A gift to the University of Arizona Library

Chasteney

The Ruth Goodhue Memorial Endowment
For Love of Ruth
For Love of Ruth

A Celebration of
English and American Literature
from the
Ruth Goodhue Chasteney
Memorial Gift
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500 copies

The essays ON STARTING A LIBRARY, DUSTJACKETS,
and ON GIVING AWAY A LIBRARY are
© 1997 by Robert W. Chasteney, Jr.
Robert Westervelt Chasteney Jr. established the Ruth Goodhue Chasteney Memorial Gift at The University of Arizona Library to honor his wife, a remarkable individual whose career in publishing opened new vistas for women. Ruth Goodhue was the first woman to serve as managing editor of a Time Inc. publication, *The Architectural Forum*.

The Gift includes nearly 700 volumes (with the promise of many more) and an Endowment for the perpetual acquisition of English and American literature for Special Collections. For the exhibition, we have selected titles to suggest aspects of the Chasteneys’ personal and professional lives.

The entries are arranged in three sections: Architecture and Art; Modern Literature; and Book Collecting, an avid hobby Robert began in college. The Chasteneys were ahead of their time in appreciating and collecting women writers, whose works are generously represented here. The presence of dustjackets on most of the books is attributable to Ruth’s influence and their preservation is an asset of incalculable wealth for scholars.
The donor has graciously provided three essays on book collecting from his forthcoming book, *Remembrance of Ruth*, which will be published by the University Library. This catalogue, a companion volume, further affirms their deeply shared lives and interests.

Working with my friend Robert has been a high spot in my life. His remembrance, expressed through the Ruth Goodhue Chasteney Memorial Gift, offers a powerful motivation for others to follow his outstanding example. This tribute to Ruth’s memory will have enduring influence on many lives.

Robert Hershoff
For Ruth
ENTER SIR ROBERT

A NOVEL BY

ANGELA THIRKELL
ON STARTING A LIBRARY

On a cold Saturday afternoon in February 1937, a few days after Ruth’s and my marriage, I trundled five or six armfuls of books to her apartment, where we melded them into her collection. This was the beginning of our library, the library of Ruth and Robert Chasteney. It was to grow and flourish for more than half a century, 56 years to be exact, during which time it traveled around New York City and from New York to Cape Cod and thence to Tucson, shedding 500-odd volumes given to the Cape Cod Community College Library. It went to Arizona by mail, an unusual way to transport a library of many hundreds of books, but such were postage rates in 1976.

From the start, our library was a mixed collection of literary first editions and good reprints, plus non-literary volumes that reflected our other interests from architecture to cooking, history to philosophy and, it must also be said some good detective stories.
We were not book collectors in the true sense. When we wanted to read a newly published book, we thought it was a good idea to try to buy a copy of the first edition. That way, if we ever wanted to sell, cost recovery was better. When a nice copy of a Henry James or Joseph Conrad came along in a first edition and at a price we could afford, we bought it. If we’d read it, at least one of us would want to re-read it.

In truth, Ruth was a militant non-collector. She defined a collector as a person obsessed with completeness. “If one is selective about authors, one should be free to be equally selective about what they write,” she argued. When it came to our shelves of D.H. Lawrence, she felt I was too willing, or more exactly, too anxious to buy a first of every book or flimsy that had his name on the cover, either as author or subject. But Lawrence was an exception.

Some of Ruth’s books we arranged that Saturday afternoon can now be seen in the Special Collections of the University of Arizona Library. As I think over the long years, what I remember most are the poets: slim volumes of Robert Frost and Edna St. Vincent Millay—to be expected, perhaps, among the books of a sensitive young woman—and even slimmer ones of Selma Robinson, Adelaide Cropsey, Countee
Cullen and Padriac Colum, reflecting, possibly, more personal taste.

That Saturday had not begun with books. We were at the Time Inc. offices in the Chrysler Building where no one yet knew of our romance, let alone our marriage. Ruth and I had decided to keep it secret until I could tell Henry Luce in person. He had been out of the city earlier in the week, but I had an appointment for Saturday morning. We felt it would be courteous and good policy for him to be the first to hear the news—good policy because rumor said the company had an unwritten rule against marriage of Time Inc. couples. Nowhere could I find the rule officially stated. Not in the handbook on employee policy, nor anywhere else. But over the years, a number of couples had married and in every case the bride promptly left the company’s employment. So the rumor persisted and the week produced real tension for Ruth and me.

I saw Harry about 10:30. It was a brief man to man meeting: complimentary remarks about us both, best wishes for the bride and congratulations to the groom. I saw no reason to bring up the subject of the rumored prohibition, since Harry did not.
Within the hour, Harry went down from his office on the 51st floor to Ruth’s on the 14th for a considerably longer visit than I had had with him. Ruth told me later, he asked her directly, “You are not going to leave, are you?” To which her reply was reassuringly negative. Henry Luce’s blessings were complete that Saturday evening when a special messenger from Tiffany’s delivered a magnificent silver bowl with warm greeting from Leila and Harry.

So much for the rule against Time Inc. couples getting married! Except that Ruth told me later that night one of the chief reasons she had hesitated so long before saying, “Yes,” was her feeling that she had to be prepared in her mind to exchange the title of Managing Editor of The Architectural Forum for plain Mrs. Chasteney. She added, “When I could decide that, I was sure about us.”

Interestingly, following our marriage in 1937, there was a boom in weddings between Time Inc. couples, high and low. In 1953, F.Y.I., the company’s in-house magazine, produced a special issue on employees who had married and the editors hailed Ruth and Bob Chasteney as the first Time Inc. couple to be married and “remain with the company.” This gave Ruth her third Time Inc. “first.”
ARCHITECTURE

& ART

The meaning of a word—to me—is not as exact as the meaning of a color. Colors and shapes make a more definite statement than words. …Where I was born and where and how I have lived is unimportant. It is what I have done with where I have been that should be of interest.

Georgia O’Keeffe
INTERNATIONAL SECTION

The Architectural Forum presents, with this issue, the first edition of the International Section — to be published hereafter six times a year.

Each edition of the International Section will be devoted wholly to the architecture of one country . . . this month Austria, then Germany, France, Russia, the Scandinavian countries, Italy. Not simply a collection of photographs from abroad, the section is continental in subject and spirit. It is designed, written, edited, and printed across the Atlantic.

Nothing is lost of architectural or national spirit in transcribing for American architects the work of their European contemporaries. This is not only a significant departure in publishing practice, but a distinctive contribution to architectural literature.

AUSTRIA | December 1932
GERMANY | February 1933
FRANCE | April 1933
ITALY | June 1933
HOLLAND | October 1933
SWEDEN | December 1933
CZECHOSLOVAKIA | March 1934
HUNGARY | May 1934
ENGLAND | October 1934
POLAND | March 1935
FINLAND | September 1935
PALESTINE | December 1936

RUTH GOODHUE | Editor-in-Charge
The Architectural Forum

*The Architectural Forum International Sections*
New York: Time Inc., 1932–36

Ruth created the international sections to inform an American audience about European architectural trends. Under her direction, each issue was designed in the featured country, printed in Austria, and shipped as unfolded sheets to New York. After clearing customs, the pages were forwarded to the Concord Press in New Hampshire for trimming, folding and insertion into the Forum. *The Architectural Forum International Sections* were Time Inc.’s first venture in international publishing. The Memorial Gift set is preserved as separate issues in a custom made commemorative box.

*Frank Lloyd Wright Special Issue*
New York: Time Inc., 1938

Published during Ruth’s tenure as managing editor, the January 1938 issue is devoted to the new and previously unpublished work of Frank Lloyd Wright. In the 1930’s Wright’s work was much better known and respected in Europe than in the United States. This special issue brought his work to the attention of an American audience and earned wide-spread critical acclaim:

…*This is as superb a job as any architectural magazine I have ever seen in this country…*

Hugh S. Morrison, Dartmouth College, Hanover, N.H.
…His buildings repose serenely like some great living creature subdued by the gods for man’s enjoyment and delight to live in…

Ernest Born, San Francisco, Calif.

My profound congratulations on the magnificent Frank Lloyd Wright number. It is a work of editorial genius as well as of the highest architectural significance and artistic importance.

M. Lincoln Schuster, New York, N.Y.

—from letters to the editor, The Architectural Forum February 1938

**Karl Eggert**

*Aufblick zu Gott*
Regensburg: Georg Joseph Manz, 1862

A fine example of embroidered and beaded book binding. The beaded design on the front cover portrays a white Host superimposed upon a gold chalice, imagery appropriate to the text of this Catholic prayer book. The back cover features a red and amber beaded cross intertwined with light and dark green embroidered leaves. Thread and beads are sewed to a special paper with pre-punched holes. The finished needlework is then glued onto the leather binding. The book is held closed by a gold metal clasp depicting Christ Crucified.
This embroidered binding was a gift from an Austrian refugee woman. Before the Second World War, a great many refugees came to Ruth. Sometimes they came with letters of introduction, other times appeared with personal references from others Ruth had helped. Mr. Chasteney does not really know how they found her, perhaps word of mouth.

**Louis Flader (1877–?)**

*Achievement in Photo-Engraving and Letter-Press Printing*
Chicago: American Photo-Engravers Association, 1927

When Ruth became production manager at the Forum, the president of Sterling Engraving Company gave her an all night tour of the manufacturing plant so she could understand the many processes used in graphic reproduction. This book came as a gift sometime later. Art and architecture magazines were major clients at engraving houses at that time because they ran so many photographs and line cuts. Inscribed “To Miss Ruth Goodhue from Ad Schuetz Sept. 16th 1932.”
Internationally acclaimed architect Bertram Grosvenor Goodhue, best known for the Nebraska State Capitol and the Church of St. Thomas in New York, was a twentieth century proponent of Gothic architecture. A strong affinity for medieval and Hispanic architectural traditions is evident in his designs for the Los Angeles Library, Panama-California Exhibition (1915), and the town plan for Tyrone, New Mexico. A superb draftsman, Goodhue is respected for his heavily ornamented book designs, decorated initial letters, and the Cheltenham and Merrymount typefaces. Goodhue was long affiliated with the Grolier Club of book collectors, serving on its Council, as a member of the Publications Committee, and designing the Club-house in New York. *Book Decorations* was printed by William Edwin Rudge on handmade paper with introductory text set in Goodhue’s Cheltenham type. *Ruth Goodhue Chasteney Memorial Endowment Purchase, 1996.*
The special edition of *The Book of Common Prayer* (1892) was designed by Daniel Berkeley Updike at the Riverside Press. The terms of his commission stipulated that he could not change the page layout but only add decorations. Updike hired Bertram Grosvenor Goodhue to create the decorative borders and initials. The binding of white pigskin with gilt ornamented cover and spine is also designed by Goodhue. The result was a critical success and influenced Updike to establish his own Merrymount Press. This copy, signed by J. Pierpont Morgan and 15 other members of the Episcopal General Convention, includes a brochure *On the Decorations of the Limited Edition of the Standard Prayer Book*, which explains the designer’s use of ornament in the limited edition. *Ruth Goodhue Chasteney Memorial Endowment Purchase, 1996.*
Walter William Horn (1908–1995) and Ernest Born (1898–)

The Plan of St. Gall: a Study of the Architecture and Economy of, and Life in a Paradigmatic Carolingian Monastery
Berkeley: University of California Press, 1979
First edition. 3 volumes & a signed, limited edition broadside.

The sole surviving original drawing for the monastery of St. Gall is a small site plan with copious annotations, recorded on a 30 x 40 inch sheet of vellum. Through careful research and analysis, Horn and Born have expanded it into a detailed reconstruction of the buildings and the daily life of a working Carolingian monastery.

Ernest Born was an architect in New York City. He established the format for The Architectural Forum when Ruth first became managing editor. They developed a close personal friendship.

Georgia O’Keeffe (1887–1986)

Georgia O’Keeffe
New York: The Viking Press, 1976
First edition.

Autobiographical insights and the artist’s personal selection of paintings combine to provide an essential resource for the study of her life and work. Georgia O’Keeffe’s art is imbued with a sense of place: her Southwest images are the quintessential artistic definition of the region.
THE PLAN OF GALL

A STUDY OF THE ARCHITECTURE & ECONOMY OF, & LIFE IN A PARADIGMATIC CAROLINGIAN MONASTERY

BY

WALTER HORN AND ERNEST BORN

with a foreword by WOLFGANG BRAUNFELS, a translation into English by CHARLES W. JONES of the directives of Adalhard, 753-826, the Ninth Abbot of Corbie, and with a note by A. HUNTER DIMPSE on the Significance of the Plan of St. Gall to the History of Measurement

VOLUME I OF THREE VOLUMES

UNIVERSITY OF CALIFORNIA PRESS • BERKELEY • LOS ANGELES • LONDON

1979
Penroses Annual

*Penroses Annual: A Review of the Graphic Arts, volume 37*
London: Percy Lund Humphries and Co. Ltd., 1935

A journal of printing history, design and technique. The 1935 issue includes an article on *A New Photo Offset Process for Original and Transferred Work*, which describes a method for offset plate preparation that preserves the fine line work in original art. The text is illustrated with a reproduction of the Ruth Goodhue bookplate designed by Franz Taussig. The original bookplate, printed in brown ink, appears in the Memorial Gift exhibition. Taussig’s architectural painting is featured in the 1932 Austria International Section of *The Architectural Forum*.

**Henry H. Saylor (1880–1967)**

*The Architect’s World: A Monthly Digest, February 1938*
New York: Henry H. Saylor, 1938

First issue. Inscribed by publisher.

This is the first issue of a periodical that ceased publication in October 1938 when it was absorbed into *The Architectural Forum* of which Ruth was editor. Inscribed “To Ruth Goodhue, but for whose encouragement this infant might never have seen the light—Henry H. Saylor.”
Henry David Thoreau (1817–1862)

*Cape Cod*

First illustrated edition. 2 volumes.

Transcendental essayist, poet, and practical philosopher, Thoreau was recognized, after his death, as one of America’s great writers. Accounts of his brief journeys were collected posthumously as *Excursions*, *The Maine Woods*, *Cape Cod*, and *A Yankee in Canada*. Some of the Cape Cod travel narratives were first published in the *Atlantic Monthly*. This unique edition reproduces Amelia Watson’s delicate watercolors. The style of the sketches allows readers to “almost smell the salt water air.”

The Chasteneys retired to Truro on Cape Cod in 1963.


New York: The Heritage Press, 1948
Inscribed by the author, includes a broadside announcement for Edward Wilson’s Society of Illustrators exhibition.

Edward A. Wilson was already a successful advertising artist in 1924 when he received the commission to decorate *Iron Men and Wooden Ships*, a collection of sailor’s chanteys that became a commercial success. He continued to receive commissions for book decorations—he
CAPE COD

VII

ACROSS THE CAPE

When we have returned from the seaside, we sometimes ask ourselves why we did not spend more time in gazing at the sea; but very soon the traveler does not look at the sea more than at the heavens. As for the interior, if the elevated sand-bar in the midst of the ocean can be said to have any interior, it was an exceedingly desolate landscape, with rarely a cultivated or cultivable field in sight. We saw no villages, and seldom a house, for these are generally on the Bay side. It was a succession of shrubby hills and valleys, now wearing an autumnal tint. You would frequently think, from the character of the surface, the dwarfish trees, and the bearberries around, that you were on the top of a mountain. The only wood vol. II.
illustrated over 50 books between 1924 and 1958—and in 1930 was commissioned by the Limited Editions Club to illustrate their edition of *Robinson Crusoe*, considered one of the finest editions of this classic. Inscribed “To the Chasteneys—with a deep bow. Sincerely, Edward Wilson Mar 6, 1956.”

**Frank Lloyd Wright** (1867–1959)

*Modern Architecture: Being the Kahn Lectures for 1930*
Princeton: Princeton University Press, 1931
First edition.

Frank Lloyd Wright was invited to give a series of lectures to Princeton undergraduates in 1930, before the American architectural establishment had fully recognized the importance of his work. A contemporary reviewer praised *Modern Architecture* as “the very best book on modern architecture that exists” and architectural historian Robert Twombly calls it “the most coherent statement of his philosophy available in his own words, a book well worth reading and keeping.” Frank Lloyd Wright became much more widely known after the 1938 special issue of *The Architectural Forum* featured his designs.
DUSTJACKETS

If Ruth was, as I have earlier suggested, not an obsessed book collector, she nonetheless had taste and knowledge, to both of which our collection so often testified. A particular example of her possession of these essential collector’s attributes comes to mind.

One evening, fortunately early in our marriage, she came home later than usual and found me working in the Lawrence section of our bookcase. After we kissed and exchanged questions about each other’s day, she asked me, “Whatever are you doing with those books?”

“Why,” I replied, “you know Martin Secker used an awfully poor paper for dustjackets on his D.H. Lawrence novels. They get torn easily and become terribly messy, so I have been going through them, taking off and throwing away the worst of the
dustjackets. See how nice and new the books look in their own brown linen.”

“They won’t look that way for long,” Ruth smiled. “You know the purpose of jackets is to protect the bindings of the books. Without them bindings fade like that one at the end of the shelf.”

I didn’t argue. When Ruth was this positive about anything, she usually knew what she was talking about.

The dustjackets went back on the books. This was the last time I ever destroyed a jacket, no matter how badly it needed skilled repair.

Ruth’s advice about dustjackets showed great prescience. In the 1990’s a modern literary first edition in a pristine dustjacket is often worth ten times as much, or more, than a comparable copy lacking a jacket. In the 1920’s and 1930’s it was customary for many collectors of modern books to discard the dustjackets. The relatively small number that retained their jackets have particular value for scholars and collectors today.
There was one thing I felt certain of, and that was that we were starting on our joint adventure with very real and profound affection, and trust in each other.

Jessie Conrad

Collected Shorter Poems
New York: Random House, 1967
First American edition, signed by the author.

An earlier collection of Auden’s shorter poems covering 1930–1944 was published in England in 1950 and criticized for its arbitrary arrangement. For this new compilation the poems are arranged in general chronological order: 1927–1932, 1933–1938, 1939–1947, and 1948–1957. Auden omitted some poems from the earlier compilation and revised several that appear in the first three sections of this edition. It was the final section, with poems in original form, that was most appreciated by the critics. Auden was known to regularly make adjustments to poems in successive printings, so first editions are particularly important to Auden scholars. Read chronologically, Auden’s poetry moves from alienation to a quest for wholeness and integration. The publishers, Faber and Faber in England and Random House in the United States, issued Auden’s Collected Longer Poems two years after this volume appeared.
Elizabeth Bowen (1899–1973)

Collected Impressions
London: Longmans Green and Co., 1950
First edition.

Collected Impressions has been described as an essential work for anyone interested in writing. In her foreword, Ms. Bowen states that “no creative writer lacks—can afford to lack—the critical faculty.” In this collection Bowen turns both her creative and critical eye toward books, plays, pictures, and places. The topics represented in this volume include The Royal Academy and notes on writing a novel.

The Little Girls
London: Jonathan Cape, 1964
First edition.

Well known for the poetic quality of her prose, Bowen often wrote about the ordinary lives of ordinary people. Her novels explore the inevitable disappointments which come from human relationships. Described by critics as her most complex and challenging work, The Little Girls reunites three sixtyish women who had been childhood friends. Elizabeth Bowen has received, among other awards, Commander, Order of the British Empire, 1948 and a D. Litt. from Oxford University in 1956.
OF THE FIRST EDITION OF

NOT UNDER FORTY

THREE HUNDRED AND THIRTY-THREE COPIES (OF WHICH THREE HUNDRED AND THIRTEEN ARE FOR SALE) HAVE BEEN PRINTED ON NIHON JAPAN VELLUM.

EACH COPY IS SIGNED BY THE AUTHOR. THIS IS NUMBER 247

[Signature]
Willa Cather (1863–1947)

*Lucy Gayheart*
In slipcase, #430 of 749 copies printed on rag paper, signed by the author.

In *Lucy Gayheart*, Cather follows a theme of much of her writing: the struggles and conflicts of artists and musicians. The story is about the love and deaths of pianist Lucy Gayheart and her lover, singer Clement Sebastian. Written in three parts, Book Three shows the remorse of Harry Gordon who had always loved Lucy but refused to show her any comfort following Sebastian’s death. “It is built,” says one critic, “around three tales of love, three tales of remorse and reprise.” Though often criticized for its sentimentality, *Lucy Gayheart* has been praised as “the most complete love relationship ever to appear in her writing.”

*Not Under Forty*
New York: Alfred A. Knopf, 1936
First edition, #247 of 330 copies, signed by the author.

In her prefatory note to *Not Under Forty*, the author cautions that “this book will have little interest for people under forty years of age,” and goes on to say that “the world broke into two in 1922 or thereabouts and the persons and prejudices recalled in these sketches slid back into yesterdays seven thousand years.” Cather wrote these essays “for the backward and by one of their number.”
Joseph Conrad (1857–1924)

*Lord Jim: a Tale*
Edinburgh: William Blackwood and Sons, 1900
First edition.

*Lord Jim* launched Conrad’s reputation as a major writer of his time. After leaving a career in the merchant marine in 1874 at the age of 37, Conrad’s ambition was to earn his living as a full-time writer. So before *Lord Jim* was published as a book, it appeared serially in *Blackwood’s Magazine*, which paid better proportionally than a book publisher. Some critics regard the work as a psychological masterpiece and note that it was published the same year as Sigmund Freud’s *The Interpretation of Dreams*. Others call it the first of Conrad’s five major works. It is undoubtedly his best known novel, incorporating Conrad’s experience with ships and life at sea.

*The Rover*
London: T Fisher Unwin Ltd., 1923
First edition, with the publisher’s trade announcement.

*The Rover* was Conrad’s last completed novel. He wrote to Galsworthy about it, saying, “I have wanted for some time to do a ‘seaman’s return’ (before my own departure) and this seemed a possible peg to hang it on.” Conrad’s later work was not his best, and many see this book as an example of the work of a great novelist in decline. This copy is exceptional for the preservation of the dustjacket and publisher’s trade announcement, which provide biographical and bibliographical information otherwise unavailable to scholars.
The greatest living artist in
English prose

Joseph Conrad
PERSONAL RECOLLECTIONS OF

JOSEPH CONRAD

BY JESSIE CONRAD

LONDON 1924
PRIVATELY PRINTED
Jessie (George) Conrad (1873–1936)

*Personal Recollections of Joseph Conrad*
London: Privately Printed, 1924
First edition, #55 of 100 copies signed by the author.

Joseph Conrad met Jessie George in 1893, one year before he decided to devote himself full-time to writing. They married on March 24, 1896 and had two sons, Borys and John Alexander. This privately printed recollection was later incorporated into her commercially published memoir, *Joseph Conrad as I Knew Him* in 1926. Her second book, *Joseph Conrad and His Circle*, was issued in 1935. Critics assess Jessie Conrad as a poor writer who glorified her role in the marriage, but her accounts of their twenty eight years together provide unique insights into Conrad’s domestic life.
Norman Douglas (1869–1952)

**Summer Islands**
New York: The Colophon, 1931
In slipcase, #374 of 500 copies signed by author.

*Summer Islands* was written many years before its publication and is considered one of the author’s quartet of Italian travel books. The islands discussed are Ischia and Ponza. His other Italian travel titles are *Siren Land*, *Old Calabria* (his masterpiece) and *Alone*. Douglas lived the larger part of his long life in the Mediterranean, either on the Bay of Naples or in Florence. His fascination with the fauna and flora of Italy and his ability to describe the country’s history and customs through his writing have made his works classics of travel literature.

William Faulkner (1897–1962)

**A Fable**
New York: Random House, 1954
First edition, #943 of 1000 copies signed by author, in publisher’s slipcase.

Faulkner worked on *A Fable*, his longest novel, nearly ten years before it was published in 1954. Set in World War I, the book’s central fable is the mutiny of a French regiment on the Western Front. Several thousand soldiers laid down their weapons and refused to fight. The Germans refused to counter-attack. Fearing that peace would end their jobs, the opposing leaders conspired to rekindle hostilities. With three crosses adorning the cover
of the novel, it is not surprising that early commentators claimed the novel was a “Christian Allegory” with the French corporal as a Christ figure.

The Town
New York: Random House, 1957
First edition, #444 of 450 copies signed by the author.

Fourteen of Faulkner’s novels are set in the fictional Yoknapatawpha County in Mississippi. The Town tells of Flem Snopes’ rise to prominence there. Because the main character rejects his family roots, the story hints at the revenge he will encounter in the sequel. This is the second work in the Snopes family trilogy, which includes The Hamlet and The Mansion.

Mr. Chasteney credits an English class at The University of Arizona for deepening his appreciation of Faulkner’s work.

John Galsworthy (1867–1933)

Flowering Wilderness
London: William Heinemann Ltd., 1932
Limited edition, #257 of 400 copies signed by the author for sale in Great Britain and Ireland.

After converting to Islam under threat of death, Wilfred Desert returns home to England and becomes romantically involved with Dinny. In this work, society is not on trial, rather an individual who has chosen life over death. The second volume in the third trilogy about the Forsytes.

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This Edition of "Flowering Wilderness," numbered and signed by the author, is limited to 400 copies for sale in Great Britain and Ireland.

No. 257...
Graham Greene (1904–1991)

The Little Fire Engine
London: Max Parrish and Co., Ltd., 1950
First edition.

The Little Horse Bus
London: Max Parrish, 1952
First edition.

Greene wrote The Little Train, his first picture book for children, in 1946 while working as a director of the London publishing firm Eyre and Spottiswoode. Its success led him to write four more stories about vehicles that get involved in adventures. Each was re-issued in the 1970s with illustrations by Edward Ardizzone, the most eminent British children’s book illustrator from 1945–1970. These first editions feature the original illustrations by Dorothy Craigie.

Many modern literary authors write children’s books, but the first editions rarely survive in collectible condition. The Memorial Gift copies of The Little Fire Engine and The Little Horse Bus are in particularly fine condition, in their original dustjackets.
The Little Horse Bus
GRAHAM GREENE
ILLUSTRATED BY
DOROTHY CRAIGIE
Nathaniel Hawthorne (1804–1864)

*Doctor Grimshawe’s Secret: A Romance*
Boston: James R. Osgood and Company, 1883
First edition.

A posthumously published romance, edited by Julian Hawthorne. An American journeys to England to lay claim to family lands and titles which have been in others’ hands for many years.

Henry James (1843–1916)

*Confidence*
Boston: Houghton, Osgood and Company, 1880
First American edition.

This story first appeared serially in *Scribner’s Monthly* (August 1879–January 1880) and was revised for book publication in 1879 (London: Chatto and Windus, in two volumes). The first American edition was issued in one volume. *Confidence* was popular with contemporary readers and generated excellent royalties for the author, though modern critics regard it as his weakest novel.

*The Awkward Age: a Novel*
New York: Harper and Brothers Publishers, 1899
First edition.

A complex, but flawed, novel about Mrs. Brookenham, daughter of Lady Julia, and her suitor Longdon. The text was originally published serially in *Harper’s Weekly*
(October 1898–January 1899), revised for this first book edition, and revised again for The Novels and Tales of Henry James, Volume IX, 1908. It represents the period of writing in which James changed his storytelling method, withholding information from the reader and presenting only the details his characters could see.

The Ivory Tower
New York: Charles Scribner’s Sons, 1917
First American edition.

James began and then abandoned The Ivory Tower at the start of World War I. It was written during his most productive period, 1896–1916. Based on the life of Katherine DeKay Bronson, the work was originally planned as a saga in ten volumes, to be subsidized financially by Edith Wharton. The surviving text was edited by Percy Lubbock and first published in London by W. Collins and Sons in 1917, preceding the first American publication.

Sheila Kaye-Smith (1887–1956)

Iron and Smoke
London: Cassell and Company, Ltd., 1928
First edition, inscribed by the author.

Sheila Kaye-Smith’s novels center around Sussex farm families and the land they work and love. Her novels explore the role of the land in shaping character. In Iron and Smoke, Kaye-Smith shows the conflicts resulting when the daughter of a northern industrialist marries a southern farmer who values his land above his family.
D.H. (David Herbert) Lawrence (1885–1930)

Kangaroo
London: Martin Secker, 1923
First edition.

Lawrence, who died at age 44 after a long struggle with tuberculosis, wrote around three dozen works of fiction. *Kangaroo* is autobiographical, based on a thirteen week visit to Australia in 1922, where the author encountered Fascist secret army groups and political views that he rejected personally but incorporated into the novel. The main characters are modeled after Lawrence and his wife, Frieda. Scholars compare the 1923 Martin Secker first edition to its counterpart, published in New York by Seltzer. Lawrence’s late corrections to the American edition were not communicated to the London publishers, who made other editorial alterations that became evident only after the book was released.

St. Mawr: Together with The Princess
London: Martin Secker, 1925
First edition.

*The Princess* is an unpleasant but brilliantly sustained tale of female submission that evokes elements relevant to the human condition. In *St. Mawr*, Lawrence uses a red stallion to symbolize ideal maleness, echoing the symbolism of animals in his *Women In Love*. This work has been criticized for presenting a vigorous case against Western civilization. Lawrence Clark Powell considers it a Southwest classic.
RAWDON'S ROOF

Rawdon was the sort of man who said, privately, to his men friends, over a glass of wine after dinner: "No woman shall sleep again under my roof!"

He said it with pride, rather vaunting, pursing his lips. "Even my housekeeper goes home to sleep."

But the housekeeper was a gentle old thing of about sixty, so it seemed a little fantastic. Moreover, the man had a wife, of whom he was secretly rather proud, as a piece of fine property, and with whom he kept up a very witty correspondence, epistolary, and whom he treated with humorous gallantry when they occasionally met for half-an-hour. Also he had a love-affair going on. At least, if it wasn't a love-affair what was it? However!

"No, I've come to the determination that no woman shall ever sleep under my roof again—not even a female cat!"

One looked at the roof, and wondered what it had done amiss. Besides, it wasn't his roof. He only rented the house. What does a man mean, anyhow, when he says
Considered part of a clearly defined group of Lawrence’s short stories, *Rawdon’s Roof* is united thematically with *The Lovely Lady* (where this story is reprinted) by middle and upper middle class characters and the recurring figure of a strong-minded aging woman who has ties to someone younger and less clever. Lawrence shows a talent for comedy of manners which is seldom evident in his longer fiction. *Rawdon’s Roof* offers an excellent example of the inflation common to antiquarian book values for collectible modern literary first editions: originally published at 6 shillings, the market price had increased to 30 shillings (about $7.50 U.S.) by 1933. In 1997 a fine copy has a retail value of $600.

*The Lovely Lady*
London: Martin Secker, 1932
First edition.

Published posthumously, *The Lovely Lady* is considered one of Lawrence’s principal collections of short fiction. Two of the stories, *The Overtone* and *The Man Who Loved Islands*, are essential to an understanding of the author’s work.
Doris Lessing (1919– )

*The Good Terrorist*
London: Jonathan Cape, 1985
First edition, #80 of 250 copies signed by the author and specially bound.

*The Good Terrorist* marks Doris Lessing’s return from science fiction writing to a novel with an ideological basis. Her main character is a thirtyish, very middle class London woman who aspires to be a revolutionary. The novel explores factors which might motivate a terrorist act, issues of contemporary middle-class London life, and how today’s young people view revolutionary change. One critic described this work as “a fine novel, a work of strong and scrupulous realism, absolutely contemporary.”

Katherine Mansfield (1888–1923)

*The Aloe*
New York: Alfred A. Knopf, 1930
First American edition, #665 of 975 copies.

*The Aloe* was completed in 1916, but first published in a shorter, revised version as *The Prelude* in 1918. It was considered one of the works which showed both Mansfield’s literary potential and the influence of New Zealand on her writing. The story describes the thoughts and feelings of family members as they move from the city to the country. It has been described by one critic as the “inarticulate longings and the tumultuous feelings
Katherine Mansfield

The

Aloe

New York · Alfred A. Knopf · MCM XXX
that lie beneath the surface of daily life.” Often autobiographical, Mansfield was especially talented at capturing the views and feelings of children. The Prelude was first published in England by Virginia and Leonard Woolf’s Hogarth Press, sparking a correspondence between Mansfield and Virginia Woolf, who reputedly described Mansfield’s work as “the only writing [she] had ever been jealous of.”

**Carson McCullers (1917–1967)**

*The Mortgaged Heart*
First edition.

*The Mortgaged Heart: The Previously Uncollected Writings of Carson McCullers*, edited by Margarita Smith is a posthumous collection of the author’s early work including short stories, poems, nonfiction and the outline for *The Heart is a Lonely Hunter*. While critics question the literary quality of some of the selections, they agree it is an invaluable collection for those studying McCullers and her development as a writer. Critics have especially noted her essays on writing. Among other awards, McCullers was a Guggenheim fellow in 1942 and 1946, and received the New York Drama Critics Circle Award in 1950 for *The Member of the Wedding*. 
Marianne Moore (1887–1972)

Predilections
New York: The Viking Press, 1955
First edition.

Predilections is a collection of brief essays, reviews and criticism written over a 30 year period. Topics include T.S. Eliot, Henry James, D.H. Lawrence, Ezra Pound, and Wallace Stevens. The entries are written with elegance, precision and an understanding of the authors, their work, and modern literary movements.

R.H. (Ralph Hale) Mottram (1883–1971)

The Spanish Farm
London: Chatto and Windus, 1924
Inscribed by the author to Vincent Starrett, with his bookplate.

R.H. Mottram, John Easton and Eric Partridge

Three Personal Records of the War
London: The Scholartis Press, 1929
First edition.

Mottram was the prolific author of more than sixty titles. His literary reputation today rests on his first three novels: The Spanish Farm (1924), Sixty-four, Ninety-four! (1925), and The Crime at Vanderlynden’s (1926), known collectively as the Spanish Farm trilogy. Experience as a British
soldier in France during the First World War informs much of his writing. *The Spanish Farm* sold 250,000 copies in several printings and was made into a movie, *Roses of Picardy*. John Galsworthy, Mottram’s long-time friend and mentor, wrote a preface to the novel. This copy, from the collection of noted book collector Vincent Starrett, was purchased many years ago from Scribner’s Rare Book Store in New York City. Book collectors avidly seek “association copies,” which are books formerly owned by famous literary and public figures.

**Iris Murdoch** (1919–

*The Nice and The Good*
London: Chatto and Windus, 1968
First edition. The dustjacket includes a “Book Society Choice” wraparound label.

*The Nice and the Good* is a novel full of pictorial detail that uses the deep shelters under London and a tide-filled cave to demonstrate the fragility of mental space unsupported by the visual imagery from life. The novel stresses both the importance of the richness of detail and reactions to its disposability. On a philosophical level it explores the idea that if moral existence is a matter of detailed images, then people deprived of illusory points of reference will die. Characters show that living to please others as a means of justifying oneself is unrewarding, and that self-satisfied people are, on the whole, unpleasant and selfish. Goodness is not necessarily synonymous with niceness.
The Good Apprentice
London: Chatto and Windus / The Hogarth Press, 1985
First edition, #82 of 250 copies signed by the author and specially bound.

A young university student gives his friend and fellow-student a drug-laced sandwich, which causes the victim to fall or jump out of a window to his death. In his quest for a secular absolution, the protagonist’s grief and guilt dominate the book. A.N. Wilson considers The Good Apprentice “…the best of Iris Murdoch’s novels. She does here things which she has done before, but she does them more stylishly than ever, with even more bigness of heart, and with passages of magnificent celebration of the beauties of the natural world.”

George Orwell (1903–1950)

Shooting an Elephant and Other Essays
New York: Harcourt, Brace and Company, 1950
First American edition.

Orwell was born in India but educated in England. In 1922 he decided to follow family tradition and went to Burma to serve in the Indian Imperial Police. He would later recount this experience in two autobiographical sketches, “Shooting an Elephant” and “Hanging.” Both are considered classics of expository prose. Orwell was working on a collection of his essays when he died. This volume, published posthumously, represents the portion he completed.
Selma Robinson (1899–1977)

City Child
New York: The Colophon Ltd., 1931
First edition, #228 of 300 copies, signed by the author and artist, in publisher’s slipcase.

Selma Robinson began her writing career in 1931 with City Child, a collection of poems. Critics viewed her verse as charming magazine verse—the kind anyone can read, understand and enjoy. The text is illustrated with woodcuts by Rockwell Kent.

J.D. (Jerome David) Salinger (1919–)

The Catcher in the Rye
Boston: Little Brown, 1951
First edition.

J.D. Salinger’s published works consist of this one novel and thirteen short stories. His stories began to appear in the 1940’s but his popular and critical reputation came with the publication The Catcher in the Rye. The post World War II generation of college students became his chief admirers. This first edition is particularly valuable for the dustjacket: in the antiquarian book trade it would command a price ten times higher than a first edition without a jacket. Dustjackets often include details about the author, content and marketing of a book; facts that are lost to scholarship when the jacket is missing.
Muriel Spark (1918– )

*The Prime of Miss Jean Brodie*
London: Macmillan and Co. Ltd., 1961
First edition.

Muriel Spark’s best-known novel was adapted for the stage in 1964 and as a motion picture in 1969. The plot treats the loss of innocence and concerns a crisis in the beliefs and personality of one character, Sandy Stranger, as she emerges from childhood in a Scottish boarding school. As the story unfolds Sandy is often a rather peripheral character, yet the reader is told all sorts of curious facts about her. At first these incomplete fragments of information are meant to puzzle and irritate, to create a spirit of nervous dissatisfaction, of not knowing where the information is leading or why. But then it seems the enigmas are there to obstruct the establishment of any unity of conception. The stylistic technique invokes a sense of continual dislocation: Spark weaves a fabric of faults through which events can be interpreted in a variety of patterns.

*The Prime of Miss Jean Brodie* is organized around Sandy’s betrayal of the school mistress, Jean Brodie. At first the books seems an amusing, social satire about the startling effect of a flamboyant and strong-minded spinster upon the girls of a conformist Edinburgh school. But there is a constant change in direction and uncertainty about what to think about Miss Brodie. By the time the novel reaches Sandy’s betrayal it has turned retrospectively
from a light social satire to a vision of metaphysical evil. The loss of any assurance of reality, of the finality of any vision of what has worth, is the underlying theme of all Muriel Spark’s fiction.

The Girls of Slender Means
London: Macmillan and Co. Ltd., 1963
First edition.

The May of Tech Club exists to house and protect girls under thirty who must live away from their families in order to work in London. In The Girls of Slender Means the arrangements are such that the slender means and bodies of the girls become figures of beautiful poverty. One woman’s slenderness enables her to destroy the image of paradise. By a breach of a rule of order she provides a man with a vision of evil which leads him to the Church, and in the end to martyrdom. The novel assumes the reader’s sympathetic participation until all the elements are fused into shapes of self-evident truth.

Critics have found the book lively and diabolically clever with a balanced tragicomic ending. There are undercurrents of destruction, cruelty, madness, and sexual repression. In the November 1963 issue of Harper’s, K.G. Jackson wrote:

*With about the same amount of compassion as a cat playing with a bird, Miss Spark plays with her characters, gives them their pitiful moments of hope, and then proceeds to pounce on them till no feather of dignity or pride remains.*
Robert Louis Stevenson (1850–1894)

Weir of Hermiston
London: Chatto and Windus, 1896

This is a fragment of Stevenson’s last, uncompleted novel, published posthumously. It relates the story of Adam Weir, a strict Scottish judge who banishes his rebellious son Archie from their estate for disagreeing with one of his legal sentences. Stevenson’s notes suggest that in the continuation of the novel Archie would have killed a friend who betrayed him to his lover, Kirstie, and then been sentenced to death for the crime by his own father. Many consider this to be Stevenson’s masterpiece for the quality of the psychological characterizations, prose style and dialog. The original owner, Thomas Bird Mosher, was a fine press printer in Portland, Maine.

Angela Thirkell (1890–1961)

The Duke’s Daughter
New York: Alfred A. Knopf, 1951
First American edition.

The Duke of Omnium’s daughter, Lady Cora, and characters from several leading country families populate this novel in the Barsetshire chronicles. Critics of the book observed that Angela Thirkell’s readers have an insatiable appetite for the same book, and the author goes on happily writing that book over and over again. Mildred Walker
wrote in the Chicago Sunday Tribune in November, 1951, that her “amusing observations on life are tucked in as thick as raisins in a rich cake.” Another critic wished that Thirkell would refrain from using the names of Trollope’s characters. It was felt she had a talent for light entertainment but entirely lacked Trollope’s deep sociological flair and realistic approach.

Enter Sir Robert
First American edition.

Lady Graham, her unmarried daughter, Edith, and two suitors wait for Sir Robert’s return from London to settle domestic matters in this continuation of the Barsetshire chronicles. Critics considered Angela Thirkell a social chronicler who wrote books full of artfully artless chatter, in which nothing happens, but the avoidance of event is a triumph in itself.

H.G. (Herbert George) Wells (1866–1946)

Ann Veronica: A Modern Love Story
London: T. Fisher Unwin, 1909
First English edition, inscribed
“H.B. from H.G. October 4, 1909.”

Wells, best known for his science fiction novels, also wrote successful non-fiction works on social progress. His concern with social matters led him to join the Fabian Society, a group dedicated to establishing a British demo-
ocratic socialist state. In London he met Amber Reeves, a gifted younger Fabian. The novel *Ann Veronica* depicts both his experiences with the Fabians and his passion for Amber. By 1914 Wells had abandoned her for an affair with author Rebecca West.

**William Carlos Williams** (1883–1963)

*White Mule*
Norfolk: New Directions, 1937
First edition.

*Paterson: Books 1, 2, and 3*
New York: New Directions, 1948

Williams, trained as a pediatrician, wrote poetry and practiced medicine in his hometown of Rutherford, New Jersey. His long poem *Paterson*, in five parts (with notes for an unpublished sixth part), was issued between 1946 and 1958. It is based on an examination of industrial cities and modern life in America. In addition to his poetry, Williams wrote a trilogy of novels about a family. *White Mule* is the first, followed by *In the Money* (1940) and *Build-up* (1952). Some chapters of *White Mule* first appeared in *Pageny* and *The Magazine*. Williams received the National Book Award for Poetry in 1950 for *Paterson and Selected Poems* and a posthumous Pulitzer Prize in Poetry for *Pictures from Brueghel*.

Mr. Chasteney grew up in Rutherford, where he developed a literary appreciation for the poet, whose parents lived one house down from the Chasteney residence.
Edmund Wilson (1895–1972)

_I Thought of Daisy_
New York: Charles Scribner’s Sons, 1929
First edition, inscribed by the author to Norbert L. Lederer, with Lederer’s bookplate laid in.

Edmund Wilson was the leading literary critic of his time. After service as associate editor of _The New Republic_ from 1926–1931, he continued as a leading contributor to the magazine until late 1940. Wilson’s poems, plays, and critical non-fiction studies reflect American culture, history, and literature. _Memoirs of Hecate County_, a collection of his short stories, encountered censorship problems when it first appeared in 1946. _I Thought of Daisy_ is the only novel Wilson wrote himself, though he edited the manuscript of _The Last Tycoon_ , which his friend F. Scott Fitzgerald had left uncompleted at his death. Wilson’s journals were published posthumously in five volumes, each representing a decade in the life and work of a major American critic and essayist.

Thomas Wolfe (1900–1938)

_Mannerhouse: A Play in a Prologue and Three Acts_
New York: Harper and Brothers, 1948
First edition, #83 of 500 copies specially printed and bound, in publisher’s slipcase.

Wolfe, best known for his first novel, _Look Homeward Angel_ (1929), performed in and wrote several one act plays during his college years at the University of North Caro-
lina. He left North Carolina in 1920 and enrolled in George Pierce Baker’s 47 Workshop at Harvard, intending to become a dramatist. During this time he began to write Mannerhouse. The play, published posthumously, was never staged during Wolfe’s lifetime.

**Virginia Woolf** (1882–1941)

*Three Guineas*
London: The Hogarth Press, 1938
First edition.

In *Three Guineas* Virginia Woolf attempts to answer three requests for donations: from the treasurer of a peace society; from the treasurer of a women’s college; and from the treasurer of a society for helping women obtain professional employment. The context of the discourse centers on woman’s place in English political and social life.

Critics have stated that *Three Guineas* is a model of clarity in statement, written with beautiful precision, reminding the reader of the thorough, exhaustive brilliance of a Socratic dialogue. No thought or assumption passes without scrutiny. Katharine Woods wrote in the *New York Times* in August of 1938 that the writing “cast its light fearlessly upon a grave and inclusive problem, the gravest problem in modern life.” Virginia Woolf speaks at length of the injustices women have suffered from lack of legal rights, education, opportunity and independence.
Elinor Wylie (1885–1928)

*Jennifer Lorn: a Sedate Extravaganza*
New York: George H. Doran Company, 1923
Association copy, with Hugh Walpole’s inscription of ownership and his Brackenburn bookplate.

In 1923 D.H. Lawrence published *Studies in Classic American Literature* which focused solely on books written by men. That same year Alice Paul introduced the Equal Rights Amendment in Congress and Elinor Wylie published her first novel, *Jennifer Lorn*. Using satire to expose problems inherent with the gothic romance plot, she tells the story of a woman who is objectified by a husband who treats her like a possession, a decorative object valued only for its beauty. The book was critically acclaimed and an immediate commercial success.

W.B. (William Butler) Yeats (1865–1939)

*The Variorum Edition of the Poems of W. B. Yeats*
New York: The Macmillan Company, 1957
First limited edition, #305 of 825 copies signed by the author, in publisher’s slipcase.

This is the definitive collection of Yeat’s published poems, with notes of all textual changes made in earlier printings. It is considered the authoritative edition and includes notes that identify names, places, and characters mentioned in the poems. Scholars use the Variorum Edition version exclusively when referring to a Yeats text. The paper for the limited edition was specially made by Oxford Paper Company.
Some months after Ruth’s death in 1993, as I began to get the world back partially into focus, I started worrying about the ultimate disposal of our library. I was pretty sure no one in Ruth’s family or mine had the wall space to spare for a library the size of ours, although I knew they would want some special volumes.

At first I had the idea of selling our first editions, perhaps through a catalog issued by a friendly bookseller. The more I thought of it the less I liked the idea of dispersing to the four winds these books which Ruth and I had patiently sought out over the years and lovingly acquired and cared for.

What should I do? Being a good son of my alma mater, I naturally thought of leaving them to Harvard or to Ruth’s University of Michigan. But this idea did not fly with me. When I was an undergraduate,
Harvard was said to have the largest library in the country (after the Congressional in Washington). It hardly needed our comparatively tiny collection, nor did the University of Michigan, which also had a major collection. In addition, the logistical problems seemed great to me at either place. So I came to feel I had to make other arrangements, myself, lest our library be sold as ordinary secondhand books.

One day the young woman who was appraising our books for Ruth’s estate told me she had consulted one of the people at the University of Arizona Library about some of her problems. She had told him a little about the library she was working on and he wondered if he might come and see it.

I was very glad to show our books to him, flattered by his interest, and intrigued by some of his questions about our choices of the authors we collected. Robert Hershoff is a considerate and knowledgeable book man. I told him we bought what we wanted to read. “How did you come to buy all the H.P. Hartley’s?”

“Ruth read The Boat and The River,” I told him. “Whenever she was as enthusiastic as she was about those two, it was my signal to add the author to my mental buying list.”
Anthony Powell was another author particularly enjoyed by Ruth and I think we bought almost everything he ever wrote. The same was true of Edmund Wilson who lived on the Cape in Wellfleet not far from our house in Truro.

The Lawrence titles were mostly my interest as were the Conrad and perhaps the Charles Morgan. I remember after the war when we were still at 227 Park, Sonia Orwell, widow of George Orwell came to New York and we saw her several times, taking her to Christmas dinner at the Harvard Club. When she was looking at our library she saw Charles Morgan and said, “He’s very much out of favor in London.” He seems to be not greatly admired here today but Ruth and I enjoyed many of his books, both fiction and non-fiction.

I liked talking about books and authors with Robert Hershoff and asked him a lot of questions about the University of Arizona Library. I thought their Special Collections Library was particularly interesting and could see how a scholar writing about Conrad, for instance, could benefit by having Nostromo or The Secret Agent in the same edition Conrad first saw. If the University would accept our first editions for their Special Collections, what a fine memorial to Ruth!
I asked Robert rather tentatively if the University might be interested in a gift of our first editions library. “Indeed we would!” was his enthusiastic reply.

Later he suggested that if I wanted to leave the rest of our library for their open shelves, those books too, would be a great addition to it. He said we could leave our bookplate in our books with an additional sticker saying, “This book was given to the University of Arizona Library in memory of Ruth Goodhue Chasteney by her husband.” I was to find that working out the details of this gift with Robert Hershoff would become an absorbing and very pleasant experience for me.

Our first editions are now safely installed among the University’s bibliographic treasures where they will continue to receive loving care. What was a troublesome problem has ended in a very happy solution.
BIBLIOGRAPHY

from The Book of Edward A. Wilson: a Survey of His Work 1916–1948
BOOK
COLLECTING

It is my hope that these materials and new materials to be purchased over the years for Special Collections… will help inspire the scholars and readers who use them—and will keep the memory of Ruth alive in a place where she would feel thoroughly at home.

Robert W. Chasteney, Jr.
How many books can any man read? A supposedly well-informed journalist has written that Hitler undoubtedly read 'most' of the seven thousand military books in his library. So T. E. Lawrence of Arabia was said to have read at Oxford 'most' of the forty thousand books in the library. 1
**Van Wyck Brooks** (1886–1963)

*From a Writer’s Notebook*
Worcester: Achille J. St. Onge, 1955

Set in six point Times New Roman and printed on Kelmscott handmade paper by the Chiswick Press. Bound in green leather with gold-stamped covers and spine. Title page in red and black. All edges trimmed in gold leaf.

Achille J. St. Onge, a publisher in Worcester, Massachusetts was, until his death in 1976, considered the dean of American miniature book publishing. Starting in 1935 he published a total of 49 miniatures. It is fitting that one of the titles would be some of Van Wyck Brooks’ notes. Brooks, born in Plainfield, New Jersey in 1886, was by 1920 a preeminent man of American Letters. Between W.W.I and W.W.II he was regarded as the leading social and literary critic in the United States. Brooks insisted that American writers be viewed within the context of American history, time and space.

This midget wonder of a bookmaker’s art illustrates not only the craftsmanship that goes into composing, printing, and binding a tiny tome, but also speaks to the time, person and ideas that Brooks represents in scholarly American thought. An enlarged full edition of *From a Writer’s Notebook* was published by E.P. Dutton and Company in 1958.
Roger Burlingham (1889–1967)

Of Making Many Books: a Hundred Years of Reading, Writing and Publishing
New York: Charles Scribner’s Sons, 1946
First edition, inscribed by the author “For Ruth and Robert Chasteney with cordial greetings.”

The story of Charles Scribner’s Sons, written in celebration of the hundredth anniversary of their business. Burlingham uses quotations from the Scribners’ correspondence to provide a behind the scenes view of author–publisher relationships with Thomas Wolfe, Ernest Hemingway, F. Scott Fitzgerald, Howard Pyle, Edith Wharton and others. One of the greatest American literary publishers, Scribner’s ensured the enduring vitality of their writers’ work through a combination of editorial genius, informed promotion and aggressive sales.

Of Making Many Books, a classic account of book publishing, will be reprinted in 1997 by Pennsylvania State University Press.

Gilbert H. (Henry) Fabes (1894–?)

Modern First Editions: Points and Values
London: W. and G. Foyle Limited, 1929
First edition, #688 of 750 copies. Inscribed by the author.

D.H. Lawrence, His First Editions: Points and Values
London: W. and G. Foyle Limited, 1933
First edition, #200 of 500 copies.
RAWDON'S ROOF

ELKIN MATHEWS AND MARROT

1928

Bound in grey boards with a curved blue design on the front cover, lettered within the top portion in blue letters printed diagonally upwards from left to right: Rawdon's |

Roof | By | D. H. Lawrence

A blue checkered design covers most of the spine, and a triple blue design covers the bottom half of the back cover, above which in a curve, in blue lettering is printed: The Woburn Books. This is number seven of The Woburn Books and was limited to 530 copies of which five hundred were for sale; each copy being numbered in ink, and signed in ink by D. H. Lawrence.

All edges untrimmed.

Size: Square Octavo. (8"×6").

Value: 30/
Fabes, an antiquarian bookseller, compiled bibliographies of modern literary authors. His writings are essential tools for anyone interested in book collecting and literary scholarship. *Modern First Editions* was first issued in 1929, followed by a *Second Series* (1931) and *Third Series* (1932). Fabes also compiled definitive bibliographies of first editions for several modern authors, including John Galsworthy, A.E. Coppard, R.H. Mottram and D.H. Lawrence.


*The Collections*
London: Hamish Hamilton, 1972
First edition.

Hartley’s fiction reveals a nostalgia for the era of his youth, with its Edwardian class manners, expected moral standards, and family loyalties. He satirized many modern trends. *The Collections* is a novel about two amateur collectors of objects d’art and archaeology who move into the stately home of an impoverished widow in order to exhibit their wares in suitable surroundings. When they decide to open the doors to the public for a fee, their lives are complicated by theft, sex, and family scandal. Hartley’s restricted social outlook, stilted dialog, and contrived situations seem outmoded to modern readers, but provide an accurate account of his milieu.
Edna St. Vincent Millay (1892–1950)

Huntsman, What Quarry?
New York: Harper and Brothers, 1939
First edition.

Published when the author was forty seven and her career in decline, Huntsman, What Quarry? was not reviewed kindly. Recently, the poet has been compared to the singer Madonna of our own time. She was the media girl if not the material girl. Vanity Fair did a full-page spread on Millay, a first for an American woman poet. Ladies Home Journal did a feature on her kitchen. She personified the romantic rebellion and bravado of the 1920’s. Today we read these later poems as sharp insight from a middle aged woman who has much to say about the individual courage it takes to confront a society that commodifies its young and fails to acknowledge the contributions of able women of all ages.
**Anthony Powell** (1905– )

*A Buyer’s Market: a Novel*
London: William Heinemann Ltd., 1952
First edition.

*Books Do Furnish a Room: a Novel*
London: Heinemann, 1971
First edition.

Anthony Powell is credited for writing the longest fictional work in the English language. His twelve volume, *Dance to the Music of Time* series drew a cult following on the U.S. Eastern seaboard. It explores “the extinction or rather the metamorphosis of the British upper class” during the 1920’s, 1930’s, and 1940’s, and has been considered somewhat autobiographical with Nick Jenkins, the series narrator, providing a way for Powell to voice his observations of the social and cultural history of the modernist period. *A Buyer’s Market*, the second in the series is set in the 1920’s; *Books Do Furnish a Room*, the tenth in the series, takes place in the few months immediately following the end of World War II.
D.H. (David Herbert) Lawrence (1885–1930)

Manuscript letter, December 3rd, [1928]

An original D.H. Lawrence manuscript letter, written to his Italian publisher, Pino Orioli, on the bottom of a letter from American artist Jared B. French (1905-1988). The text records an unusual financial transaction: French’s purchase of a first edition of Lady Chatterley’s Lover from the publisher on the installment plan, followed by Lawrence’s query and notes on the distribution of the book. Mr. Chasteney’s acquisition of the letter and a full transcription of its content are described in the next entry.

A Letter of D.H. Lawrence: a Keepsake Published in Memory of Ruth Goodhue Chasteney
Tucson: The University of Arizona Library, 1996
First separate edition, limited to 500 copies, of which 26 are specially bound in full leather and signed by the donor and designers. The Deluxe edition includes a photograph of Ruth Goodhue at Time Inc., by Alfred Eisenstaedt.

The keepsake, a clothbound portfolio, reproduces the Lawrence letter in four color facsimile with a transcription of the text and an essay by Mr. Chasteney on the significance of the letter and the circumstances of its purchase. Produced with generous assistance from Mr. Chasteney, Roswell Bookbinding, and Mark Sanders, the keepsake is available for $35.00 per copy. The limited, lettered edition is reserved for Ruth Goodhue Chasteney Memorial Endowment contributions of $500 or more.
Lawrence first visited Taos, New Mexico as the guest of Mabel Dodge Stern and her Pueblo Indian lover, Tony Luhan, in the summer of 1922. Two years later Mabel and Tony, now married, presented a three cabin ranch near Taos to the Lawrences. That August, Lawrence traveled with the Luhans to Hotevilla, Arizona where he saw the Hopi perform the snake dance. Four days after the dance, he wrote a lampoonish draft that appeared in a letter to Spud Johnson, then printed in the *Laughing Horse* in September of 1924 as “Just Back from the Snake Dance—Tired Out.” Mabel objected to this description. Then, eight days after the dance Lawrence wrote another version which would first appear as “The Hopi Snake Dance” in the December 1924 issue of *Theatre Arts*. This piece has been called “the profoundest of all Lawrence’s writings about America.” Peccary Press brought the two versions together in its unique edition. This is the first purchase of the Ruth Goodhue Chasteney Memorial Endowment and fittingly reflects both Robert Chasteney’s lifelong interest in Lawrence and the author’s own ties to our region.
THE
HOPI
SNAKE
DANCE

by D.H. Lawrence

With a foreword by Linda Laird and David Laird

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