

Catalog #2

Selections from the library of Madeleine L'Engle

June, 2021



Peruse the Stacks

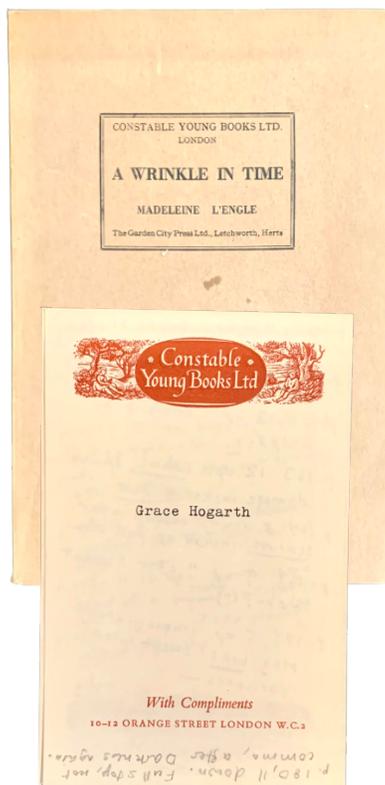
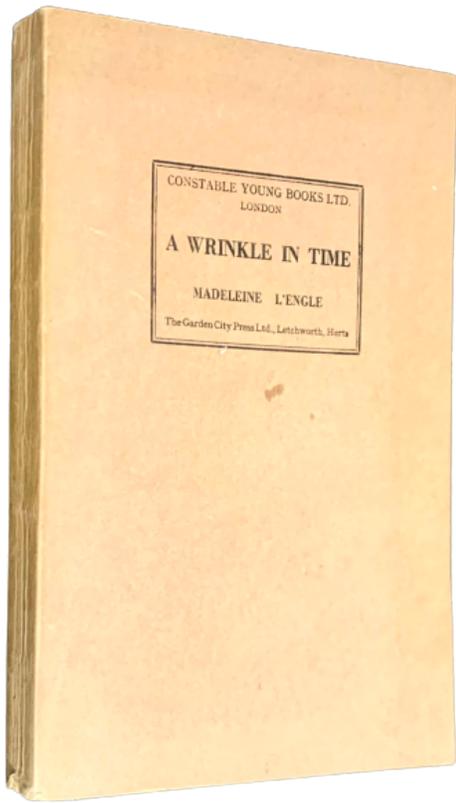
14308 42nd Ave Ct NW

Gig Harbor, WA 98332

(253)232-2745

perusestacks@gmail.com

Madeleine L'Engle A Wrinkle in Time



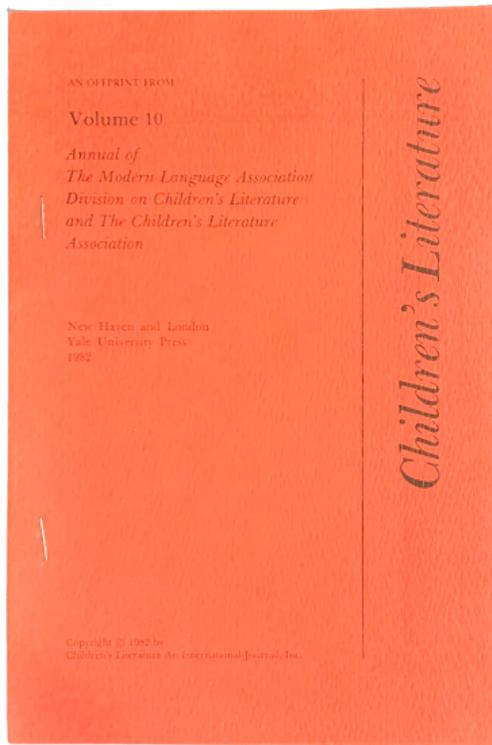
London: Constable Young Books Ltd., 1963. Uncorrected proof with autograph corrections from L'Engle laid in. 12mo, 182 pp. Incredible rarity from the Madeleine L'Engle library, an uncorrected proof from her most influential and famous story for children, A Wrinkle in Time. This first English edition published by Constable Young Books, followed the American release by a year. The story was actually completed by 1960, but rejected more than thirty times before finally being published in 1962 by John C. Farrar under his Ariel imprint.

The book went on to receive the Newbery medal that year, later was adapted for stage and screen twice by Disney, and has had a lasting impact on the science fiction genre for junior readers, specifically through its use of a female protagonist. Near fine condition in plain brown wraps with black lettering on the front cover. The spine is slightly cocked and there is wear and bumping at heel. The front cover shows a slight crease at bottom corner and a small stain under the lettering. There is some toning to the spine and edges of both covers. Internally the book is unmarked, though laid in are corrections in L'Engle's hand on two sheets of stationary from the legendary children's editor and founder of Constable Young Books, Grace Hogarth. Most of the corrections are editorial with a few word changes. A wonderful, unique piece of children's publishing history.

Handwritten corrections on two sheets of stationary:

- P. 155, 11 4 up. Delete 23 after Calvary.
- P. 158 15 up. Full stop after quietly instead of comma.
- P. 160, 3 up. Delete s on help.
- P. 163 12 up: what spiritual damage instead of that
- P. 167 8 down, comma after Scarves instead of full stop.
- P. 167, 9 up. " after "libbitt them?" (u)
- P. 174, 5 up immediately Meg was darkness -
- P. 175, 8 up. ; after "she was not thinking"
- 7 up, either no comma after slowly, or a comma is needed after steadily.
- P. 11, line 11. "birds" instead of "brons"?
- P. 55, 11 8 from bottom; glasses up ~~to~~ her nose delete to
- 11 3 from bottom: ting; multicoloured ; should be s
- P. 76 11 12 from bottom - re needed before Wives
- P. 79, 11 15 from bottom - come right down from you - re delete down.
- P. 84 11 4 re needed at beginning of Medusa's speech.
- P. 89 - top - can't read last words of 1st 2 lines
- P. 105, 11 9. "Twice four is eight" period, not comma.

SOLD



Childlike Wonder and the Truths of Science Fiction

New Haven: Yale University Press, 1982. 8vo, small staple bound offprint pgs 101-110, just L'Engle's essay, from volume 10 of MLA's Children's Literature periodical. First separate publication and from the author's library. Near fine in red wraps with some toning to edges of front cover.

85

Chambersburg, PA: Anima, 1984. 8 3/4" x 8 3/4" (22cm x 22cm). Offprint from Anima magazine volume eleven, number 1. Madeleine L'Engle's entry only, pgs 25-30, loose sheets printed recto verso in wrappers.

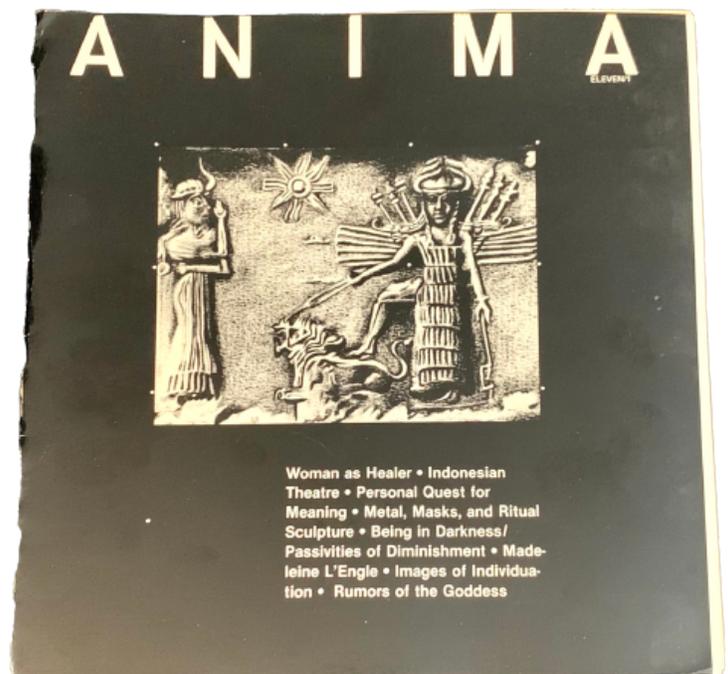
From the author's library, this offprint is an adaptation of L'Engle's address at the graduation exercises of Wilson College in May, 1984, titled "Known By Name." In it, L'Engle discusses her own liberal arts degree, shares some stories of her ancestors, discusses several banned books, and gives great spiritual and practical advice to the new graduates.

Anima, a journal dedicated to women writers and artists, was published from 1974-1994 on the Spring and Fall Equinoxes by Wilson College in Chambersburg, Pennsylvania.

Near fine with some rubbing at fold in wrappers.

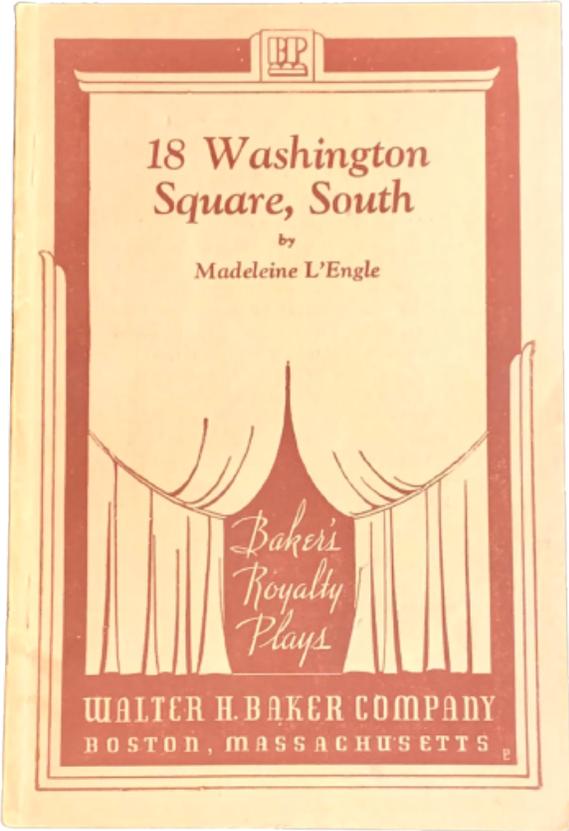
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Known By Name

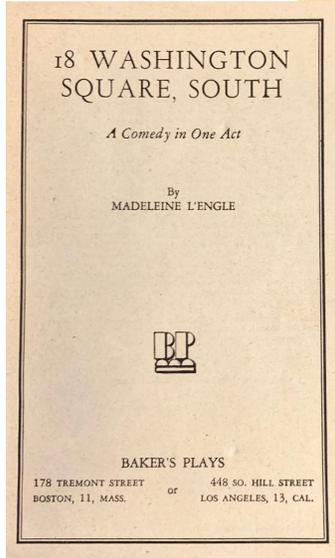


Boston: Walter H. Baker Company, 1944. First edition, 12mo., 51 pp. + 5 pages of advertisements. Madeleine L'Engle's first book published as a Baker's Royalty Play in 1944. This one act comedy for the stage preceded her first novel, *A Small Rain*, which was published in 1945. At the time, L'Engle was in the midst of her acting career in New York City, and used her off time, or even time in the wings, to write her first novel. A year later, she would meet her future husband, actor Hugh Franklin, in a production of *The Cherry Orchard* by Eva LeGallienne. L'Engle would continue her writing after the couple moved to Connecticut in 1952, though she vowed to give it up entirely after a series of rejections in 1958. Then, in 1962 *A Wrinkle In Time* was published, launching her career and cementing her legacy as one of the great children's authors of the 20th century. This true rarity is in very good condition with some rubbing, darkening, and slight rolling to the spine. There is a faint stain to the rear wrapper as well as some edge wear. Internally, there are a few marks in pencil in the margins, this copy perhaps having been used in a production. OCLC locates 4 copies.

18 Washington Square, South



SOLD



18 Washington Square, South

CHARACTERS

EMILY BRITTON, *a struggling young writer.*
 JACQUELINE IVES, *a struggling young actress.*
 MRS. HARVEY, *their landlady.*
 HAMLET, *a college girl.*
 VERONICA, *Mrs. Harvey's small daughter.*
 GEOFFREY APPLIGATE, *a successful young producer.*
 ROBERT COPLEIGH, *a successful young publisher.*

SCENE: A small apartment in New York.
 TIME: The present.

Oxford: Society of Saint John the Evangelist, 1971, 1972.

New Fire: Quarterly Journal of the Society of Saint John the Evangelist Nos. 9 and 10 (2 Vols.), Winter 1971 and Spring 1972. Contains a two-part essay from Madeleine L'Engle entitled "Thoughts on Women's Lib," and "More Thoughts on Women's Lib." L'Engle of course was known for her strong female protagonists, perhaps most famously Meg Murry from *A Wrinkle in Time*. This aspect of her storytelling led to many rejections of her Newbery-winning work before it was finally published. Her thoughts on liberation and equality are explored in this article in more depth, but can also be summed up by Meg's famous line, "Like and equal are not the same thing at all." Both volumes near fine, saddle stitched, with wrappers showing light wear and with some spotting to front cover of volume 10.

Thoughts and More Thoughts on Women's Lib



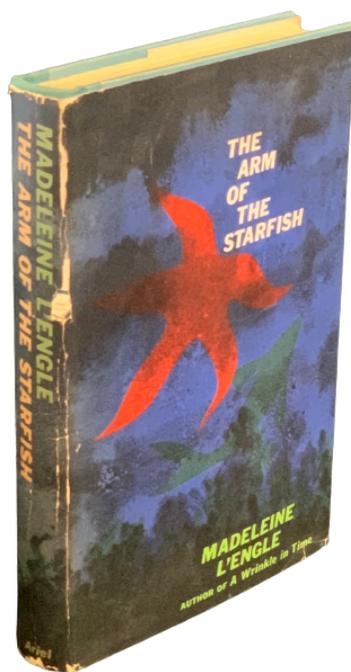
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New York: Ariel Books, 1965. First edition.

8vo, 243 pp. Stated first printing of this first book to feature Polly O'Keefe and family.

From the author's library, with several reviews for the book laid in. The clipped reviews are all dated and labeled with an attached card from the Literary Clipping Service in New York. One is a copy of a review, which is labeled in L'Engle's hand. Very good book with a spot of staining to rear panel and some toning to edges of boards. There is acid offsetting from the newspaper clipping to front endpapers and pgs 206-207. Jacket very good with rubbing and a small tear along front joint. There is edge wear, toning to rear panel and spine, and some soiling to rear panel as well. Original price of \$3.50 in tact.

The Arm of the Starfish

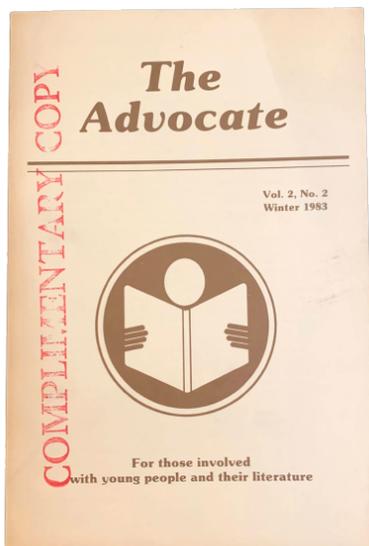


100

Athens, GA: Southeastern Advocates for Literature for Young People, 1983. The Advocate Vol 2, No 2, Winter 1983. 8vo, pages 69-139 continuing from vol 2 no 1. Perfect bound periodical published three times a year at the Center for Continuing Education at the University of Georgia, for those involved with young people and their literature.

Contains an article by Madeleine L'Engle entitled "A Sense of Wonder," in which she discusses various issues and themes that surface in conversations about children's literature. This copy from L'Engle's library and stamped as "Complimentary Copy" on the front cover. Near fine with some toning to spine, else clean.

50



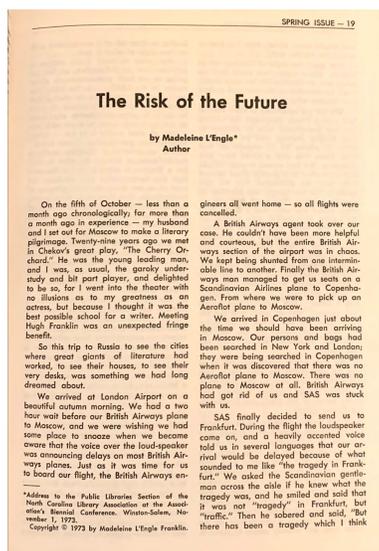
A Sense of Wonder

The Advocate	Winter 1983—Vol. 2, No. 2
A Sense of Wonder Madeleine L'Engle	69
The Life Cycle of the Picture Book Steven Kellogg	82
The Parent—The Preschool Child (0-3)—The Book Ring Round the Joyful Telling Vicki Zuck	96
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The Risk of the Future

Boone: North Carolina Library Association, 1974. Vol. XXXII, No. 1, Spring 1974. Contains Madeleine L'Engle's. "The Risk of the Future," an address to the public libraries section of the North Carolina Library Association at its biennial conference in Winston-Salem on November 1, 1973. Also contains "A Survey Course in Negro Literature," by Blyden Jackson, the first Black American to become a full professor at UNC, Chapel Hill. Near fine in saddle stitched green wraps with sunning to spine. Very scarce.

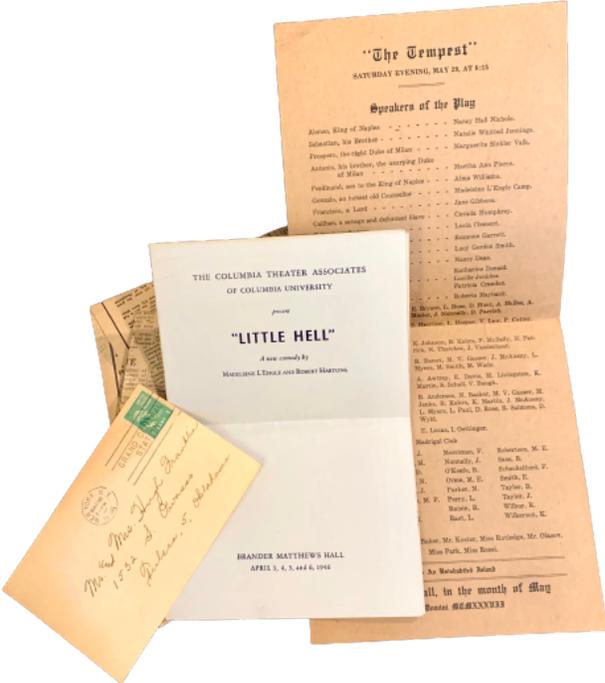
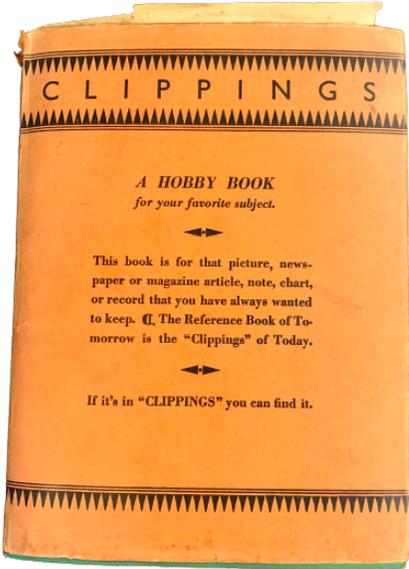
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NORTH CAROLINA LIBRARIES	
VOL. XXXII, NO. 1	FOUNDED 1942
	SPRING 1974
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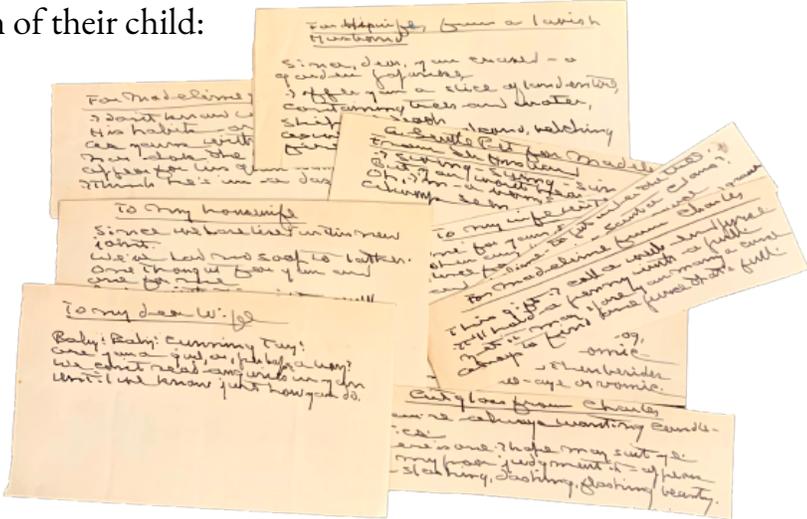
A Day in the Life of Madeleine L'Engle

Grouping of ephemeral items from the library of the brilliant 20th century children's author. From her days as an actress for the stage, a scrap book called "Clippings," which contains, loosely laid in and pasted, many clipped newspaper reviews and blurbs on productions featuring herself or her husband, Hugh Franklin. Also heavily featured are their friends and touring partners, the Lunts, Alfred and Lynn Fontanne. Also laid in are two playbills, one from a production at Columbia University in 1946 called "Little Hell," written by L'Engle and Robert Hartung. Also from this production is a promotional postcard addressed to Mr. and Mrs. Hugh Franklin. The other playbill is from a performance of "The Tempest," with L'Engle playing Gonzalo, at Ashley Hall boarding school in Charleston, SC in 1937, her graduating year.



A glimpse into her 40 year marriage with Hugh Franklin, included are 11 handwritten gift tags from Hugh to Madeleine. Some are poems, some short verses, some riddles. Many are laugh-out-loud funny, all are very sentimental and charming. Hugh Franklin's most famous character was Dr. Charles on the soap opera "All My Children," and he addresses several of these with that name. One example references the upcoming birth of their child:

"To My Dear Wife
Baby; Baby; cunning toy;
are you a girl, or, perhaps a boy?
We can't read (inquiries?) in you
until we know just how you do."

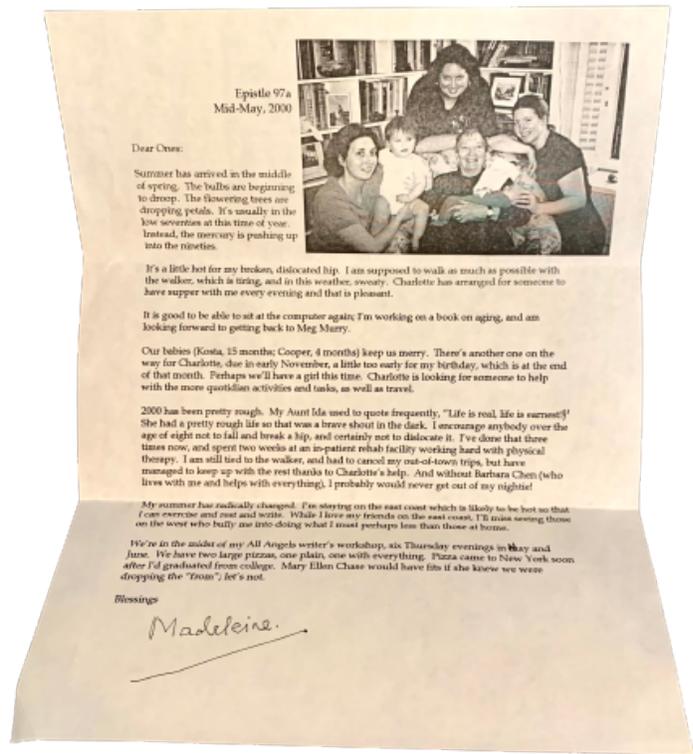
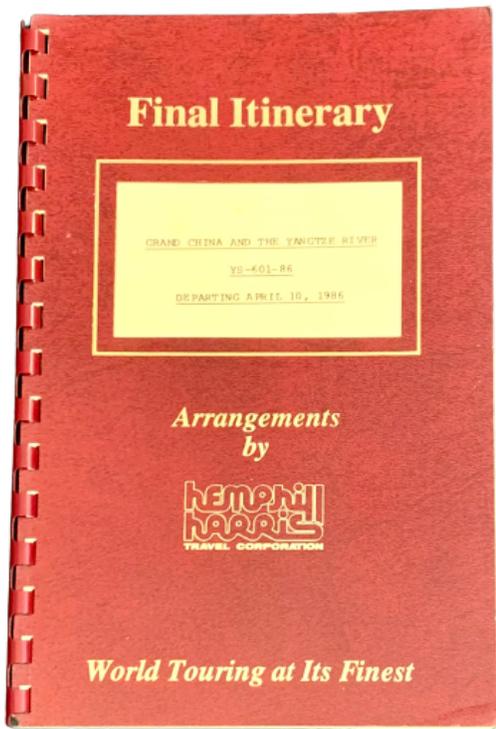


L'Engle struggled with rejection early in her writing career which almost lead her to give it up entirely before *A Wrinkle in Time* was published in 1962. Here we have the manuscript submission folder from one of her early sci-fi stories, "The Connecticut Eskimo." While the manuscript itself is not present, laid in is a typed rejection letter for the story from Avram Davidson at *The Magazine of Fantasy and Science Fiction* dated July, 1962. Also laid in is a copy of Marion Zimmer Bradley's *Fantasy* magazine, Spring 1991, where the story finally saw print.

Following the publication of *A Wrinkle in Time* and its subsequent Newbery win, L'Engle's popularity soared in the U.S. and abroad. Included is a stablebound booklet called "A Day in the Life of Madeleine L'Engle," by students at the Sidwell Friends Quaker school in Washington D. C. The booklet contains a schedule of her visit in 1969, short biographical sketch, art and reactions inspired by her works, all by students from the school.

Also from this period is an envelope and Austrian telegram from her "cathedral family," congratulating her on her winning of the Austrian State Prize in literature, for *The Moon By Night* in 1969.

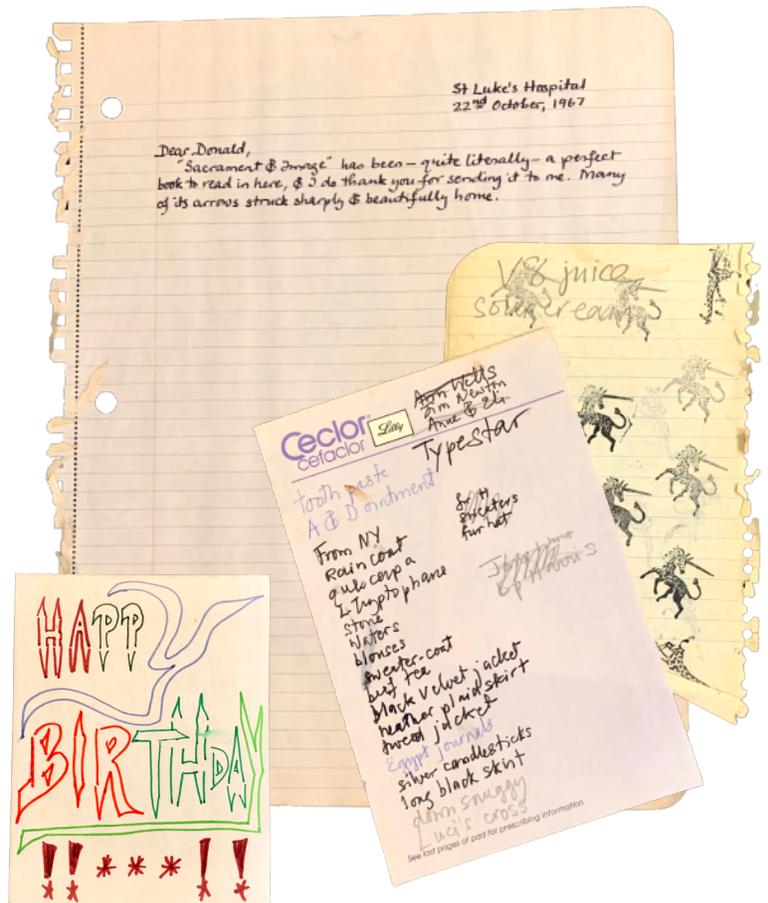




A few other items are included in this collection:

1. A short, handwritten thank you letter from a stay in the hospital in 1967.
2. Two lists including groceries and clothing, presumably items to be packed.
3. A hand drawn birthday card to Hugh Franklin from his granddaughters.
4. A printed and bound itinerary from a trip to Grand China and the Yangtze River in 1986, with a few addresses and notes written in L'Engle's hand at the back.
5. A copied letter to family in 2000 chronicling what was a "pretty rough" year.

All together, this grouping paints a vivid and wonderful life picture of this treasured literary figure.



SOLD

Prières Pour la Messe

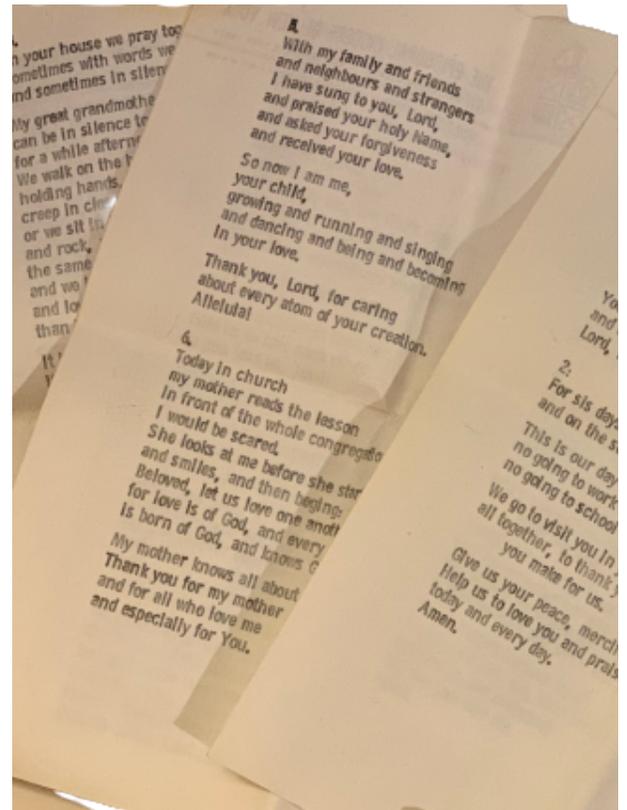
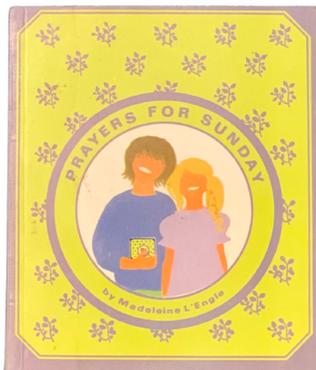
Typescript ribbon copy of nine, loose sheets and published French and U.S. editions of the book, Prayers for Sunday.

The first edition was issued in a small hardcover as part of the Pomme D'api collection by Centurion, 1970. In 1974, using the same illustrations, Morehouse-Barlow published a paperback under the title Prayers for Sunday, with poems in English by L'Engle. Borrowing some of the themes and general ideas of the French poems, L'Engle creates her own vivid, personal set of verses for children. The script of seventeen poems is typewritten on stationery from the Episcopal Diocese of New York, where she served as writer in residence at the Cathedral of St. John the Divine. It is titled "Book III: Alternate Verses," presumably having come from a larger set of poems. In comparing the typescript with the published English version, one can see several lines and stanzas left out, wording modified to fit the publisher's intended language, and several other interesting changes.

This wonderful, early, working copy shows how comfortable L'Engle was in verse, specifically Christian, as she was in prose.

Prières Pour la Messe is in good condition with bowed boards due to the script being tucked inside for many years on the author's library shelves. Some of the laminate is peeling on the spine and there is some edge wear. The English Prayers for Sunday, is very good in wraps with some light wear and a few wrinkles. The typescript is folded in quarters, and otherwise unmarked and clean.

575



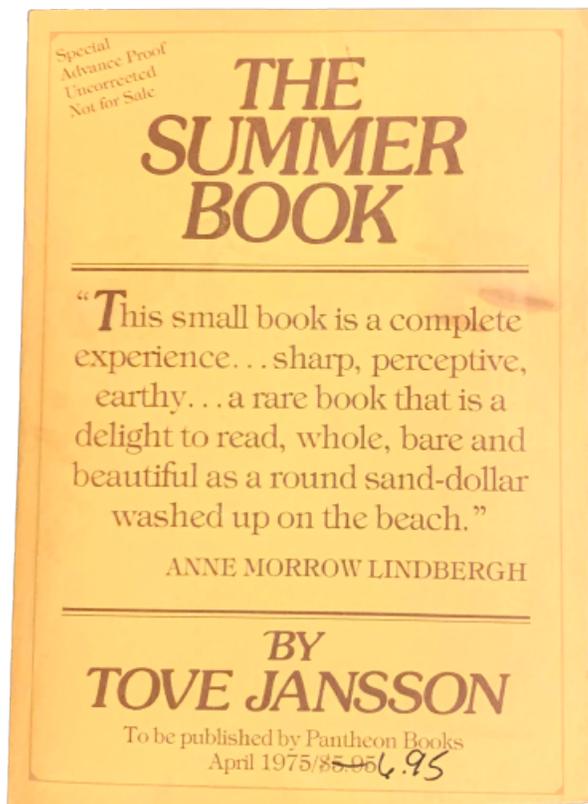
Tove Jansson
The Summer Book

New York: Pantheon Books, 1975. Advance Uncorrected Proof, 12mo, 171 hand numbered (copied) pages, printed recto only. Laid in is a note to L'Engle from a friend and former employee at Farrar, Straus, and Giroux, the house that published *A Wrinkle in Time* and her other early works for children. The note mentions a move from FSG to Pantheon for various reasons and gifts this proof to L'Engle in the hopes she will like it too.

Finnish author and illustrator, Tove Jansson, was a giant in the world of children's books as well, creating her popular Moomin characters in 1945.

This book, however, was one of her adult novels and the most successful of those translated into English, originally appearing in Swedish in 1972. Very good in yellow wraps somewhat tanned and soiled, though the spine remains uncreased. There are a couple passages marked in the margins else clean internally. A scarce proof and wonderful association.

SOLD



Dear Madeleine:

You've probably heard that I've moved from Farrar, Straus and Giroux to Pantheon Books. (I miss the place dearly but my financial problems were overwhelming and the offer here has enabled me to clear up my debts)

I love this book and I thought you would like it, too.

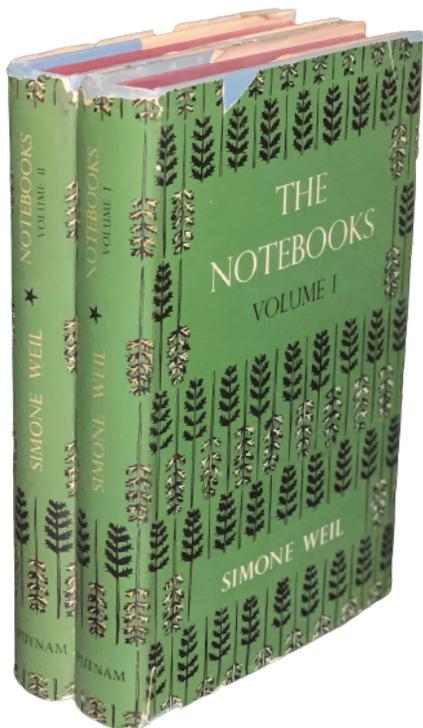
My very best regards to Hugh -

Fondly,
Lynn

Lynn Goldberg—PANTHEON BOOKS, 201 E. 50TH ST., NEW YORK 10022—TEL. 572-2564

Simone Weil

The Notebooks of Simone Weil

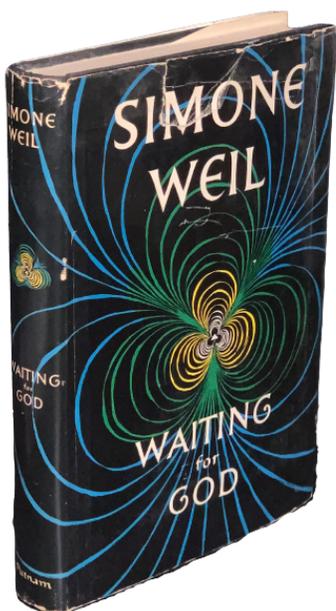


New York: G. P. Putnam's Sons, 1956. First U.S. edition, 2 Volume set, 8vo., 648 pp. Originally published in French in 3 volumes, here translated into English for the first time by Aurthur Wills, this posthumous collection of unedited writings from Weil gives insight into her thinking on a wide range of topics including art, God and religion, science, and other philosophical subjects. Simone Weil, the French philosopher and mystic, has had a lasting impact on Western thought, influencing those such as T. S. Eliot, Simone de Beauvoir, Albert Camus, and many others. Her more famous works include Gravity and Grace, Waiting for God, The Need for Roots, and others.

Very good set complete in the scarce jackets. Both books clean internally with volume I showing some adhesive residue to rear endpaper and volume II with some pale spotting to front board, former owner's inscription and bookplate to front endpapers. Both jackets show some chipping and edge wear.

375

Waiting for God



New York: G. P. Putnam's Sons. First U.S. edition. 8vo, 227pp. Influential, posthumously published work from the French mystic and philosopher, Simone Weil, translated by Emma Craufurd. Explores themes of empathy and attention by suspension or emptying of thought, as they relate to God or one's neighbor. Very good with dusty top edge, some acid offsetting to endpapers, some adhesive residue to rear free endpaper, and former owner's name to ffep. Jacket very good with some wear and rubbing at spine ends and corners and a tear and subsequent wrinkle to top edge of front panel.

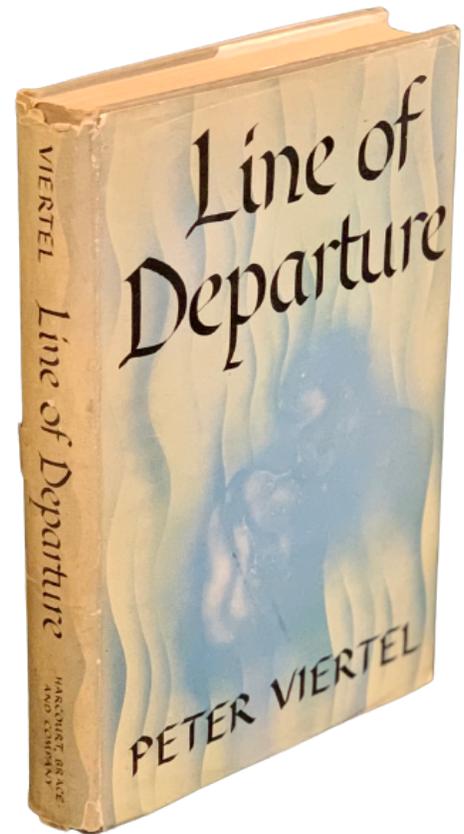
150

Peter Viertel
Line of Departure

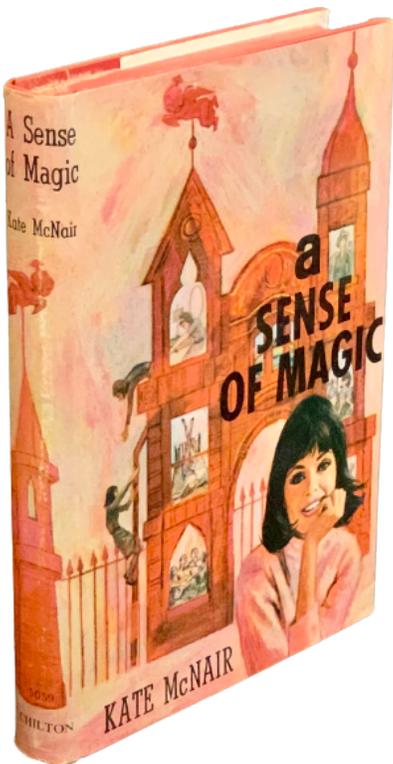
New York: Harcourt, Brace and Company, 1947.

First edition, 8vo, 316 pp. Early novel from the German American author and screenwriter perhaps best known for his book, "White Hunter Black Heart," which was made into a movie by Clint Eastwood nearly 40 years after it was originally published. This work, set during WWII, tells the story of a newly married, young couple as they navigate the shock of separation.

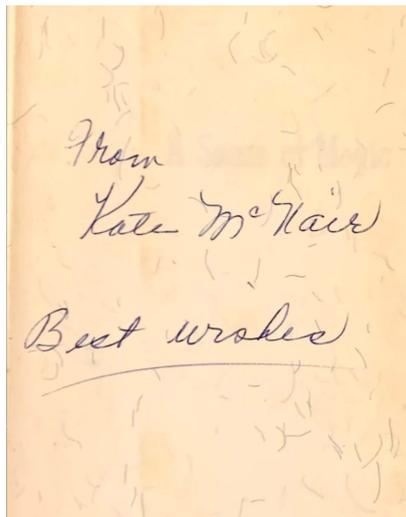
Very good in publisher's gray boards with wear at spine ends and corners. Jacket very good with some toning to spine and rear panel. Rubbing, wear, and light chipping at head, heel, and along folds.



250



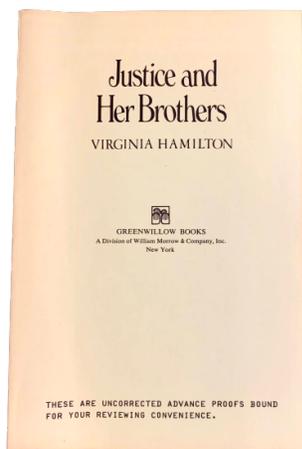
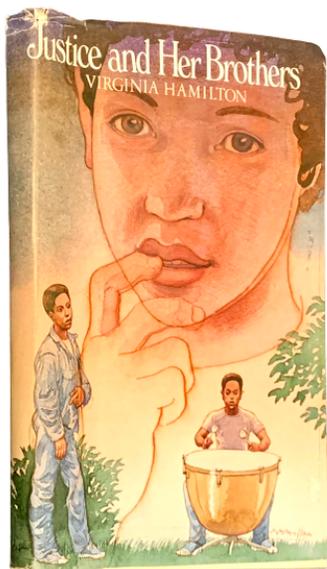
Kate McNair
A Sense of Magic



New York: Chilton Books, 1966. Stated second printing, 8vo, 221pp. Signed by McNair on the ffep. Stories about the adventures and antics of a group of young women in a New England boarding school, much like those L'Engle attended in her youth. Near fine book with dusty boards and top edge in like jacket with minimal wear and some light foxing to underside.

150

Virginia Hamilton Justice and Her Brothers



New York: Greenwillow Books, 1978.

Uncorrected advance bound proofs, 8vo, 205pp. Young adult science fiction novel, the first in a trilogy, and at the time one of the few novels for young readers in the genre to feature black characters and by a black author. The book won a Coretta Scott King honor in 1979.

Very good with dusty top edge, some toning to edges of plain, green wraps, and though the spine is unincreased, there is some rolling about 1.5" in from the spine. Complete with the scarce proof jacket with cover illustration and blank flaps and rear panel. There is some wear and a few tears along top edge due to the larger trim. The publication card from Greenwillow has been attached to the underside of the jacket with tape.

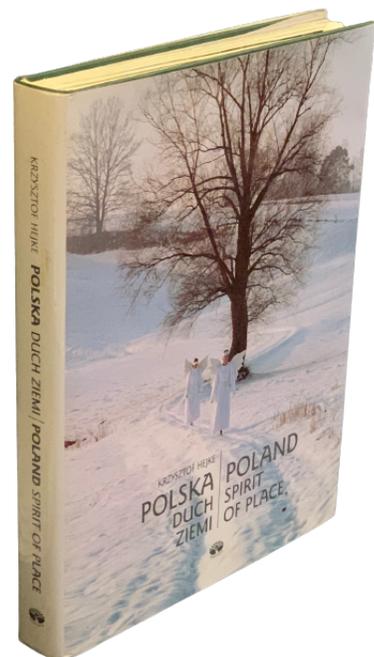
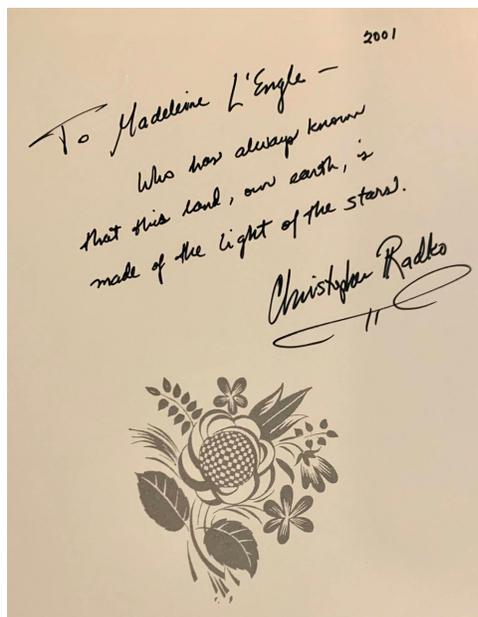
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Warsaw: Terra Nova, 2000. First edition, large 4to, 248 pp.

Photography book from the Polish photographer and publisher, Hejke. With captions in Polish and English by Christopher Radko, whose foundation for children sponsored the book, and from whose collection many of the photographs come. Signed and warmly inscribed to Madeleine L'Engle by Radko and dated in 2001. Near fine in like jacket with some soiling.

100

Krzysztof Hejke; Christopher Radko Poland Spirit of Place (Polska Duch Ziemi)



Lucy L'Engle

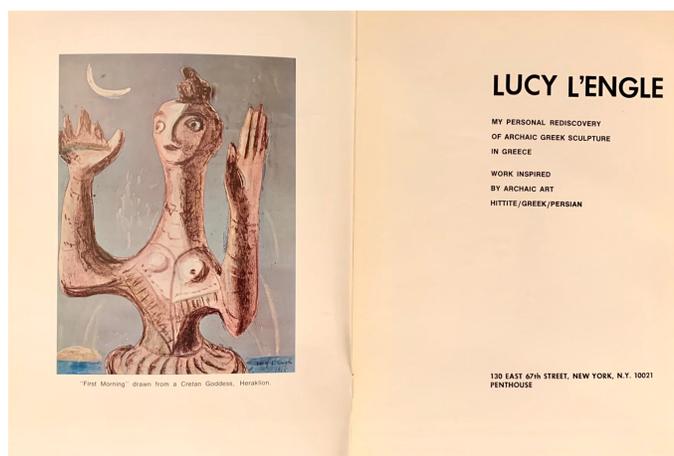
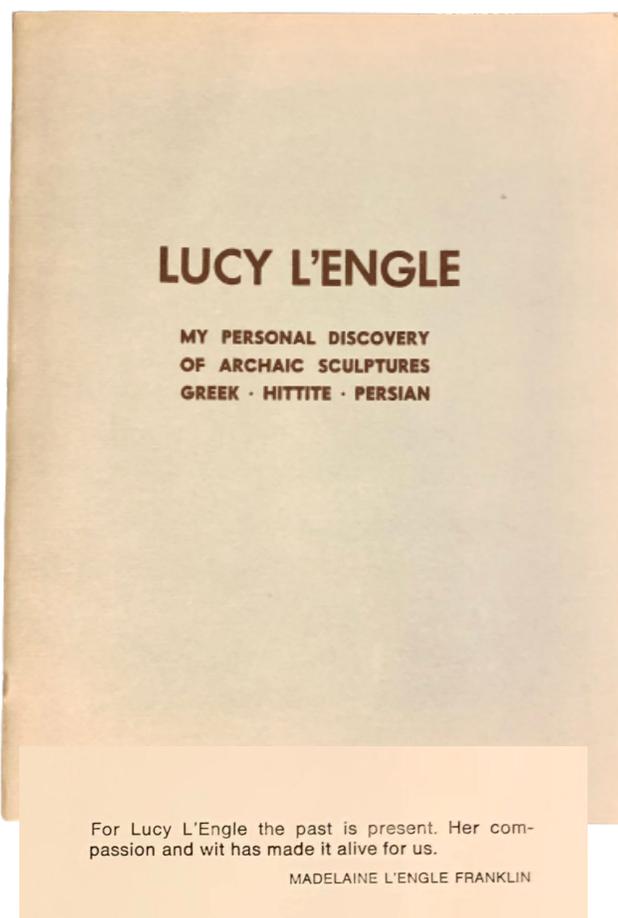
My Personal Rediscovery of Archaic Greek Sculpture in Greece: Work Inspired by Archaic Art, Hittite, Greek, Persian

New York: The Ram Press, 1969. Saddle stitched 4to, unpaginated with approximately 23 pages plus table of contents, introduction, title page, frontis, and publicity page. Brochure distributed by W. S. Heinman imported books, with the work of American painter, Lucy L'Engle. Madeleine L'Engle, is of no direct relation, other than sharing a name with the artist's daughter, a contemporary.

Interestingly, Madeleine the writer provides a quote for this collection on the first page.

Lucy L'Engle was born in New York and studied abroad at an early age with Geroge Bridgman, Albert Gleizes, and others. Her early, Cubist style later developed into a modernistic style of her own, her works being displayed at exhibitions, academies, and galleries in Pennsylvania, New York, and Massachusetts. This brochure contains an introduction by the artist and 23 works inspired by Greek sculpture and archeology she observed on a trip to the country in 1964. Near fine with some wear and toning to edges. OCLC locates half a dozen copies under varying titles.

50



John Habberton; William L. Hughes

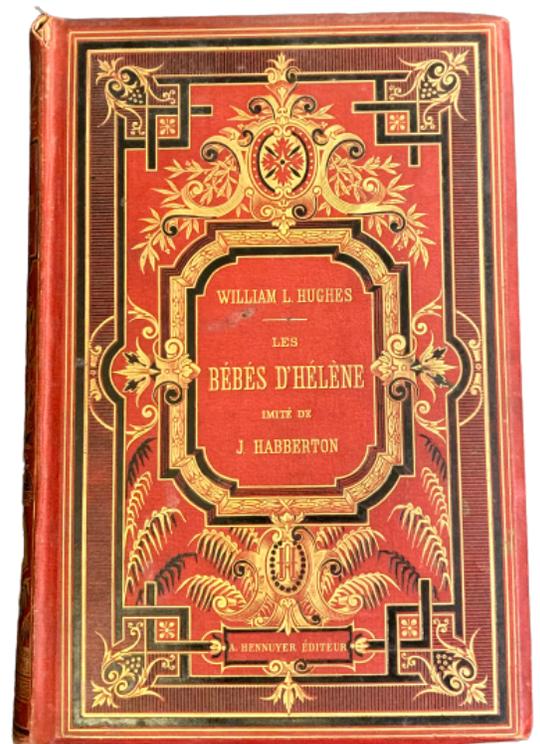
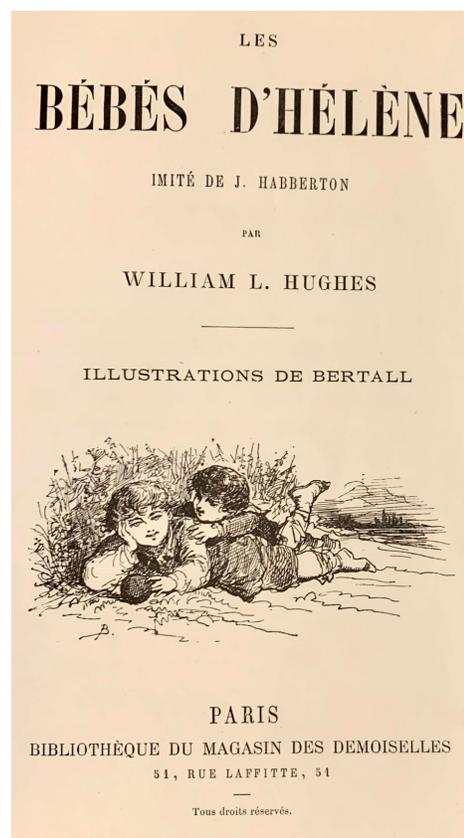
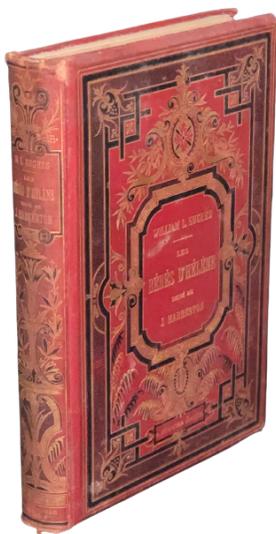
Les Bebes D'Helene: Imite de J. Habberton par William L. Hughes

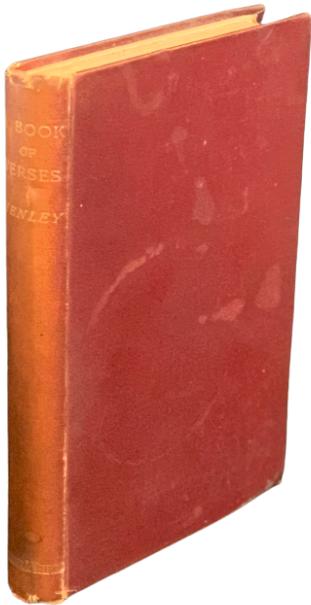
Paris: Bibliotheque Du Magasin Des Demoiselles, 1878. First edition in French. 8vo, viii, 319 pp. An adaptation by William Little Hughes of the humorous Victorian novel from American writer, John Habberton. The work was intended for adults, but became an immensely popular book for children when it was anonymously published in 1876.

Beautifully illustrated throughout in black and white, including frontis, by French illustrator, Bertall (Charles Albert d'Arnoux).

Very good in red cloth, beveled boards with black and gilt stamping to front board and spine, and black stamping to rear board. Page block edge gilt. Some wear to cloth at spine ends and corners, some darkening to spine and soiling to rear board. Clean internally with some scattered foxing and ownership signature of L'Engle's first child, Jo(sephine) on the front pastedown.

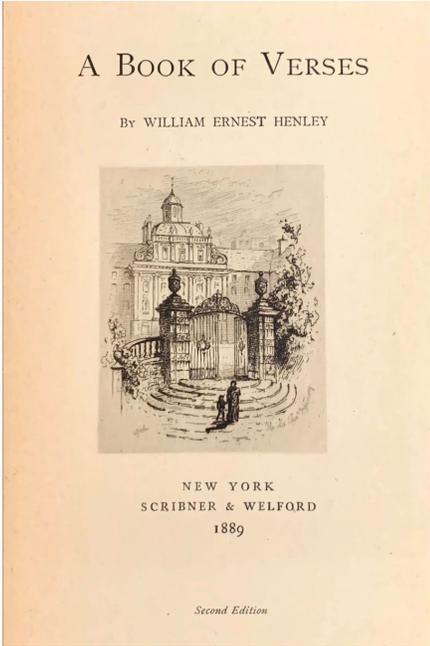
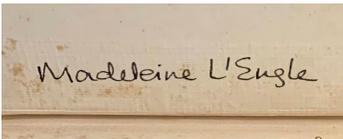
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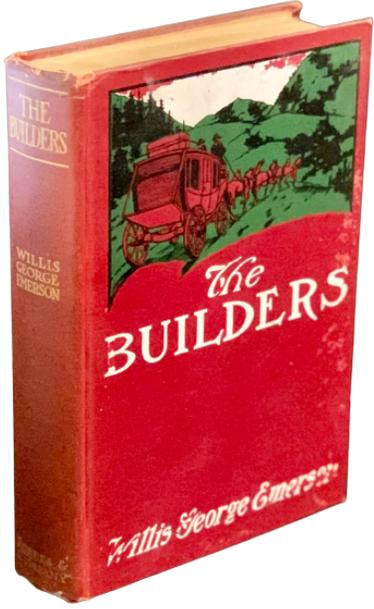
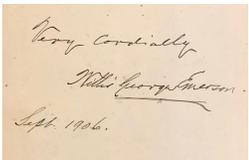
William Ernest Henley A Book of Verses

New York: Scribner & Welford, 1889. 12mo, xvi, 175pp. Stated second edition, with L'engle's ownership signature on the front pastedown. Collection from the British Victorian era poet and inspiration for R. L. Stevenson's Long John Silver character from Treasure Island. Includes the "In Hospital" poems, "Life and Death (Echoes)," and "Bric-a Brac," (Ballades, Rondels, Sonnets and Quatorzains and Rondeaus). Very good in red cloth, spine slightly cocked, with a light ring stain to front cover and some wear along joints and at corners.

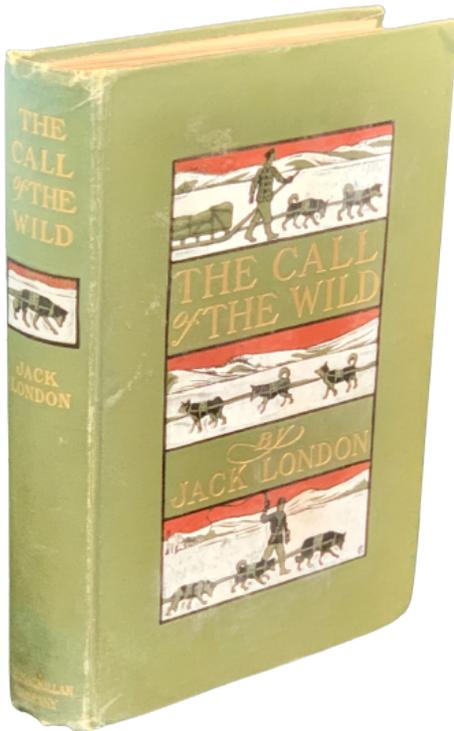


Chicago: Forbes & Company, 1906. First edition. 12mo, 361 pp. with single page publisher's ad at rear. Signed copy of this novel about gold prospecting and town building on the western frontier. Emerson himself was famous for founding the copper mining town of Encampment, Wyoming. Signed and dated in the year of publication on the ffep. Laid in is a 7 14" x 4 3/4" portrait of the author on cardstock with a few edge tears and wear at corners. The book is very good with some rubbing and scuffing to pictorial front cover. Spine is darkened and cloth is worn at corners and spine ends. Some toning and spotting to page block edge, else clean internally save for some offsetting where the photo was originally laid in on pg 42-43.

Willis George Emerson The Builders



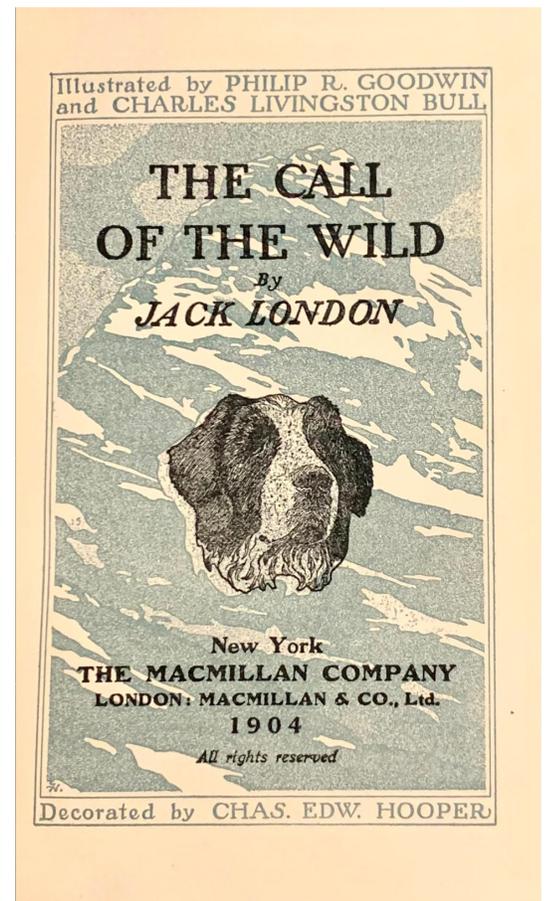
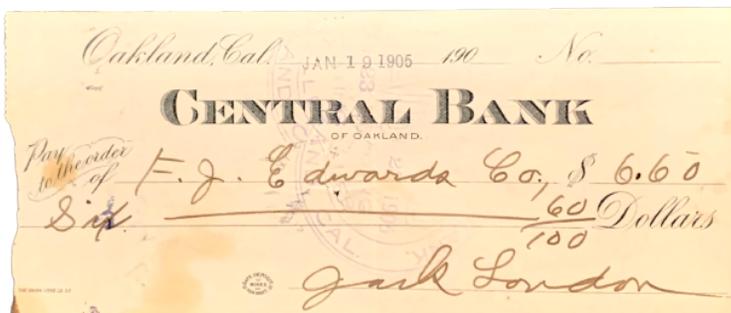
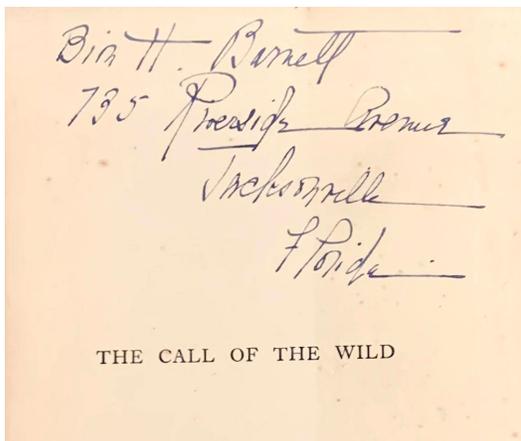
Jack London
The Call of the Wild



New York: The Macmillan Company, 1904. 7th printing from March of 1904. 231 pp. plus single leaf, front and back, of publisher's ads at rear. Her grandfather's copy, and bearing his signature and address in Jacksonville, FL on the half title page. Bion Hall Barnett was a banking mogul in Jacksonville, co-founder of Barnett Bank, the largest bank in Florida until 1997. Laid in is a check signed by Jack London and made out in his hand to F. J. Edwards Co., which was a seafood company in the Bay Area, for \$6.60 and stamped on January 19th, 1905. Central Bank of Oakland check with a nice bold signature from London. F. J. Edwards endorses on the back.

The book is in very good condition, spine cocked and with some rubbing to edges of boards and at spine ends. Gilt lettering and illustrated front cover remain bright. Internally clean and sound with some scattered foxing.

600



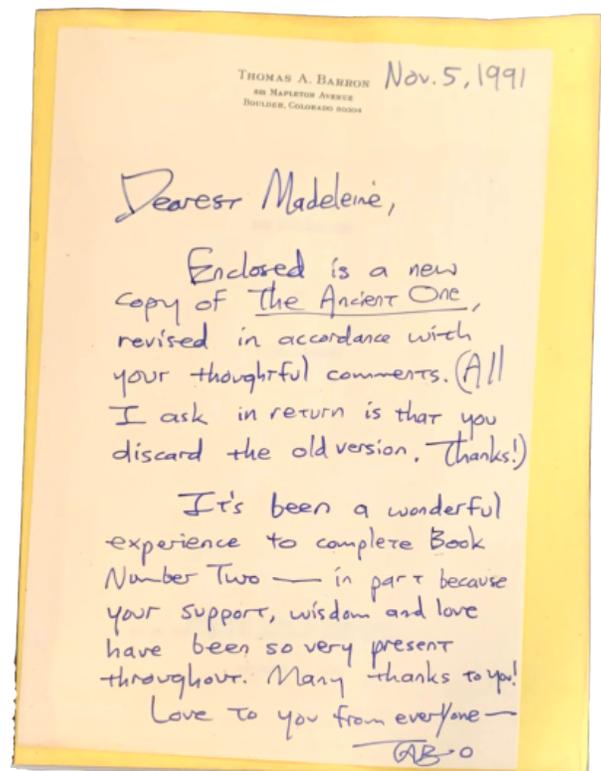
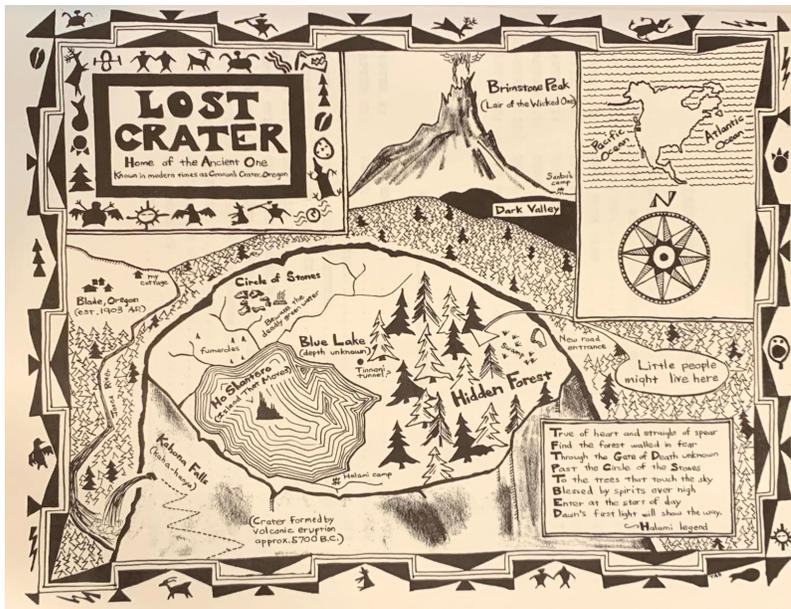
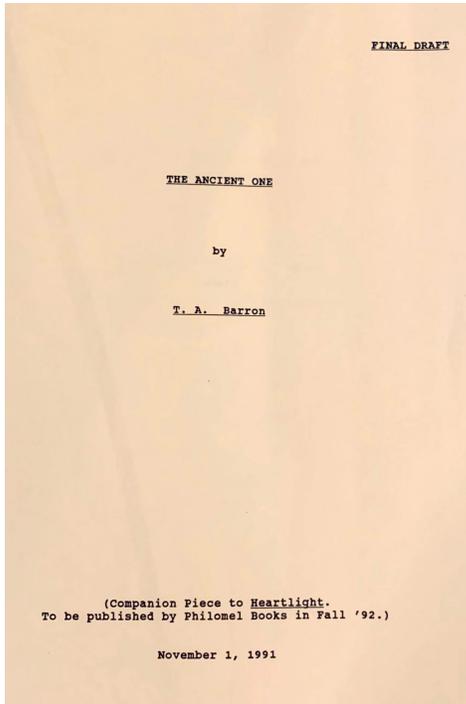
T. A. Barron
The Ancient One

Boulder, CO: n.p., 1991. Final draft manuscript copy, 348 pp., recto only. Standard letter paper, 11" x 8.5" bound in yellow and white wrappers with mylar covers.

Fantasy author, Thomas A. Barron and Madeleine L'Engle's chance, first meeting was a rather serendipitous one involving a forged letter, teddy bear, museum exhibit, and eventual lunch in New York, resulting in a lifelong friendship between the two. Both authors experienced multiple rejections with their early efforts, L'Engle famously for her most loved work, *A Wrinkle in Time*. This inspired Barron to keep trying after his first novel, *Heartlight*, was rejected numerous times. L'Engle also had a hand in revision of his work as evidenced by the letter accompanying this manuscript of Barron's second book, *The Ancient One*:

"Dearest Madeleine, Enclosed is a new copy of *The Ancient One*, revised in accordance with your thoughtful comments. (All I ask in return is that you discard the old version. Thanks!) It's been a wonderful experience to complete Book Number Two - in part because your support, wisdom and love have been so very present throughout. Many thanks to you! Love to you from everyone - TAB O."

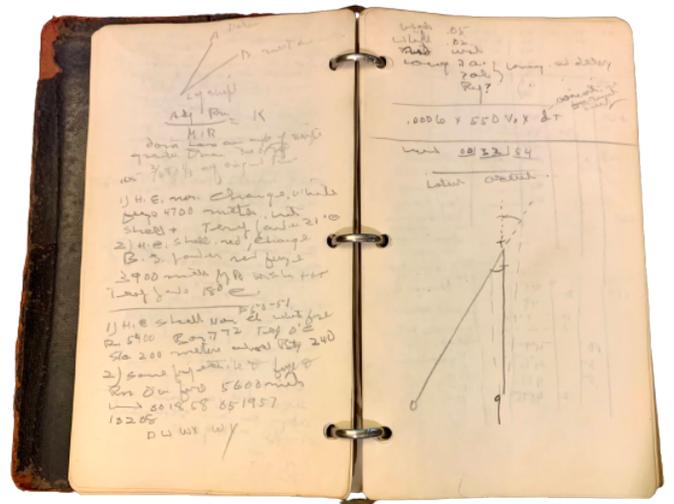
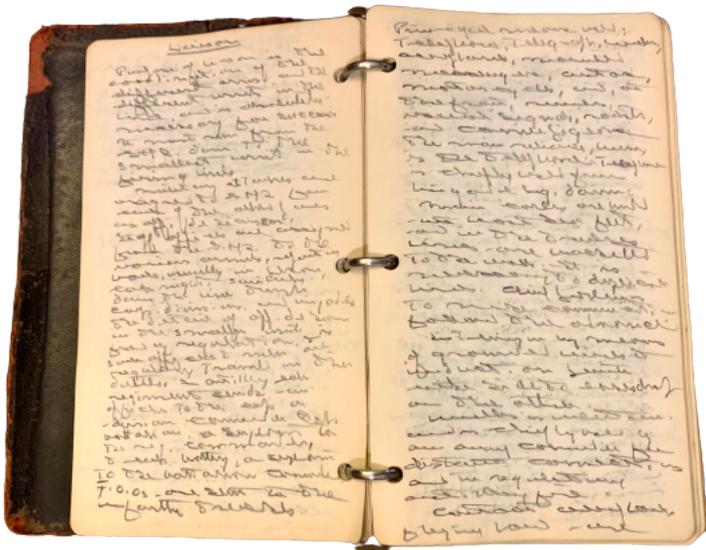
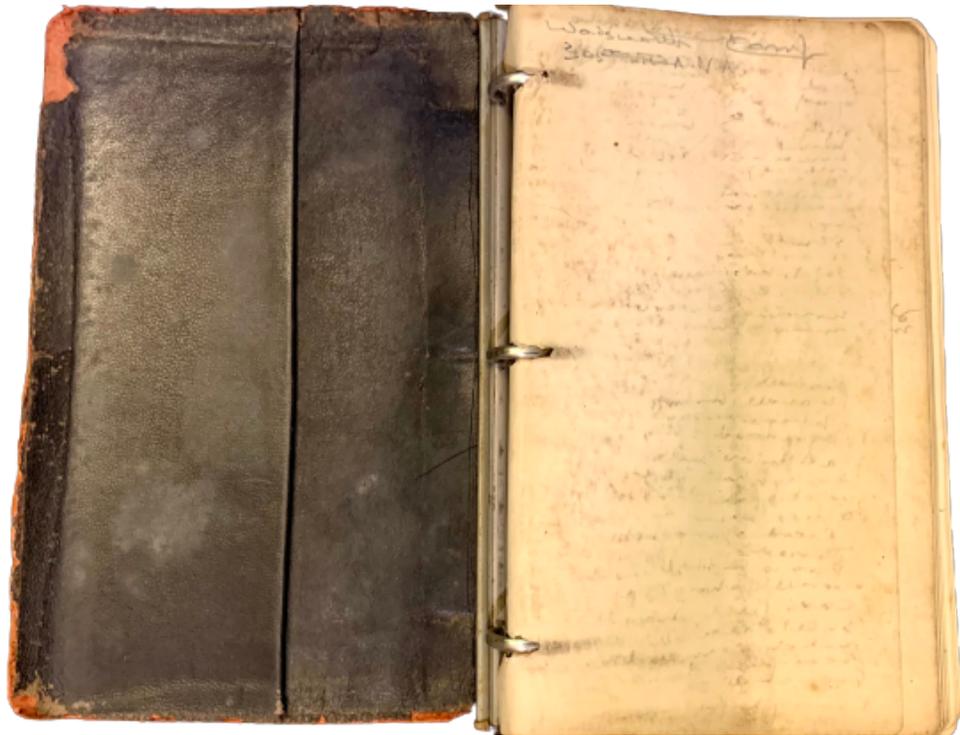
Near fine with some waviness to page block at lower corner and light spotting to edges and rear wrapper.

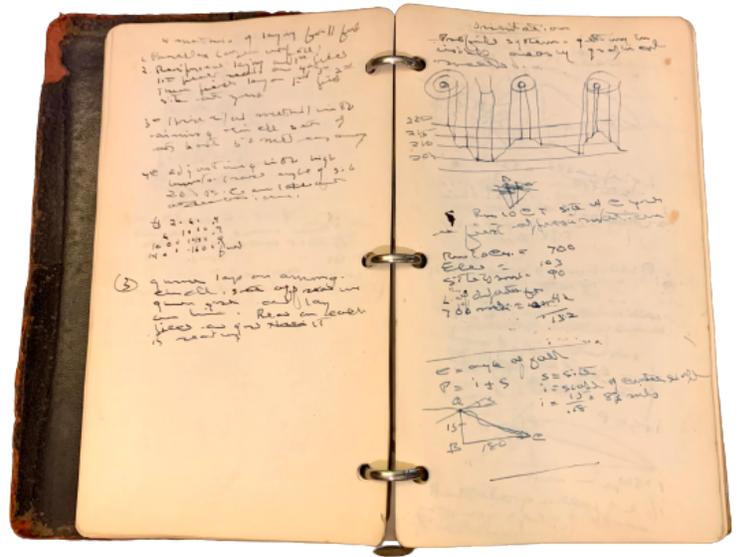
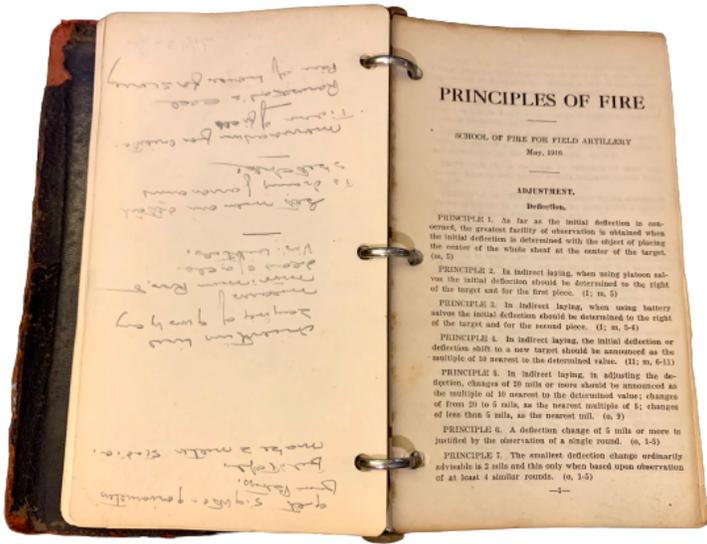


Charles Wadsworth Camp

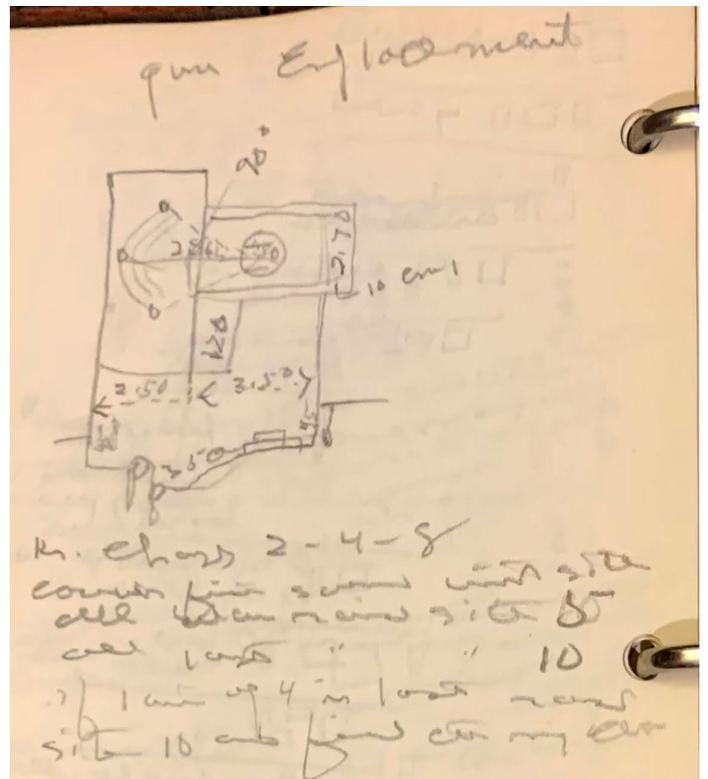
World War I Manual and Manuscript Journal

Fort Sill: School of Fire for Field Artillery, 1916. WWI manual and journal belonging to Charles Wadsworth Camp of the 305th field artillery regiment. Camp, a mystery writer, drama critic, and L'Engle's father, would later go on to write a history of the 305th. Being exposed to mustard gas during his time in the field, he would succumb to pneumonia some 20 years later at the age of 57.





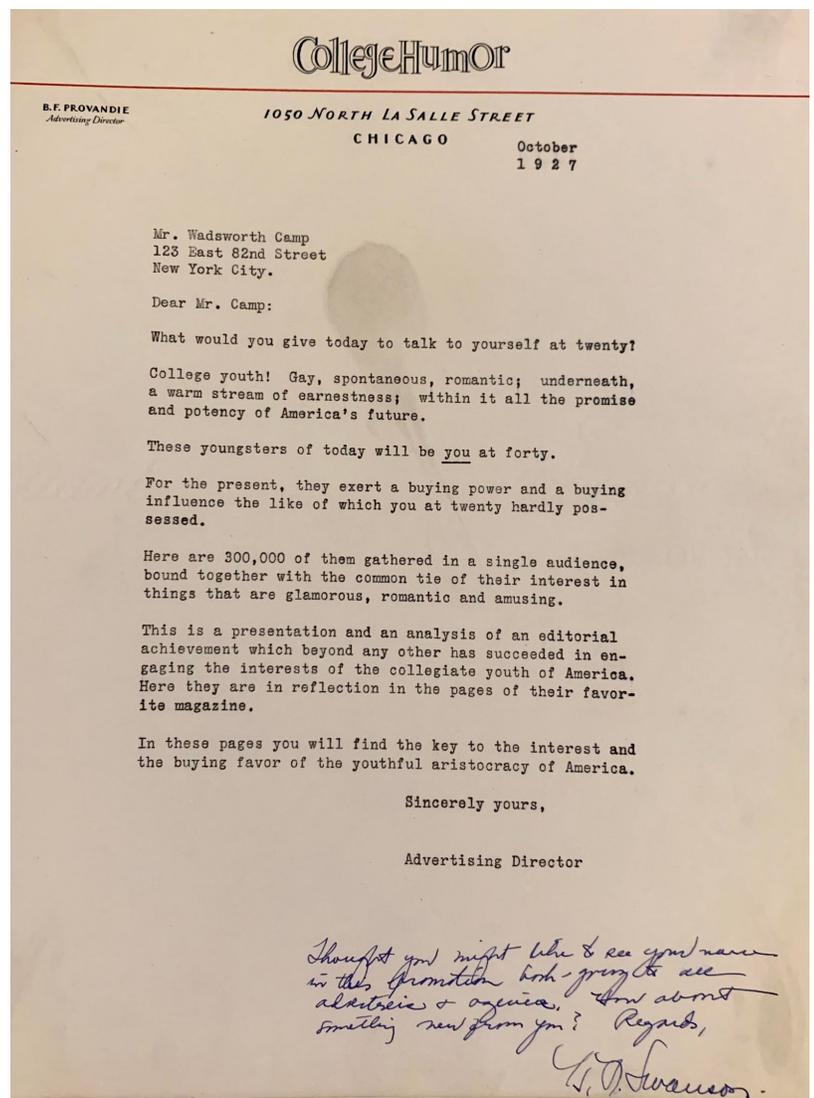
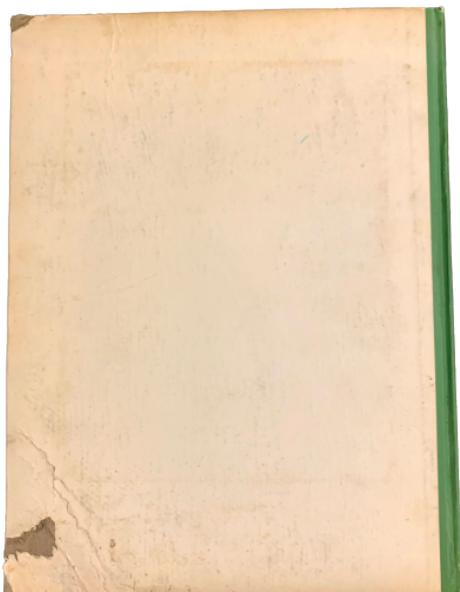
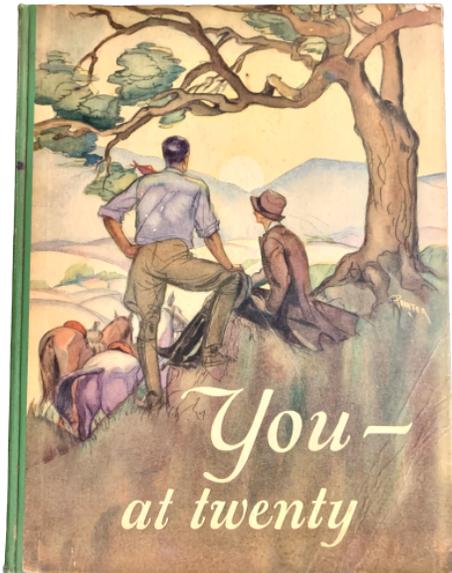
53 printed pages of manual at the rear, 31 pages of manuscript notes, diagrams, lists, essays, etc. written recto-verso in the front section of the journal. Camp's name and regiment on front of first page. Roughly twice that number of blank pages in the middle with a few others jotted on. Rear page of the manual is detached as is the front leather cover. 3 ring binder mechanism is sound and showing nice patina of age. Wonderful piece of history from an important literary figure whom today is much overlooked.



1200

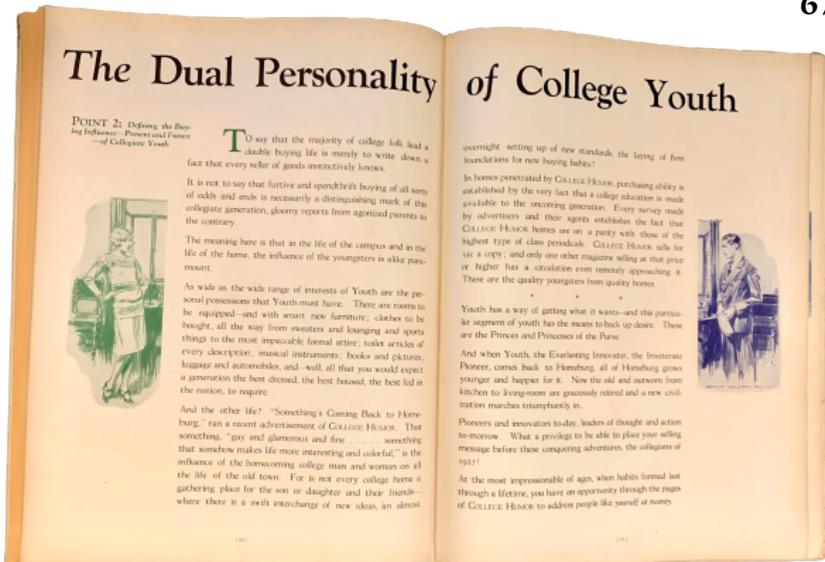
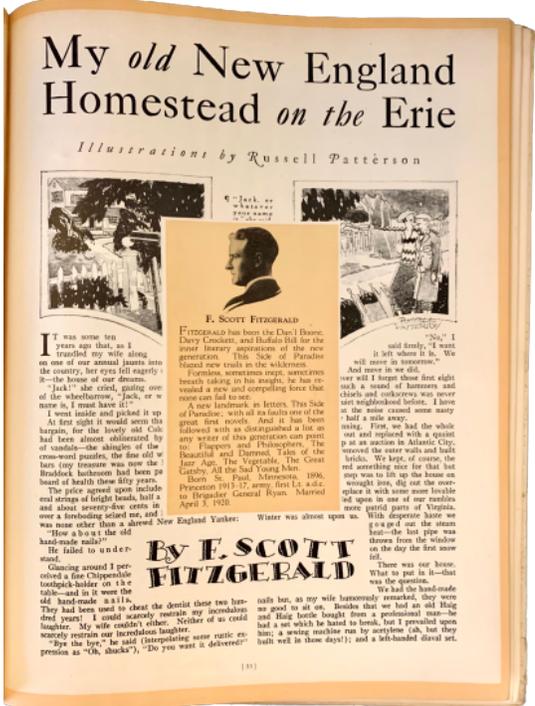
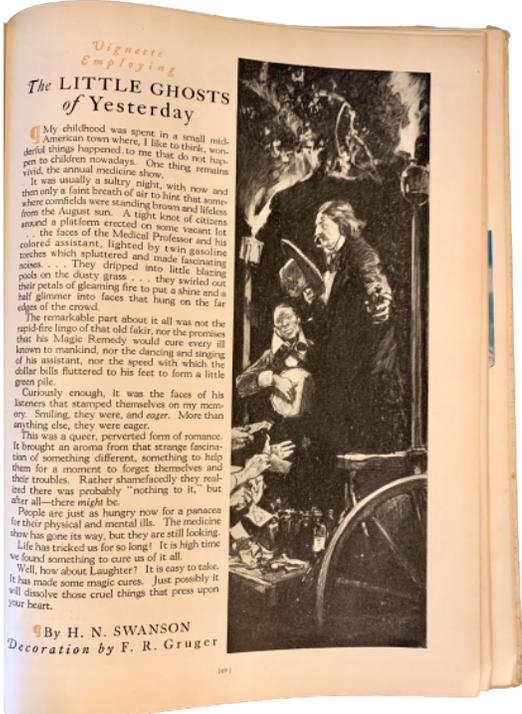
H. N. Swanson; F. Scott Fitzgerald; Charles Wadsworth Camp; et al. You - At Twenty, College Humor Magazine Promotional Book

Chicago: College Humor, 1927. 4to, 64 pp. Very unique and interesting promotional book sent by College Humor magazine to advertisers and agencies in 1927 promoting the magazine, which was first published in 1920. This book was owned by Charles Wadsworth Camp, perhaps most well known as the father of Madeleine L'Engle, but an author in his own right. Laid in is a typed form letter from the advertising director, which was once mounted to the first blank page, asking the recipient (agencies) what would they give today to talk to themselves at twenty. It goes on to explain the appeal of the magazine to college youth of the time, and extol their great buying power and influence. The letter is signed by a very important individual, H. N. Swanson, first editor of the magazine and agent of F. Scott Fitzgerald and others. He writes a short note to camp at the bottom of the letter asking if he might send in something new.



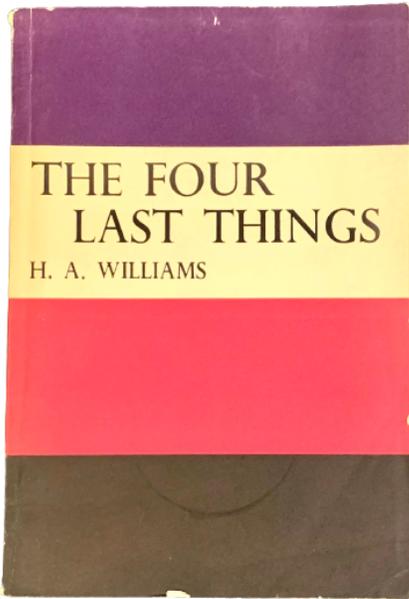
The book itself contains snippets of stories, art, and other works published in the magazine in its first several years, along with short biographies of contributors which include Fitzgerald, Cornell Woolrich, Cyril Hume, John Held Jr., and many others. There is a list of the "new story-tellers," towards the back, which is where Camp is named. Also contains tips on how to market to youth, advertisements, and list of dealers currently selling the magazine. Good condition with wear and rubbing to edges of pictorial boards. Corners worn through, as well as a small portion of the lower rear cover. Internally clean and sound with some scuffing and wrinkling to pastedowns. An incredible piece of advertising, literary, and magazine history with great association.

675



H. A. Williams
The Four Last Things

London: A. R. Mowbray & Co. Limited, 1962. Stated second impression. 12mo, 32 pp. Small book of talks from the influential British theologian, Dean of Trinity College Chapel, Cambridge, and first openly homosexual Anglican priest, Harry Williams. Contains chapters titled Death, Judgement, Hell, and Heaven. Signed and warmly inscribed on the title page to L'Engle, gifting her the book in exchange for a copy of *A Wrinkle in Time* she had given him, and dated in 1968, a few years before Williams would become a monk. Also laid in is a manuscript letter from Williams on his Trinity College, Cambridge letterhead, further thanking the Franklins (Madeleine and Hugh) for their hospitality in a theater outing to see excerpts from the new musical, "Hair," which debuted at the Biltmore theater in New York, 1968. Williams goes on further to compliment *A Wrinkle in Time* by saying "it is a work as near to genius as makes no difference." The Letter is dated in December of 1968. Very good in wraps with a faint ring stain to front cover and some edge wear. A beautiful association copy of a scarce book.



250

TRINITY COLLEGE,
 CAMBRIDGE.
 26 December 1968.

"Dear Mr Franklin,

I would like to thank you and Mr Franklin for your very kind hospitality. I enjoyed the evening enormously, and the excerpts from Hair - several encounters to see the play at the Biltmore Theatre when I got back to New York. It was superb.

Also I shall never forget your giving me *A Wrinkle in Time*. It may be impudent enough to give an opinion - it is a work as near to genius as makes no difference. I am extremely honored by the inscription.

My beloved copy of *The Four*

The Four Things has some pages missing. So I enclose a cleaner one.

I am sorry you went down with the flu. I hope you will have recovered by the time this letter reaches you.

With very many thanks for all your kindness.

Yours
 Harry Williams

THE FOUR
 LAST THINGS

BY
 H. A. WILLIAMS
 Dean of Chapel, Trinity College
 Cambridge

To Madeleine L'Engle
 Franklin as a poor
 return for a very great
 book, and in gratitude
 for much kindness.

Harry Williams
 26 December 1968.

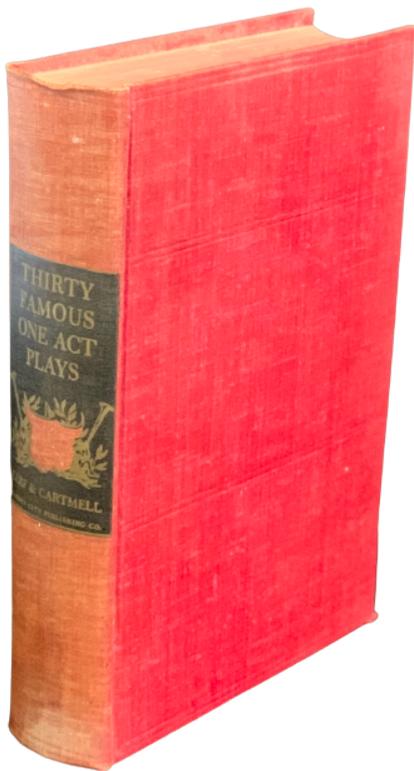
LONDON
 A. R. MOWBRAY & Co. LIMITED

Bennett Cerf; Van H. Cartmell (eds.)
Thirty Famous One-Act Plays

New York: Garden City Publishing Company, 1943. First edition, 8vo, 617 pp. Wonderful association copy of this collection, containing plays from Wilde, Chekov, Barrie, and many others. From the library of Madeleine L'Engle and bearing her signature, address, and dated in 1944 on the front pastedown. Warmly inscribed by her roommate and acting friend from the time, Fiona, on the ffep. L'Engle was a stage actress while she pursued her writing career in the years after she graduated from Smith College in 1941, meeting her eventual husband, Hugh Franklin in a production of "The Cherry Orchard," by Chekov. L'engle writes of Fiona in her story "A Room in Baltimore," which later was revised for an intro to her novel, Two-Part Invention.

Very good in red cloth with some wear at corners, spotting to top edge of page block, and some soiling. Clean internally.

125



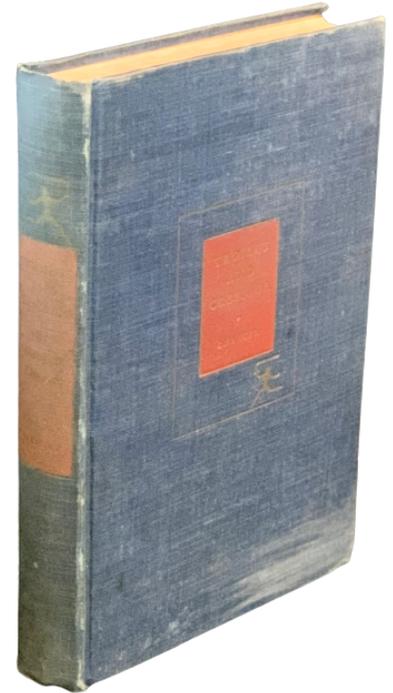
Madeleine L'Engle
49 W. 12th St.
New York 11, N.Y.
Christmas, 1944.

December 25, 1944
To darling Madeleine —
Wishing you fulfillment
of all your fondest dreams
— and with love everlasting!
Fiona

New York: The Modern Library, 1940. Stated first Modern Library edition, 12mo, 309 pp. plus 5 pages of publishers ads. L'engle's early signature and "Bird-In-Hand Court" location penned on the front pastedown. Most likely from her days at Smith College. A special copy with her marginalia and textual underlining throughout. An interesting quote from "A Circle of Quiet," may be reflected in her markings in the book: "In the final exam in the Chaucer course, we were asked why he used certain verbal devices, certain adjectives, why he had certain characters behave in certain ways. And I wrote, 'I don't think Chaucer had any idea why he did any of these things. That isn't the way people write.' I believe this as strongly now as I did then. Most of what is best in writing isn't done deliberately."

Very good book with some dulling to spine and bumping to corners. Clean and sound internally.

Geoffrey Chaucer Troilus and Cressida



150

And every reckless action to restrain
 With manly will, and each unbridled look;
 There was no man alive could entertain
 The least suspicion, such good care he took
 That none might nose him out by hook or crook.
 He held himself as lonely as a cloud,
 From policy, and not that he was proud.

*Did words
 come from
 this from
 Chaucer?*

"That isn't true," he cried, "thou sorceress!
 False is the spirit of thy prophecy,
 And all the priestly cunning you profess!
 Your wickedness is plain and clear to see,
 To stain a lady's name with falsity!
 Away," he cried, "may Jove increase your sorrow,
 For you are false today and false tomorrow!"

*Those who tell the
 truth always
 raise anger.*

Troilus stories of greater extent and detail than those now known were current. However this may be, we know that later writers continued to be interested in Troilus, and two late Latin historians must be mentioned in this connection. They are *Dictys Cretensis*, of the late fourth century, and *Dares Phrygius*, of the sixth century, both of whom wrote rather brief epitomes of the Trojan war in Latin prose. But neither Dares nor Dictys helped the story of Troilus along very far, and neither of them contains any hint of the love adventures of Troilus and Cressida. The first writer to develop this theme was *Benoit de Sainte Maure*, in his *Roman de Troie*, a long narrative poem in French written about the middle of the twelfth century. A hundred years or so later, Benoit's story was reproduced in Latin prose by *Guido delle Colonne* in his *Historia Trojana*, and from these two works not only the story of Troilus and Cressida, but a great part of the whole body of medieval information—or supposed information—concerning the Trojan war was derived. On the basis of Benoit and Guido, *Boccaccio* told the story of Troilus and Cressida in his *Filostrato*. On the basis of Boccaccio's *Filostrato* mainly, Chaucer told the story in his poem, and on the basis of Chaucer mainly, Shakspeare made the story into a play in his *Troilus and Cressida*. These in briefest outline are the stages of growth of this story, but the reader who desires more detailed information will find it in abundance in Karl Young's *Origin and Development of the Story of Troilus and Criseyde* (1908).

It may seem strange that Chaucer mentions explicitly neither Benoit, Guido or Boccaccio, though beyond question, Boccaccio was his main source. But Chaucer was telling what purported to be an authentic episode in the Trojan war, concerning which these writers, approximately contemporary

viii

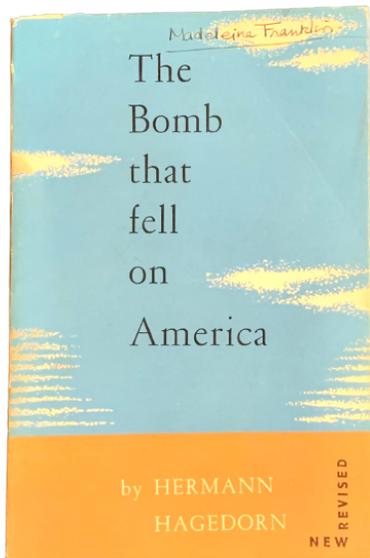
Madeline L'Engle Camp - Bird-in-Hand Court

Hermann Hagedorn

The Bomb that fell on America

New York: Association Press, 1951. Stated tenth printing of the new revised edition, 8vo, 77 pp. With heavy annotations and markings in L'Engle's hand throughout, and her married signature of Madeleine Franklin on the front cover.

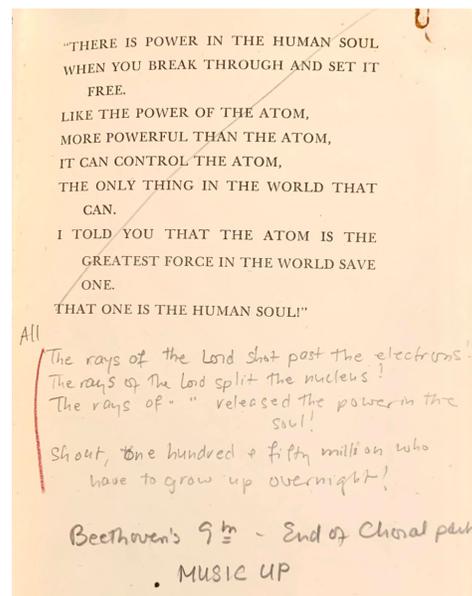
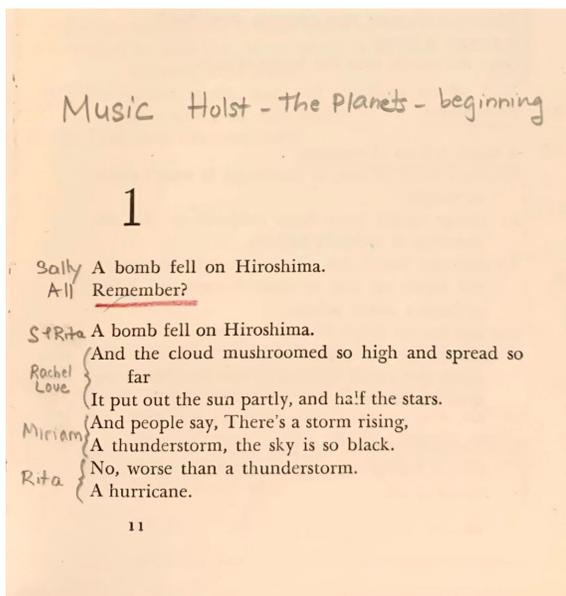
L'Engle was an actress for the stage before finding success as a writer, and met her husband, Hugh Franklin in a 1944 production of Chekov's "The Cherry Orchard," starring Eva LeGallienne. Her very first published book was a little known play called "18 Washington Square, South." This, seemingly, is a directorial effort on her part with speakers' names written beside lines of the Hagedorn poem, stage directions including many classical music selections, textual changes, edits, cuts, and even her own verse at the end:



"The Rays of the Lord shot past the electrons!
 The Rays of the Lord split the nucleus!
 The Rays of ' ' released the power in the soul!
 Shout, one hundred & fifty million who have to grow up
 overnight!"

Near fine in wraps with some small paper clips grouping pages and leaving rust and wrinkling on page corners. Very good jacket with staining to spine and some wear to edges. A wonderful, unique look at the creative spirit of one of the great children's authors of the 20th century.

200



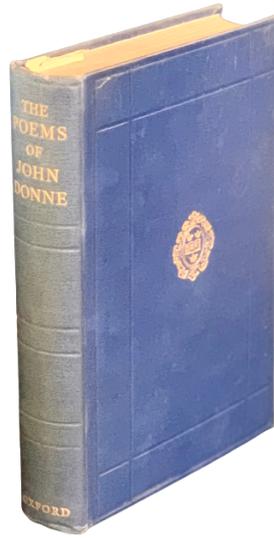
London: Oxford University Press, 1937. Second printing thus of the Grierson edition, 12mo, 404 pp.

L'engle's very early signature and date of 1935 on the front pastedown. She would have been 16 at the time and most likely attending boarding school in South Carolina. An important, early, humanist influence on L'engle, her young characters often quoting Donne, and perhaps somewhat autobiographically. There are a few stanzas, lines, and poems underlined or bracketed in the margins. On a couple pages, she has added her own thoughts in the margins, and even completed a sonnet that ends, "No winter shall abate the springs encrease," with her own line, "if winter comes..." Donne's influence on the young intellectual can clearly be seen as she describes the sensation she gets when reading his language, specifically as it describes love: "I often have the curious sensation immediately after reading one of his lyrics that I have after gazing at a bright light and then extinguishing it. The light still shines in the darkness."

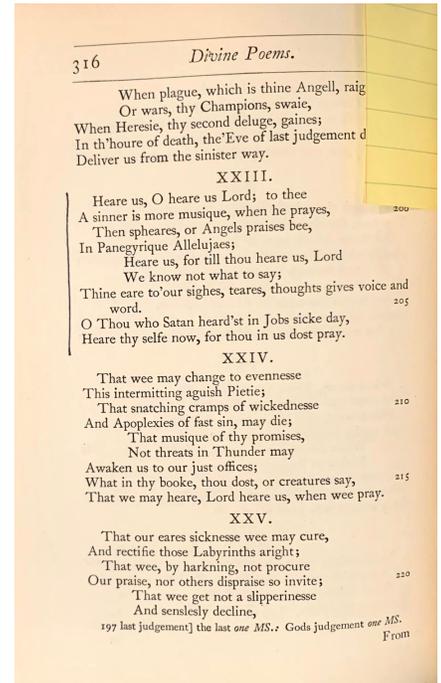
Blue cloth boards with gilt lettering and design show minimal edge wear, with slight darkening to spine. Clean and sound internally, save for L'Engle's markings. An insightful glimpse into the formative years of the children's literature icon.

SOLD

John Donne; Sir H. J. C. Grierson, ed.
The Poems of John Donne



Handwritten note on a piece of paper: "Madeleine L'Engle Camp Thursday, April 13, 1935"



If, as in water stir'd more circles bee
 Produc'd by one, love such additions take,
 Those like so many speares, but one heaven make,
 For, they are all concentrique unto thee;
 And though each spring doe adde to love new heate,
 As princes doe in times of action get
 New taxes, and remit them not in peace,
 No winter shall abate the springs encrease.
 If winter comes...

The most recent and the best editions of Donne's complete poems begin with this question; and the reader knows he is in the presence of genius. Donne had more influence on the lyric poetry of the seventeenth century than any other man. Ben Jonson told Drummond that Donne, for not keeping of accent, deserved hanging; that Donne, for not being understood, would perish; that Donne was "the first poet in the world for some things". Ben Jonson also told Drummond that Donne, after he became a doctor of Divinity, "repenteth highly and seeketh to destroy his AND poems. Fortunately, he could not. his best poems with a sincerity, heightened by its individuality of expression. Dean Kings used to say that Donne's lines flash light into the darkest spaces of the soul, like torches of the soul, like is absolutely sincere; for what language can possibly over-rite such feeling? I often have the curious sensation immediately after reading one of his lyrics that I have after gazing at a bright light and then extinguishing it. The light still shines in the darkness.

SONNETS