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Email: james@jamesjaffe.com
Website: www.jamesjaffe.com

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BURTON RASCOE'S COPY WITH ORIGINAL DRAFTS

1. CABELL, James Branch. **Jurgen**. 8vo, later full dark brown morocco, with original cloth covers bound in. N. Y.: Robert M. McBride & Co., (1919). First edition, first state, of Cabell's influential fantasy novel. Brussell 15. Smith C-12.

A unique and important copy, augmented with the addition of 124 pages of the author's typescript notes, consisting of an introduction of five pages addressed to Burton Rascoe, the prominent editor, syndicated columnist and literary critic, who was also the dedicatee of *Jurgen*, followed by 104 pages representing "Original reading of seventh, eighth, ninth and tenth paragraphs of Chapter I." However, Cabell includes original and early drafts of several paragraphs from Chapters IV, X, XII, XVII, and XX. In addition, Cabell includes original readings for Chapters XXI – XXIV and XXXII in their entirety. All of these readings contain substantial variations from the published text.

In his brief introduction, Cabell tells Rascoe how he conceived the idea for his novel, drawing on various mythologies to develop the story. These additional pages were given to Rascoe by Cabell, and at some point, bound together with the sheets of a copy of the first edition. On a black sheet (conjugate?) between the title-page and the half-title, there are a couple of inscriptions. First, from Cabell: "For Leroy T. Goble at the request of Burton Rascoe James Branch Cabell." And second, inscribed by Rascoe: "From Jim to Burton to Roy, Burton Rascoe." There is a date, in a different hand, on the same page of Aug. 1919.

The New York Society for the Suppression of Vice prosecuted the author and publishers of *Jurgen* for obscenity and had the printing plates seized in January 1920. The case lasted two years before being dismissed. The bookplate of L. Truman Goble is on the front endsheet. "A prominent figure among Chicago's literary and theatrical circles, Leroy Goble had developed close friendships with almost everyone involved in the Chicago literary renaissance, including Carl Sandburg, Sherwood Anderson, Floyd Dell, Vachel Lindsay, Ben Hecht, and John Gunther. *Chicago Tribune* journalist and author Harry Hansen wrote a special memorial tribute to Goble in 1946. As noted by Hansen and others, Goble also was an important collector and an accomplished amateur painter and photographer. An active member of the Caxton club and Chicago Camera Club, in 1922 Goble served as president of the Chicago Camera Club alongside of Gilbert B. Seehausen (then Treasurer)." – Between the Covers Rare Books online entry.

Johnson, *High Spots of American Literature*, p.21. Barron (ed), *Fantasy Literature* 3-67. Bleiler, *The Guide to Supernatural Fiction* 322. Schlobin, *The Literature of Fantasy* 174. *Survey of Modern Fantasy Literature I*, pp. 96-115. Tymn, (ed), *Fantasy Literature*, pp. 58-9. Reginald 02402.

Rebacked with original spine laid down, lightly wear to extremities, but internally fine.

\$10,000.00

HENRY FIELDING'S FIRST WORK OF PROSE FICTION

2. FIELDING, Henry. **An Apology for the Life of Mrs. Shamela Andrews.** *In which, the many notorious Falshoods and Misrepresentations of a Book called Pamela, Are exposed and refuted; and all the matchless Arts of that young Politician, set in a true and just Light. Together with A full Account of all that passed between her and Parson Arthur Williams; whose Character is represented in a manner something different from what he bears in Pamela. The whole being exact Copies of authentick Papers delivered to the Editor. Necessary to be had in all Families.* By Mr. Conny Keyber. 8vo, modern full calf. London: Printed for A. Dodd, at the Peacock, without Temple-bar, 1741. First edition of Fielding's first work of prose fiction, a burlesque of Samuel Richardson's popular epistolary novel *Pamela* (1741). The present edition is the correct first edition, with 59 pages of text. Cross III, p. 303. Rothschild 843.

As Judith Hawley notes: "It is difficult to get an undistorted image of Pamela . . . The fact that Pamela eventually succumbs to the man who pursued, kidnapped and assaulted her has been taken by many as a sign that she was shamming resistance; according to anti-Pamelists, she says 'no' to him at first in order to gain greater rewards when she says 'yes' later. Furthermore, the subtitle, 'Virtue Rewarded', could be taken to suggest that a woman's only 'virtue' is her virginity, and that is indeed her chief asset. In this view, Richardson is advocating a utilitarian ethic, recommending a narrow version of moral rectitude on the basis that it will be repaid with cash benefits in this life." For Fielding, Richardson was "a legitimate target for ridicule because [Pamela's] combination of eroticism and modesty appeared to be hypocritical and affected purity." – Introduction to *Joseph Andrews and Shamela*, edited by Judith Hawley. [London: Penguin Books, 1999].

The eminent Fielding scholar Martin Battestin writes in his introduction to the Wesleyan edition of *Shamela*: "Though Fielding never acknowledged *Shamela* as his own no one any longer doubts that he wrote it – a work, in Sheridan Baker's opinion, that 'may well be the best parody in English literature.'" Regarding *Pamela*, it was the "'epidemic Phrenzy' of foolish praise (that) greeted Richardson's book – that provoked him to write a parody of it. . . . 'To some readers – Fielding in every respect first among them – (*Pamela*) was an egregious performance. The writing was inept, the morality crass and mercenary, the piety it recommended only a mask for hypocrisy, and pernicious in emphasizing the doctrine of grace and faith over good works." – Battestin, *The Journal of a Voyage to Lisbon, Shamela, and Occasional Writings*. Edited by Martin C. Battestin. (Oxford: Clarendon Press, (2008), pp. 133-135.

In 2015, another copy of the first edition of *Shamela* realized \$42,000.00 at Christie's. Lacking half-title, otherwise a near-fine copy of an extremely rare book.

\$50,000.00

3. [GEHENNA PRESS] BASKIN, Leonard. **Blake and the Youthful Ancients, Being Portraits of William Blake and His Followers Engraved on Wood by Leonard Baskin and with A Biographical Note by Bennett Schiff.** 8vo, illustrated with 18 wood engravings, original half-morocco and Cockerell boards at the Harcourt Bindery. Northampton, MA: The Gehenna Press, 1956. Limited to 50 copies signed by Baskin and with an additional presentation inscription by him on the colophon page. As Baskin noted in the Gehenna Press Bibliography: "This was the last book which was made with my hands, that cessation a benefaction since I was a compositor and pressman of no distinction. This book is an homage to Blake and the dear youths who plied him with honour in his late age. My increased skill in wood engraving is here made manifest and a pattern for a kind of Gehenna Press book makes its beginning here; an introduction succeeded by a series of prints. The

title-page reveals the novice's poking into historical sources & exemplars." Occasional light foxing, otherwise a fine copy. Rare. \$7,500.00

LANGSTON HUGHES

4. HUGHES, Langston, Toy HARPER & LA VILLA TULLOS. **"Let's Sing and Go Places". This Is My Land. Founding Fathers. History and Geography of American Set to Music.** Tall 4to, original wrappers. N. Y.: Musette Publishers, Steinway Hall, 113 West 57th Street, (no date). First edition. Presentation copy, inscribed by Hughes on the front cover: "For Harry Ray, Sincerely, Langston Hughes". Wrappers a bit worn at edges, otherwise a very good copy. Rare: one location [LOC] noted in OCLC. \$3,500.00
5. HUGHES, Langston. **Poems: Old and New.** 4to, three single sheets, stapled. (No place): United Asia, (no date). First edition, each sheet designated as United Asia 174, United Asia 175 and United Asia 176 respectively. Presentation copy, inscribed on the front page "For Harry Ray – Langston Hughes." Creased where folded for mailing, otherwise a very good copy. Rare: unrecorded in OCLC. \$7,500.00
6. HUGHES, Langston. **Ten Ways To Use Poetry In Teaching. By Langston Hughes, Author and Lecturer.** Tall 4to, 13 pages, stapled. (No place): College Language Association, 1951. First edition, consisting of a two-page printed leaflet with the above title, and the imprint Reprinted From the CLA Bulletin, Official Publication of the College Language Association, Volume VII, Number 2, 1951, followed by ten pages of typescript on carbon paper, of which nine pages comprise poems and the title-page reading "8 Poems For Children by Langston Hughes". Presentation copy, inscribed twice by Hughes, first on the College Language Association leaflet "To Harry Ray – Sincerely, Langston Hughes" and then on the typed title-page "For Harry Ray – Sincerely – Langston Hughes, April, 1954". It seems plausible to assume that Ray stapled these two pieces together. Top edge of cover partially sunned, jagged tear at bottom edge of one page, otherwise a very good copy. Rare: one location [Emory] noted in OCLC. \$12,500.00

RARE GOLDEN STAIR PRESS PUBLICATIONS

The Golden Stair Press was a partnership between Hughes and Taylor with the financial backing for Carl Van Vechten. 23 Bank Street was Taylor's home in Greenwich Village. As Arnold Rampersad recounts, Hughes "had noticed in recent black poetry "a distinct lack of rhymed poems dramatizing current racial interests in simple, understandable verse, pleasing to the ear, and suitable for reading aloud, or for recitation in school, churches, lodges, etc." He had written a group of poems "in this unpretentious fashion." A two-dollar book was out of the question; the Golden Stair Press would have to do it cheaply. As for sales, he himself would take the book to the people." – Rampersad, *The Life of Langston Hughes*. Vol. I: 1902-1941 (N. Y.: Oxford University Press, 1986), p. 221. In 1931, the Golden Stair Press published Hughes's *The Negro Mother and Other Dramatic Recitations*, with illustrations by Taylor, copies of which Hughes sold at the YMCA. ". . . a quantity of posters and single-poem broadsides were produced by the Golden Stair Press." – Rampersad, p. 222. Hughes and Radcliffe Lucas took these publications with them on their tour of the South later in the same year.

7. HUGHES, Langston. **"The Big-Timer". Poem by Langston Hughes. Decorations by Prentiss Taylor.** Large broadside poem, 18 x 12 inches. N. Y.: The Golden Stair Press, 23 Bank Street, (no date). First separate edition. "This poem is reprinted from the booklet, *The Negro Mother*, price 25 cents." Top edge slightly torn with a three-inch crease, right edge slightly torn in two places, closed

tear at bottom edge, but still a very good copy. Rare: four locations in OCLC.
\$4,000.00

A COMPLETE RUN OF THE GOLDEN STAIR PRESS BROADSIDES

8. HUGHES, Langston. **The Golden Stair Press Broad­sides, Nos. 1 – 5.** Comprising five large broadside poems as follows: No. 1. “The Negro Mother”. No. 2. “The Black Clown”. No. 3. “Broke”. No. 4. “The Big-Timer”. No. 5. “Dark Youth of the U.S.A.” Each broadside is decorated with lithographs by Prentiss Taylor, of which one [“The Big-Timer”] is colored. The broadsides measure 18 x 12 inches, with the exception of “The Negro Mother”, which is oblong and measures 12 x 15 1/2 inches, and the last, “Dark Youth”, which measures 18 x 7 1/2 inches. The first four broadsides are signed by Hughes; the fourth is signed by both Hughes and Taylor. The broadsides are in very good condition. According to OCLC, it appears that only two institutions [Buffalo and Yale] possess complete sets of these broadsides. \$25,000.00
9. TAYLOR, Prentiss. **“Little Brother”. Poem by Ben Wasson, Jr. Decorations by Prentiss Taylor.** Tall broadside poem, 15 1/4 x 6 inches, illustrated with decorations by Prentiss Taylor. (No place): Printed on the press at the Harper’s Boys’ and Girls’ Bookshop, (no date). First edition. No 1 of a presumed series of Nursery Rhyme Sheets. Fine copy. Rare: unrecorded in OCLC. \$3,500.00

THE A. EDWARD NEWTON COPY IN DUST JACKET

10. KIPLING, Rudyard. **Just So Stories For Little Children. Illustrated by the Author.** Tall 8vo, original pictorial cloth, dust jacket. London: Macmillan & Co., 1902. First edition. Richards A181. The design on the dust jacket differs from the design on the covers of the book. *Just So Stories* was Kipling’s only self-illustrated book.
- The extremely rare dust jacket is complete with only minor wear and tear and with a few archival tape reinforcements on the inside of the spine. A fine bright copy with none of the usual flaking to the white pigment on the binding; armorial bookplate of George Jefferson Mersereau with the bookplate of A. Edward Newton above it on the front endsheet. Preserved in a cloth chemise and morocco-tipped slipcase. \$25,000.00

THE [RETRO] DEDICATION COPY

11. MILLER, Henry. **Tropic of Cancer.** 8vo, original pale green cloth. N. Y.: Medvsa, 1940. First American edition, designated by Shifreen & Jackson as the “Eighth Edition/First American Edition/Medvsa Edition. 1000 copies printed, with an overrun of 200-500. “Before printing, Gershon Legman added the colophon “Imprenta de México, 1940” “for fun” and to direct attention from the 25th Street New York place of publication since the book was banned from the United States at the time.” Shifreen & Jackson A9j.
- Presentation copy, inscribed by Miller to his friend Emil Schnellock, the intended dedicatee of *Tropic of Cancer*, with a full-page inscription by Miller to Schnellock on the front free endpaper: “Fredericksburg, VA, Dear Emil, I don’t remember the original dedication but this will do – like Shakespeare’s horse you talk about – “for all time”. To my friend Emil who standing on a street corner pushed me into that world I always wanted to see and finally saw. Hallelujah! Henry, 12/1/44.” There are pencil notes in the text, but they appear to us to be in Schnellock’s hand.
- Miller and Schnellock met as schoolboys at P.S. No. 85 in Brooklyn, class of 1905 – “a standing joke between them, as the letters show . . . They then went to different high schools and lost

sight of each other for many years, during which Schnellock traveled and studied in Europe. Thus, when a chance encounter brought them together again in 1921, Miller regarded his old friend with awe, marveling that na ordinary Brooklyn boy should have become an accomplished artist and cosmopolite. That encounter, as Miller frequently remarked, had a decisive influence on his life.” – Introduction, *Letters to Emil*, p. vii. It is that “decisive moment” that Miller alludes to in his inscription.

Accompanied by one of Schnellock’s notebooks, with drawings and text, and a copy of *Letters to Emil. Edited by George Wickes* (London: Carcanet, 1990), which comprises Miller’s voluminous correspondence with Schnellock from 1922-1934, a project that Miller had conceived in 1938: “In September 1938 Henry Miller announced, among other works in preparation, a book called “Letters to Emil” to be published in the Villa Seurat Series that he was then editing for the Obelisk Press in Paris. The letters . . . had recently been assembled and transcribed; only the task of editing remained. . . . what with the distractions of the Munich Crisis, his struggles with *Tropic of Capricorn*, his visit to Greece, and the outbreak of the war, he never got around to editing the letters.” – Introduction, *Letters to Emil*, p. vii.

Inch in diameter stain to bottom edge of front cover of *Tropic of Cancer*, covers somewhat soiled, otherwise a good copy, without dust jacket as issued; enclosed in a half-morocco folding box.
\$10,000.00

THE RARE FIRST EDITION, INSCRIBED

12. SIMMS, William Gilmore. **Atalantis. A Story of the Sea: In Three Parts.** 8vo, original cloth-backed paper boards with remnant of paper label on spine. N. Y.: J. & J. Harper, 82 Cliff Street, 1832. First edition of the anonymously published long poem that established Simms’s reputation. BAL 18043 (not noting a hardbound issue, but only that the book was issued in wrappers).

Presentation copy, inscribed on the half-title page to: “Miss M. E. Donaldson with the friendly regards of the Author.” Mary Eliza Donaldson was the wife of the New York literary agent James Lawson, who was a friend of Simms and whose correspondence with him is in the Simms archive at the University of South Carolina.

Simms, a staunch defender of slavery, the *sine qua non* of South Carolina’s economy, was also the foremost literary journalist and one of the most popular writers of his day.

Contents considerably foxed (as inevitable with early 19th century American publications), spine label worn away, covers lightly worn at extremities, otherwise a very good copy of an extremely rare book for which we can find no auctions records. \$8,500.00

13. STEVENSON, Robert Louis. **Original holograph manuscript in pencil of his poem “To Will H. Low”**, 3 pages on lined paper (the original sheet was evidently cut into three pieces for the purpose of binding), several small marginal printer’s notations in ink in another hand noting directions for leading, this manuscript fair copy presumably prepared for the printer of *Underwoods* where the poem first appeared in 1887.

“To Will H. Low” was published as the 11th poem in Stevenson’s book *Underwoods*, and there are several notations at the head of the first sheet, likely in Stevenson’s hand, that designate the poem variously as IX, 9 and XI. Another note in ink in the margin of the third sheet, clearly in Stevenson’s hand, notes “XII is wanting,” referring to the next poem in the sequence, which was Stevenson’s companion poem

“To Mrs. Will H. Low”. “To Will H. Low” was written in France, therefore likely composed in 1886 or 1887. Stevenson traveled to the Continent during the 1870s - 1880s to relieve the symptoms of tuberculosis from which he suffered and eventually died. He met Will Hickok Low, an American artist, there and often stayed with him in Paris and Grez-sur-Loing near Barbizon. Low was also a friend of Augustus Saint-Gaudens, who also befriended Stevenson during these years. Low published

an endearing book of his reminiscences of his associations with Stevenson and Saint-Gaudens, *A Chronicle of Friendships, 1873-1900* in 1908.

The manuscript leaves are elaborately housed in a red three-quarter morocco and cloth book-like case with marbled end leaves, 7 7/8 x 10 1/2 inches, the binding including a photogravure frontispiece portrait of Stevenson, followed by three reproductions of paintings by Will H. Low, and a printed text of the poem presented as three stanzas. All of the contents are inlaid to the page size.

Covers detached, light wear to the binding, the manuscript showing finger-soiling but generally sound. There is a recess on the inside of the rear cover that apparently contained a related item, but it is no longer present. One of Stevenson's best-known poems, a brisk meditation on life's inevitable well-worn ways: "In wet wood and miry lane, / Still we pant and pound in vain; / Still with leaden foot we chace / Waning pinion, fainting face; / Still with grey hair we stumble on, / Till, behold, the vision gone! / Where hath fleeting beauty led? / To the doorway of the dead. / Life is over, life was gay: / We have come the primrose way." \$10,000.00

THE SOLE SURVIVING DRAFT MANUSCRIPT PAGE [?]

14. TARKINGTON, Booth. **Single folio page from the original manuscript of his first book, the novel *The Gentleman from Indiana*** (N. Y.: Doubleday & McClure Co., 1899); accompanied by two letters from Tarkington's bibliographer, the critic Barton Currie, 3 pages, Bala Cynwyd, PA, Dec. 10 and Dec. 27, 1931, to a Mr. Lee, who was in possession of this manuscript.

Tarkington's manuscript, presumably a draft, represents the text that appears in the first edition on p. 190, line 28, beginning with the words "came to a sudden pause" and continuing to p. 192, line 5 with the words "As she hurled herself alone at the". There are significant differences between the page of manuscript and the published text.

In the first letter, Currie notes that Tarkington doesn't know "what has become of" the manuscript for *The Gentleman from Indiana*, but has referred the question to "his sister, Mrs. Jamieson, who looked after his early manuscripts for him."

In the second letter, Currie writes: "I have finally got the facts for you concerning the manuscript of *The Gentleman from Indiana* and you may consider yourself fortunate in having all that remains of this manuscript even though it be only one sheet. Tarkington tells me that he recollects that the whole manuscript of *The Gentleman from Indiana* and also the manuscript of *Monsieur Beaucaire* was in his desk at his Indianapolis home in 1910 when his mother died. After his mother died the house was closed and his desk was moved out to the back porch. Later after he reopened the house he could find no trace of either manuscript and believes it altogether probable that his colored cook had used them to light the kitchen fire. Anyhow they both vanished completely and no trace of them has been discovered since."

The manuscript page consists of a large sheet measuring 14 x 8 1/2 inches; the holograph is in pencil, with the text heavily revised. At the top of the page, a note reads: "Page of original MS. Of Booth Tarkington's "Gentleman from Indiana", not in the author's hand. In the upper right-hand corner is the number 163. An additional note reads: "? per page 164, continued". Currie, *Booth Tarkington, A Bibliography*, pp. 45-46, correspondence with Lee discussed on pp. 1819. Russo & Sullivan, *A Bibliography of Booth Tarkington*, pp. 3-6.

A propos Currie's findings relating to the manuscript of "The Gentleman from Indiana", it must be noted that the illustration that appears between pp. 6-7 of Russo's bibliography shows "A page of the manuscript of "The Gentleman from Indiana". Number 100, the page is a small sheet, with twenty lines of manuscript, less than half of the lines that appear in the folio that we have here, which has approximately 45 lines. It is conceivable that the manuscript we have represents an early draft of the novel and that the one reproduced by Russo represents the manuscript that was sent to one of the publishers, either McClure's Magazine, where the novel was serialized from May-October 1899, or Doubleday & McClure Co., which published the book.

The manuscript is in very good condition. \$7,500.00

15. TRANSTRÖMER, Tomas. **För levande och döda. Dikter.** 8vo, original cloth, dust jacket. (Stockholm, Sweden): Bonniers, (1989). First edition. Presentation copy, inscribed by the author to Robert Bly and his wife on the front free endpaper: "For Robert and Ruth with love from Tomas." Below this inscription is a portrait of a man with the caption "I have not read this book . . ." Robert Bly, who translated Tranströmer's poems into English and was one of the Swedish Nobel Prize Laureate's closest literary friends, has annotated the title-page with a record of the poems he has translated; Bly has also annotated pages 10-11 and the table of contents at the rear of the book. Bly translated three of Tranströmer's books, including his first book under Bly's Seventies Press imprint. In 2001, Bonniers published the correspondence between Tranströmer and Bly, a twenty-six year span of correspondence from 1965-1991. Tranströmer won the Nobel Prize for Literature in 2011. A fine copy, an important association copy. \$1,500.00
16. WELTY, Eudora. **Twenty Photographs.** Folio, 21 x 16 ½ inches, with twenty original black & white photographs matted, with separate printed introduction, enclosed in natural linen folding box with black leather labels. (Winston-Salem, NC: Palaemon Press, (1980). First (only) edition. Limited to 90 sets of which 75 were for sale. Polk A25. Eudora Welty's introduction is printed on a separate sheet, with a list of the individual photographs, which is enclosed in another folded sheet bearing copyright and the note: "The entire edition was contact-printed from the original negatives by Gil and Gib Ford of Jackson, Mississippi." Welty signed her introduction. The images vary in size; each is editioned on its mat.
Published in October 1980 at \$500.00 and quickly sold out; the portfolio has proven to be virtually unobtainable since then. *Twenty Photographs* is the only exhibition quality collection of these marvelous images.
Some light foxing on the mats, otherwise a fine copy, with the original cardboard packing box. Extremely rare. \$25,000.00
17. [WHITMAN, Walt]. GUTEKUNST, Frederick. **Original cabinet photograph of Whitman, 6 ½ x 4 ¼ inches, on card stock as issued.** Philadelphia, PA: F. Gutekunst, (no date, but circa 1880).
Ed Folsom writes of Gutekunst and Whitman's relationship with him: "Frederick Gutekunst [1831–1917], born and raised in Germantown, Pennsylvania. He was a well-known Philadelphia photographer and innovator in photoduplication techniques, mastering many of the early processes of photoengraving; his gallery had presses that allowed for large volume reproductions of photographs. His "Imperial Galleries" on Arch Street opened in 1856 and remained under his control until his death. Like Sarony in New York, Gutekunst focused his business on celebrities and compiled the world's largest collection of celebrity cabinet card portraits. His 1865 photo of Ulysses S. Grant is generally considered the best Grant image. Whitman often took advantage of Gutekunst's abilities to duplicate and print photos cheaply; he ordered thousands of copies from him and had photos of his parents duplicated by his gallery. Whitman rated Gutekunst "on top of the heap" of photographers and sent him complimentary copies of his publications as early as September 1876.
When he received some photos from Gutekunst in 1888, Whitman said, "They are first-rate: they satisfy my sense of photographic righteousness. . . ." Still, Whitman had some reservations about Gutekunst's overall portraiture skills, and criticized some of his results." This appears to the same image of Whitman taken during a sitting at Gutekunst's Arch Street studio on September 22, 1880.
Card discolored on verso, with some pencil annotations, but the photograph is in good condition. \$2,500.00

WHITTIER'S FIRST ANTI-SLAVERY PAMPHLET

18. WHITTIER, John G. **Anti-Slavery Reporter. A Periodical, containing Justice and Expediency; or, Slavery considered with a view to its rightful and effectual remedy, Abolition.** By John G.

Whittier. 8vo, 16 pages, sewn as issued. N. Y.: Vol. I, No. 4, Issued Monthly, and for Sale at the Book Stores, September 1833. First edition of this important anti-slavery essay, the first of Whittier's abolitionist publications. BAL 21681.

Recruited by William Lloyd Garrison, Whittier took up the cause of abolition in 1833 with the publication of *Justice and Expediency*, "a closely reasoned and carefully documented attack on the Colonization Society. Widely supported by Northern and Southern churches, the Colonization Society was a conservative reform group that proposed to resolve the issue of slavery by sending American blacks, both slave and free, back to Africa." Henry Clay was one of the leaders of the Society. On the strength of Whittier's pamphlet, he was chosen to be a delegate at the Philadelphia Convention of 1833 which founded the American Anti-Slavery Society. He would later state: "I set a higher value on my name as appended to the Anti-Slavery Declaration of 1833 than on the title-page of any book." – Poetry Foundation.

Whittier devoted himself to the cause of abolition for the next twenty years. *Justice and Expediency*, however, destroyed Whittier's political ambitions, his call for immediate emancipation alienating both Northern businessmen and Southern slaveholders. Whittier was a founding member of the American Anti-Slavery Society and signed the Anti-Slavery Declaration in 1833.

A rare pamphlet, the last (and only) copy sold in recent years at auction was in 1996. Lightly dust-soiled and faintly damp-stained, otherwise a very good copy, enclosed in a custom-made cloth clamshell box. \$10,000.00

"I would to God I might be twenty-four forever. This is a magnificent adventure . . ."

19. WOLFE, Thomas. **ALS, 12 pages, The Imperial Hotel, Russell Square, London, to George W. McCoy of the Asheville Citizen, November 8, 1924.** Published in *The Letters of Thomas Wolfe. Edited with an Introduction by Elizabeth Nowell.* (N. Y.: Charles Scribner's Sons, 1956), pp. 71-73.

Wolfe's letter primarily concerns an essay which he was drafting entitled "A Passage to England" that he hoped McCoy would publish in the *Asheville Citizen Times*. Wolfe was twenty-four at the time and he writes with all of the youthful, omnivorous enthusiasm that was so characteristic of him: "I arrived in London on Wednesday after an amazing voyage, and I am now lost in the beauty and mystery and fascination of this ancient and magnificent city. . . . George – I put it all on paper from day to day. I let nothing escape me, and even when the sea made me feel a bit sorry for myself I put it down. . . . Since coming to London I have walked the queer, blind, narrow, incredible, crooked streets of the city, looking at the people, hearing them talk, getting them. Late at night, early in the morning, when the streets are deserted, I traverse great sections of the city, going down narrow alleys, stopping at small refreshment wagons, at pubs, taxi stands, anywhere, listening to them talk. And all the time I am making notes – London and New York, England and America. I was twenty-four a month ago, George. I would to God I might be twenty-four forever. This is a magnificent adventure and the world is opening like an oyster."

Wolfe's essay, which he intended to send to McCoy the next day, was never sent; only a "prologue" to it, which was never published. George William McCoy [1901-1962] joined the staff of the *Asheville Citizen Times* in 1924 and became its editor in 1951.

Wolfe had met McCoy when they were both students at UNC Chapel Hill and the two men became fast friends. Wolfe submitted his important essay "Return" to McCoy who published it in the *Asheville Citizen Times* in 1932.

The letter, written on The Imperial Hotel's illustrated letterhead, is smudged in places, with light soiling at the margins. Enclosed in a folding cloth chemise. \$12,500.00

THOMAS WOLFE'S PASSAGE TO ENGLAND 1936

20. [WOLFE, Thomas] **S. S. Europa Passenger List. Sailing July 24, 1936 from New York Via Cherbourg and Southampton to Bremen.** Small 8vo, original wrappers. North German Lloyd, 1936. Thomas Wolfe's annotated copy of the passenger list for his voyage to Europe in 1936, with his annotations and the signatures of other passengers on the ship. Wolfe's signature reads: "Tom Wolfe, 865 First Avenue, N. Y. City." In the printed list of passengers, Wolfe's name is misspelled "Wolf". Laid in is an original glossy photographic postcard of six of the passengers including Wolfe, with the signatures of each of the passengers on the verso. Wrappers somewhat chipped and edge-worn with some soiling. \$12,500.00