



LORNE BAIR RARE BOOKS



CATALOG NINE : SPRING

You ask me why the I.W.W. is not patriotic to the United States. If you were a bum without a blanket; if you had left your wife and kids when you went West for a job, and had never located them since; if your job never kept you long enough in a place to qualify you to vote; if you slept in a lousy, sour bunk-house, and ate food just as rotten as they could give you and get by with it; if deputy sheriffs shot your cooking cans full of holes and spilled your grub on the ground; if your wages

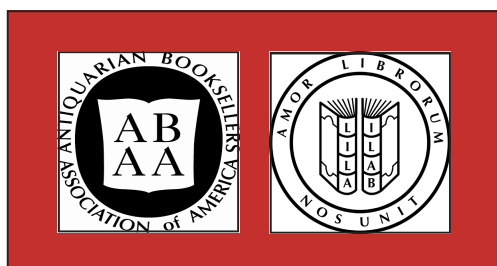


LORNE BAIR RARE BOOKS CATALOG NINE

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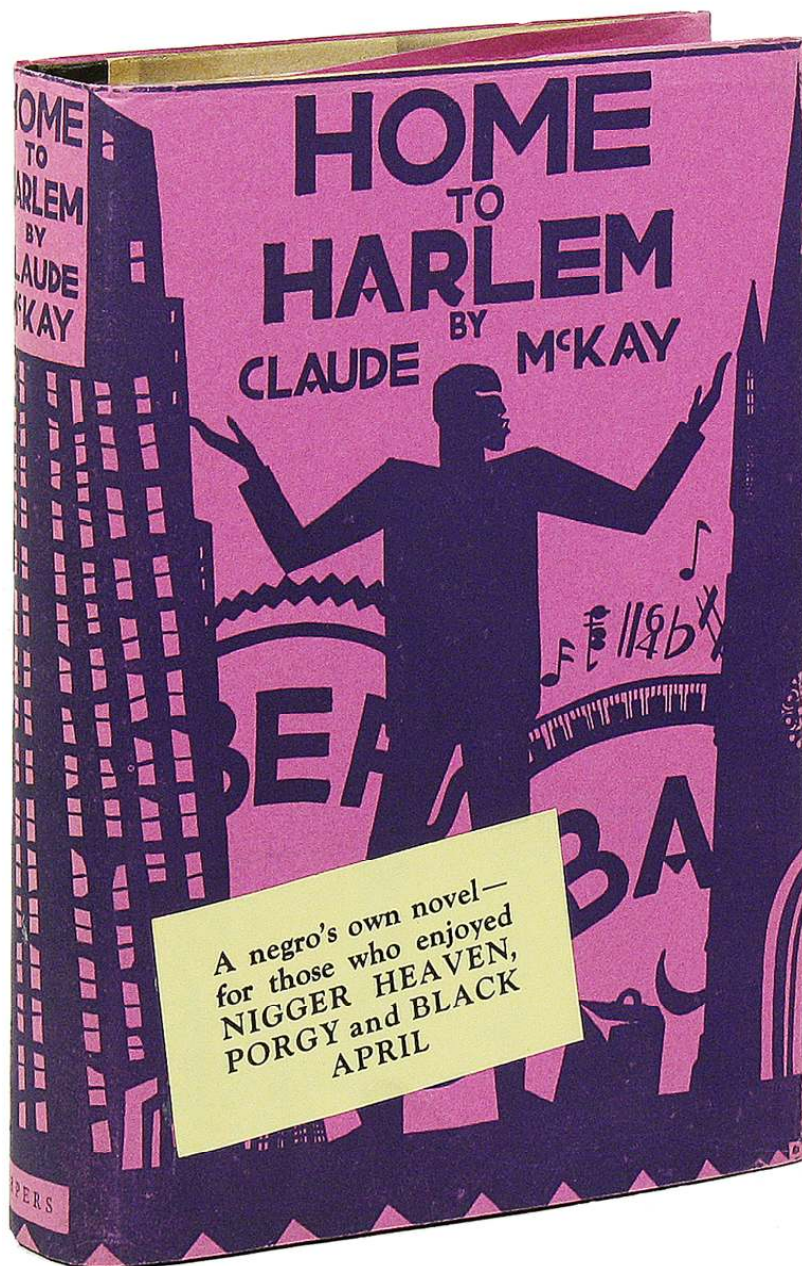
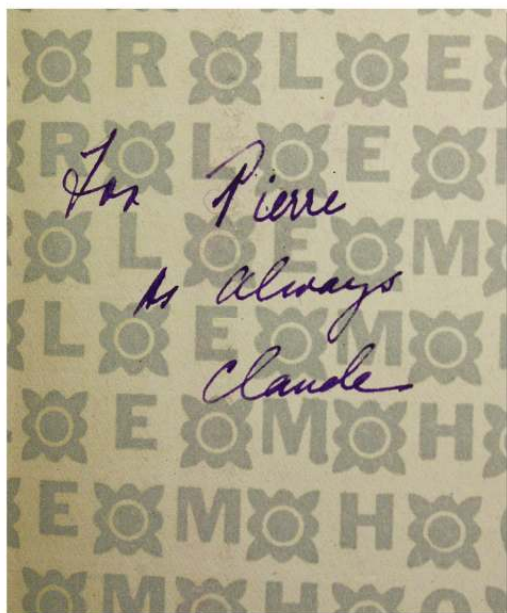


LORNE BAIR RARE BOOKS 2621 DANIEL TERRACE WINCHESTER, VA 22601

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"...I MAKE MY
NEGRO CHARAC-
TERS YARN AND
BACKBITE AND FUCK
LIKE PEOPLE THE
WORLD OVER..."

CLAUDE MCKAY TO
ARTHUR SCHOMBURG, 1925



1. MCKAY, CLAUDE

Home To Harlem

New York: Harper & Brothers, 1928. First printing. Octavo. Original cloth over patterned boards; dustjacket; 340pp. Presentation copy, with undated inscription in McKay's hand on front endpaper: "For Pierre / As always / Claude." An essentially flawless copy of McKay's first and most important novel. Controversial since the day of its publication for its frank depictions of sexuality and "Negro low-life" (to use McKay's term), *Home to Harlem* is rightly regarded as the first realistic depiction of African-American street life and a key work of the Harlem Renaissance.

The inscription is certainly to Pierre Vogein, the communist intellectual whom McKay described as his "first and oldest French friend." The two met during McKay's 1922 visit to Moscow, where he was a delegate to the Fourth Congress of the Communist International; later, in Paris, Vogein nursed McKay through a bout with syphilis and supported him through a period of intense poverty. It was also through the agency of Vogein that McKay became acquainted with the radical publishing house *Editions Rieder*, which would publish the French editions of all McKay's novels. Simply a stunning copy of one of the landmark novels of the 20th century.

\$8,500.



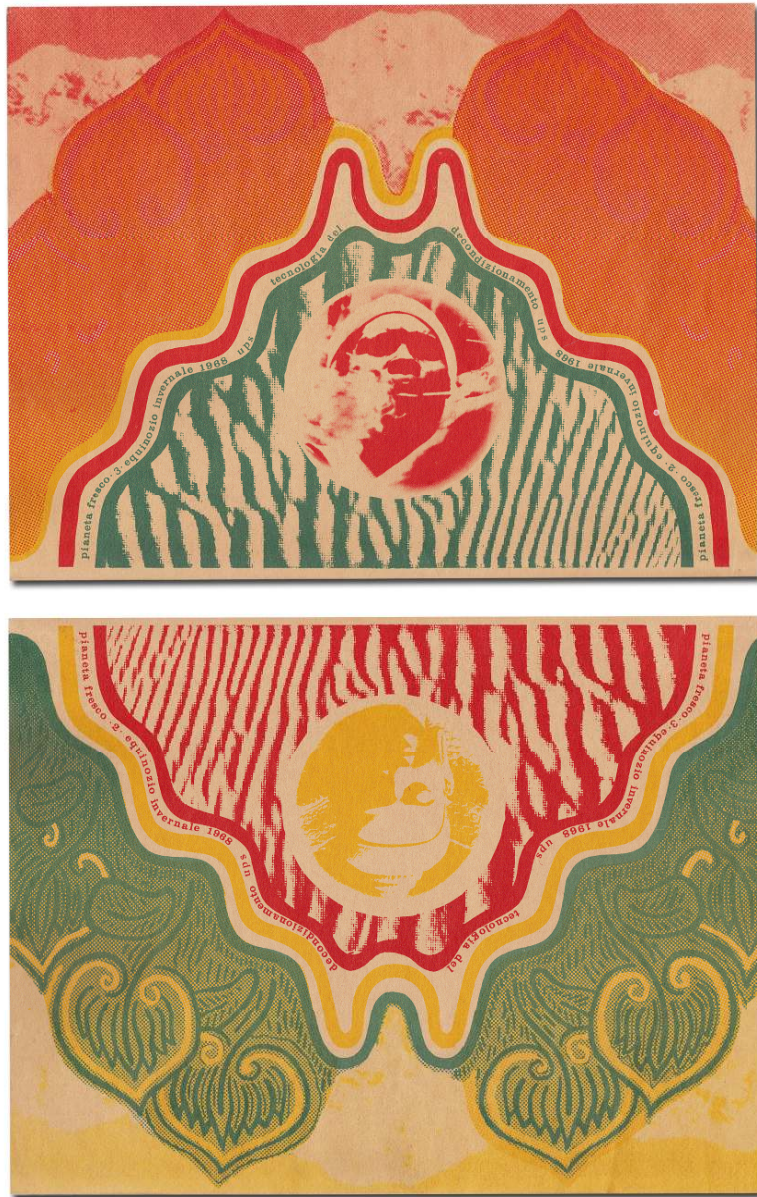
2. (RUSSIAN AVANT-GARDE) GRIGORIEV, BORIS

Rasseia ["Russia"]

Berlin : C. Efron, 1922. Quarto. Publisher's pictorial cloth boards; illustrated dustjacket and printed slipcase; unpaginated (70 leaves); illus. Russian text including contributions by Alexei Tolstoi, Alexandre Benois, Anatole Schaikevitch and Grigoriev. 48 plates hors-texte, including 4 in color. A beautiful, fine copy in the striking publisher's binding, retaining the extremely scarce illustrated dustjacket and printed card slipcase

This copy is presumably one of a few issued for sale in England or North America, as it is stamped (in English) "Printed in Austria" on front endpaper (contradicting, perhaps intentionally, the attribution on the title page identifying the printer (in Cyrillic) as Muller of Potsdam). An important album of sketches and paintings depicting Russian peasant life on the eve of the October Revolution. Boris Grigoriev (1886-1939), along with Leon Bakst, Serge Diaghilev, Ivan Bilibin and others was a late member of the Mir iskusstva ("World of Art") movement, founded in St. Petersburg in 1899 around the art journal that shared its name. The Mir iskusstva artists, adopting graphical techniques from Art Nouveau, Cubism, and Futurism would prove extremely influential for the generation of revolutionary artists to follow. The present work was originally issued in St. Petersburg in 1918; our copy is one of two post-war reissues. All editions are uncommon; indisputably rare in such an excellent state of preservation.

\$3,500.



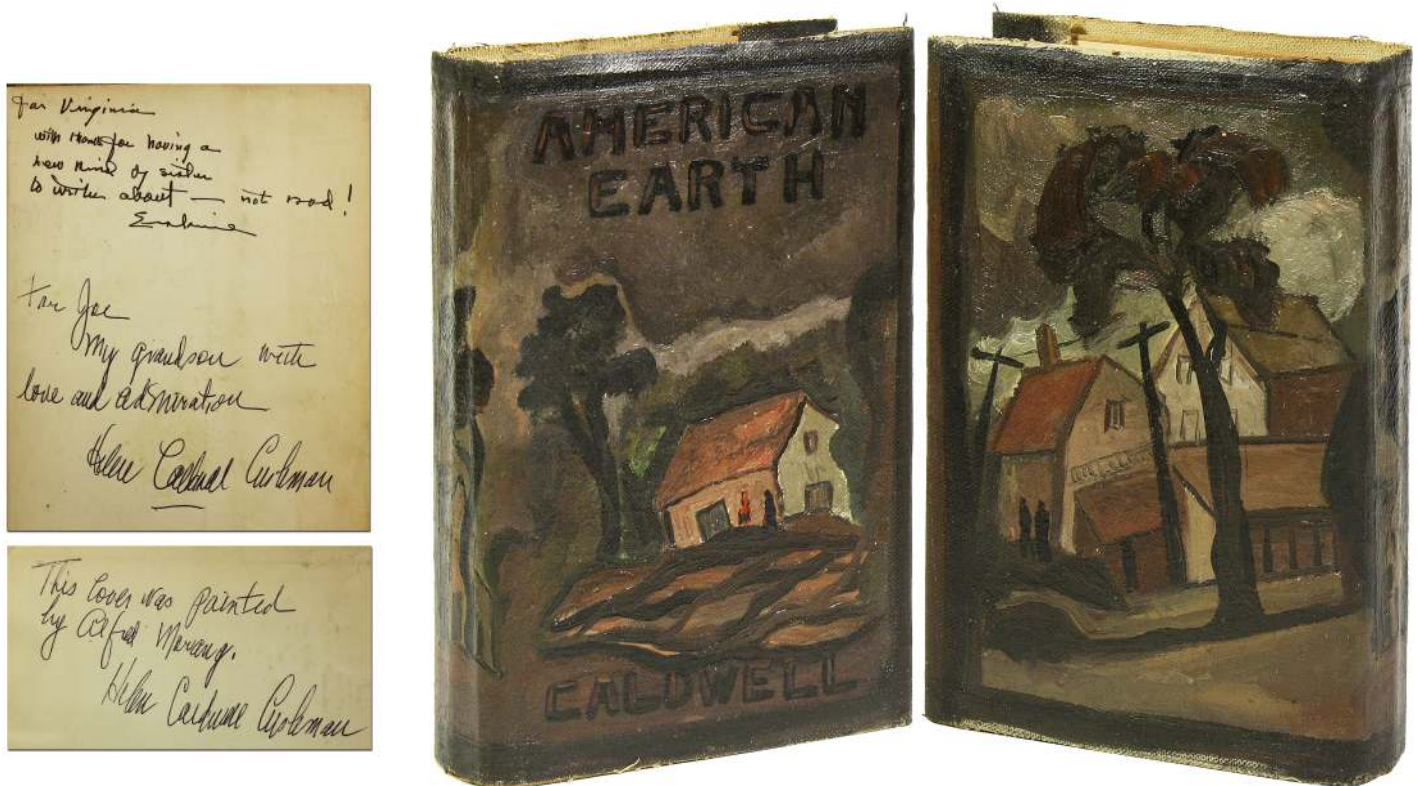
3. (AVANT GARDE) (ITALY) SOTTSASS, ETTORE, JR. & FERNANDA PIVANO (EDS) *pianeta fresco. nr. 2/3*

Milan: Edizioni EAST 128, 1968. First edition. Quarto (ca. 11" x 8.5"). Original lithographed wrappers; [160pp]. Mild external soil; brief pencil check-marks on final text page; still Fine. The final issue, combined, of this short-lived and ephemeral, but influential, journal from the studio of renowned avant-garde designer Ettore Sottsass. Original pictorial wrappers printed in colors and gilt, text printed in various colors throughout. Extensively illustrated. Contributions by Allen Ginsberg, William S. Burroughs, Gary Snyder, others. The image above shows bookmatched scans of the front and rear wrappers.

Fernanda Pivano is listed on the masthead as "Direttore responsabile;" Allen Ginsberg is listed below her as "Direttore irresponsabile." An attractive art publication with both psychedelic and Beat influences and innovative layouts and art, the whole project growing out of a sort of collaborative art project run out of Sottsass and Pivano's Milan apartment. Only two issues were produced. Rare; WorldCat finds three locations only.

\$1,250.

INSCRIBED TO HIS SISTER-IN-LAW, IN A HAND-PAINTED JACKET BY ALFRED MORANG



4. CALDWELL, ERSKINE

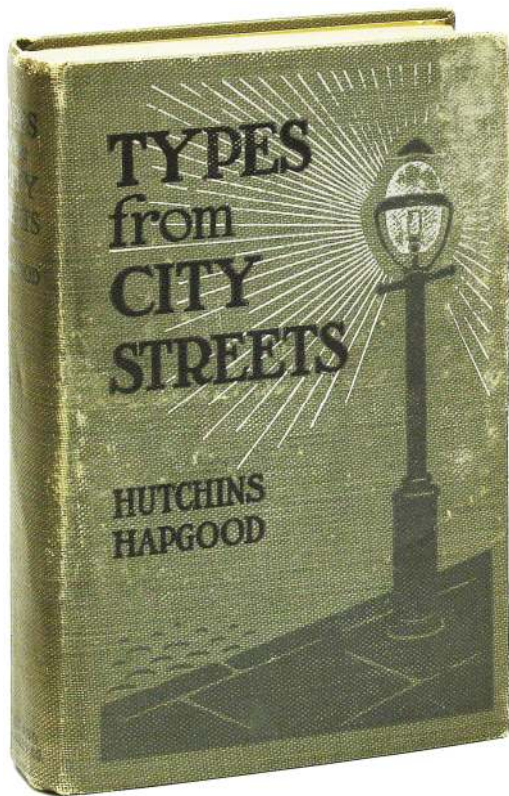
American Earth

New York: Charles Scribner's Sons, 1931. First Edition. Octavo. Cloth boards, moderately worn; endpapers darkened; Very Good. Lacking original dustjacket, which has been replaced with an original hand-painted (oil-on-canvas) jacket by the American regionalist painter Alfred Morang. Presentation copy, warmly inscribed to "Virginia" [Lannigan, sister of Caldwell's first wife Helen]: "For Virginia / with thanks [?] for having a new kind of sister to write about - not bad! / Erskine." With two later inscriptions in the hand of Caldwell's first wife, Helen Caldwell Cushman—the first presenting the book to her grandson Joe; the second identifying Alfred Morang as the painter of the dust-jacket.

American Earth, a collection of short stories, was the first of Caldwell's books to be issued by a commercial publisher. Strongly in the vernacular mode that Caldwell would use to great effect in *Tobacco Road* and *God's Little Acre*, most of the stories were written during Caldwell's residence in Maine, where he moved soon after marrying his first wife Helen. It was also during this period that Caldwell befriended Alfred Morang, a young writer and painter who at the time was involved with the Federal Arts Project in Portland. Morang relocated to Santa Fe in 1938, where he helped to found the Transcendental Painting Group with Raymond Jonson, Emil Bisttram, William Lumpkins and others. Morang would go on to become a major figure in the New Mexico art scene of the forties and fifties, and is still a highly regarded American regionalist painter, with work held in many private and public collections. Caldwell and Morang remained friends until the latter's tragic death in a studio fire in 1958; in 1965 Caldwell penned a foreword to a collection of Morang's writings, calling him "...one of the very few with the courage and ability to live and work unhampered by convention and by poverty."

The current work, presumably commissioned by Caldwell to accompany his gift of the book, is strongly in Morang's WPA vein, depicting a small hamlet on a landscape with trees, telephone poles, and small figures. The front panel is lettered with the book's title and the author's name. It is not signed but bears the hallmarks of Morang's early style, specifically the use of a deep, muted palette and the somewhat rhomboidal free-forms of the architectural elements. A really lovely, multifaceted association copy that captures the spirit of one of Caldwell's few life-long friendships.

\$4,500.



5. HAPGOOD, HUTCHINS
Types From City Streets

New York: Funk & Wagnalls, 1910. First edition. Octavo. Pictorial cloth; 379pp. 8 inserted leaves of plates (halftones) by Glenn O. Coleman. Good copy, stained on spine and edge of front board; the text block tight and clean. First edition of Hapgood's quite scarce chronicle of immigrant and underworld life on the Lower East Side of Manhattan, a sequel of sorts to his classic *The Spirit of the Ghetto*. Hapgood, a sometime anarchist and full-time free-lover, was in the first wave of Greenwich Village bohemians; his celebratory accounts of Manhattan's seedier sections have long stood as scarce classics of New York writing.

\$500.

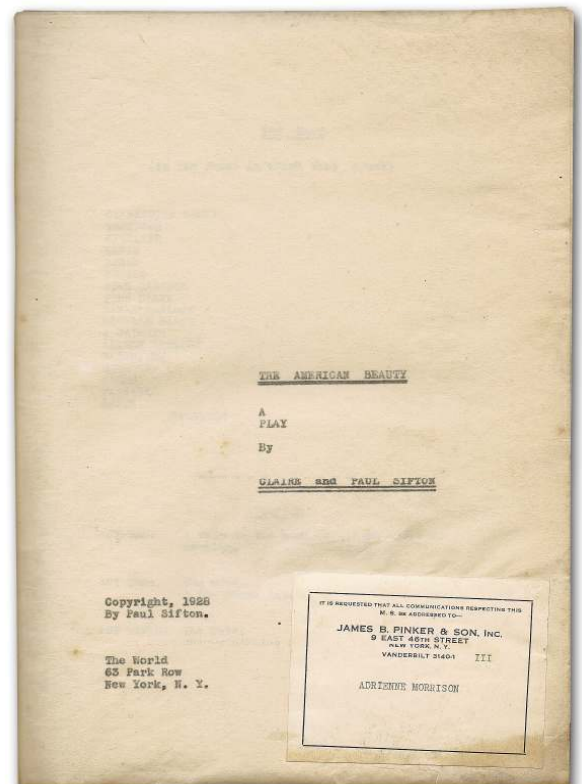
6. (PROLETARIAN DRAMA) SIFTON, CLAIRE & PAUL
***The American Beauty* [Original Typescript]**

[New York]: James B. Pinker & Son, 1928. Stage play in three acts. Original typed (carbon) manuscript; paper covers, brad-bound; 51 + 37 + 20 pp. Covers edgeworn and age-darkened; contents slightly toned, else Very Good. A major unpublished, apparently never-produced play by the team of Paul and Claire

Sifton. The action follows the labor troubles at the Colorado mines of Andrew Warlock (clearly modeled on John D. Rockefeller) and includes both a strike and a militant uprising at the gates of Warlock's mansion. This copy with the agency stamp of James

B. Pinker & Son, with the name of actress Adrienne Morrison typed on—presumably her reading copy. The Siftons were active in the formative stages of Jo Basshe's New Playwrights' Theater; their bleak Depression-era drama, *1931*, was the second production of the Group Theatre, under the direction of Lee Strasberg. They published and produced a number of dramatic works in the 1920s-30s, all with proletarian leanings; the most successful was *Midnight*, adapted for film in 1934 by Chester Erskine (and providing an early supporting role for Humphrey Bogart). In later years Paul Sifton served as the national legislative representative for the United Auto Workers (1948-62). The Siftons' papers are held in the Labor History Collection at the Library of Congress.

\$750.



TALLER DE GRÁFICA POPULAR

7. MORALES-JIMENEZ, ALBERTO (ED).

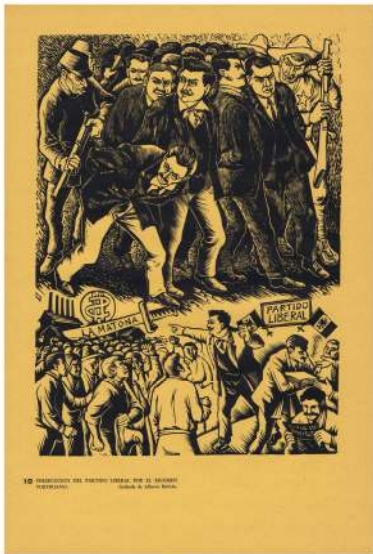
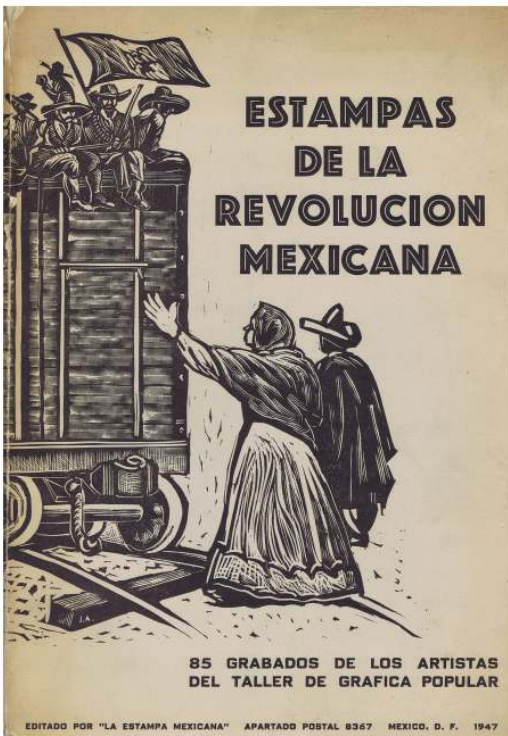
Estampas de la Revolución Mexicana. 85 Grabados de los Artistas del Taller de Gráfica Popular

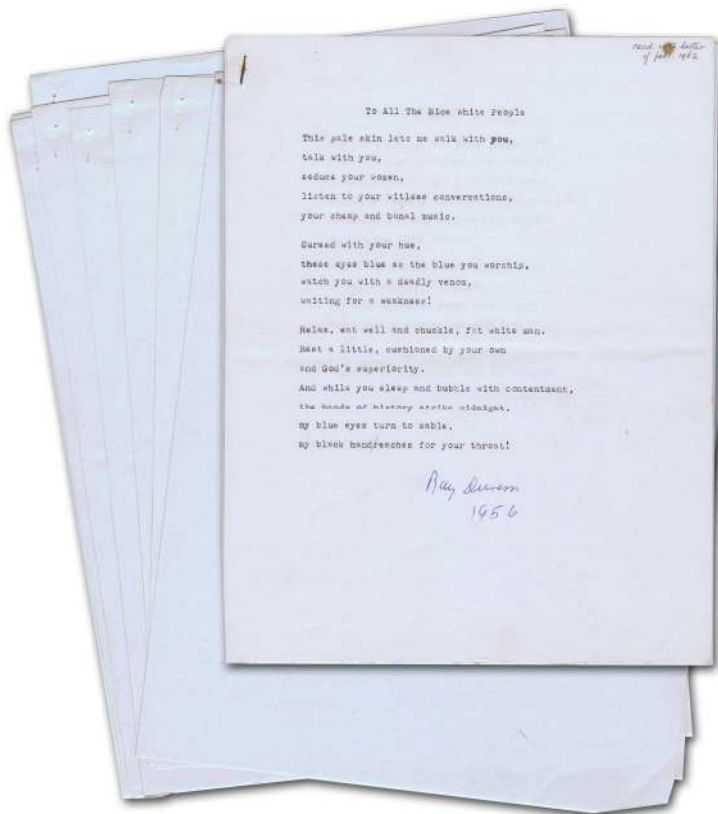
Mexico City: Taller de Gráfica Popular, 1947. First, limited edition. Folio. Printed card portfolio. Text volume (xii pp) and 84 original linocut engravings, loose as issued, printed on various paperstocks. Sheet size approx. 15-1/2" x 10-1/2." The total edition was 550 copies, of which 50 were hors-commerce; this is number 181 of the 500 copies for sale. Slight toning to portfolio margins, with splits at folds; else a complete, fine copy, containing all 84 plates as issued (the 85th image is the one printed on the cover). An excellent, fresh copy of this exquisite album, one of the most important works of the Taller de Gráfica Popular, rarely found complete.

Firmly in the Mexican tradition of printmaking in the service of social change, the Taller de Gráfica Popular ("Graphic Workshop of The People," aka "TGP") was established in 1937 as an artists' collective and production center for revolutionary visual propaganda. In its heyday the TGP produced tens of thousands of posters, handbills, broadsides, and ephemeral artworks, nearly all printed with wood- or linoleum-block engravings on an 1871 hand-press which, according to legend, had first been used to print propaganda for the Paris Commune.

The present portfolio was produced to showcase the work of the TGP's best-known artists and to "celebrate the revolutionary fervor, courageous acts, and tragic martyrdom of common people as heroes of the Mexican Revolution." Includes striking graphic works by 16 of the TGP artists, including its four co-founders—Leopoldo Méndez, Raúl Anguiano, Luis Arenal, and Pablo O'Higgins – as well as Francisco Mora, Fernando Pacheco, Everardo Ramirez, Alfredo Zalce, and others.

\$3,500.





8. DUREM, RAMÓN ("RAY").

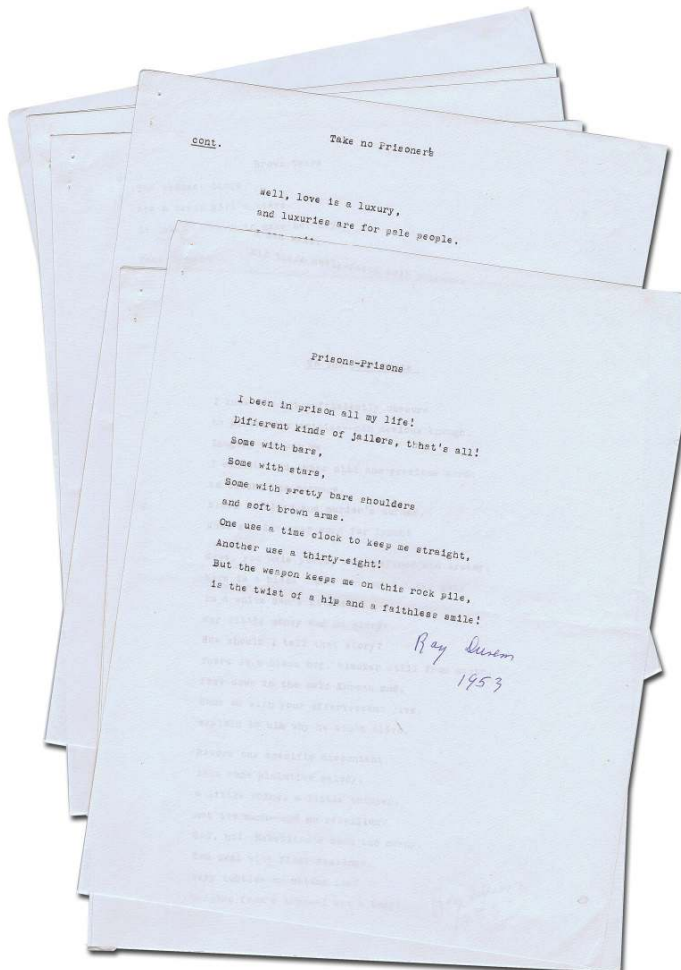
Ten Signed Manuscript Poems

Ten typed drafts (carbons) on twelve foolscap sheets. Each poem signed and dated by Durem in ink, below text. From the archive of British publisher Paul Breman. With pencil annotation: "recd. with letter of febr. 1962." Staple-burns to upper left corner (staple removed), else Fine.

The manuscript, including work originally written from 1950-56, was likely submitted to Breman for his 1962 anthology of African-American poetry *Sixes and Sevens*; it includes a number of Durem's most militant poems, including "To All The Nice White People," "Take No Prisoners," "To The Pale Poets," and "Murder on Fillmore," and several which were not included in the anthology.

Ray Durem (1915-1963), an African-American Communist and Spanish Civil War veteran, published only sporadically in his lifetime. Much of his work first appeared in Robert Williams's fugitive Black Nationalist monthly *The Crusader*, and his only published collection (*Take No Prisoners*, 1971) was issued posthumously. But Durem's influence was far greater than this limited output would suggest. He claimed to be the first poet of Black Nationalism and the first to "reject the 'all men are brothers school' which wants to win over the white man by appealing to his good nature." His fearless handling of racial themes would prove extremely influential for the next generation of African-American poets, particularly the founders of the Black Arts Movement. No single institution appears to currently hold a coherent archive of Durem's manuscripts.

\$850.

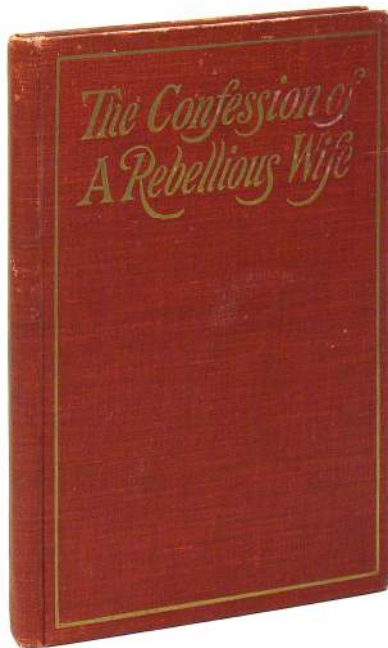
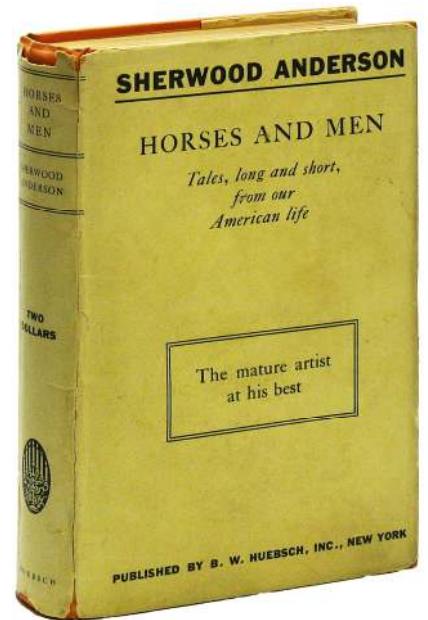


9. ANDERSON, SHERWOOD

Horses and Men: Tales, Long and Short, from Our American Life

New York: B.W. Huebsch, 1923. First Edition. Cloth boards; dustjacket; 347pp. Dusting to page edges; faint crease to paper spine label; mild lean to text block—still a tight, VG or better copy in the scarce original dustjacket, lightly reinforced on spine verso, dusted and briefly edgeworn with a shallow (1/4") chip at crown of spine, not affecting text. A nice-looking copy. Anderson's second collection of short-stories, all set in the American midwest. Includes the long stories "Unused," "The Man Who Became A Woman" and "A Chicago Hamlet;" the last of these is an extract from Anderson's unpublished early novel *An Ohio Pagan*. HANNA 75.

\$350.



10. ANONYMOUS

The Confession of a Rebellious Wife

Boston: Small, Maynard & Co., 1910. First edition. 12mo. Original red cloth boards; gilt titles; 64pp. Slight flaking to cover gilt; contemporary gift inscription; Very Good. A scarce American feminist novel, originally published in the *American Magazine* for July, 1909. Our attempts to attribute authorship have proved fruitless. In its narrative arc progressing from complacency to disgust, the book bears a tantalizing resemblance to Charlotte Perkins Gilman's *The Yellow Wall Paper*, published ten years earlier. In any case, a quite scarce work; absent from commerce; OCLC locates eleven copies only; not in Smith Collection.

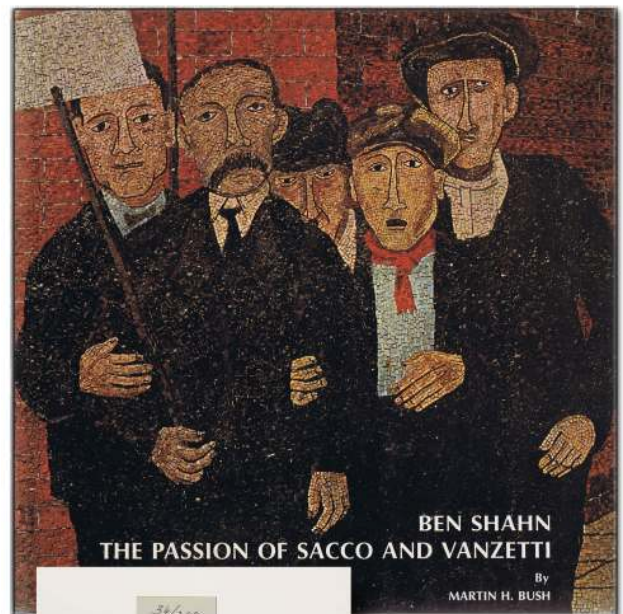
\$450.

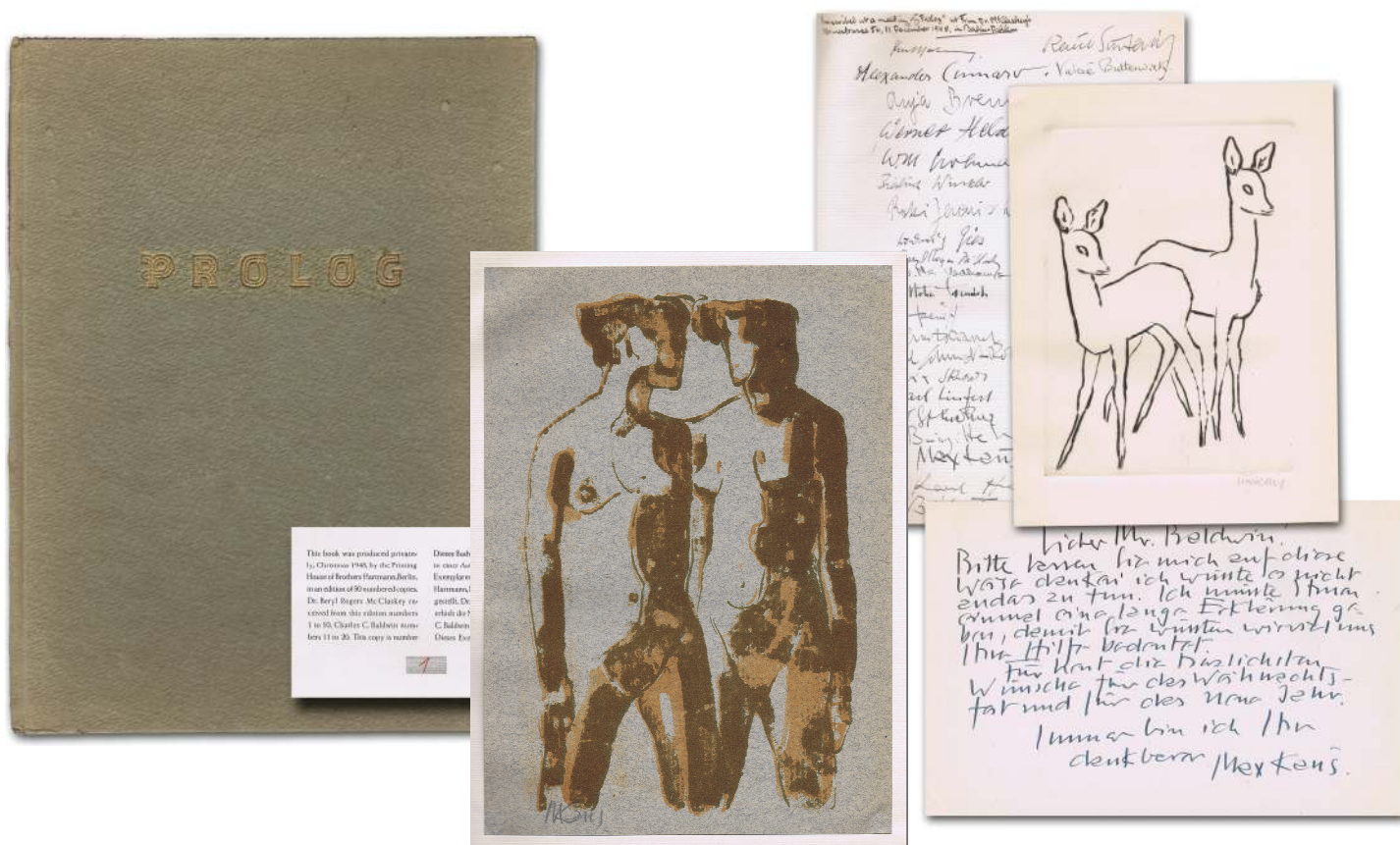
11. (ART) SHAHN, BEN & MARTIN BUSH

Ben Shahn: The Passion of Sacco and Vanzetti

Syracuse: Syracuse University Press, 1968. First, limited edition. Quarto. Tan buckram; dustjacket; 87pp; illus. Limited edition of 200 copies autographed by both Shahn and Bush. Fine copy in bright, unworn jacket with a couple of tiny edge-nicks, still about Fine. Survey of the Sacco-Vanzetti theme in Shahn's work, culminating with his 1967 mosaic mural at Syracuse University. Includes Shahn's essay "Art at Mid-Century," written in 1951.

\$500.





12. (ART) (COLD WAR) VARIOUS CONTRIBUTORS

PROLOG. A Gift in Friendship for Beryl Rogers McClaskey and Charles Baldwin

Copy Number 1: Charles Baldwin's Copy, Inscribed by 24 Artists & With a Lengthy Autograph Sentiment by Max Kaus. With Signed, Original lithographs by Max Kaus and Renee Sintenis

Berlin: Privately Printed, 1948. First, limited edition. Quarto. Textured paper boards; 49pp; 14 tipped-on illustrations, including two original, signed lithographs and an original wood-engraving. Number 1 of 50 copies printed by Kurt Hartmann. This copy inscribed to Charles Baldwin by 24 PROLOG artists, including Friedrich Winkler, Kurt Hartmann, Wolf Hoffmann, Renee Sintenis, Max Kaus, Ludwig Gies, Karl Hartung, Carl Linfert, Hans Jaenisch, Karl Schmidt-Rottluff, Werner Heldt, and others. Boards yawning slightly; covers lightly scuffed and faded at extremities; internally fine. With the ownership signature of Charles H. Baldwin inside front cover.

A fascinating document of American anti-Communist culture wars following the end of the Second World War. "PROLOG," nominally a civilian art-appreciation group, was established by Charles Baldwin and Beryl McClaskey, two OMGUS information officers assigned to "visual propaganda" projects. Their mission, though focused on art, was a distinctly political attempt to promulgate a climate of acceptance for abstract works in post-war Europe. This emphasis on non-representational works was a distinct feature of America's cultural influence in post-War Germany, and has been described by some historians as a promotion of politically disengaged abstract art in direct opposition to the "propagandistic" realism being promoted at this time by the Soviet Military Administration. The artists in the Prolog group included a number who would go on to noteworthy post-war careers, most notably the expressionist Max Kaus, whose work had been suppressed as "degenerate" by the Nazis. A signed, original lithograph by Kaus is included in the present volume, as is another by the Silesian sculptress and printmaker Renée Sintenis. Other illustrations include an original woodcut by Hans Orlowski and reproductions of drawings by Gerhard Hauptmann, Bruno Merbitz, Paul Strecker, Graf Luckner, and others.

A unique example of a work which must be considered rare in any incarnation; only 1 copy (Staatsbibliothek Bremen) is located via OCLC & KVK, and we have seen just one other (now also in our possession) in commerce.

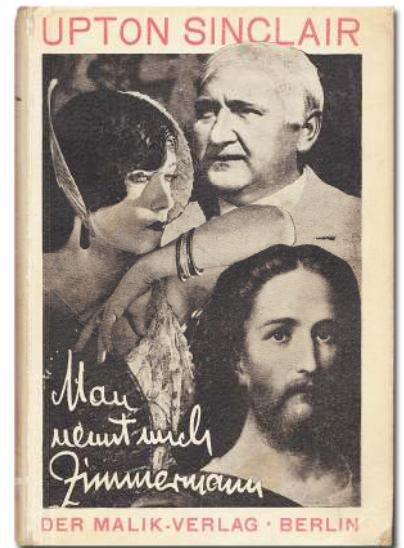
\$2,500.

13. (JOHN HEARTFIELD) SINCLAIR, UPTON
Mann Nennt Mich Zimmerman [They Call Me Carpenter]

Berlin: Malik Verlag, 1922. First German Edition. Octavo. Original publisher's pictorial paper-covered boards; 188pp. Text tanned; ownership signature; Very Good.

First German edition of Sinclair's Socialist parable of the life of Christ. The cover is illustrated with a striking photomontage parody of the holy trinity by the great Dada photographer and collagist John Heartfield (born Helmut Hertzfeld, 1891-1968). Heartfield's principal means of support during this period was his design work for the leftist publisher Malik Verlag, which was owned by his brother Wieland Hertzfelde. Nearly all of Malik's books were printed cheaply, for sale to the masses, and few have survived in acceptable condition. The current example shows the expected browning to the text, but is still a strong, very good example, better than usually encountered. GOTTESMAN C460. AHOUSE A29 (American edition).

\$300.



14. (ART) PIECH, PAUL PETER
War and Misery

Kenton, Middlesex: Taurus Press. First edition. N.d. [ca 1960-64]. 12mo (5-3/4" x 3-1/2"). Portfolio of 12 loose woodcuts, plus a woodcut title page and two sheets of letterpress. Limited to 125 numbered copies. Fine. A collection of images illustrating the horrors of war, in Piech's typically spare graphic style. A second edition (not so identified) was issued in 1969, after Piech had moved his press to Bushey Heath in Somerset. The present edition is scarce.

\$300.

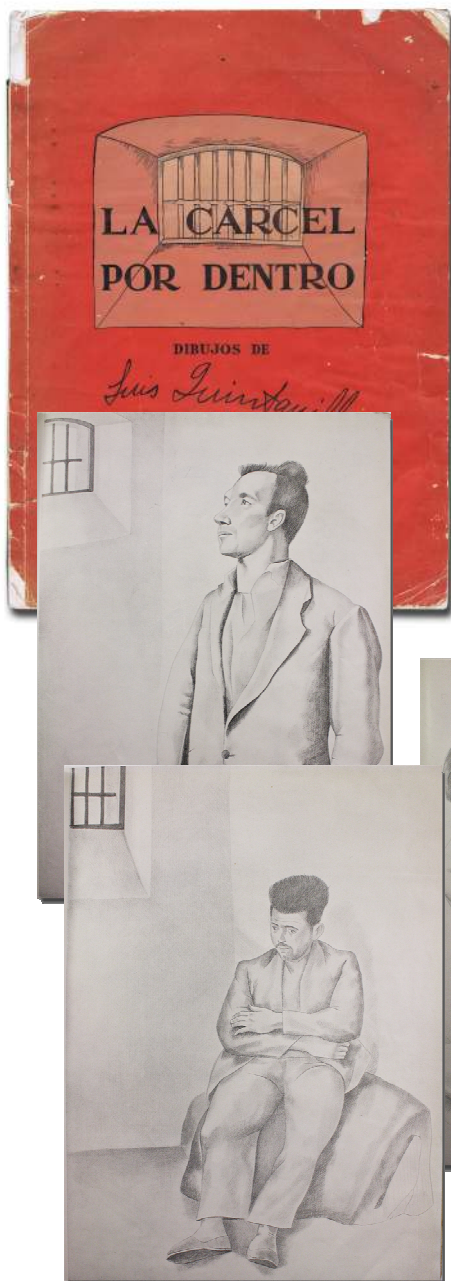


15. (ART) RIVERA, DIEGO; TEXT BY FRANCES TOOR
12 Reproductions in Color of Mexican Frescoes by Diego Rivera

Mexico City: Fischgrund Publishing Co., n.d. [1936?]. First edition. Folio (14" x 11"). Original side-sewn parchment wrappers (ties lacking); 6 pages of text and 12 color lithograph plates, tipped-on to larger sheets with descriptive text on facing leaf verso. Introductory essay by the prominent American-Mexican folklorist Frances Toor. Closed tear and associated creasing at base of first text leaf; binding cord lacking; else a clean, attractive copy. A rather uncommon Rivera album, handsomely produced with superbly lithographed plates. OCLC locates only 8 copies, of which at least two appear to be incomplete.

\$200.

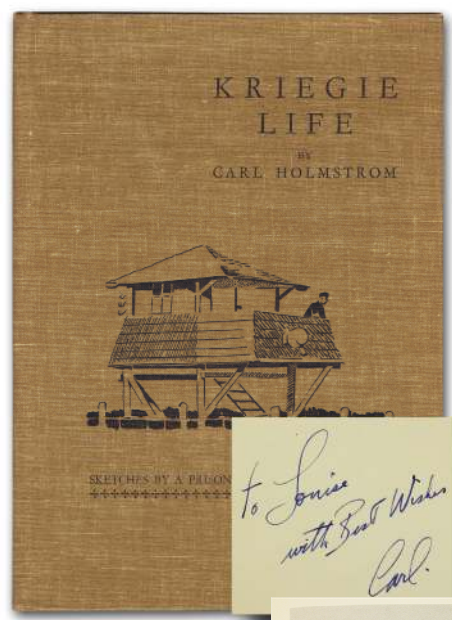




16. (ART) (SPANISH CIVIL WAR) QUINTANILLA, LUIS
La Carcel Por Dentro: Dibujos de Luis Quintanilla 1934
Prólogo por Julian Zugazagoitia

Madrid: Saez Hermanos, 1936. First edition. Folio. Pictorial wrappers; [10] pages of text; [50] leaves of plates, with brief descriptive text for each plate on facing leaf verso. Externally quite worn, with wrappers chipped and soiled; 1" losses at crown and heel of spine. Endpapers soiled; text minutely creased throughout—but plates generally clean and bright. Good overall, and an extremely uncommon album of drawings by Quintanilla, who would go on to be perhaps the best-known Spanish artist of the Civil War period. The drawings were completed during Quintanilla's 8-month incarceration for hosting a meeting of the Revolutionary Committee of the October 1934 revolt; they depict day-to-day life on the prison grounds and include many sensitively-drawn portraits of Quintanilla's fellow political prisoners. By all accounts extremely scarce; OCLC finds three locations only (Pitt, Columbia & Harvard); none in COPAC or KVK, and not in the catalog of the Biblioteca Nacional.

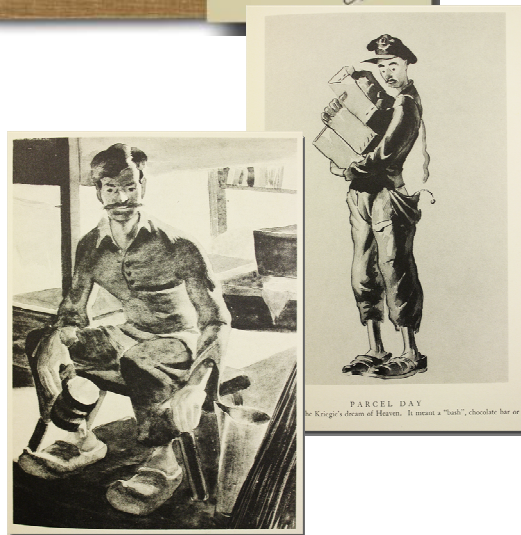
\$650.



17. (ART) (WWII—POW) HOLMSTROM, CARL
Kriegie Life. A Sketch Book

N.p. [Branford, CT?]: By the Author, 1946. First edition. Octavo. Pictorial cloth; [32pp]. Inscribed "to Louise" by the author/artist on front endpaper. A Fine copy, without dustjacket, probably as issued. Scarce self published volume of drawings depicting the day-to-day life of WWII prisoners-of-war, first at Oflag 21-B in Poland and later at the infamous Stalag Luft III. Holmstrom's highly accomplished drawings include detailed renderings of the camp's buildings and grounds; portraits of fellow prisoners, and a series of drawings depicting the infamous 1945 "Death March," in which British and American prisoners were force-marched 200 miles advance of the Axis retreat. Includes a one-page glossary of "Kriegie Jargon."

\$250.

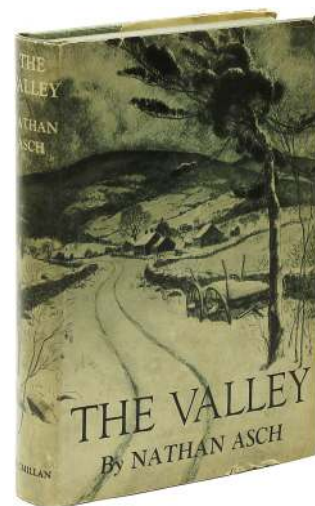


18. ASCH, NATHAN
The Valley

New York: Macmillan, 1935. First edition. Octavo. Cloth boards; dustjacket; 232pp. Slight fading to spine and top-stain, else Fine. In the pictorial jacket, clipped and faintly soiled on lighter portions. Asch's uncommon fourth book, a series of fictional sketches of Asch's neighbors in the Berkshire foothills where "...strangers from New York come to live...because they have been disgraced, or have never been wanted by the city."

Asch was the son of Yiddish author Scholem Asch. Not in Hanna. COAN p.29.

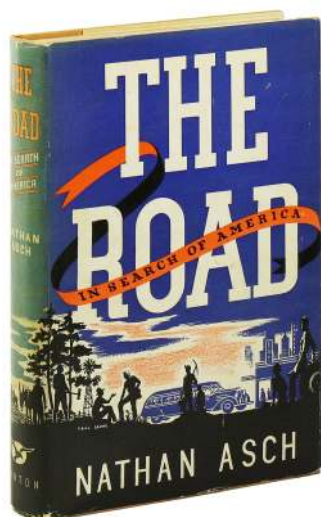
\$150



19. ASCH, NATHAN
The Road: In Search of America

New York: W.W. Norton, 1937. First edition. Octavo. Cloth boards; dustjacket; 271pp. Clean, tight and unmarked copy, Near Fine, in lightly worn jacket, unclipped, slightly sunned on spine. Nice copy of Asch's scarcest book, a narrative of his cross-continental bus trip through the hardest-hit regions of the country, during the worst year of the Great Depression.

\$250.



20. BARAKA, AMIRI

& THE ADVANCED WORKERS WITH THE ANTI-IMPERIALIST SINGERS
You was Dancin Need To Be Marchin So You Can Dance
Some More [b/w] Better Red Let Others Be Dead

Newark: People's War, 1980. Original pressing. Rare 45 rpm recording in original paper sleeve. Mint condition (apparently unplayed), signed by Baraka on label, dated 1980. Rhythm & Blues arrangements by Joe Williams and Winston Sims, featuring Baraka on vocals, reciting two song/poems of his own composition. A scarce Baraka item.

\$150.

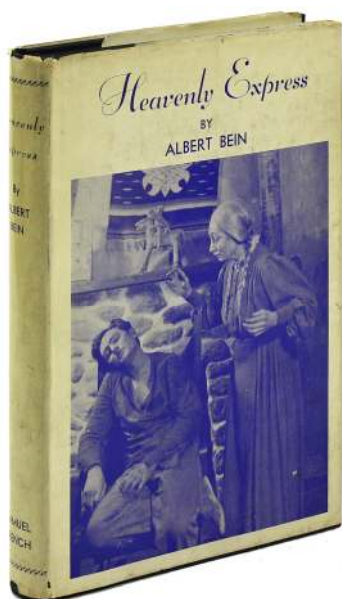


21. (HOBOS) BEIN, ALBERT
Heavenly Express: A Play in Three Acts

New York: Samuel French, 1940. First edition. 12mo. Cloth boards; dustjacket; 124pp; illus. Blue top-stain. A fine copy, with top-stain clean and unfaded. In original pictorial dustjacket, rubbed and soiled on lighter portions, a couple of tiny chips out of spine ends; Very Good. Illustrated with stills from the 1940 production.

Bein's hobo play was a critical but not commercial success; Brooks Atkinson called it "...a genuine fantasy of death in vagabond vernacular," and a reviewer for the *Sunday Worker* gushed: "...it is as if all the hobo ballads were fused together and distilled into a gorgeously disorderly dream about the legendary heroes of the road..." Despite such raves, the show flopped, playing only twenty shows between April and May 1940 before closing. Very scarce.

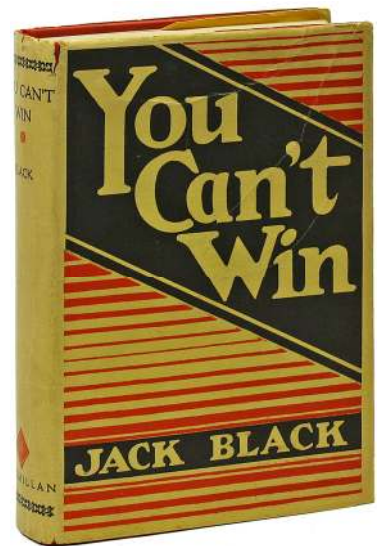
\$450.



22. BLACK, JACK *You Can't Win*

New York: Macmillan, 1927. Fourth printing. Octavo. Cloth boards; dustjacket; 394pp. Ownership signature, else a bright, fine copy in nearly fine jacket—an exceptional example of this notoriously difficult title. The undisputed heavyweight champion of American underworld novels, based on the author's own life of tramping, incarceration, and criminal depravity. We have never seen a comparably pristine copy of any edition. Matchmakers please take note, however: the format of this printing is slightly larger than that of the first, and our jacket would make no better than a shotgun marriage with your unjacketed first edition.

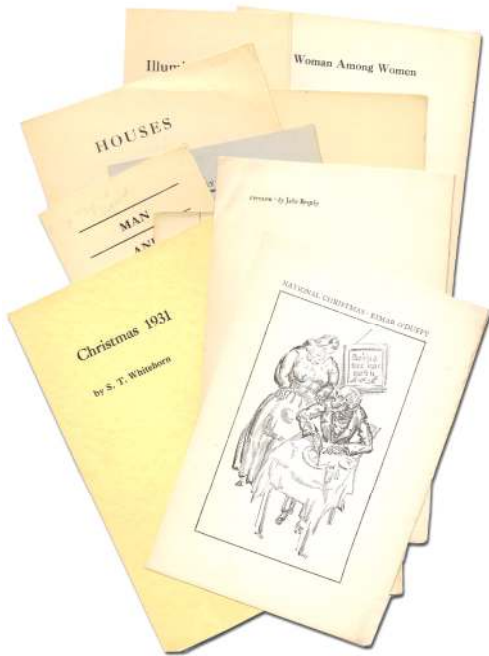
\$750.



23. (BLUE MOON PRESS) VARIOUS AUTHORS *Eleven Blue Moon Poems for Christmas, 1931*

(London: Blue Moon Press), 1931. First, limited edition. Eleven poems in various formats, each printed on a single sheet folded to make four or six pages. Each limited to 100 signed copies (one not signed); most with an accompanying illustration. Eleven pieces loose, as issued. Includes: Ruth Manning-Sanders, *Illuminated Text*; Rhys Davies, *The Woman Among Women* (unsigned); L. Ashton-Smith, *Man and Superman*; Gilbert H. Fabes, *Change and Decay*; Paul Banks, *Maladjustment*; A.J.S. Tessimond, *Houses*; Kenneth Marshall, *The Foolish Virgin*; Eimar O'Duffy, *National Christmas, 1931*; and John Brophy, *Epitaph on Two Parents of the Old School*. The Blue Moon Press was a project of English anarchist, Wobbly, and bookseller Charles Lahr, proprietor of the Progressive Bookshop in Holborn until a 1935 conviction for receiving stolen goods put him out of business. Lahr contended that the conviction was a frame-up to punish him for his political beliefs. We have identified a total of eighteen Blue Moon Poems published in 1931 (apparently the only year they were issued).

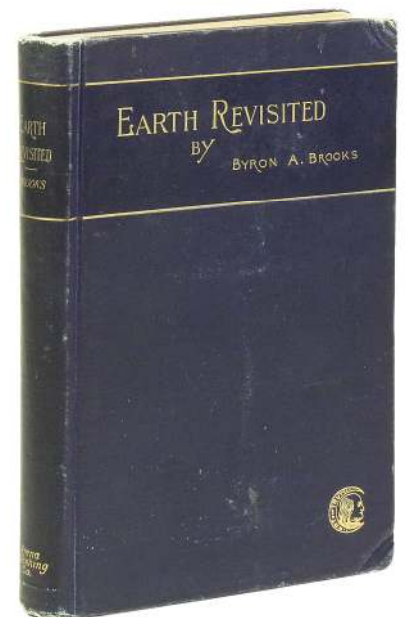
\$450.



24. (UTOPIAN FICTION) BROOKS, BYRON *Earth Revisited*

Boston: Byron A. Brooks, 1893. First edition. Octavo. Publisher's cloth boards, lettered in gilt; 318pp + 4pp publisher's catalog. Cloth moderately rubbed; pulp endpapers chipped at corners, with front endpaper partially detached at gutter; thin cracks to hinges; a Good copy. Futuristic technological utopia (set in the Brooklyn of 1993) in which religion and science have joined forces, capitalism has been replaced by a co-operative commonwealth, and women are fully equal to men. Reputedly only 45 copies were bound and sold before the company went bankrupt in 1894, making this one of the scarcer 19th-c. political utopias (qv. Stoddard, *B.O. Flower's Arena Publishing Company*, 1982). Not in Lewis; 9 locations found via OCLC. NEGLEY 149. SARGENT p.49.

\$450.



THREE FROM BROADSIDE PRESS

25. (BROADSIDE PRESS) BROOKS, GWENDOLYN *The Wall. For Edward Christmas*

Detroit: Broadside Press, 1967. First printing. Broadside. 11-1/2" x 6-1/2"; printed recto only. Near Fine. Broadside no. 19 of the Broadside Press.

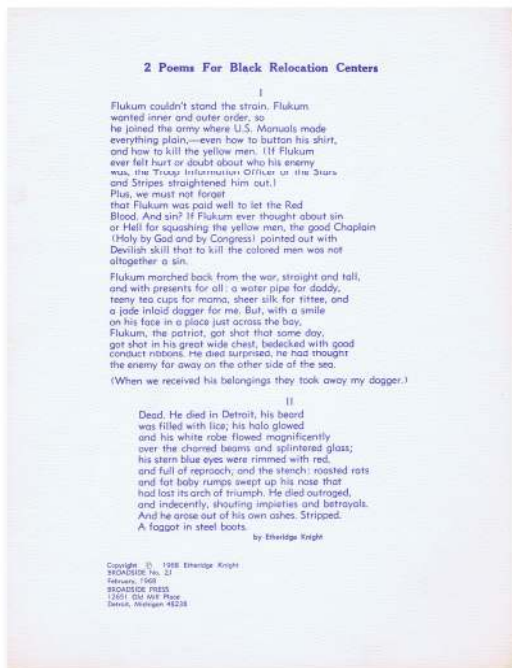
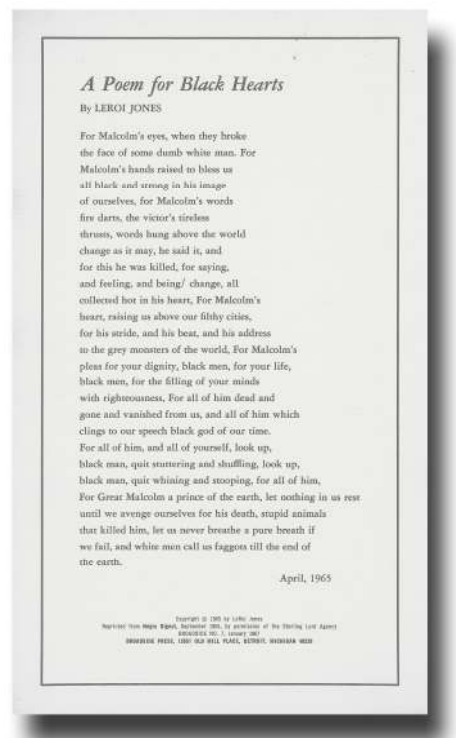
\$150.



26. — JONES, LEROI (AKA AMIRI BARAKA) *A Poem for Black Hearts*

Detroit: Broadside Press, 1967. First printing. Broadside. 11" x 6-1/2", printed recto only. Few small smudges to margins, else Near Fine. Baraka's elegy for Malcolm X; originally printed in *Negro Digest* for September 1965, this is the first separate printing. Broadside no. 7 of the Broadside Press.

\$150.

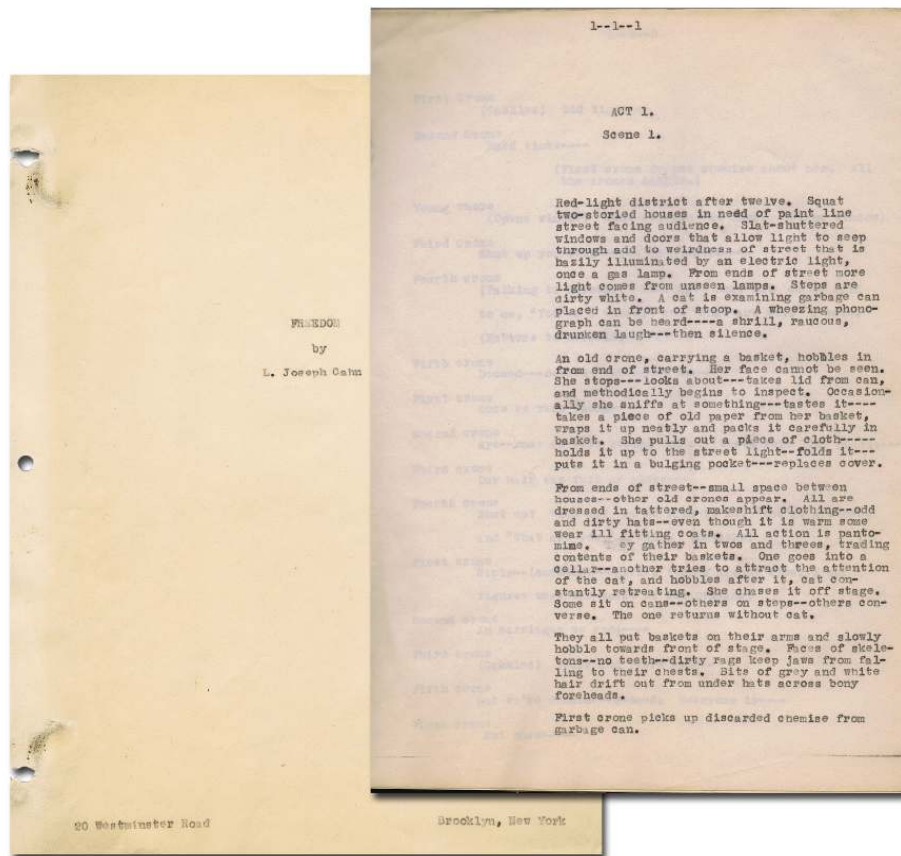


27. —KNIGHT, ETHERIDGE *2 Poems for Black Relocation Centers*

Detroit: Broadside Press, 1968. First printing. Broadside. 11" x 8-1/2", printed recto only. Mild dusting and toning to extremities; still Near Fine. Broadside no. 21 from the Broadside Press.

\$100.

AN UNPUBLISHED DRAMATIC PORTRAIT OF THE NEW ORLEANS UNDERWORLD



28. (PROLETARIAN DRAMA) (NEW ORLEANS) CAHN, L. [LEWIS] JOSEPH *Freedom. Author's typed manuscript, with corrections*

Play in three acts. Original typescript (carbon), ca. 1930s, with author's corrections. Stab-bound in stiff card folder; 90ff, typed recto only. A few brief holograph corrections to text throughout. Title page gives the author's address as 30 Westminister Road, Brooklyn, New York, his address prior to entering military service in 1941.

Unpublished and apparently never produced drama set in Storyville, the red-light district of New Orleans, featuring a cast of prostitutes, pimps, and other underworld types. Though clearly the work of a talented amateur (vice professional playwright), the play has flashes of real poetry, and its portrayals of underworld New Orleans are clearly based on first-hand familiarity and a real affection for the place and its people. Whether or not noteworthy as literature (we'll leave it to others to make that determination), this strikes us as a fascinating historical document of early 20th-century New Orleans, providing a closely-observed and sympathetic picture of a subculture that has typically been portrayed only in broad caricature.

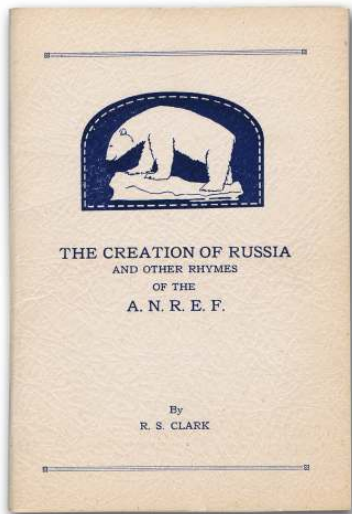
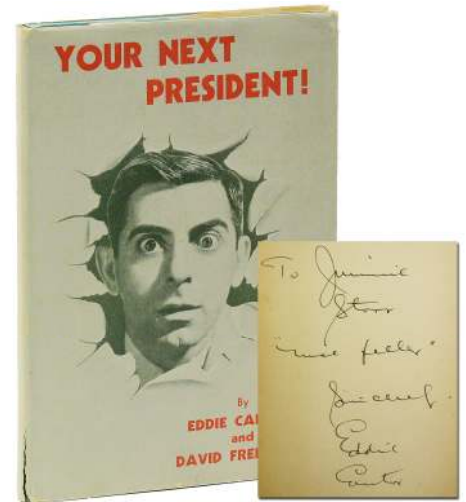
Lewis Joseph Cahn (1908-1998) received his BA, MA and PhD in philosophy from NYU; after serving in WWII he relocated to New Orleans, where he became the Executive Director of the New Orleans chapter of B'nai Brith, a position which he held until his retirement in the late 1970s. Tulane University holds a small archive of Cahn's papers, including an apparently much later draft of the current manuscript (described as a "computer printout"), as well as the manuscript for another play based on the life of pirate Jean Lafitte.

\$750.

29. CANTOR, EDDIE
Your Next President!

New York: Ray Long & Richard Smith, 1932. First edition. 12mo. Cloth boards; dustjacket; 52pp. Inscribed by Cantor on front endpaper: "To Jimmie Storr, 'nice feller' / Sincerely, Eddie Cantor," undated. Endpapers slightly darkened, else fine in bright pictorial jacket, briefly split at fold and slightly faded on spine, still VG or better. Cantor pokes fun at the 1932 Presidential campaign. According to H.L. Mencken, Cantor's gallows humor did more to lift the United States out of the Great Depression than all of Roosevelt's New Deal recovery projects combined.

\$125.



30. CLARK, R.S.

The Creation of Russia and Other Rhymes of the A.N.R.E.F.

N.p.; by the Author, 1931. First edition. 12mo. Pictorial wrappers; 39pp; illus. Trivial soiling and a small crease to covers, else Fine. Poems written by a soldier in the American North Russian Expeditionary Forces during the Allied intervention in Russia, 1918-1920. Scarce; OCLC finds six locations, most in Michigan.

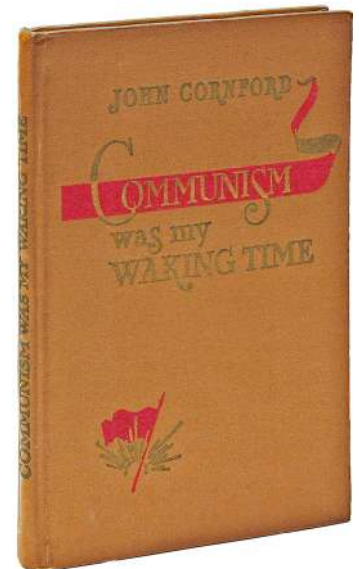
\$125.

31. CORNFORD, JOHN

Communism Was My Waking Time

Moscow: Foreign Languages Publishing House, 1958. First edition. Small octavo. Original cloth boards; 142pp. Mild external wear, else Fine. Scarce volume collecting Cornford's verse, essays and selected correspondence, and including brief memoirs by Victor Kiernan and Bernard Knox. Foreword and commentary (in Russian) by B.A. Gilenson. Cornford (1915-1936) was a gifted young poet and Cambridge intellectual when, in 1936, he became the first Englishman to fight with Republican troops in the Spanish Civil War. He was killed in combat in December of that year, leaving only a small body of work behind.

\$200.

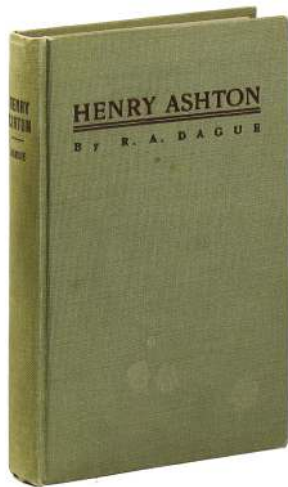


32. COWLES, ROGER

The San Felipians

New York: Charles Scribner's Sons, 1932. First edition. Octavo. Cloth boards; dustjacket; 242pp. Bottom board edges rubbed; spine leaning very slightly; Very Good. In striking Art Deco jacket (by Ermakoff), lightly rubbed and with a small (ca 1/4" dia) loss at upper front panel. A send-up of a group of wealthy idlers assembled for a weekend-long house party on the California coast. The fictional setting of "San Felipe" is closely modeled on the author's home town of Santa Barbara. An uncommon book, scarce in jacket.

\$150.



33. (UTOPIAN FICTION) DAGUE, R.A. [ROBERT ADDISON]

Henry Ashton; A Thrilling Story of How the Famous Co-Operative Commonwealth was Established in Zanland

Alameda: By the Author, 1903. First edition. 12mo. Original cloth; 235, (2)pp. Few faint spots to cover; abrasion to rear endpaper, else a straight, tight and unmarked copy, Very Good or better. A Christian socialist utopia is established off the coast of California. SARGENT 65. NEGLEY 252. HANNA 894.

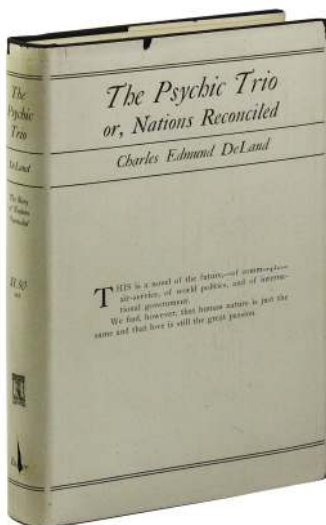
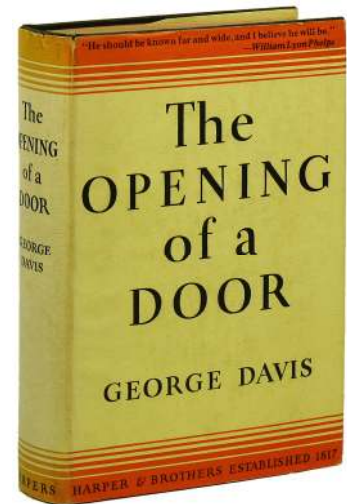
\$150.

34. (GAY FICTION) DAVIS, GEORGE

The Opening of A Door

New York: Harper & Brothers, 1931. First edition. Octavo. Cloth boards; dust-jacket; 265pp. Straight, fine copy in very Near Fine jacket. Exceptional copy of Davis's only novel, of the sexual awakening of a Chicago clerk. Despite its not-so-subtle exploration of homosexual themes, the novel was praised by critics as diverse as Clifton Fadiman and William Lyon Phelps; Davis became an overnight literary sensation and went on to an influential editing career, but never produced another novel. HANNA 932. YOUNG 662. SLIDE (*Lost Gay Novels*) 16.

\$200.



35. (UTOPIAN FICTION) DELAND, CHARLES EDMUND

The Psychic Trio or, Nations Reconciled

Boston: Richard G. Badger, 1919. First edition. Octavo. Publisher's blue cloth; dust-jacket; 426pp. A fine copy in a bright, unrubbed jacket with a couple of tiny nicks at upper extremity and small puncture near base of spine. A technological utopia, billed in the jacket copy as "a novel of the future—of commonplace air-service, of world politics, and of international government." Not in Sargent, Negley, Lewis or Hanna. Uncommon; especially so in jacket.

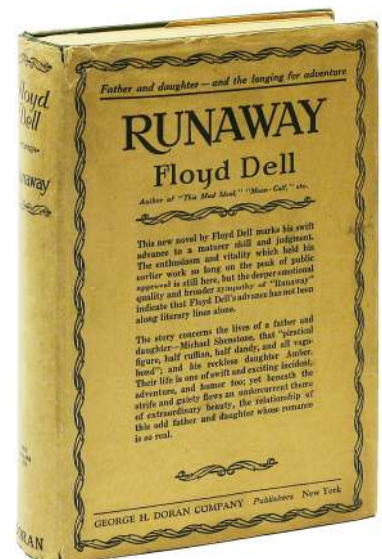
\$250.

36. DELL, FLOYD

Runaway

New York: George H. Doran, 1925. First edition. Octavo. Green cloth; dustjacket; 304pp. First trade edition. Clean, tight copy, Near Fine, in lightly dusted jacket. Particularly nice copy of Dell's fifth novel, a chronicle of a failed marriage and the relationship between an unconventional father (reputedly based on the real-life figure of Dell's friend George Cram Cook) and his daughter. HANNA 969.

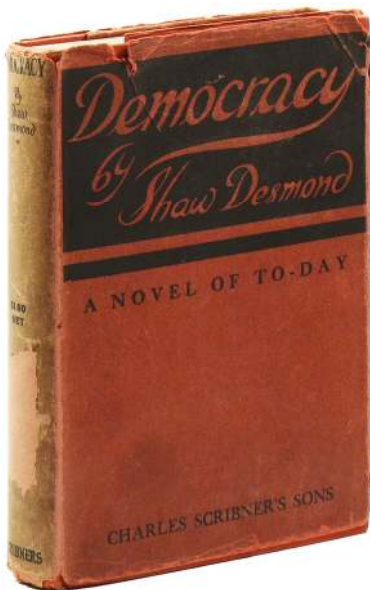
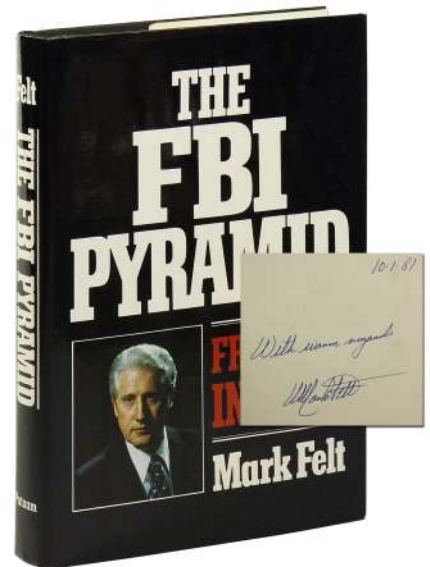
\$150.



37. (DEEP THROAT) FELT, W. MARK
The FBI Pyramid from the Inside

New York: G.P. Putnam's Sons, 1979. First edition. Octavo. Cloth boards; dustjacket; 351pp. INSCRIBED by Felt "with warm regards," dated 1981. Four faint tape-shadows to boards where a previous owner had attached the dust-jacket, else straight and Fine in a fine, unclipped dustjacket. Felt (who died in 2009) revealed in 2005 that he was in fact the long-sought informant, known as "Deep Throat," who blew the whistle on the 1972 Watergate break-ins, leading to the demise of the Nixon White House. This book, published long before Felt's admission, is uncommon; contemporary inscriptions are scarce.

\$1250.



38. DESMOND, SHAW
Democracy

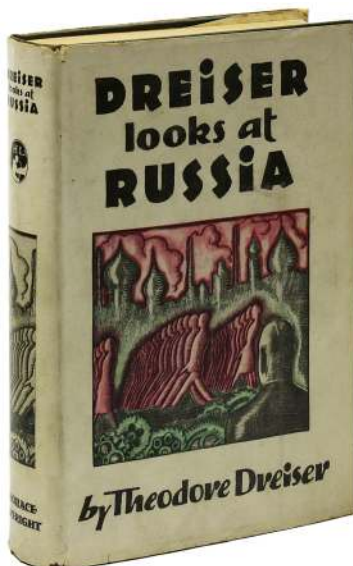
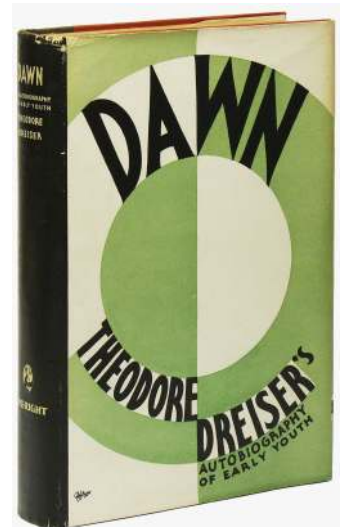
New York: Charles Scribner's Sons, 1919. First American Edition, from British sheets. Cloth boards; dustjacket; 332pp. Page edges dusty, else a tight, straight copy, near to Fine, in the very scarce dustjacket, toned and chafed on spine with brief closed tears, losses at corners and heel of spine; nibbling to upper spine, just into lettering of title; only Good. Scarce socialist strike novel, "culminating in a general strike and a battle in the streets," by the Irish novelist best known for his later forays into the study of psychic phenomena.

\$350.

39. DREISER, THEODORE
Dawn: Autobiography of Early Youth

New York: Horace Liveright, 1931. First Trade Edition. Tall octavo. Original red cloth boards; dustjacket; 589pp. Fine, in a very fresh, unclipped jacket with a hint of rubbing at extremities and a small puncture at front flap-fold; easily Very Good to Near Fine. With laid in promotional leaflet for the companion volume, *Newspaper Days*. While the limited edition of this title has become practically ubiquitous, the trade edition is not at all common in this condition.

\$250.



40. DREISER, THEODORE
Dreiser Looks at Russia

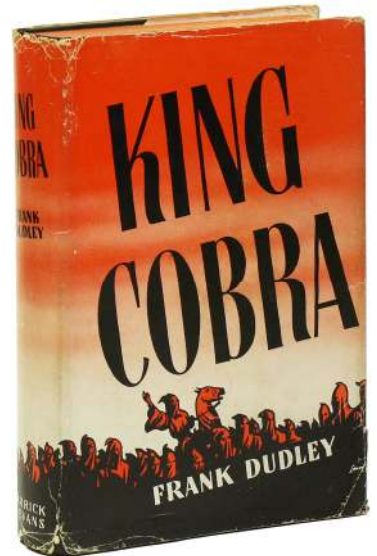
New York: Horace Liveright, 1928. First edition. Octavo. Cloth boards; dustjacket; 264pp. Endpapers faintly foxed, else Near Fine in the uncommon pictorial jacket, lightly worn, soiled on lighter portions, with a few brief, closed tears; Very Good. Dreiser's generally laudatory review of Soviet Russia, based on observations made during his 1927 visit made at the invitation of the Bolshevik government. The book resulted in a lawsuit by Dorothy Thompson, who claimed that Dreiser had plagiarized portions of her book *The New Russia*, published earlier the same year. Dreiser's secretary, Ruth Kennell, contended the controversy cost Dreiser the Nobel Prize for 1930, which instead went to Sinclair Lewis.

\$150.

41. DUDLEY, FRANK
King Cobra

New York: Carrick & Evans, 1940. First edition. Octavo. Black cloth boards; dustjacket; 275pp. Bit of toning to endpapers, else a Fine copy in the striking pictorial dustjacket, lightly edge-rubbed and with a brief (3/4") triangular chip at base of rear panel near spine. Novel portraying the rise of an American fascist terrorist organization (called the "Red Riders") clearly modeled on the Ku Klux Klan. Not in Hanna.

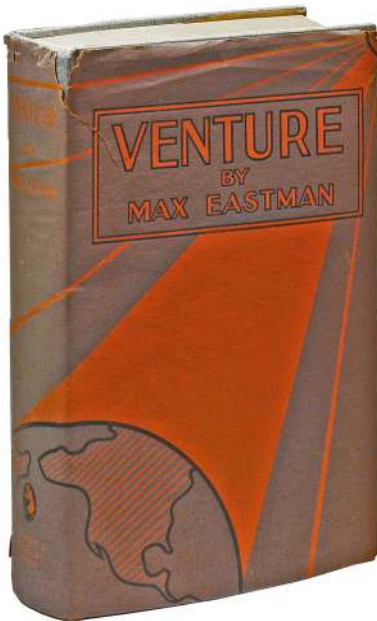
\$125.



42. EASTMAN, MAX
Venture

New York: Boni & Liveright, 1927. First edition. Octavo. Cloth boards; dustjacket; 398pp. Tight, near fine copy. In the very scarce pictorial dustjacket, unclipped, with a few short closed tears at extremities, small (1/4") loss at base of rear panel, still easily on the better side of Very Good. A novel based on the life and career of Eastman's friend John Reed, concerning a young intellectual who is converted to the IWW cause after witnessing the Paterson silk strike of 1913. Easily Eastman's scarcest book, and almost impossible to find in dustjacket; this is by far the nicest copy we have seen. HANNA 1060. BLAKE 244. RIDEOUT p.295.

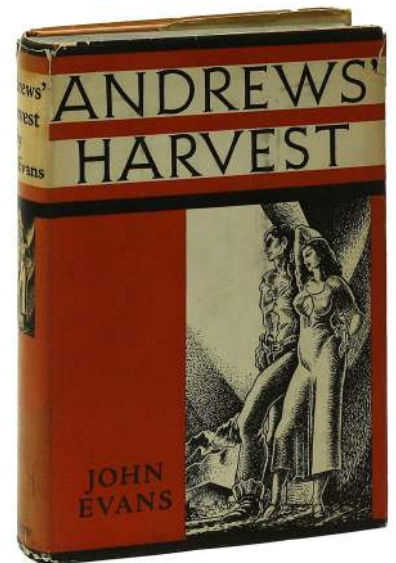
\$800.



43. EVANS, JOHN
Andrews' Harvest

New York: William Morrow, 1933. First edition. Octavo. Cloth boards; dustjacket; 276pp. Two small stains to endpapers, else a straight, tight copy in the scarce dustjacket, lightly soiled and with brief splits at flap-folds. Uncommon first novel by John Evans, of hardscrabble life on a Colorado ranch during the Depression. Evans was the son of Mabel Dodge Luhan; this copy has the ownership signature of Luhan's Taos friend Dorothy Hoskins. Pre-publication jacket blurbs by Mary Austin and Robinson Jeffers. HANNA 1118.

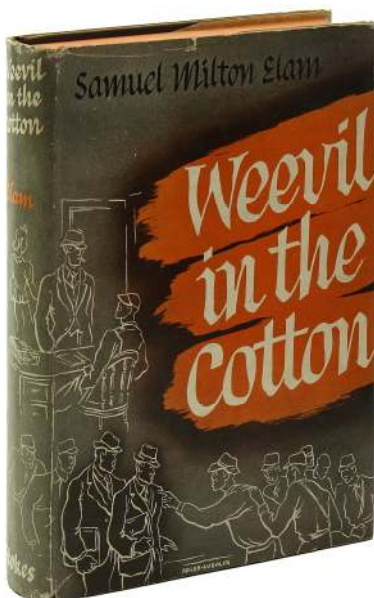
\$250.



44. ELAM, SAMUEL MILTON
Weevil in the Cotton

New York: Frederick A. Stokes, 1940. First Edition. Cloth boards; dust-jacket; 231pp. Solid, attractive copy in very nice pictorial dustjacket, Near Fine. One of a stream of American anti-fascist novels to appear during this period, this one set in an unnamed state (clearly Mississippi) where a fascist group has taken control of the government. Blotner: "...Intended as a warning that a European-style dictatorship could take root on American shores." HANNA 1077. BLOTNER p.373

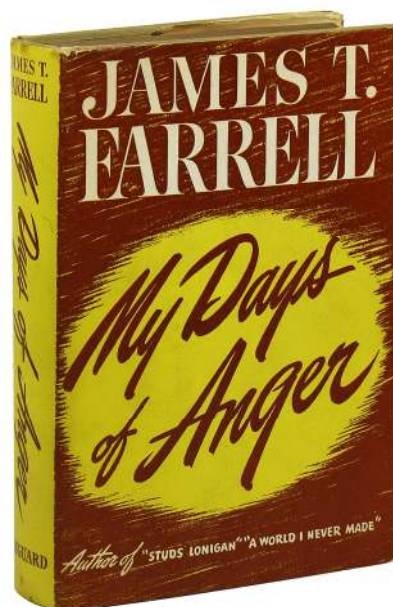
\$200.



45. FARRELL, JAMES T.
My Days of Anger

New York: Vanguard Press, 1943. First edition. Octavo. Cloth boards; dust-jacket; 403pp. Tight, Near Fine copy in bright, unclipped jacket. Final volume of Farrell's quartet of novels documenting the lives of poor Irish in the Chicago slums. Preceded by *A World I Never Made*, *No Star Is Lost*, and *Father and Son*. HANNA 1146. RIDEOUT p.299.

\$75.



46. FAST, HOWARD
Korean Lullaby

New York: American Peace Crusade. First edition. N.d. (ca 1952). Staple-bound pamphlet; pictorial covers; [15pp]. Faint vertical crease, else Fine. Cycle of poems inspired by the Korean War, including the title poem and a series of elegies, under the general title "Korean Litany," for American soldiers killed in the conflict. Striking cover illustration by Charles Keller.

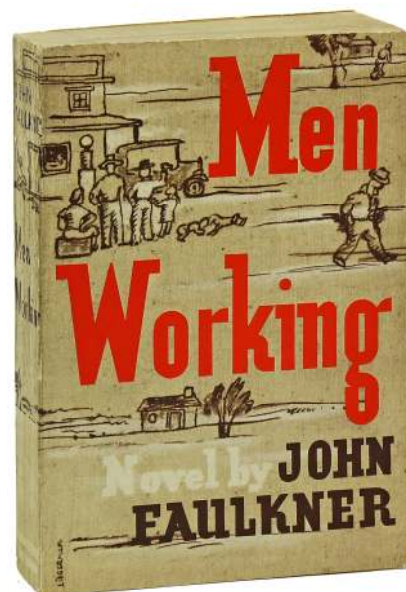
\$75.



47. FAULKNER, JOHN
Men Working (ARC)

New York: Harcourt, Brace & Co., 1941. Advance Reading Copy. Original pictorial wrappers; 300pp. Advance copy for reviewers, with publisher's complimentary slip tipped in at title page. Touch of soil to text block edges; brief rubbing to cover wraps; still a tight, Near Fine copy of the scarce ARC. Depression novel of Mississippi tenant farmers on relief. The author was William Faulkner's younger brother. HANNA 1158. COAN p.58.

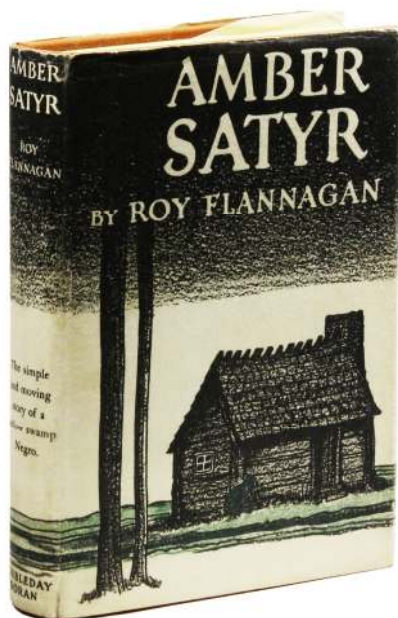
\$200.



48. FLANNAGAN, ROY
Amber Satyr

New York: Doubleday, Doran, 1932. First edition. Octavo. Cloth boards; dustjacket; 304pp. Green top-stain slightly faded, else Near Fine in the original pictorial dustwrapper, unclipped and just very lightly worn; Near Fine. Particularly nice copy of this uncommon lynching novel, in which a Virginia mulatto is killed by a mob after spurning the advances of a white woman. HANNA 1242. COAN p.188.

\$250.

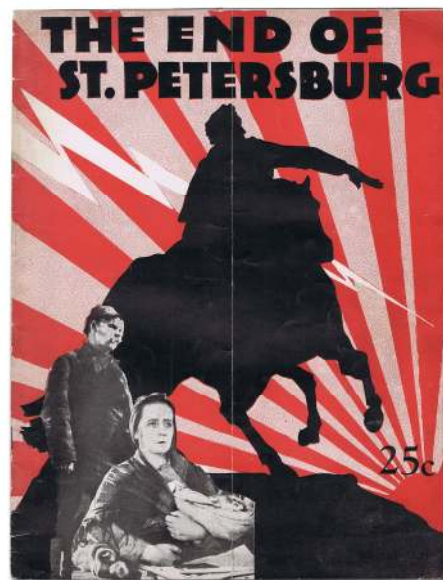


49. (FILM) (PUDOVKIN)

**Arthur Hammerstein Presents *The End of St. Petersburg*
The Russian Film Classic Directed by W.J. Pudovkin**

(New York: Arthur Hammerstein, 1928). Quarto. Pictorial wrappers; [16pp]. Covers lightly worn; faint vertical crease; Very Good. Souvenir program produced for the American premiere of Vsevolod Pudovkin's groundbreaking "Konets Sankt-Peterburga" (The End of St. Petersburg). Strikingly-illustrated cover utilizing photo-montage; illustrated throughout with still images from the film, which was commissioned by the Bolshevik Central Committee to commemorate the tenth anniversary of the October revolution. In it, Pudovkin pioneered the technique of montage which would become the hallmark of Soviet film in the decades to follow. "The End of St. Petersburg" was also significant for being the first film to interpolate fictional characters and events into a documentary setting, 50 years before "Zelig." Scarce; OCLC returns no locations.

\$200.



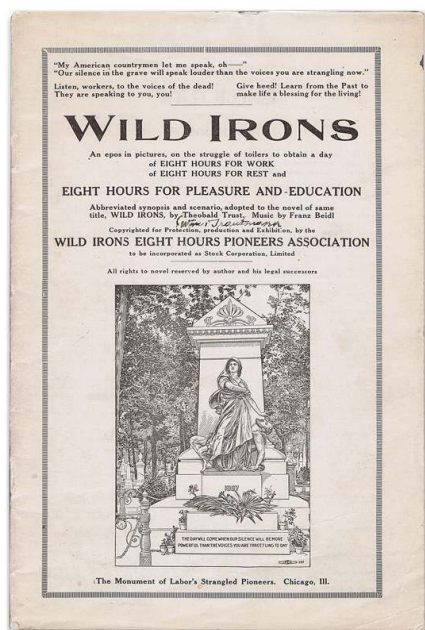
50. (FILM) "THEOBALD TRUST" [PSEUD WM. TRAUTMANN?]

Wild Irons: an epos in pictures, on the struggle of toilers to obtain a day of Eight Hours for Work, of Eight Hours for Rest, and Eight Hours for Pleasure and Education

[Chicago]: Wild Irons Eight Hours Pioneers Association, n.d. (ca 1918). First edition. Octavo. Staple-bound pamphlet; pictorial wrappers; 28pp. Light wear; two brief horizontal tears to rear wrapper; Very Good. Small institutional hand-stamp at base of second text page. An ink annotation (in unidentified hand) on front wrapper appears to attribute the pseudonym "Theobald Trust" to former IWW Secretary-General William Trautmann. Given Trautmann's literary propensities and his active role in the eight-hour movement, we find this attribution fully plausible.

Scenario (presenting some 50 out of a proposed 519 scenes) for a massive propaganda film project, intended to document the history, rise, and final victory of the eight-hour movement. With an introduction discussing the untapped propaganda potential of this new entertainment medium. A most unusual document from the earliest years of film-as-propaganda; rare; OCLC locates three institutional holdings (Michigan; Cornell; IISH), none of whom note any Trautmann association.

\$250.



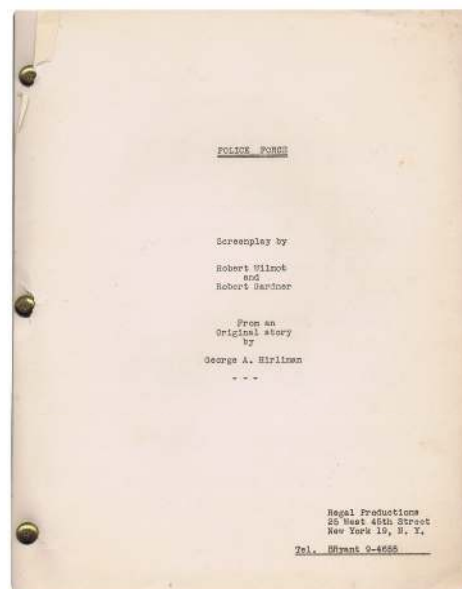
51. (FILM) (SCREENPLAYS) WOHLMUTH, ROBERT

Police Force

**Screenplay by Robert Wilmot and Robert Gardner
From an Original Story by George A. Hirliman**

(New York: Regal Productions; ca 1940?). Original brad-bound wrappers, with "Rialto Service Bureau" label at upper left. Very Good. Undated feature-length screenplay, apparently never produced. A noir police procedural set in Hell's Kitchen, based on a story by the prolific B-movie producer George Hirliman. Robert Wilmot (aka "Wohlmuth") was a veteran Austrian filmmaker who emigrated to the U.S. after Hitler's annexation of Austria in 1938; he appears never to have met with great success after his move to Hollywood, though the present script, featuring an array of hardened underworld characters, strikes us as quite polished, and certainly on a par with Hirliman's produced efforts.

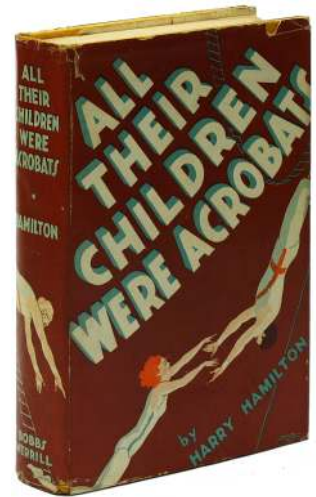
\$200.



52. HAMILTON, HARRY
All Their Children Were Acrobats

Indianapolis: Bobbs-Merrill, 1936. First edition. Octavo. Cloth boards; dustjacket; 308pp. Minor soil; upper edge of text block dusty; Very Good in slightly soiled and edgeworn jacket. A realistic novel of circus life during the Great Depression. Not in Hanna.

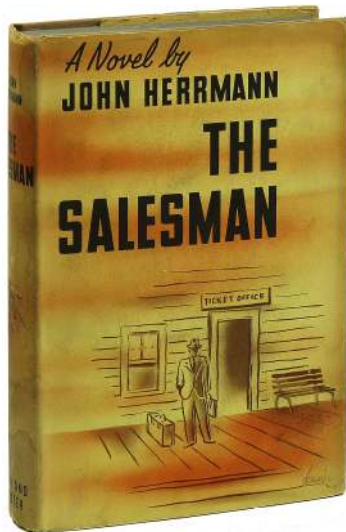
\$125.



53. HERRMANN, JOHN
The Salesman

New York: Simon & Schuster, 1939. First edition. Octavo. Cloth boards; dustjacket; 330pp. Faint stain at base of spine; mild fading to top-stain, else Fine in original Arthur Hawkins dustjacket, lightly stained at base of spine, still VG or better. Herrmann's third and final novel, a critical portrayal of the life of a traveling seed salesman, based on the author's own experiences in youth. Herrmann was the husband of Josephine Herbst and a key member of the Ware Group, a secret communist cell within FDR's Agricultural Adjustment Administration. In this latter capacity he is said to have been responsible for first introducing Whittaker Chambers and Alger Hiss. HANNA 1698. COAN p.94.

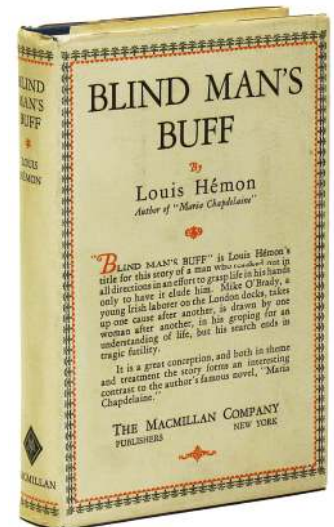
\$200.



54. HÉMON, LOUIS
Blind Man's Buff

New York: Macmillan, 1926. First American edition. Translated from the French by Arthur Richmond. 12mo. Blue cloth lettered in gilt; dustjacket; 244pp. Slight offsetting to endpapers from dustjacket flaps, else a very fine, unworn copy in Near Fine jacket. Hémon, a French-born Canadian, is best remembered for his popular romance *Maria Chapdelaine*; the present work is his third novel, of a working-class Irishman in the London dockyards who flirts with socialism, spiritualism, and other creeds before his search for enlightenment "ends in tragic futility." By no means a common book, this is as pretty a copy as we can imagine being available.

\$150.

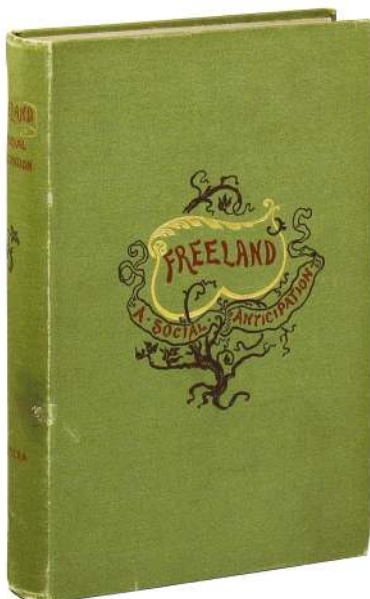


55. (UTOPIAN FICTION) HERTZKA, THEODOR
Freeland: A Social Anticipation

New York: D. Appleton & Co., 1891. First American Edition. Publisher's green cloth boards, stamped in gilt; xxiv, 443pp; 12pp publisher's catalogue at rear. Small repaired nick to front cover cloth, else a tight, handsome copy with minor rubbing to board edges and spine ends. Ownership signature of Arthur S. Pier (see note below), with scattered pencil marginalia, presumably in Pier's hand. Excellent copy of Hertzka's influential Utopia, first published at Leipzig in 1890; the English translation appeared in London the same year, with the rather less common American edition following a year later. *Freeland* inspired a number of real-life utopian communities, including Alexander Horr's Free-land Colony near Bellingham, Washington. LEWIS p.87. NEGLEY 562.

This copy with the ownership signature Arthur Stanwood Pier (1874-1966), Harvard historian and author of the popular series of juvenile novels set at the fictional St. Timothy's school, including *Boys of St. Timothy's* (1904) and six others.

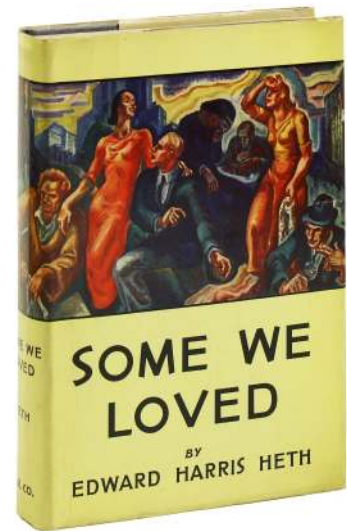
\$300.



56. HETH, EDWARD HARRIS
Some We Loved

Boston: Houghton Mifflin, 1935. First edition. Octavo. Cloth boards; dustjacket; 296pp. Review copy, with publisher's slip laid in. Fine in very nearly fine James Daugherty dustjacket. Heth's uncommon first novel, set in Depression-era Milwaukee and featuring a cast of artists, intellectuals, and university types. Though homosexual themes were never prominent in his novels, Heth and his partner lived an openly gay life in rural Wisconsin for more than forty years. His best-known book, *Any Number Can Play*, was adapted for film in 1949, providing a late-career starring role for Clark Gable. Not in Hanna.

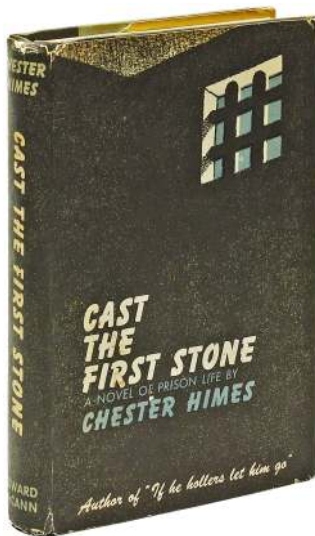
\$200.



57. HIMES, CHESTER
Cast the First Stone

New York: Coward, McCann, 1952. First edition. Octavo. Cloth-backed boards; dustjacket; 346pp. Clean copy, toned at board edges, in slightly edgeworn jacket stained on rear panel and with small chips at spine ends; only Very Good. Himes's third novel, a graphic portrayal of prison life based on his own incarceration for armed robbery from 1928-36. COAN p.150.

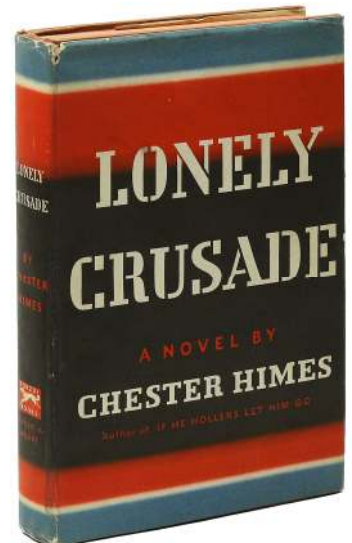
\$95.



58. HIMES, CHESTER
Lonely Crusade

New York: Alfred A. Knopf, 1947. First edition. Octavo. Cloth boards; dustjacket; 398pp. Tight, clean copy, Near Fine, in price-clipped jacket with remainder price stamped on front flap; two brief, closed edge-tears and some mild soiling to lighter portions of the jacket; Very Good. Himes's uncommon second book, a penetrating and subtle left-wing (but anti-Communist) novel concerning race conflict at a California aircraft factory during World War II. The book managed to offend African-Americans, whites, communists and liberals alike; it never sold well, and now seldom turns up in collector's condition. RIDEOUT p.299. HANNA 1729.

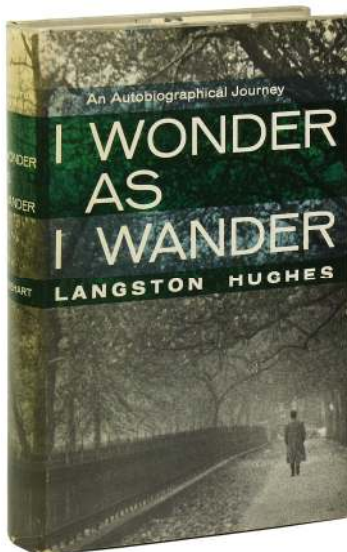
\$400.



59. HUGHES, LANGSTON
I Wonder as I Wander

New York: Rinehart, 1956. First edition. Octavo. Cloth boards; dustjacket; 405pp. From the library of African-American labor leader C. L. Dellums, with his ownership signature on front and rear endpapers. Very mild rubbing at crown of spine; still about a Fine copy in a crisp jacket, minimally faded on spine. Second installment of Hughes's autobiography, uncommon in such nice condition. Cottrell Laurence Dellums (1900-1989) held important posts in the hierarchy of the International Brotherhood of Sleeping Car Porters beginning in the mid-1930s; he was elected President of the union in 1966. He was the uncle of California politician Ron Dellums.

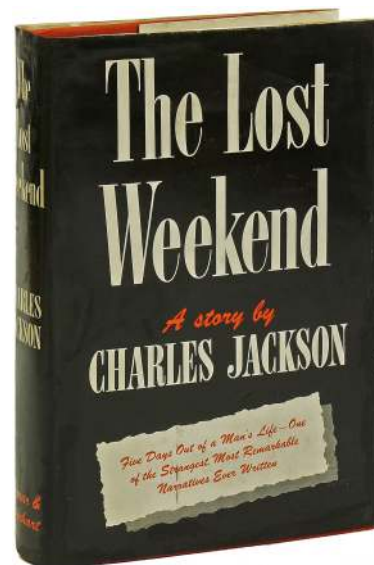
\$400.



60. JACKSON, CHARLES
The Lost Weekend

New York: Farrar & Rinehart, 1944. First edition. Cloth boards; dustjacket; 244pp. Bright, straight unworn copy in crisp dustjacket with minor restoration at crown of spine, still quite near Fine. Jackson's classic portrayal of alcoholism was the source for the 1945 Billy Wilder film starring Ray Milland and Jane Wyman. HANNA 1888. COAN p.107.

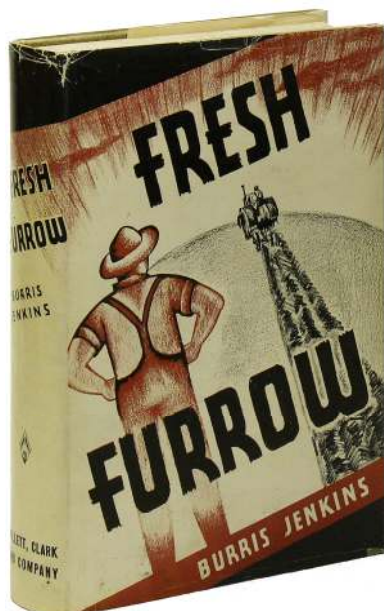
\$350.



61. JENKINS, BURRIS
Fresh Furrow

Chicago: Willett, Clark & Co., 1936. First Edition. Cloth boards; dustjacket; 257pp. Sharp, tight copy with light foxing to upper edge, else Fine, in original, unclipped dustjacket, lightly rubbed at extremities, VG or better. Billed on the jacket as "The Uncle Tom's Cabin of the Co-Operative Movement." Set in Missouri during the Depression. HANNA 1912.

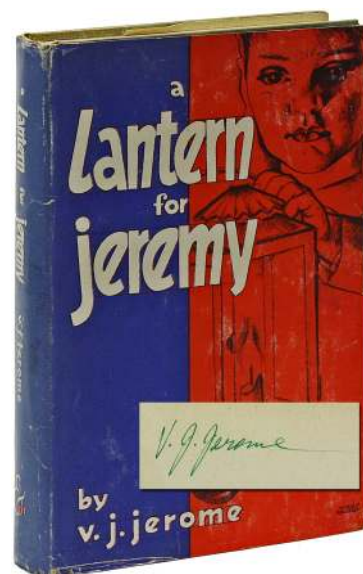
\$75.



62. JEROME, V.J.
A Lantern For Jeremy

New York: Masses & Mainstream, 1952. First edition. Octavo. Cloth boards; dustjacket; 288pp. Signed by Jerome on front endpaper. Clean, tight copy in slightly rubbed Hugo Gellert pictorial jacket. Autobiographical novel with a Polish setting, by the prominent American Marxist essayist & critic; a sequel was published posthumously in 1966. RIDEOUT p.300.

\$75.

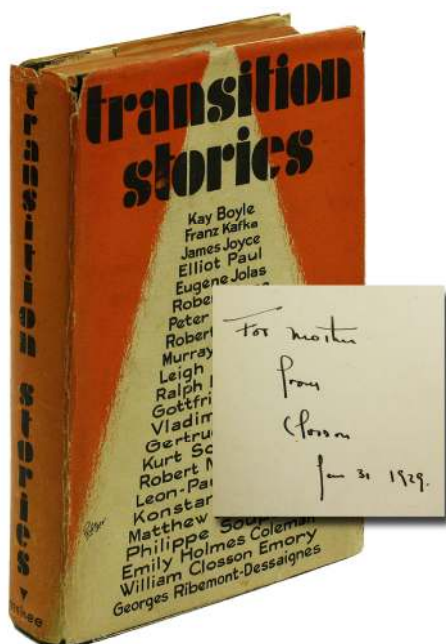


63. JOLAS, EUGENE AND ROBERT SAGE (EDS)

Transition Stories. Twenty-three stories from "transition"

New York: Walter V. McKee, 1929. First edition. Octavo. Cloth-backed patterned boards; dustjacket; 354pp. Bottom board edges rubbed, with tips of corners showing, else tight & attractive in unclipped dustwrapper, lightly soiled and with a few small nicks at extremities. An important anthology of "new" pre-war writing from Europe and America, featuring contributions from Joyce, Kafka, Kurt Schwitters, and others. This copy inscribed by one of the contributors: "For mother / from Closson / Jan 31, 1929." William Closson Emory (b. 1894) was a Detroit poet and playwright with proletarian leanings, a contributor to *New Masses*, *Saturday Review*, and *Poetry*.

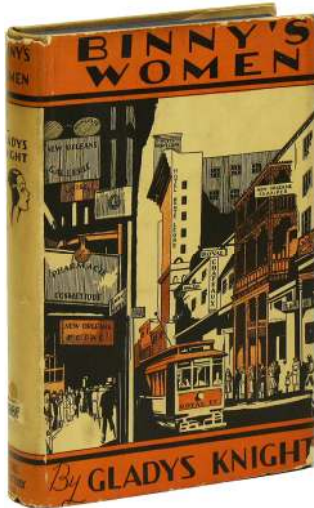
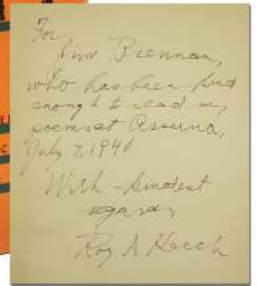
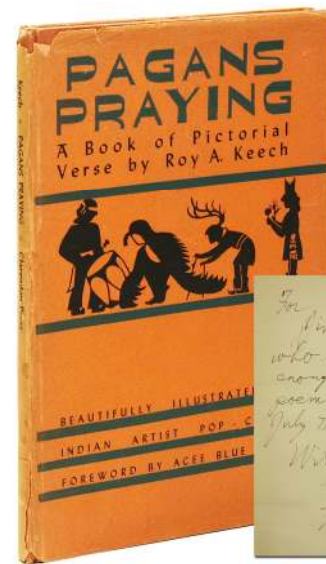
\$375.



64. (NATIVE AMERICAN ART) KEECH, Roy A.
Pagans Praying. A Book of Pictorial Verse
Illustrated by Pop-Chalee

Clarendon, Texas: The Clarendon Press, 1940. First edition, limited to 1150 copies. Octavo. Cloth boards; pictorial dustjacket; 95p; illus. Warmly inscribed by Keech on front endpaper: "For Jim Brennan / who has been kind / enough to read my / poems at / Arsuna, / July 7, 1940. / With kindest regards, Roy A. Keech." A clean, tight, attractive copy in the pictorial dustjacket, lightly rubbed overall and with brief losses to spine ends (not approaching text), Very Good. Poems based on Keech's first-hand observations of the ceremonies and folkways of Southwest Indians. Nicely illustrated by the Taos Indian painter Pop-Chalee, and with a foreword by the Pawnee artist Acee Blue Eagle. Uncommon, especially in jacket.

\$250.



65. KNIGHT, GLADYS
Binny's Women

New York: The Century Co., 1931. First edition. Octavo. Cloth boards; dustjacket; 310pp. Near Fine, in lightly rubbed, unclipped jacket with small losses at extremities. Publisher's file copy, with Appleton archive stamp on front pastedown and free endpaper and small paper label at base of jacket spine. A truly scarce Depression novel, dealing with the misfortunes of a New Orleans "white trash" family. Clearly not a big seller in 1931, as we have never seen another copy and OCLC finds only 6 locations—an unusual result for a novel from a mainstream publisher, even at the height of the Great Depression. HANNA 2044.

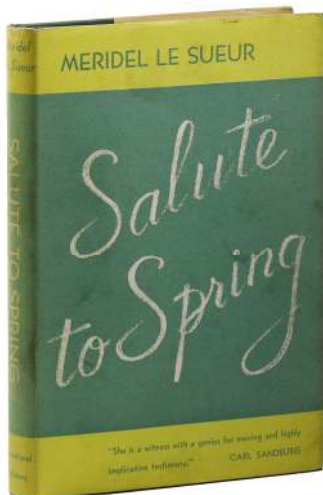
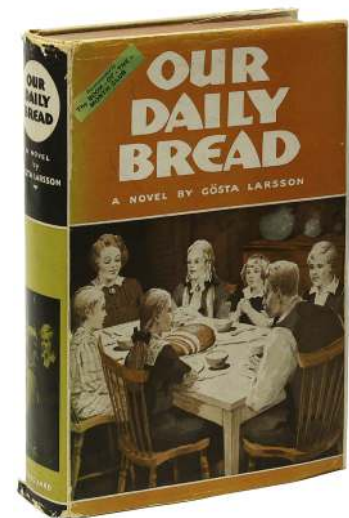
\$400.

66. LARSSON, GOSTA
Our Daily Bread

New York: Vanguard Press, 1934. First edition. Octavo. Tan cloth; dustjacket; 438pp.

Partially-erased old ink price on front endpaper, else a tight, attractive copy, Very Good or better, in the very scarce pictorial jacket, unclipped, lightly rubbed at extremities and a trifle soiled, with small affixed "Recommended by Book-of-the-Month Club" label adhered to front panel. An attractive copy of Larsson's first novel in English, of the travails of a Swedish laboring family during the 1909 General Strike. Larsson was highly regarded in the thirties, and his 1946 novel *Ships In The River* is said to have influenced Elia Kazan's "On The Waterfront." A committed Socialist, Larsson's star descended rapidly during the McCarthy period; he died penniless in a garage in Waterford, Connecticut in 1955. A particularly scarce Vanguard title.

\$400.



67. LE SUEUR, MERIDEL
Salute to Spring and Other Stories

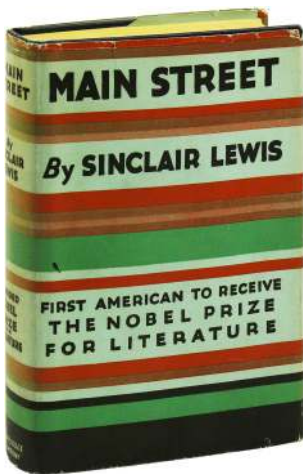
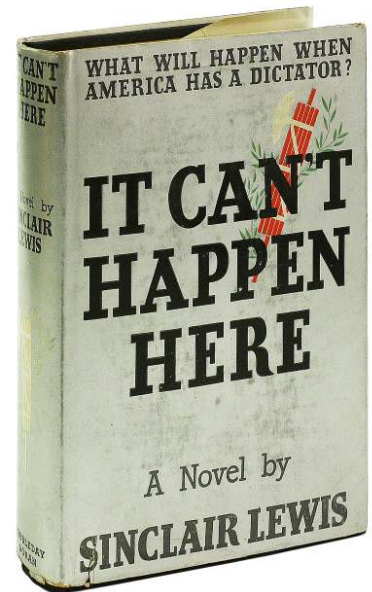
New York: International Publishers, 1940. First Edition. Cloth boards; dustjacket. Fine and unmarked in lightly dusted jacket. Unusually bright copy of the author's first published collection. Le Sueur, who died in 1996, was well known for her important early work in the women's rights movement as well as for her many volumes of juvenile literature, which she continued to publish into her 90s.

\$50.

68. LEWIS, SINCLAIR
It Can't Happen Here

New York: Doubleday, Doran, 1935. First edition. Octavo. Cloth boards; dustjacket; 458pp. A tight, straight Fine copy, free of markings or wear. In the original metallic silver dustwrapper; red on spine has faded, as usual; mild oxidation to silver ink on front panel; very mild erosion at base of spine—still very much on the better side of VG, unclipped, and uncommon thus. Lewis's most directly political novel, tracking the career of an American fascist dictator modeled in equal parts on Hitler, Mussolini, Father Coughlin and Huey Long. While not a notable literary success—Lewis himself confided to friends that it was a "bad" book—*It Can't Happen Here* probably had a more immediate impact on American social policy than any of Lewis's previous books. It sold nearly half a million copies, and Joseph Blotner describes the "tumult" created in Washington when Harold Ickes borrowed the theme and title of the book for a series of anti-trust speeches in 1937. HANNA 2174. BLOTNER p.372ff.

\$300.



69. LEWIS, SINCLAIR
***Main Street* (Nobel Prize Issue)**

New York: Harcourt, Brace & Co., [1930]. Reprint. Octavo. Cloth boards; dustjacket; 451pp. Clean, tight, near fine copy in lightly rubbed dustjacket with a touch of fading to spine; easily VG or better. Lewis was the first American to win the Nobel Prize for Literature, in 1930; Harcourt re-issued five of his novels (the present volume, along with *Babbitt*, *Arrowsmith*, *Elmer Gantry* and *Dodsworth*) that year to commemorate the achievement. Though identified on the jacket as the "Nobel Prize Edition," this issue appears to have been simply comprised of whatever printing was on-hand at Harcourt, dressed in a new jacket for the occasion. By all accounts a scarce jacket variant, not mentioned in Pastore or Taylor.

\$150.

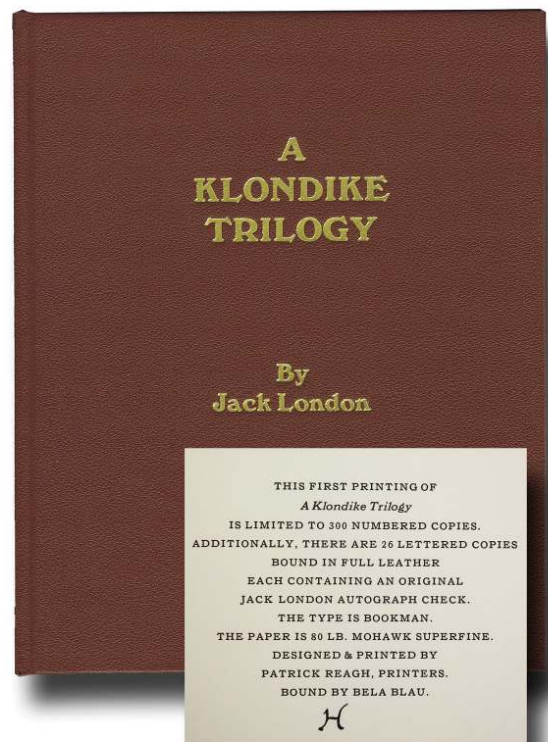
70. LONDON, JACK

(EARLE LABOR, ED; JACK FREAS, ILLUS)

A Klondike Trilogy: Three Uncollected Stories

Santa Barbara: Neville Publishing, 1983. First, limited edition. Quarto. Full pebble-grained morocco; gilt titles; 41pp. One of 26 copies with a check signed by London tipped in at colophon. Fine. The check in this copy is in payment for London's annual subscription to the Socialist monthly *The Agitator*.

\$500.



71. LOWENFELS, WALTER

Archive of 18 TLS & ANS to Allen De Loach

Archive of 18 typed notes and letters from Walter Lowenfels (1897-1976) to his editor, confidante, and literary executor Allen De Loach. Lowenfels began his career as a poet in the Paris of the 1920s & 30s, where he befriended Henry Miller, Antonin Artaud, Ford Madox Ford, and Walter Fraenkel among many others. Following his political conversion to Communism in the 1930s, Lowenfels became active in left-wing literary circles. He was convicted for "conspiracy to overthrow the U.S. government" under the Smith Act in 1953; the conviction was overturned in 1954 for lack of evidence. Lowenfels underwent a creative renaissance in later life, publishing many poems and anthologies as a "poet of old age," a subject with which he deals often in the current archive. Poet, anthologist and editor Allen De Loach founded the influential counter-culture poetry journal *Intrepid*, a venue for many of the most prominent avant-garde poets of the 1960s.

Included are 9 lengthy typed letters, intimate in tone and with a number of beautifully-written passages in which Lowenfels discusses his various literary preoccupations, including Walt Whitman, old age, fellow poets, and his early days in Paris. A fully annotated inventory of the archive can be provided on request.

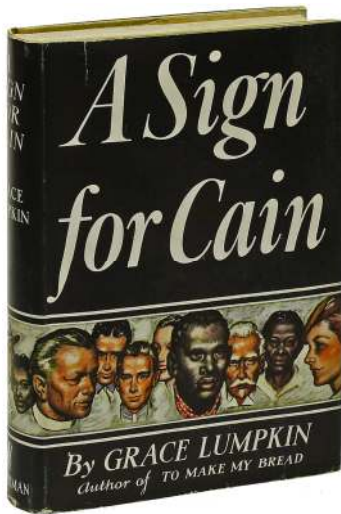
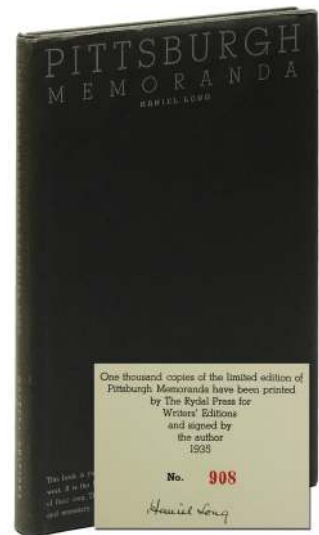
\$650.



72. LONG, HANIEL
Pittsburgh Memoranda

Santa Fe: Writers' Editions, 1935. First, limited edition. Octavo. Cloth boards; dust-jacket; 89pp. Limited to 1000 signed copies. Minor darkening to endpaper gutters, else fine in pristine, unsoiled jacket. A cycle of poetic odes to Long's home town of Pittsburgh, including the long prose-poem "1892 - Homestead." Long was a long-time resident of Santa Fe, and co-founder with Witter Bynner of Writers' Editions, a co-operative publishing venture that subsidized the work of New Mexico authors.

\$75.



73. LUMPKIN, GRACE
A Sign for Cain

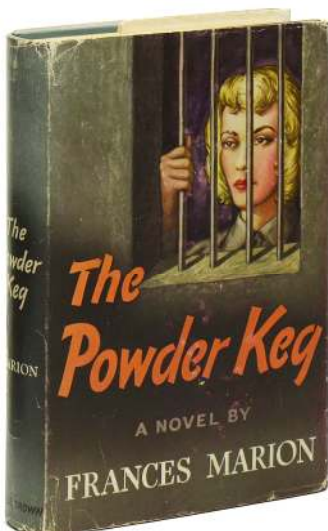
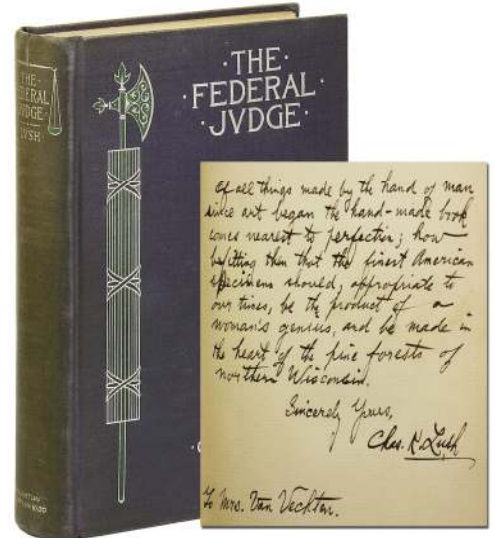
New York: Leo Furman, 1935. First edition. Octavo. Cloth boards; dustjacket; 376pp. Page edges a little dusty, else Fine. In the scarce dustjacket, unclipped, with a nearly invisible closed tear to front panel and a bit of rubbing at base of spine, still Near Fine. Superlative copy of Lumpkin's most important book, concerning an African-American communist organizer in the South. Scarce in jacket. HANNA 2248. RIDEOUT p.297.

\$450.

74. (STRIKE NOVEL) LUSH, CHARLES K.
The Federal Judge

Boston: Houghton Mifflin, 1897. First edition. 12mo. Publisher's decorated cloth boards; 355pp. Presentation copy, warmly and lengthily inscribed to Mrs. [Helen] Van Vechten: "Of all things made by the hand of man since art began the hand-made book comes nearest to perfection; how befitting then that the finest American specimens should, appropriate to our times, be the product of a woman's genius, and be made in the heart of the pine forests of northern Wisconsin. Sincerely yours, / Chas. K. Lush / To Mrs. Van Vechten." Spine slightly faded; corners touched; a tight, Near Fine copy. Lush's well-received first novel, an exposé of corruption of the judiciary by railroad interests during the Pullman strike of 1894. The exceptional inscription is to Helen Bruneau Van Vechten, fine printer and proprietor of the Philosopher Press of Wausau, Wisconsin. BLAKE p.222

\$350.



75. MARION, FRANCES
The Powder Keg

Boston: Little, Brown & Co., 1953. First edition. Octavo. Cloth boards; dust-jacket; 303p. Clean, tight copy in the original pictorial dustjacket which is mildly edgeworn with a mild abrasion to the spine. Sensational novel of women in prison; this copy in the first issue pictorial jacket showing a woman prisoner looking out from behind bars.

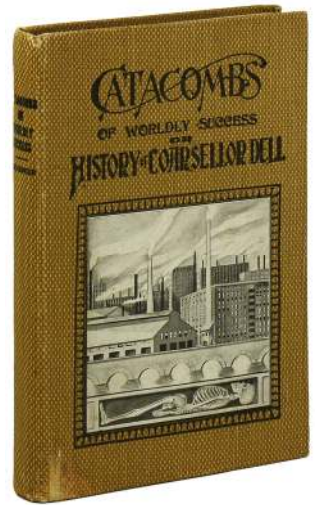
\$85.

76. MESSENGER, F.M. [FRANK MORTIMER]

Catacombs of Worldly Success or, History of Coarsellor Dell

Waukesha: Metropolitan Church Association, 1910. First Edition. Cloth boards with pictorial front-cover on-lay; 235pp; 8 inserted leaves of plates; 4pp ads. Covers tight and clean; text tanned; Very Good. Rare social reform novel published by the Metropolitan Church Association, a dissident pentecostalist group popularly known as the "Holy Jumpers." Beginning around 1904, the MCA evolved into a commune called the Society of the Burning Bush; a scattered group of short-lived utopian settlements, known as the Burning Bush Colonies, were established in Virginia, West Virginia, Louisiana and Texas (qv.Miller, p.64). Messenger, whose pre-Jumper career was in the New England textile industry, led the movement and edited its monthly organ, *The Burning Bush Magazine*. The present title deals with moral corruption and religious reform in a Connecticut textile mill. Uncommon; 9 holdings located via OCLC.

\$200.



TWO INSCRIBED BY MARVIN X



77. MARVIN X (AKA MARVIN JACKMON)

Fly to Allah

Fresno: Al Kitab Sudan, 1969. First edition. 12mo. Original pictorial wrappers; 24pp. Inscribed on front endpaper to "Brother Floyd," undated. Minor soil to lighter portions of wrappers; text slightly tanned; Very Good. Militant poetry with frequent use of Nation of Islam imagery, by the important Bay-area poet and key member of the Black Arts Movement, co-founder with Ed Bullins of Black Arts West.

\$125.

78. —*Son of Man: Proverbs*

Fresno: Al Kitab Sudan, 1969. First edition. 12mo. Original pictorial wrappers; (26pp). Inscribed on front endpaper to "Brother Floyd," undated. Trivial edgewear; Near Fine. A collection of revolutionary aphorisms.

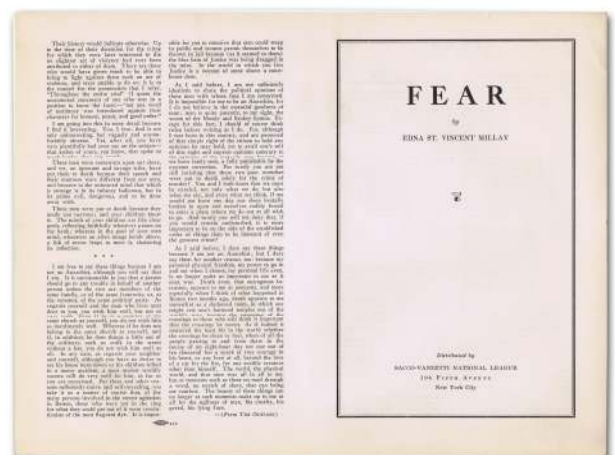
\$125.

79. MILLAY, EDNA ST. VINCENT

Fear

New York: Sacco-Vanzetti National League. First Separate Edition, (1927). Single, unfolded sheet, printed to make 4pp. Fine. Unissued copy of Millay's scarce little leaflet, reprinting an essay originally published in *The Outlook*. One of a number of pieces from prominent authors, commissioned by the Sacco-Vanzetti Defense Committee to raise funds to provide legal fees for the defense.

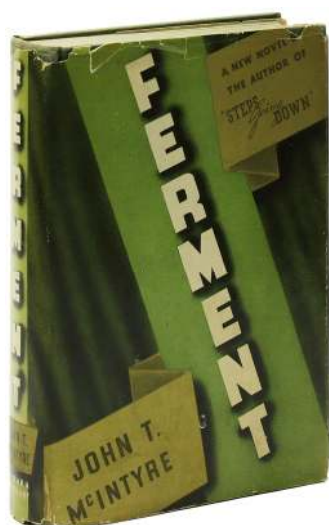
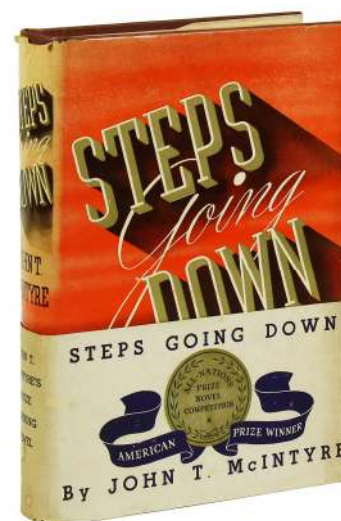
\$150.



80. MCINTYRE, JOHN T.
Steps Going Down

New York: Farrar & Rinehart, 1936. First edition. Octavo. Cloth boards; dustjacket; 504pp. Mild discoloration to endpapers, else a tight, Fine copy in bright, unclipped jacket which retains the publisher's wrap-around advertising band. Mild sunning to jacket spine; a few small chips to advertising band; Very Good or better. A hard-boiled portrait of McIntyre's native Philadelphia underworld, and something of a forgotten classic. The book won the All-Nations Novel Competition for 1936, and was well-received upon publication; in his review for *The Nation*, Carl Van Doren said of McIntyre: "...he can do something with dialogue which is rarely done—build up not merely the mind, if any, that is expressing itself but the body also. The talk of these people is all meat, all human meat..." Despite such critical praise, McIntyre's novels never sold well, even by Depression standards, and they have faded into undeserved obscurity. HANNA 2318.

\$400.



81. MCINTYRE, JOHN T.
Ferment

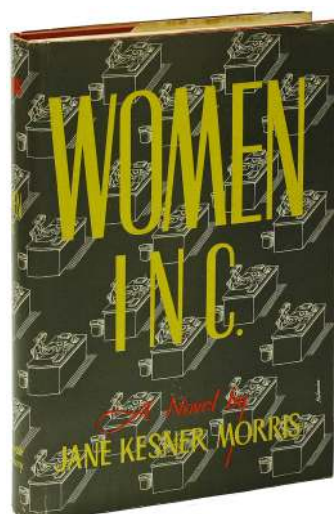
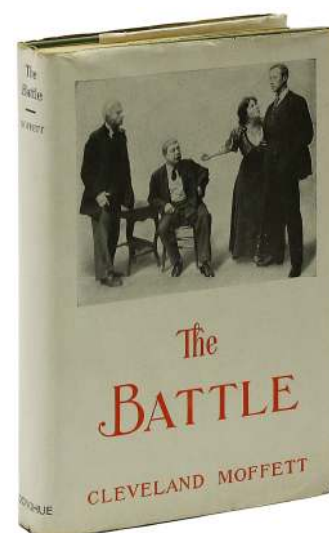
Philadelphia: Farrar & Rinehart, 1937. First edition. Octavo. Cloth boards; dustjacket; 403pp. Light overall wear, with fading to board edges; in complete dustjacket with shallow chips at extremities, with old adhesive wax residue to verso—attractive enough on the shelf, but just Very Good thus. A novel about "strikes, labor wars, incipient Fascism, and leftward-bound unions" (this from Clifton Fadiman's 1937 review), written in a strong big-city vernacular that Fadiman praised as "clear and honest as the ting of good glassware." HANNA 2315. BLAKE p.262. COAN p.84.

\$200.

82. MOFFETT, CLEVELAND
The Battle

Chicago: Donohue, 1909. Small octavo. Cloth boards; dustjacket; 303pp. Minor wear; text slightly toned; Very Good, retaining the scarce illustrated dustwrapper which is nearly Fine with just trivial dusting and a tiny chip at bottom edge. "Popular Copyright" reprint of Moffett's novelization of his own stage play, produced and published in 1908. A muckraking tale of the lower depths (in this case, the slums of New York), with vaguely socialist-reformist overtones. HANNA 2527 (citing this edition, although the Dillingham edition would appear to precede).

\$125.



83. MORRIS, JANE KESNER
Women, Inc.

New York: Henry Holt, 1946. First Edition. Red cloth boards; dustjacket; 277pp. An apparently untouched copy, Fine in original dustjacket, unclipped, with some trivial rubbing to outer extremities and brief aging to lighter portions, still Near Fine. A postwar novel of women in the workplace. Early literary effort by this prolific novelist and celebrity biographer, who also wrote under the name "Jane Kesner Ardmore." HANNA 105.

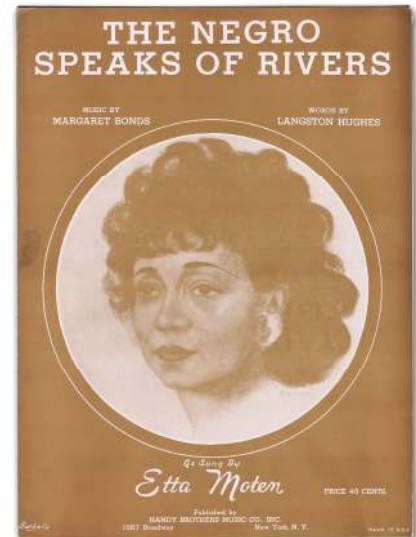
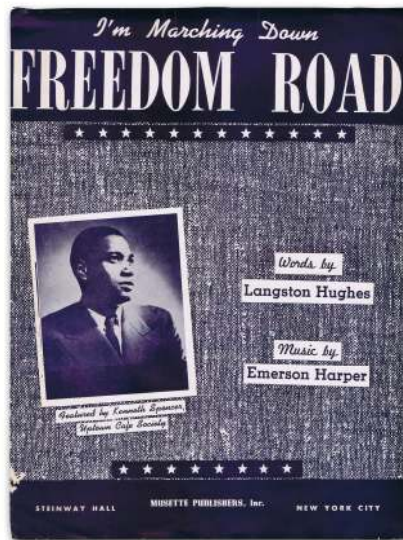
\$125.

FOUR SCARCE MUSICAL WORKS BY LANGSTON HUGHES

(MUSIC) HUGHES, LANGSTON;
W.C. HANDY; &C.

Four music sheets in original wrappers

These songs were clearly published to encourage the participation and integration of African-American soldiers during the Second World War; they have a distinctly "United Front" patriotic appeal, dating from the period after the dissolution of the Hitler-Stalin pact. All four are notably scarce. None in Dickinson; OCLC notes only a few, scattered locations.



84. —*A New Wind A' Blowin'*

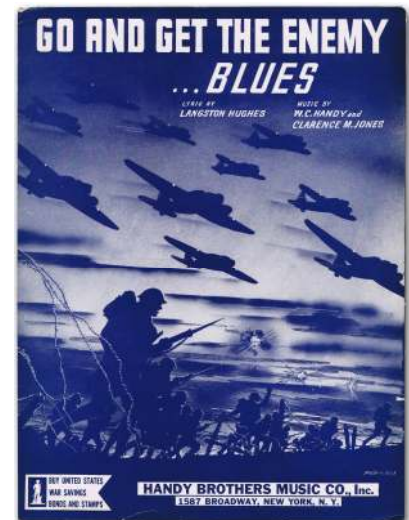
New York: Musette Publishers, 1942. Music by Elie Siegmeister. First edition. Quarto. Printed wrappers; [7pp]. Scored for piano with vocal accompaniment, with lyrics by Hughes. Mild wear to outer wrappers; Very Good or better. A civil rights anthem, originally performed by the American Ballad Singers. OCLC finds two locations (Berkeley, NYPL).

\$200.

85. —*Go and Get the Enemy...Blues*

New York: Handy Brothers Music Co., 1942. Music by W.C. Handy & Clarence M. Jones. First edition. Quarto. Printed wrappers; [5pp]. Scored for piano and vocal accompaniment, with lyrics by Hughes. Mild wear to outer wrappers; Very Good or better. OCLC returns only one location (Bowling Green).

\$200.



86. —*I'm Marching Down Freedom Road*

New York: Musette Publishers, 1942. Music by Emerson Harper. First edition. Quarto. Printed wrappers; [5pp]. Scored for piano and vocal accompaniment, with lyrics by Hughes. Mild wear to outer wrappers; Very Good or better. OCLC finds only one location (Yale).

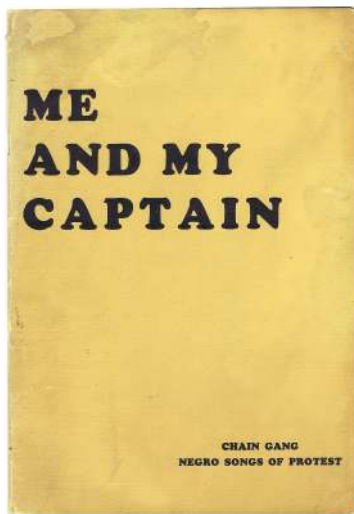
\$200.

87. —*The Negro Speaks of Rivers*

New York: Musette Publishers, 1942. Music by Margaret Bonds. First edition. Quarto. Printed wrappers; [7pp]. Setting (with piano accompaniment) of Hughes's first and most famous poem. Mild wear to outer wrappers; Very Good or better. OCLC finds four locations (UVA; Yale; Brown; Xavier).

\$200.





88. (MUSIC) GELLERT, LAWRENCE AND LAN ADOMIAN

Me And My Captain (Chain Gangs)

Negro Songs of Protest from the Collection of Lawrence Gellert, arranged for Voice and Piano by Lan Adomian

New York: Hours Press, 1939. First edition. Octavo. Original printed wrappers; 31pp. Covers soiled; stained on covers and along upper margin throughout. Good only. Scarce collection of African American chain gang chants, the second of four proposed compilations using source materials from the Gellert collection (only two volumes were actually published).

\$125.



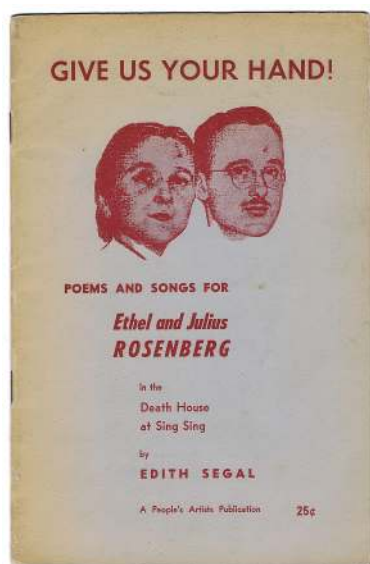
89. (MUSIC) SCHAEFER, JACOB & MAX HELFMAN, EDS.

Gezang un Kamf [Song & Struggle]

Songs for Voice and Piano. 5 Issues, 1934-1940

New York: Jewish Workers Musical Alliance, 1934 - 1940. Five [of eight?] annual issues, including issues for 1934-37 (identified as nos. 2-5) and 1940 (no. 8). Quarto format in printed wrappers; ca 72pp per issue. Texts in Yiddish (Hebrew characters), with song lyrics transliterated (but not translated). General wear; covers soiled, two covers detached; texts complete and unmarked; Good overall. Uncommon annual compilation of labor songs, songs of international proletarian class struggle, and popular folksongs, begun under the editorship of Jacob Schaefer (to 1936) and continued by Max Helfman (to 1940). Schaefer and Helfman are notable for their association with the Freiheits Gezang Verein, New York's largest and most unabashedly leftist Jewish musical organization; it was founded by Schaefer in 1927 and run by him until Helfman assumed the directorship in 1937. OCLC finds only three holdings for this journal in North America (Brandeis, Stanford, and Hebrew Union College); all holdings are scattered and incomplete.

\$200.



90. (MUSIC) SEGAL, EDITH

Give Us Your Hand! Poems and Songs for Ethel and Julius Rosenberg, in the Death House at Sing Sing

New York: People's Artists, 1953. First Edition. Pictorial wrappers; 24pp. Partial split at spine; text fresh and unmarked; Very Good. Earnest, occasionally maudlin songs in praise of the Rosenbergs, by the prominent dancer/poet/activist.

\$45.

91. (MUSIC) BUSCH, ERNST

**6 Songs For Democracy:
Discos de Las Brigadas Internacionales**

New York: Keynote Recordings, Inc. , [1940]. Album (10-1/4" x 12"). Illustrated boards backed with red flocked cloth, containing three 10" 78rpm discs. Issued as "Set 101" in the publisher's "The Music Room's International Series." Moderate wear and soil; upper 2" of album backstrip lacking; the records in Very Good to Near Fine playing condition, with good gloss to surfaces and labels fine. Rare recording of six revolutionary songs performed by the German communist actor/singer Ernst Busch, recorded in Barcelona in 1938. Includes: "Lied der Moorsoldaten" / "Hans Beimler;" "Lied der Inter-Brigaden" / "Die Thaelmann-Kolonne;" and "Lied der Einheitsfront" / "Los Cuatro Generales." Busch (1900-1980) is best remembered as an interpreter of the songs of Bertolt Brecht and Hans Eisler, with whom he maintained lifelong friendships.



\$85.



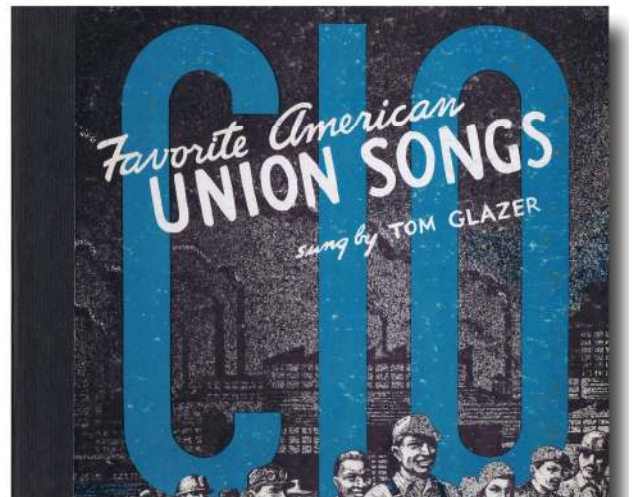
**92. (MUSIC) GLAZER, JOE AND BILL FRIEDLAND
Ballads for Sectarians**

Detroit: Labor Arts, [ca 1940]. Album (10-1/4" x 12"). Pebbled boards containing three 10" 78rpm discs and 6 pages of Program Notes. Brief ink annotations to cover label; ownership signatures and mild wear to album; discs Near Fine, with excellent gloss and no rubbing to labels. A scarce album on the Labor Arts label, including "Old Bolsheviks Song," "The Cloak-maker's Union," "Our Line's Been Changed Again," "Land of the Daily Worker," "In Old Moscow," "Unite for Unity," "Bill Bailey," and "The Last International." Sung by the inveterate labor troubadour Joe Glazer, with guitar accompaniment.

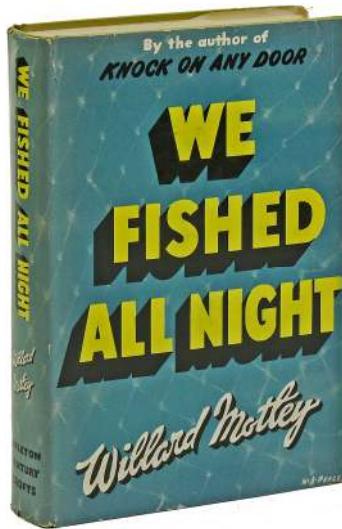
\$150.

**93. (MUSIC) GLAZER, TOM
Favorite American Union Songs
sung by Tom Glazer**

Washington DC: CIO Department of Education and Research, [ca 1940s]. Album (12-1/4" x 14"). Illustrated boards backed with cloth tape (as issued), containing three 12" flexible vinyl 78rpm discs; liner notes on inside of rear cover. Just very mild external wear; discs Near Fine, with excellent gloss and labels bright and unscratched. Undated; probably a post-war issue given the unusual 12" format. Includes "Which Side Are You On," "Solidarity Forever," "Union Maid," "Roll the Union On," "Hold The Fort," "The Picket Line," "We Shall Not Be Moved," and "Union Train." A scarce and unusual album, the only one we have seen on the "CIO" label; likely a very limited commercial release.



\$150.



94. MOTLEY, WILLARD
We Fished All Night

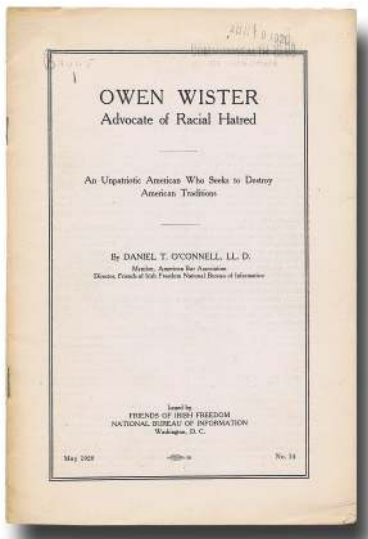
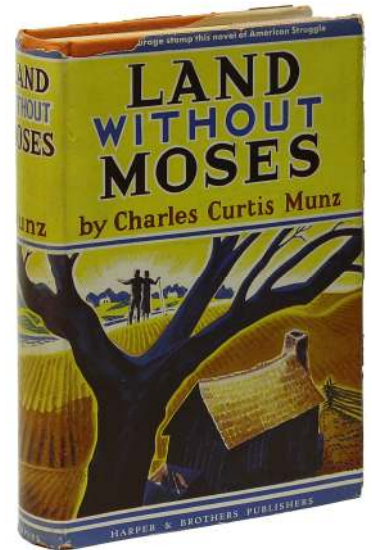
New York: Appleton Century Crofts, 1951. First Edition. Cloth boards; dust-jacket; 560pp. Fine, sharp copy in a crisp, unclipped dustjacket, Near Fine. Great copy of Motley's second novel, dealing with disillusioned factory workers in postwar Chicago. RIDEOUT p.300.

\$100.

95. MUNZ, CHARLES CURTIS
Land Without Moses

New York: Harper & Row, 1938. First edition. Octavo. Cloth boards; dust-jacket; 370pp. Tight, near fine copy in the very scarce pictorial jacket, bright and clean but lightly chipped at edges (costing a few characters at upper front panel), front flap partially detached. Scarce novel of Texas sharecroppers during the Great Depression. HANNA 2590. COAN p.63.

\$350.



96. O'CONNELL, DANIEL T.

Owen Wister: Advocate of Racial Hatred. An Unpatriotic American Who Seeks to Destroy American Traditions

Washington DC: Friends of Irish Freedom National Bureau of Information, 1920. First edition. Octavo. Staple-bound pamphlet. Printed self-wraps; 12pp. Light soil; hand-stamp of the Commonwealth Club to front cover; Very Good. Vigorous attack on Wister's 1920 anti-Irish tract *The Straight Deal, or the Ancient Grudge*.

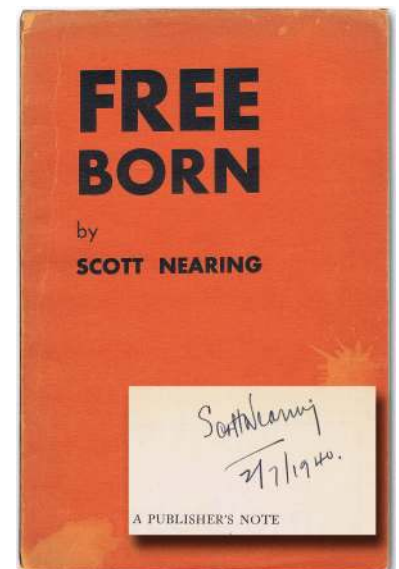
\$75.

97. NEARING, SCOTT
Free Born: An Unpublishable Novel

New York: Urquhart Press, 1932. First edition. 12mo. Original orange printed wrappers; 237pp. SIGNED by Nearing, dated 1940. Two small splash-stains to covers; minor soiling and wear; Very Good. Nearing's extremely scarce novel of a Black Georgia tenant farmer and labor organizer, cited by Sterling Brown as "the first revolutionary novel of Negro life." Rideout claims that this novel contains "the most ghastly lynch scene in American literature." This copy with the "Publisher's Note" leaf between first endpaper and title page, with space for date and signature and publisher's statement: "The author has signed this copy personally. When you have read the book, if you believe in its message, please sign it in turn and send it on." In our experience this leaf is not present in all copies, nor have the very few other copies we have handled been signed.

HANNA 2614. RIDEOUT p.296. BLAKE p.250.

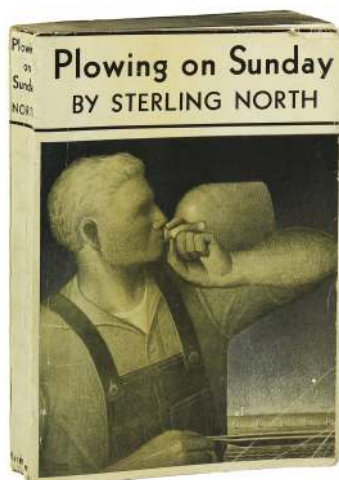
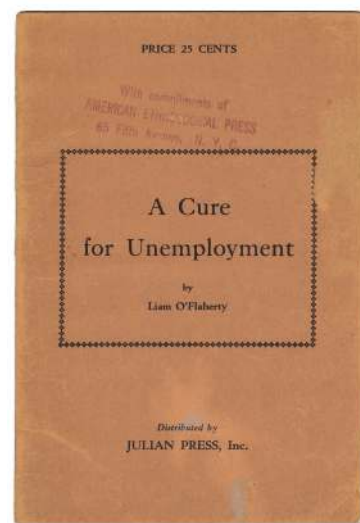
\$650.



98. O'FLAHERTY, LIAM
A Cure for Unemployment

New York: Julian Press, 1931. First American edition. 12mo. Staple-bound pamphlet; printed wrappers; 14pp. Covers slightly worn; front cover stamped "With compliments of American Ethnological Press." Very Good. Scarce piece of O'Flaherty ephemera, originally published in London under the anarchist publisher Charles Lahr's "Blue Moon" imprint. A Swiftian satire on the Conservative Party's economic approach to the Depression, proposing "...to substitute an [unemployed] human being as pet for every dog which is the property of a person with an income of over a thousand pounds a year ..."
 Proceeds from the sale of the pamphlet went to relief for unemployed workers.

\$150.



99. NORTH, STERLING
Plowing on Sunday (ARC)

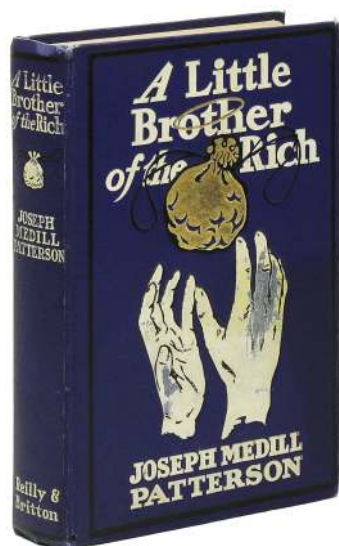
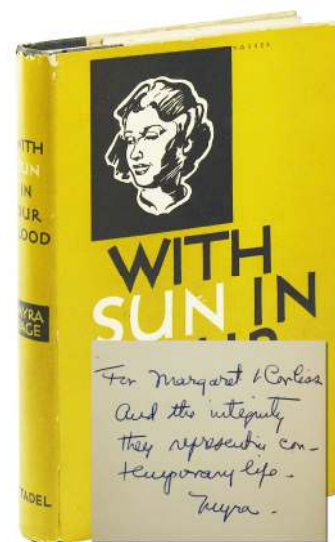
New York: Macmillan, 1934. First edition (ARC). Octavo. Pictorial wrappers; 265pp. Wrappers slightly soiled and worn; spine creased; Very Good. Wrappers reproduce the jacket design of the published book, with front panel illustration by Grant Wood. North's first novel, of a Wisconsin farm family in the Great Depression. Well-preserved example of the uncommon advance issue. HANNA 2667.

\$150.

100. PAGE, MYRA
With Sun In Our Blood

New York: Citadel, 1950. First Edition. Cloth-backed boards (hardcover); dust-jacket; 245pp. Inscribed by the author for "Margaret & Corliss [Lamont]," undated. Clean, tight copy, Near Fine in bright, unclipped jacket with minor nibbling to spine ends. A very nice copy. Rideout novel of the struggles of coal miners in the Cumberland Mountains. HANNA 2766.

\$120.



101. PATTERSON, JOSEPH MEDILL
A Little Brother of the Rich

Chicago: Reilly & Britton, 1908. First edition. Octavo. Gilt-pictorial boards; 361p. Light overall wear; thin crack to gutter at end of second signature, else a tight, straight attractive copy with slight rubbing to the white pictorial elements and spine lettering. A well-preserved copy of the rather uncommon first edition. A socialist romance written in the midst of Eugene Debs's first Presidential campaign. The book went through four printings in the first two weeks. Patterson later renounced Socialism, underwent a political reincarnation, and emerged as the publisher of the reactionary New York Daily News. HANNA 2797. RIDEOUT p.66ff.

\$175.



102. (PERIODICALS) SILLEN, SAMUEL (ED.)

Masses & Mainstream

Unbroken run, 1947 - 1950

New York: Masses & Mainstream. first printings. 38 issues in original wrappers. Begins with *Mainstream*, Vol 1 no 1 (Winter 1947); ends with *Masses & Mainstream*, Vol 3 no 12 (December, 1950). Starting with the March 1948 issue, the title changes from *Mainstream* to *Masses & Mainstream* and the format changes from quarterly to monthly. Various rubbing & wear to covers; internally free of markings; Very Good overall.

A hard-to-assemble, unbroken run of the first four years of the pre-eminent postwar journal of revolutionary writing, edited by Samuel Sillen with a revolving panel of contributing editors that included W.E.B. Dubois, Howard Fast, Paul Robeson, and many others. During a time of widespread persecu-

tion of left-wing writers and artists in America, *Masses & Mainstream* provided the leading (practically the *only*) commercial venue for revolutionary writing and criticism. Contributors included many who came to prominence during the proletarian decade of the 1930s, including Ben Field, Isidor Schneider, Mike Gold, William Gropper, etc; but the journal was most notable for offering an outlet for the work of a younger generation of socially engaged writers who would emerge as major opposition voices in the McCarthy era and the Sixties, such as Dalton Trumbo, Howard Fast, Herbert Aptheker, Thomas McGrath, Eve Merriam, and many others.

Masses & Mainstream was also notable for introducing American readers to the early work of Chilean poet Pablo Neruda, who in this period was considered first and foremost a Marxist poet; the issue for October 1948 includes the first appearance in English of his long poem "Let The Rail Splitter Awake."

\$750.

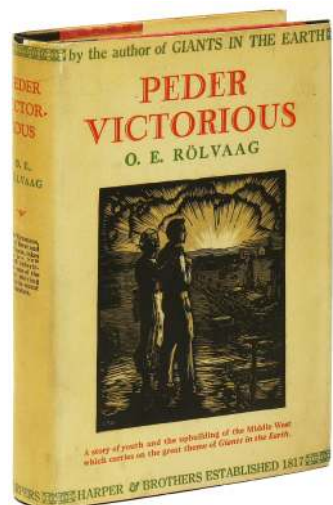
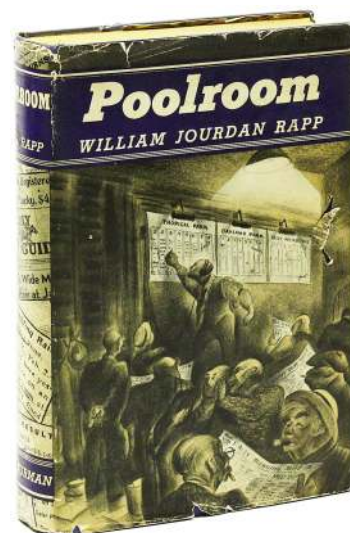
103. RAPP, WILLIAM JOURDAN

Poolroom

New York: Lee Furman, 1938. First edition. Small octavo. Cloth boards; dustjacket; 312pp. Boards flecked; endpapers slightly darkened; Very Good. In the scarce pictorial jacket, chipped & worn at extremities and with a small (ca. 1/16") puncture to front panel.

Presentable copy of this uncommon underworld novel, written to expose the illegal betting industry, carried on in America's pool-rooms "behind an elaborate veil of secrecy...that finances many of the nation's most corrupt political machines." HANNA 2960.

\$200.



104. ROLVAAG, O.E.

Peder Victorious

New York: Harper & Brothers, 1929. First edition. Small octavo. Original cloth-backed boards; dustjacket; 350pp. Spine gilt faded, as usual, else a bright, crisp copy, easily Near Fine, in a very handsome example of the original pictorial dustjacket, unclipped, with a modicum of spine-darkening and a few tiny nicks to extremities. Second volume in Rolvaag's South Dakota trilogy. HANNA 3053. COAN p.213.

\$150.

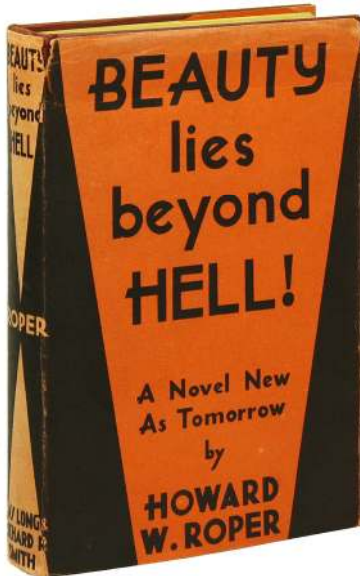
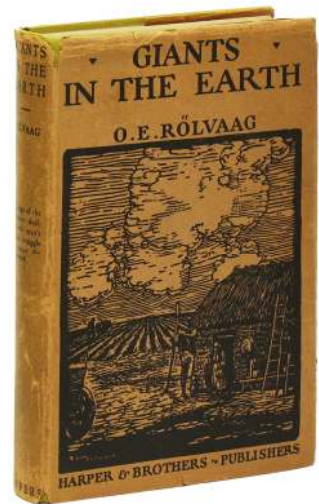
105. ROLVAAG, O.E.

Giants in the Earth: A Saga of the Prairie

New York: Harper & Brothers, 1927. First edition. Octavo; gilt-pictorial cloth; 465pp. Text block edges mildly dusted; top-stain faded, else Fine in the scarce and fragile pictorial dustwrapper, lightly edge-worn and darkened on spine but unclipped and still handsome.

A classic of American regional fiction, and one of the strongest novels of the Scandinavian-American immigrant experience, cited by Coan as "our finest novel of pioneering on the Great Plains." Forms the first volume of a trilogy which included *Peder Victorious* and *Their Fathers' God*. Scarce in jacket. HANNA 3052. COAN p.13.

\$250.



106. ROPER, HOWARD W.

Beauty Lies Beyond Hell!

New York: Ray Long & Richard Smith, 1932. First edition. Octavo. Cloth boards; dustjacket; 260pp. Slight darkening to spine and cover gilt; endpapers tanned at gutters, else Fine. In the scarce dustjacket, lightly creased and rubbed at extremities, still Near Fine. A remarkable first (and only) novel by an apparently unknown writer, about whom we've been able to discover little other than that he was a 1925 graduate of the University of Wisconsin. Nominally proletarian in theme and outlook, the novel's action is set among workers in a WW1 munitions plant; but stylistically, Roper's writing veers between stream-of-consciousness prose-poetry and cinematic montage, reminiscent but not imitative of John Dos Passos. It is easy to see why this novel was neglected by contemporary reviewers—it is too abstract to have succeeded as workers' fiction, and too raw to have succeeded as "high literature"—but we're stumped why this thoroughly odd and wonderful book has never been rediscovered by the literary archaeologists of our time. 8 locations found via OCLC (none in Wisconsin); not in Hanna.

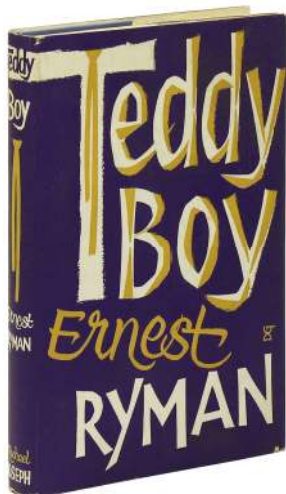
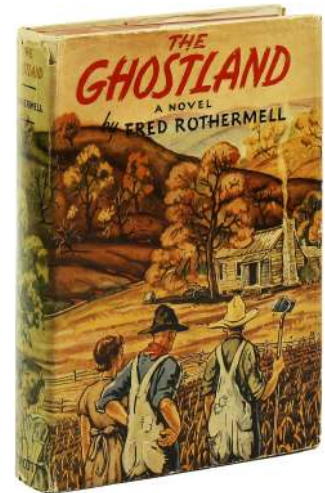
\$200.

107. ROTHERMELL, FRED

The Ghostland

Philadelphia: Lippincott, 1940. First edition. Octavo. Pictorial cloth with matching pictorial dustjacket; 350pp. Tight, Near Fine copy in lightly worn jacket with brief losses at crown of spine. A Brooklyn family on relief relocates to dustbowl-era Oklahoma, where they organize local farmers to stage a sit-down strike for redistribution of food and land. Based on actual events. HANNA 3076. BLAKE p.270.

\$75.



108. RYMAN, ERNEST

Teddy Boy

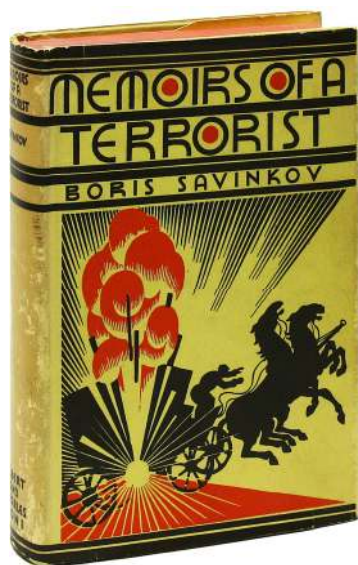
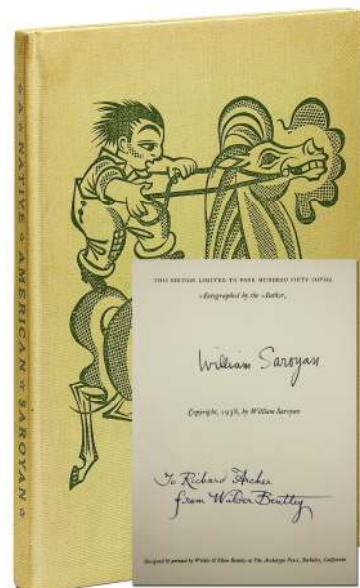
London: Michael Joseph, 1958. First edition. Small octavo. Original cloth boards; dustjacket; 190pp. Mild toning to text, else Fine in a crisp, unclipped, unfaded jacket, just touched at spine ends, else fine. Scarce novel of British rock-and-roll youth gang culture. OCLC finds only 5 locations in North America.

\$250.

109. SAROYAN, WILLIAM
A Native American

San Francisco: George Fields / Wilder Bentley, 1938. First, Limited Edition. One of 450 copies, signed by Saroyan. Tall octavo; original decorated linen boards; 80pp. Trivial wear to board edges, hint of darkening to spine; Near Fine. Designed and printed by Wilder & Ellen Bentley at their Archetype Press; this copy is inscribed by Wilder Bentley to noted collector, private press printer, and librarian Richard Archer. Several pieces of Bentley-related ephemera also laid in. Attractive copy.

\$200.



110. SAVINKOV, BORIS
Memoirs of a Terrorist

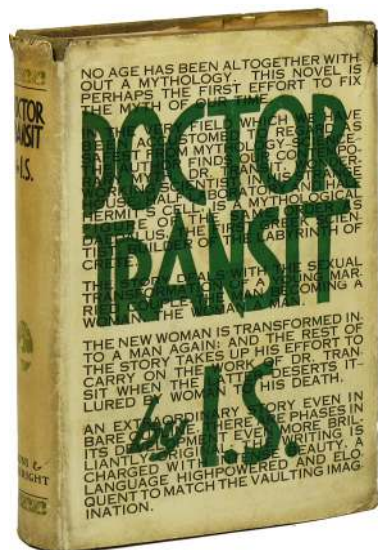
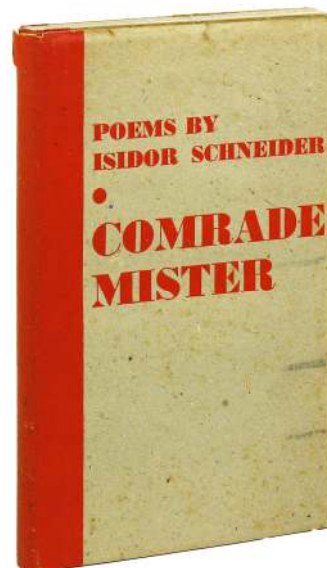
New York: Albert & Charles Boni, 1931. First edition. Translated by John Shaplen. Octavo. Cloth boards; dustjacket; 364pp. Minor soil to board edges, else quite clean and tight in the scarce and striking dustjacket, lightly soiled and spine-darkened but unclipped; easily Very Good. Slightly sensationalized autobiography of Socialist Revolutionary (and later anti-Bolshevik) agitator Boris Savinkov, who engineered the assassination of Grand Duke Sergei Alexandrovich in 1906. This posthumous edition is the sole English-language version; decidedly scarce, especially in dustjacket.

\$400.

111. SCHNEIDER, ISIDOR
Comrade : Mister

New York: Equinox Cooperative Press, 1934. First Edition. Cloth-backed boards; dustjacket; (83)pp; 2 leaves of plates. Fine copy, inscribed on front endpaper by publisher Henry Hart, "For Jack, with both affection and admiration / Christmas, 1934." In bright jacket with a 1/4" chip at upper rear panel.

\$100.



112. "I.S." [PSEUD ISIDOR SCHNEIDER]
Doctor Transit

New York: Boni & Liveright, 1925. Abridged ed. Octavo. Cloth boards; printed dust-jacket; 285pp. Very Good in the uncommon jacket, slightly soiled and edgeworn. Schneider's first published book, concerning a married couple who each undergo gender transformation but remain married. Generally regarded as a science fiction novel, the story is actually a prescient examination of rapidly-changing gender roles in 1920s America. Schneider authored the 1935 Rideout novel *From The Kingdom of Necessity* and had a long career as the literary editor of *The New Masses*. Not in Hanna.

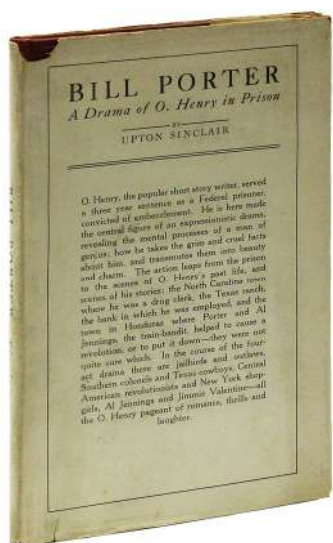
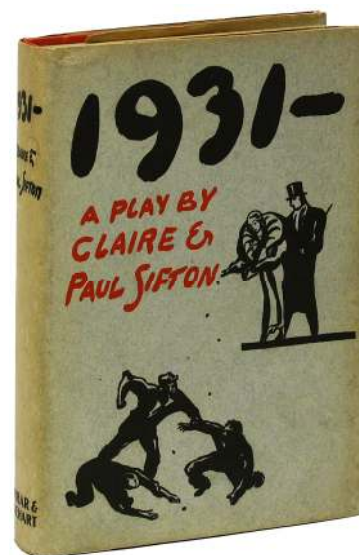
\$200.

113. SIFTON, CLAIRE & PAUL

1931

New York: Farrar & Rinehart, 1931. First edition. Octavo. Cloth boards; dustjacket; 172pp. Minor foxing & soil to jacket and page edges; still Near Fine, and most uncommon thus. This bleak Depression-era drama was the second production of the Group Theatre, directed by Lee Strasberg and providing an early acting role for Clifford Odets. The play follows the career of Adam, a cocky warehouseman, from the day he receives his pink-slip to his eventual descent into begging and criminality. Audiences (even the leftist patrons of the Group Theatre) apparently were not looking to be bummed out in 1931; the play lasted only 12 performances; the book is correspondingly uncommon, rarely seen in jacket.

\$400.



114. SINCLAIR, UPTON

Bill Porter. A Drama of O. Henry in Prison

Pasadena: By the Author, 1925. First edition. Octavo. Cloth boards; dustjacket; 58pp. Tight, Near Fine copy in the scarce dustwrapper, lightly soiled and with a small (ca 1/4") loss at upper front panel. Prison drama based on the life of American short-story writer O. Henry, who served three years for embezzlement. Uncommon, especially in jacket. There was a simultaneous issue in wrappers, but none by a major publisher; the play originally appeared in the Haldeman-Julius Monthly for August, 1925. AHOUSE A37.

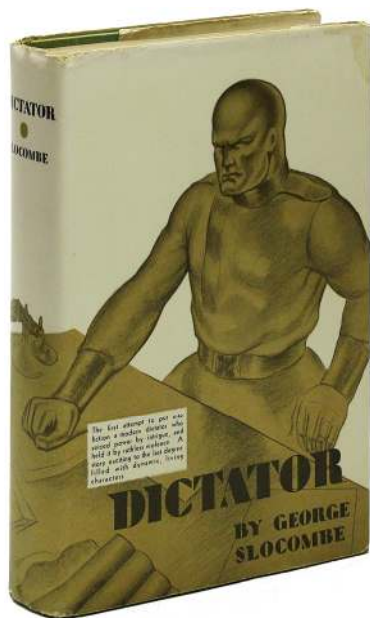
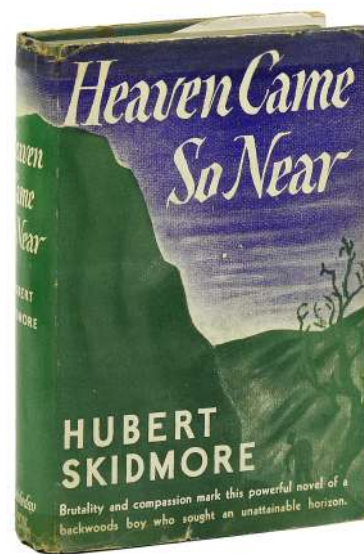
\$200.

115. SKIDMORE, HUBERT

Heaven Came So Near

New York: Doubleday, Doran, 1938. First edition. Octavo. Cloth boards; dustjacket; 276pp. Small remainder stamp to front pastedown; upper edge dusted; Very Good. In the pictorial dustjacket, unclipped and lightly worn, also with a small ink remainder stamp over price. Saga of a hard-luck Appalachian mountain family; a sequel to *I Will Lift Up Mine Eyes* (1936). As with most of Skidmore's novels, the setting is central West Virginia. Uncommon, especially in jacket. HANNA 3252. BOGER 407. COAN p.71.

\$150.



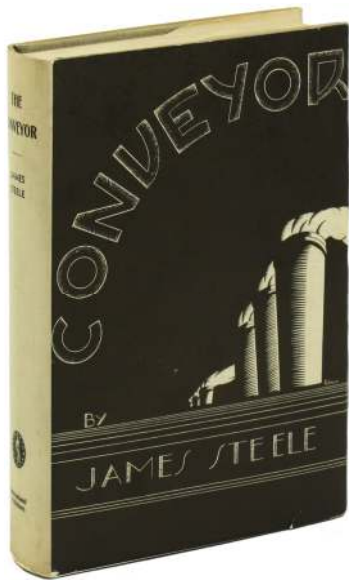
116. SLOCOMBE, GEORGE

Romance of a Dictator

New York: Houghton Mifflin, 1932. First edition. Octavo. Cloth boards; dustjacket; 315pp. Minor fading to board edges, else fine in a striking pictorial jacket, price-clipped (probably by publisher), else Near Fine. Fictional portrait of a fascist dictator, clearly based on Mussolini.

The jacket, with a striking Art Deco design (uncredited), is a trial version which we have never seen. It is completely different from the multi-color version we have seen on other copies of the book; this version also lacks the publisher's imprint on spine, and omits a portion of the title. Scarce in any jacket; this is a strikingly fine copy.

\$400.



117. STEELE, JAMES [PSEUD ROBERT CRUDEN]

Conveyor

New York: International Publishers, 1935. First edition. Small octavo. Cloth boards; dustjacket; 222pp. Brief dusting to upper edge of text block, else a remarkably fine, unworn copy in nearly pristine example of the scarce pictorial jacket by Gilmore. Proletarian novel of the Detroit auto industry, portraying the inhuman working conditions in Henry Ford's River Rouge plant. A difficult-to-find Rideout title, and one of our favorite proletarian dustjackets, managing to convey a simultaneous sense of bleakness and high style. HANNA 330. RIDEOUT p.297.

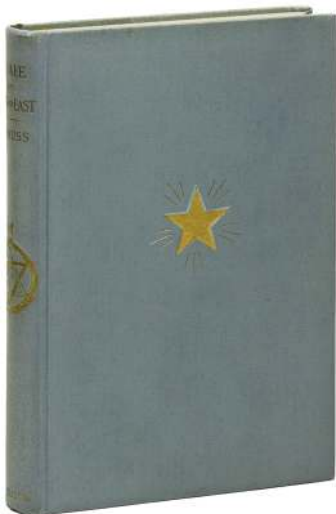
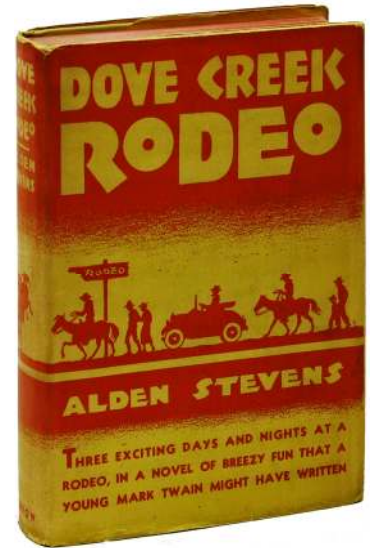
\$350.

118. STEVENS, ALDEN

Dove Creek Rodeo

New York: William Morrow, 1936. First edition. Octavo. Cloth boards; dustjacket; 250pp. Hint of wear; endpapers darkened at gutters, else Fine in scarce pictorial dustjacket, just slightly eroded at crown of spine, else bright and unworn. Realistic depiction of life on the Depression-era rodeo circuit; one of the scarcer Depression-era occupational novels. HANNA 3354.

\$350.



123. STRAUSS, L.F. [LEOPOLD FREDERICK]

A Tale of West and East

Boston: Four Seas Company, 1914. First edition. 12mo. Publisher's gilt-decorated blue cloth; 355pp; illus. Covers gently dusted; faint creasing to a few page margins; still a bright copy, with gilt unfaded on spine and cover, text fresh and unmarked; quite near Fine. A somewhat scattershot "issue" novel, primarily Anarchist in outlook but including strains of Socialism, Theosophy, and Freethought. Illustrated throughout with half-tone portraits of both fictional and real-life figures, including anarchist Morrison Swift, socialist George Hugo, and others. Not in Hanna.

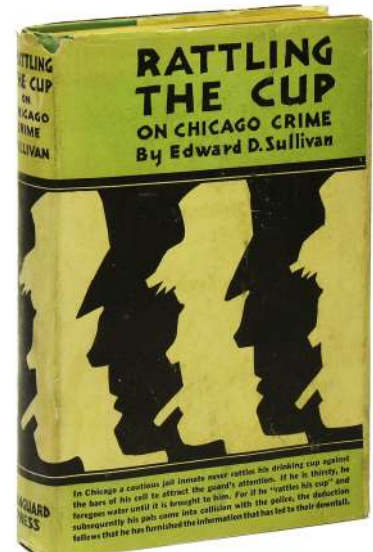
\$200.

123. SULLIVAN, EDWARD D.

Rattling the Cup on Chicago Crime

New York: Vanguard Press, 1929. First edition. Octavo; cloth boards; pictorial jacket; 214pp. Spine slightly faded and cloth backstrip briefly creased; still Very Good in the very scarce dustjacket with overall soiling to lighter portions and brief erosions at spine ends. Very Good, and like most Vanguard titles of this period, very scarce in dustjacket.

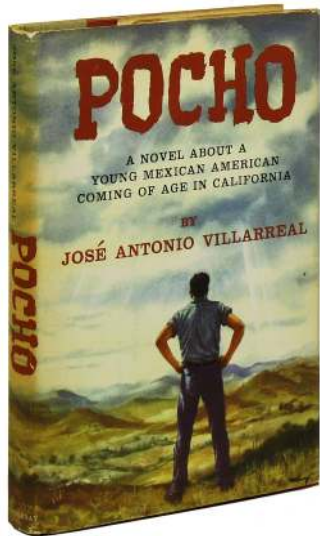
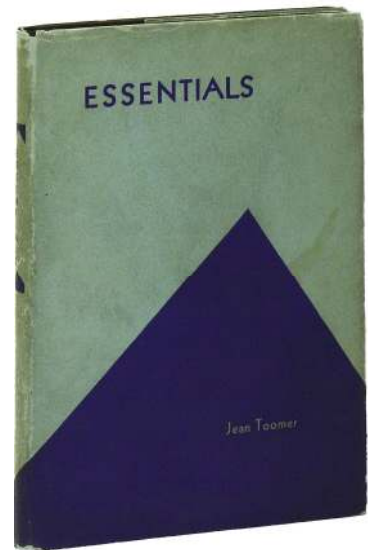
\$450.



124. TOOMER, JEAN
Essentials - Definitions and Aphorisms

Chicago: Private Edition, 1931. First, limited edition. 12mo. Black cloth with paper spine and cover labels; original printed dustjacket; number 314 of 1000 numbered copies. Only about the first 400 copies were numbered and issued at the time of publication; the remainder have recently begun appearing on the market in fine, fresh (but unnumbered) condition. This is an original, numbered copy. Fine but for some trivial dusting to the upper edge of the text block; in original blue and turquoise printed jacket, lightly soiled and darkened on spine, still Very Good or better. Toomer's second book.

\$750.



125. VILLARREAL, JOSÉ ANTONIO
Pocho

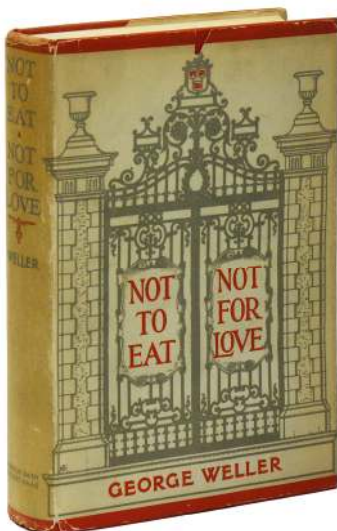
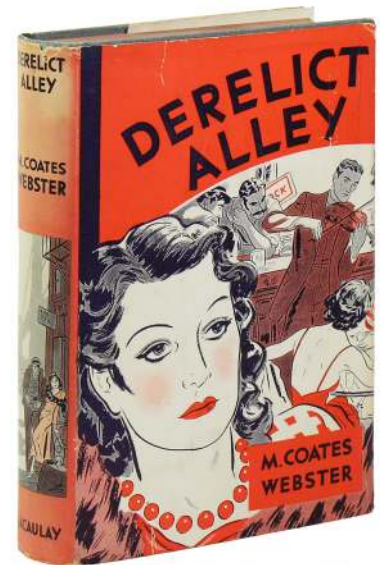
New York: Doubleday, 1959. First edition. Octavo. Cloth-backed boards; dustjacket; 235pp. Fore-edge of text block faintly foxed, else Near Fine in original pictorial jacket, unclipped but slightly darkened on spine and margins. A seminal novel of Chicano life, based on the author's childhood among California migrant workers.

\$150.

126. WEBSTER, M. COATES
Derelict Alley

New York: The Macaulay Company, 1933. First edition. Octavo. Cloth boards; dust-jacket; 318pp. Light wear, but still Near Fine in the scarce pictorial dustjacket, slightly faded on spine and with a few brief closed tears to extremities. Redemption of a New Orleans waterfront prostitute. Verges on romance, but offers a realistic depiction of the seedier districts of Depression-era New Orleans. Not in Hanna.

\$250.



127. WELLER, GEORGE
Not To Eat, Not For Love

New York: Harrison Smith and Robert Haaas, 1933. First edition. Octavo. Cloth boards; dustjacket; 421pp. Brief dampstain to cloth at crown of spine; spine and cover gilt slightly dulled, else clean and tight in a lightly edge-rubbed jacket with a short closed tear on rear panel and a small sliver of loss at upper extremity of front panel. Still a very presentable copy of this rather uncommon book. A novel set at Harvard during the Great Depression; praised by historian Arthur Schlesinger as "the best book about undergraduate life at Harvard." HANNA 3724.

\$250.



128. WILLIAMS, ROBERT F.

The Crusader Newsletter

Continuous run of 9 issues, March 1967 to Summer 1969

Peking: Robert F. Williams, 1967-9. First printing. 9 semi-monthly (then quarterly) issues. An apparently unbroken run from Vol. 8, no. 3 (March 1967) to Vol 10, no. 2 (Summer, 1969 - final issue). The hiatus of six months between Vol. 9, no. 5 and Vol 10, no.1 (May - Nov. 1968) is reflected in all coherently-catalogued institutional collections, and we assume no numbers were issued during that period. All nine issues in fine condition.

An excellent, representative run of Williams' fugitive Black Nationalist periodical, published intermittently beginning in 1959, when Williams was head of the North Carolina chapter of the NAACP. In 1962 Williams fled to Cuba to avoid an FBI warrant for his arrest on a kidnapping charge (fabricated, according to Williams, by the KKK in cooperation with J. Edgar Hoover). Williams continued to publish his newsletter from Cuba until 1964, when interference by the

CPUSA prompted him to relocate to the People's Republic of China, from whence *The Crusader* issued for another five years, until Williams' return to the U.S. in 1969.

An outspoken communist, strident Black Nationalist, and unapologetic advocate armed resistance, Williams provided the intellectual foundation for the generation of militant activists to follow; his 1962 manifesto *Negroes With Guns* is said to have been the single greatest influence on Huey Newton and the formation of the Black Panther Party.

\$300.

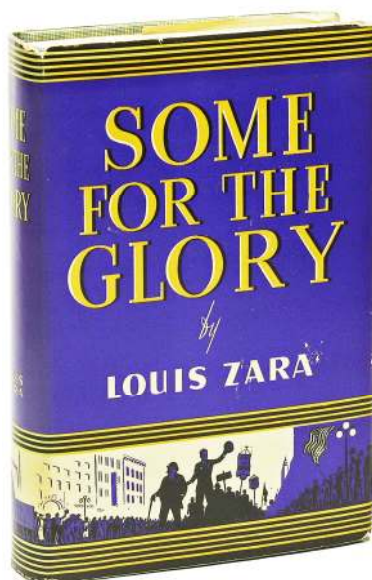
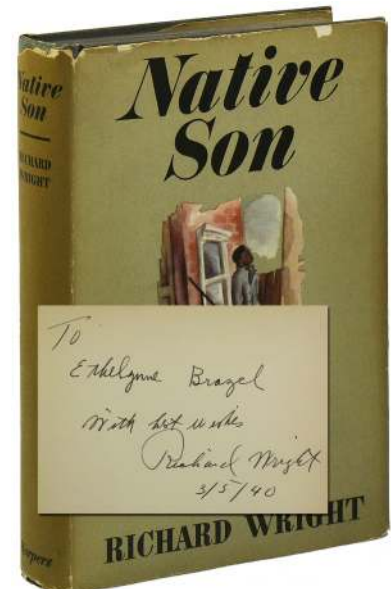
129. WRIGHT, RICHARD

Native Son

New York: Harper & Brothers, 1940. Octavo. Cloth boards; dustjacket; 359pp.

The Book-of-the-Month Club issue in gray boards and pictorial jacket. Nicely inscribed by Wright on front endpaper: "To Ethelwynne Brazel / with best wishes / Richard Wright - 3/5/40". A clean, tight copy in slightly chipped jacket. Ethelwynne Brazel (d. 1993) was a New York community activist and freelance journalist who was a frequent contributor to the *Daily Worker* and the *Amsterdam News*; her association with Wright would most likely have come through her work on The Daily Worker, to which he was a frequent contributor before his alienation from the Communist Party in 1936. Signed copies of *Native Son* are uncommon; contemporary inscriptions with association value particularly so.

\$850.



130. ZARA, LOUIS

Some For The Glory

Indianapolis: Bobbs-Merrill, 1937. First edition. Octavo. Cloth boards; dustjacket; 569pp. Fine, unworn copy in bright jacket with a few scratches to front panel and a small area of erosion at crown of spine, still Near Fine. A closely-observed study of machine politics, tracking the rise of a midwestern (Chicago) politician from childhood in an orphanage to Presidential candidacy. A scarce book, highly-regarded by Blotner; this is an exemplary copy. HANNA 3936. BLOTNER p.77-8.

\$200.

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