politics, though not at least overtly anti-Semitic. His son Peter Viereck was a well-known teacher and poet whose conservative positions were controversial.

Shaw met George Viereck in the 1920s when Viereck interviewed him during a tour of Europe that included interviews with Hitler, Mussolini, and Einstein. Shaw writes: “Publishers and editors come to me for my own stuff and they are afraid that if they touch yours they will be understood as endorsing your politics. And I haven’t the faintest notion of what your politics are... I gather from your address that they let you out after

five years. You seem to have stood it with extraordinary spirit. Most martyrs are duds... So your lady threw you over! Take care: she may come back. I am very very old. Ninety one.” Boldly signed ‘GBS’.

Also present is a printed compliments slip inscribed by Shaw: “Go it Harold, go it! Damn the expense. The Malvern Hotel 25/8/30 GBS.” (106092) \$1275.



From
Bernard Shaw

Phone & Wire:
CODICOTE 218.

25/9/1947

AYOT SAINT LAWRENCE,
WELWYN,
HERTS.

I say, Q. S. V.

Those verses are very good. Peter must be a precious greenhorn to be taken in by all that guff about ~~XIX~~^{the} century English being obsolete and unintelligible, and replaced in the classics by the slang of the Hollywood bartenders.

I do not see what I can do with them. Publishers and editors come to me for my own stuff; and they are afraid that if they touch yours they will be understood as endorsing your politics.

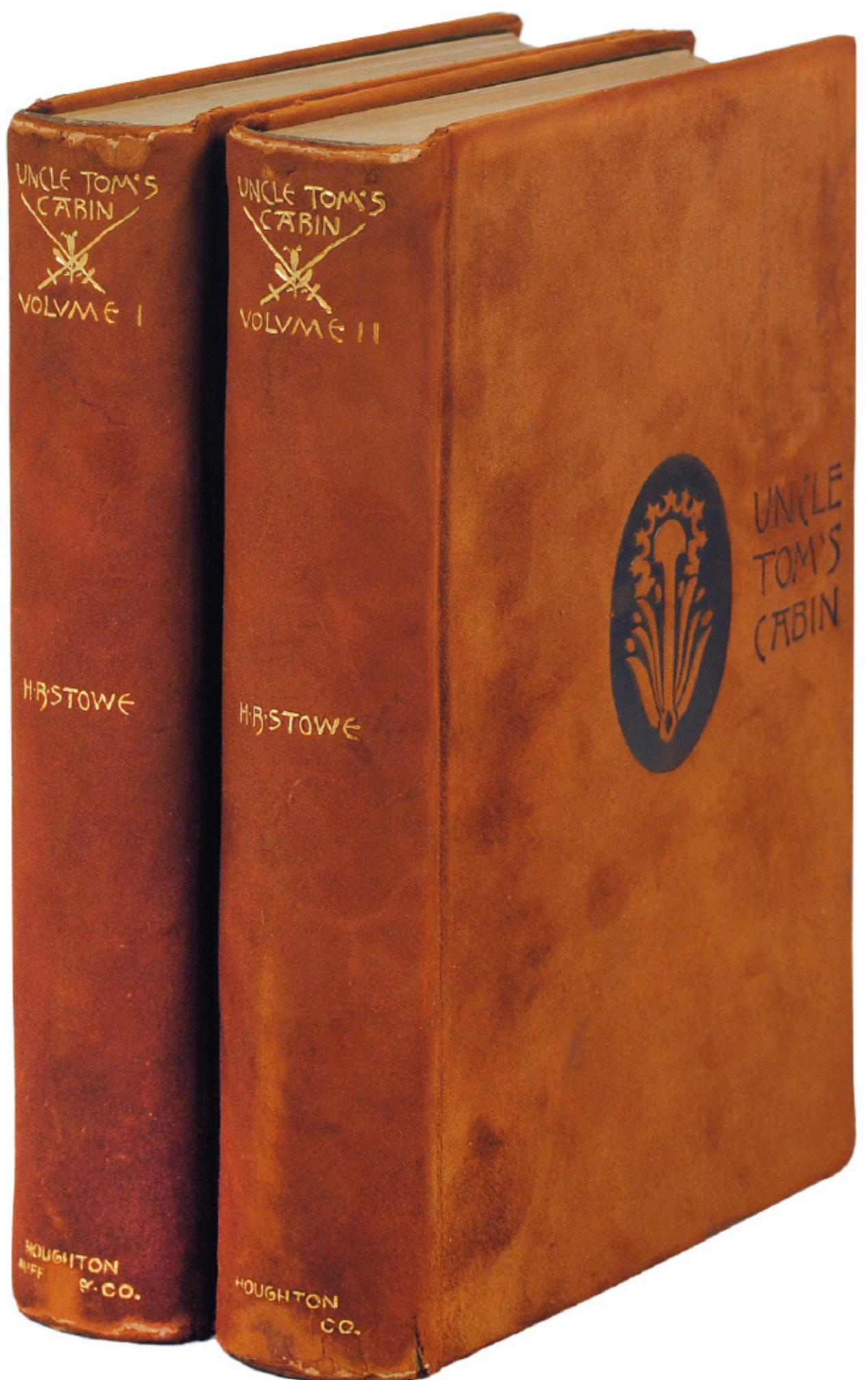
And I havent the faintest notion of what your politics are.

Though you dont explicitly say so I gather from

your address that they let you out after five years. You seem to have stood it with extraordinary spirit. Most martyrs are duds.

And so your lady threw you over!
Take care: she may come back.
I am very very old. Ninetyone.

~~B.P.S.~~



25. STOWE, HARRIET BEECHER. *Uncle Tom's Cabin.* Cambridge: Riverside Press, 1892.

2 vols., 8vo, lviii, 309; ix, 382 pp. Signed on the title page of Volume I by the author, and with lengthy autograph quotations signed tipped to the half-title pages of both volumes, each dated October 17, 1894. Full brown suede, decorative stamp and title on all four covers, gilt lettering on backstrip, green silk doublures, gilt top. Handsome volumes with minor wear to the backstrip crowns and feet and one or two marks on the suede. Enclosed in a modern protective box.

§ The Riverside Press large paper edition, number 246 of 250, illustrated by E. W. Kemble; a late but magnificent edition of this work of tremendous historical significance. The elderly author shows a flash of her old industriousness in the full page inscription in Volume I: "Not one throb of anguish not one tear of the oppressed is forgotten by the Man of Sorrows the Lord of Glory. In His generous patient bosom he bears the anguish of a world", and in Volume II where she quotes from Uncle Tom's death scene: "Oh Mas'r George ye' are too late. The Lord's bought me, and is going to take me home and I long to go. Heaven is better than Kintuck..."

Both volumes are also inscribed "Written for Mr. W. H. Cathcart..." and signed and dated in full, and inserted in Volume I is an ALS by Stowe's daughter, Miss H. B. Stowe, 4 pages, 8vo, Hartford, Oct. 17, 1894. ". . . I wished my mother to write in them for you if possible. But writing for her is such an effort now . . . [I] only ask it of her very occasionally . . . I have had her write an extract for each volume on separate paper. I did not venture to have her write in the books, for fear of defacing them . . . I have had her attempt two or three times to write for you but without success until to day, when what she has written is quite as good as we can ever expect from her again. . . ." Only two copies are recorded at auction with inscriptions by Stowe from the text, neither having two inscriptions. (105813) \$19,500

Not one throb of anguish
not one tear of tho'
oppressed is forgotten by the
Man of Sorrows the Lord of
Glory. In His patient
generous bosom he bears
The anguish of a World,

Uncle Tom's Cabin

Chap 12 pg 81

Harriet Beecher Stowe
Written for
W H Cathcart
18 October 17 1894

Oh Mass'r George ye' are
too late. The Lord's bought me,
and is going to take me home,
and I long to go. Heaven is better
than Kintuck.

Uncle Tom's Cabin

Chap 24 pg 335

Harriet Beecher Stowe

Written for

W H Cathcart

October 17th 1894

is quite as good as one can expect
from her opinion.
I hope you will receive the books
safely, and to please with color
and substance has written for you
as I am unable to do.

R. H. B. Stone

Fairfax Oct 17th
1894

Mr Cuttart

Dear Sir

I am sorry to have kept your
books so long, and fear
you may have felt
anxious lest they were
lost. I have kept them
because I wished my
mother to write on them
for you if possible.
But writing for her is
indeed an effort now,
and her handwriting

26. TRUAX, VALESKA CATHERINE. *Personal diaries and photo album documenting a girl's journey from innocence to womanhood over ten years in rural Oregon.* Grants Pass, Oregon, 1912-1922.

Six notebooks containing in total c.525 pp. of dated manuscript entries, one album containing 191 captioned photographs (missing three), plus five separate photographs, and a postcard. Very good overall; handwriting predominantly fully legible, though occasionally faint; notebook bindings generally very good, lightly rubbed and soiled, one upper cover detached; photographs all in very good to fine condition. Full description and notebook summaries available on request.



§ A fascinating collection of personal diaries and photographs, documenting ten years in the early life of Valeska Truax (1897-1983) of Grants Pass, Oregon, from the age of 14 to 24. An extraordinarily intimate and detailed picture of one girl's journey from innocence to womanhood and of sexual politics and female experience in a small Oregon town in the first years of the 20th century.

The diaries open in January 1912 in the midst of all the keenly felt melodrama of first crushes and school scandals, ("Oh! Lauren has said something mother does not like. I know he did not mean it to be bad... I acknowledged I loved him and now

Mamma says I cannot go with him, I wish I may die then. Goodbye my good times, goodbye."). They progress through the ever more complicated politics of boyfriends, house parties, dances, automobile rides and picnics, where double standards dominate, ("Today William put his arm around me but of course I made him cut it out, and he says he likes girls who won't allow such things but who can tell?"). Later alcohol and sex enter the picture and there are hints of friends pregnant and made to marry. By the end Valeska's earlier ebullience has been replaced by short, dry comments on tiring jobs and the tedium of married life (strangely her wedding gets almost no mention), with a few mysterious passages concealed in secretarial shorthand and a coded record of the possibility of being pregnant. The last entry, March 2, 1922, is roughly two months into what must have been her pregnancy with her first child.

April 20, 1912

Valeska

I am mad and with
good reason, the
girls are getting up
a play and I am to
be in it well & said
I would come to find
out this morning
I take a very significant
part of being in a
party in the play while
girls like Ruth Smith
get prominent parts
I'll be — if I care
about becoming of the
play.

The valuable counterpoint to these diaries is the photograph album illustrating many of the people and events mentioned. Pictures of high-spirited silliness dominate (film was clearly not rationed): pajama parties, boating parties, swimming in the Rogue River, and mooching about rural Oregon with friends, with captions like "The morning after the night before," "On the rock crusher," "Redwoods," and "All aboard for Medford"). Class pictures, including the girl's basketball team for 1915, and family trips to Natural Bridges and Crater Lake are also preserved.

Unusual for the length of time covered and for the sheer amount of text and images preserved, this collection forms a rich and interesting source for the study of the social history of Oregon and of women's history in general. (122994) \$750.





27. WIGGIN, KATE DOUGLAS. *Rebecca of Sunnybrook Farm [with] A.L.s. from Wiggin to a friend.* Boston and New York: Houghton, Mifflin and Co., 1903.

8vo, (1, ad), [x], 327 pp. Original green cloth, illustrated in green, pink, white and gray. Binding slightly faded, tips and backstrip ends lightly worn, upper hinge strengthened, closed tears in three leaves. Enclosed in a modern, custom box.

§ First edition, fourth printing, "B" binding (BAL 22632). With autograph letter loosely inserted, four pages on one folded leaf of stationary embossed "Bramall Hall, Nr. Stockport," dated June 2nd (no year, but after 1895). The author writes to a friend, Mrs Bell, while on a trip to England with her second husband George Christopher Riggs. She apologizes for her delay in writing, details her recent travels, and laments that being married to an "importer" limits the gifts she can bring home for friends. She signs in full: "Kate D. Riggs." Bramall Hall is a famous Tudor manor house in the north of England. A nice copy of this American children's classic, with a delightfully personal autograph letter. BAL 22632. (122746) \$1250.

all his letters, a pack
or so, have been sifted
to deny it is among

them is John, too
to do anything

as we are on
the Sailor.

real have liked
of service to
tough I shored
and carrying the
in my hand &
on the dock
it valued dawesed.

June 2nd

TERMINAL BILL.
AT STOCKPORT.

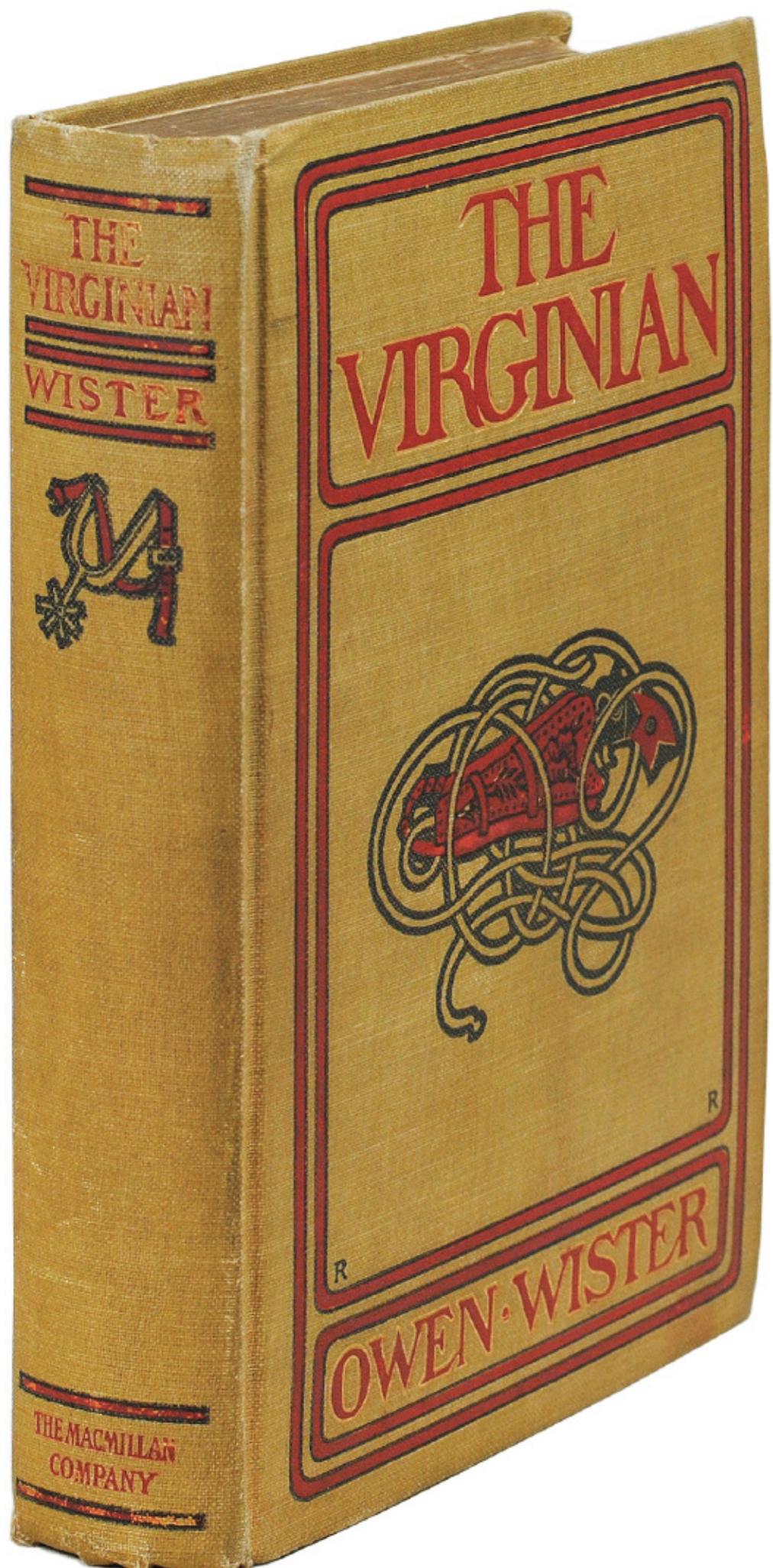
Dear Mrs. Bee.
What must you have
thought of my silence?
I was in Middlesex
for a little visit - & my
letters were forwarded
there, did not reach
me; were remailed
to York Hotel, this
here, & reached this
house ahead of me
during the temporary
absence of the master.

My husband
is
an
admirer of
table in
Cesset the
Clare box

my train as real friend.
I never had

a Mr. Ribon in - for days asking
you to put him in the pleasure
of doing? You (June) by taking
the present

affectionately, & hurriedly y
) June 2nd 1888

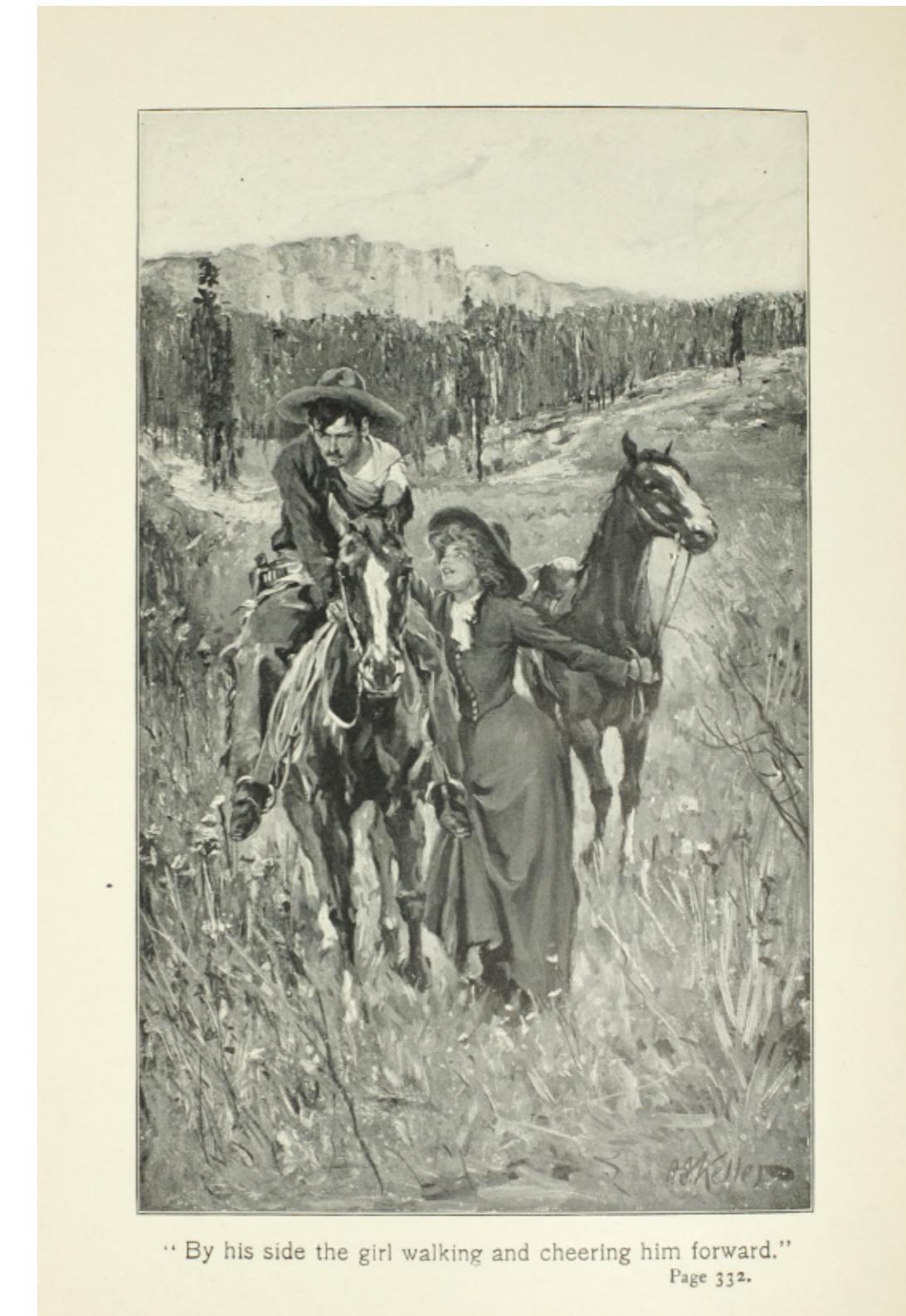


generally regarded as the first cowboy novel and the book that defined a genre. The hero, tall and taciturn, morally incorruptible and quick on the draw, became the archetype of the cowboy ideal. Smith, *American Fiction* W-789. (110459) \$975.

- 28. WISTER, OWEN.** *The Virginian. A Horseman of the Plains.* New York: The Macmillan Company, 1902.

8vo, xiii, 504, (6, ads) pp. With 8 black and white illustrations by Arthur I. Keller. Original beige cloth titled in red and gilt and with design of holstered pistol intertwined with a lariat. Cloth slightly toned, backstrip with minor wear to foot and with decoration dulled, short (1cm) closed tear to half title, very good. A sound copy in a custom slipcase.

§ First edition of the seminal Western novel with ALS by the author laid in. The letter is written in French to Mr. R. D. Coxe (1p, 14 lines in ink, on printed stationery from The Inn, Brown's Mills-in-the-Pines, New Jersey, dated in pencil April 1906, very good with a little abrasion to the blank verso from a previous mounting). Wister appears to be writing to another author though the recipient is unidentified: "To return and finish *Les Paysans* [presumably the Balzac novel], that is my hope - meanwhile your two books are on the desk. I waited to see you before I left but I am told you are resting. I take away very pleasant memories of our evening...". Wister spent several years studying music in France before a life-changing visit to Wyoming made him an author. *The Virginian* was his most famous book: a tale of cowpunchers in Wyoming cattle country,



"By his side the girl walking and cheering him forward."
Page 332.

April - 1906.

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NEW JERSEY

Cher frère : Revenir
et achever la lecture
de Les Paysans, voilà
mon espoir - En attendant
vos deux livres sont au
bureau - J'attendais vous
voir avant de m'en aller,
mais on me dit que vous
vous reposez - J'entorte
des souvenirs très-agréables
de nos soirées pendant
cet hiver pastoral & je
m'en vais avec regret
mais sans adieu -
John Wister

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With best wishes from John, Rachel and Annika

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