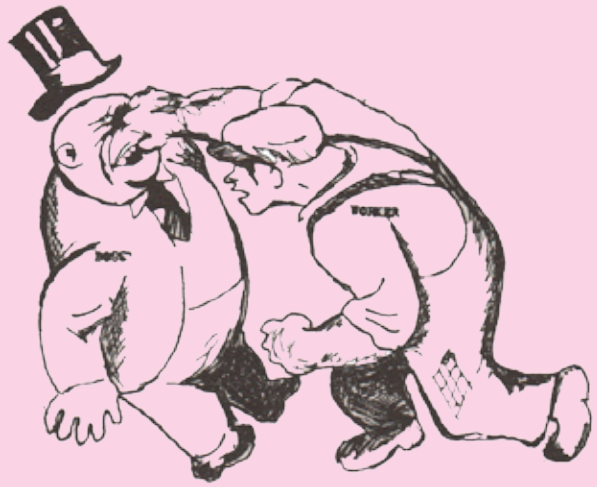


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### **PART ONE**

African American History & Literature

ITEMS 1-74

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Radical, Social, & Proletarian Literature

ITEMS 75-115

### **PART THREE**

Social Movements, Labor, & Radical History

ITEMS 116-200

### **PART FOUR**

Graphics, Photography, & Artworks

ITEMS 201-236

# PART 1 : AFRICAN - AMERICAN

## 1. [AFRICAN AMERICANS - KOREAN WAR]

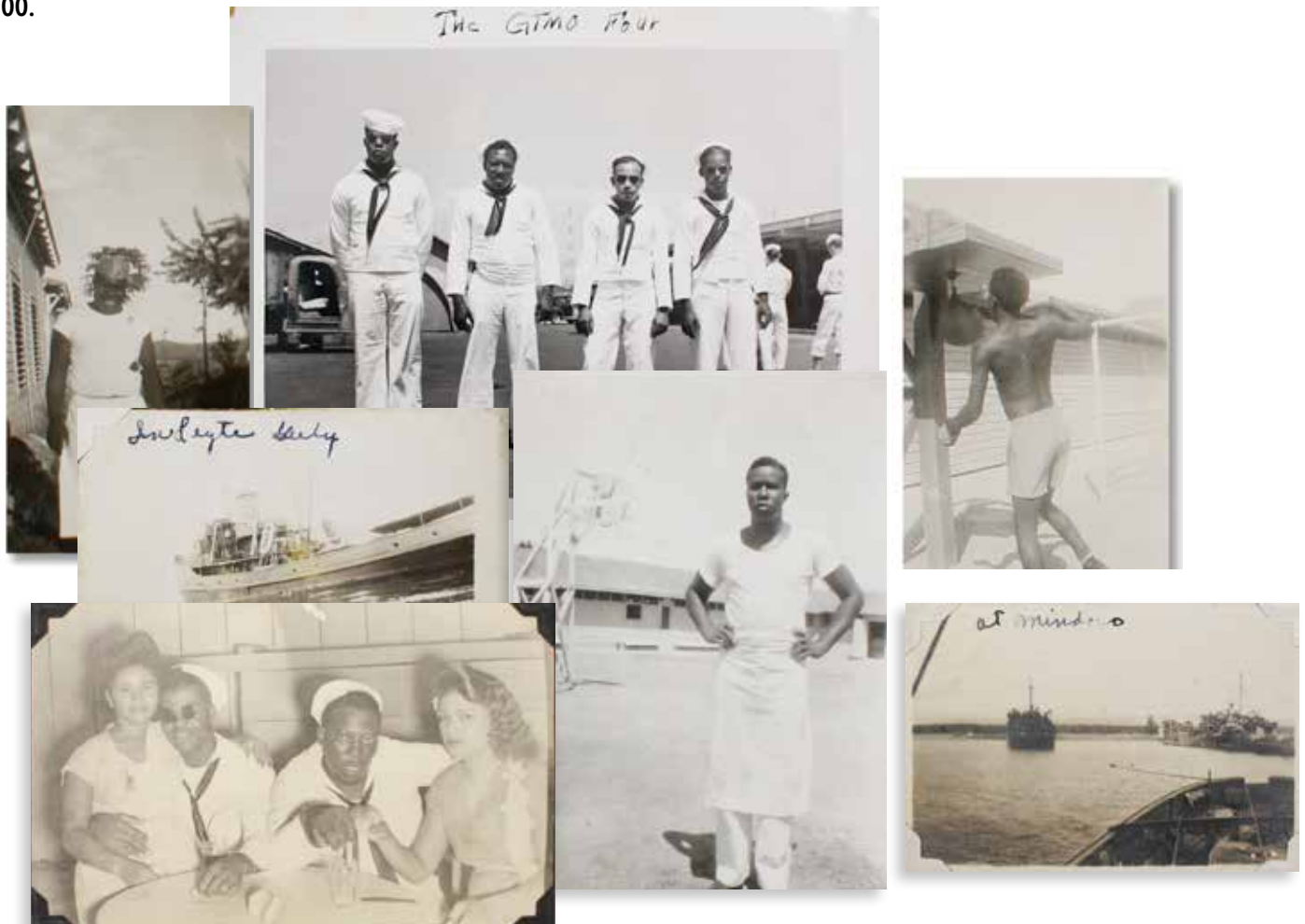
# Photographic Scrapbook of African-American Naval Service in the Korean War.

USS Leyte: ca 1950. Scrapbook of 111 original photographs (plus clippings and ephemera) documenting ship-board service aboard the aircraft carrier U.S.S. Leyte (CV-32) during the early years of the Korean War. Album of 35 leaves, partially used; 101 photographs mounted (with corner-points); many captioned; 10 further images detached and preserved in a mylar sleeve. Most photographs 3" x 5"; a few smaller or larger, one 8"x10" group portrait. Also includes 13 contemporary newspaper clippings (as found); an issue of *32's News* (the Leyte's shipboard newspaper) for 15 December 1950; and an issue of *Daily Press News* featuring news of the Leyte's actions in the Japan Sea. A few album leaves detached; evidence of a few missing photographs; still a substantially complete and nicely-assembled album.

The subjects are entirely African American, and many photographs are captioned with names and locations. Most of the images appear to document the lives, on- and off-ship, of four seamen: Harvey Thomas, James Kincaid, Leo Bowser and “Lippy” Connor (sp?), whose larger-format portraits appear at the beginning of the album; one of these is presumably the compiler of the album, though there is no positive attribution to be made. The sailors are shown in a variety of settings, in uniform and out, often engaged in athletic pursuits and on several occasions in bars with young Filipino women. Perhaps the most striking photograph in the album is an 8”x10” portrait of the four friends, captioned “The Gitmo Four” - four young sailors stand in their navy whites on a tarmac, wearing dark sunglasses and looking more than ready for a night on the town and whatever adventures might accompany it. The included issue of *32’s News* contains an obituary for Ensign Jesse Brown, the first African-American Naval pilot to see action; he was shot down on a mission behind enemy lines in early December, 1950.

The Korean War was the first conflict in which all branches of the U.S. Military were at least nominally integrated. Following the large-scale failure of integration in WW2, Korea came to be viewed within the African-American community as a crucial test of the government's willingness to extend meaningful civil rights to members of the armed services. The Navy was, by reputation, the most segregated of the services and black sailors were confined largely to below-decks duties as cooks and stewards through most of the Fifties. Albums documenting African-American naval life from this period are notably uncommon; examples such as this, in which it is possible to identify not only subjects but also locales, duty stations, and dates of service, much more so. A fine and many-faceted album from a defining moment in African-American history.

**\$1,500.**







## 2. [ALABAMA] YOUNG SOCIALIST ALLIANCE

### Birmingham Blacks Are Now Arming For Self-Defense.

N.p: Young Socialist Alliance, [n.d. but ca.1964]. Original mimeographed broadside, printed in black on white stock (recto only), measuring 21.5cm x 28cm (8.5" x 11"). Old vertical fold at center, light toning to left margin, with some minor creasing and wear; Very Good+.

Cites the various steps and strategies towards self-defense taken by Black residents in Birmingham, AL, necessitated by the outright hostility perpetrated against them by the state-armed authorities. "What do the Black people and their defense guards now face in Birmingham? They are confronted with 500 city policemen---all white. These are the men trained by "Bull" Connor, the ones who last May mercilessly beat and clubbed Blacks of all ages and both sexes, who used fire hoses and police dogs on them. In addition they are confronted with 150 white deputy sheriffs. They are also faced by 300 state troopers under command of the anti-Black sadist Colonel A.J. Lingo. And in reserve in a Birmingham armory are 500 national guardsmen in full battle regalia under the command of Governor Wallace." The broadside closes with a call for federal troops to occupy Alabama and disarm racist police and military forces there. Not listed in OCLC.

\$200.

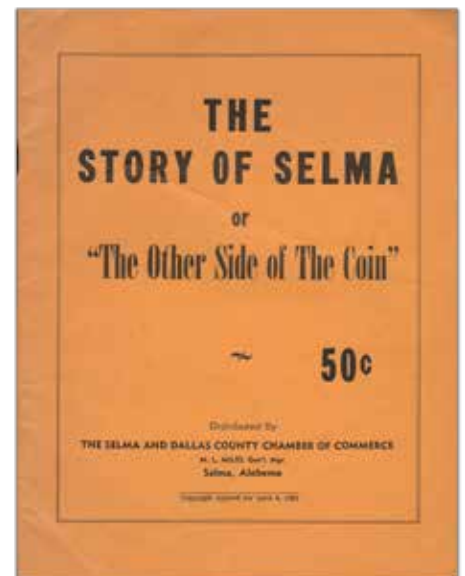
## 3. [ALABAMA] Selma and Dallas County Chamber of Commerce

### The Story of Selma or "The Other Side of the Coin".

Selma, AL: The Selma And Dallas County Chamber of Commerce, 1965. First Edition. Quarto. Printed, staple-bound wrappers; 24pp (rear wrapper included in pagination); illus. Mild external dusting and wear; Very Good.

Dissenting portrayal of the civil rights struggle in Alabama, clearly produced with the intention of drumming up opposition to the Voting Rights Act which at this time was being debated in Congress. Reproduces clippings, photographs, and other reputed documentary evidence of un-American activities by MLK and his followers, with most of the images portraying miscegenation and other "unnatural" activities between black and white protesters. Rare; none others in commerce (2014); 4 locations noted in OCLC, of which three in Alabama and one in Louisiana.

\$350.



## 4. Anonymous Artist

### Lithograph: Colored Man Is No Slacker.

Chicago: G. Renesch, 1918. Chromolithographed poster, 20" x 16". Laid down on board; small chips at margins, with slightly more prominent (approximately 2cm) loss at left margin. Still a bright, unfaded example, Very Good.

Classic WW1 "uplift" poster, depicting a Black soldier bidding adieu to his sweetheart while a regiment of Black soldiers marches past in the background. The Chicago lithographic firm of E.G. Renesch was a prolific producer of patriotic images during the First World War; a significant portion of the company's output was directed to the African-American market in the form of such "uplift" posters as this, celebrating the patriotism, success, and upward mobility of the "New Negro" in the Twentieth Century.

\$500.

## 5. Anon [LeFlore Co. Democratic Committee?]

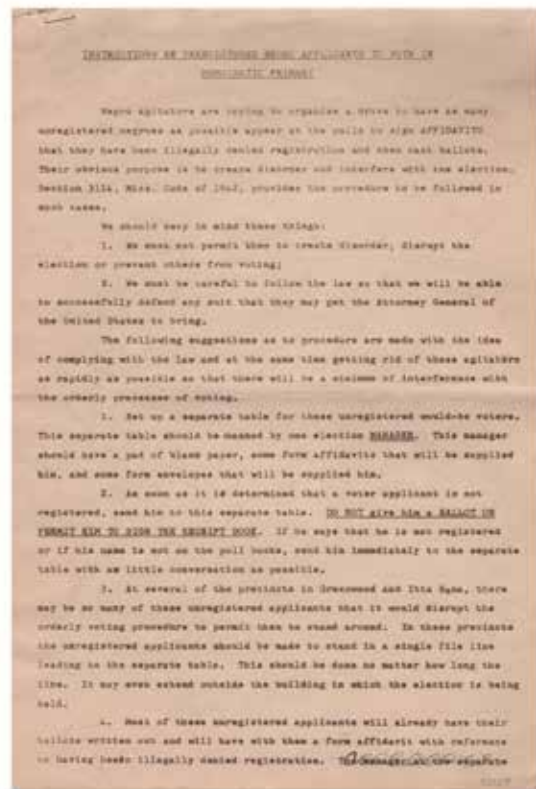
### Instructions Re. Unregistered Negro Applicants to Vote in Democratic Primary.

N.p. [Greenwood, MS: ca 1963?]. Two mimeographed, legal-size sheets (14" x 8-1/2"), corner stapled. Ink corrections to text. Light wear; printing faint in spots; Good.

Circular, presumably issued by the LeFlore County, Mississippi Democratic Committee to polling station volunteers during the voter registration drives of the early nineteen-sixties. Undated, but very likely from the turbulent election year of 1963, when LeFlore County was the epicenter of SNCC's voter-registration drive in Mississippi. The circular, which mentions the cities of Greenwood and Itta Bena specifically, gives poll workers explicit instructions on how to discourage unregistered voters from attempting to register or to cast a ballot, stipulating that "...we must be careful to follow the law so that we will be able to successfully defend any suit that they may get the Attorney General of the United States to bring." Tactics include forcing unregistered black voters to "stand in a single file line leading to a separate table...this should be done no matter how long the line. It may even extend outside the building in which the election is being held." Volunteers are instructed to offer as little assistance to black voters as possible: "...if any such applicant does not have a ballot already prepared, give him a blank sheet of paper so that he can write his ballot. Accept it no matter what he writes on it. Do not give him any suggestions or information about candidates..."

An extraordinary (and unrecorded) survival, providing damning documentary evidence, were any needed, of institutional attempts to suppress the African-American vote in the South.

\$850.



## 6. Anon

### Of The Duties of Servants.

Leeds: Christopher Pickard, [ca 1845]. Broadside, 31cm x 24cm (ca 12" x 9-1/2"). Text printed recto-only in three columns within a decorative border. Brief marginal tears, light soil; Very Good to Near Fine.

Catechism, in 26 questions, on the duties of servants to their masters, most having to do with Biblical pronouncements on the topic, viz: "Q. Do you consider sloth or negligence as a sin? A. Yes; it is a species of fraud; for the time and work of Servants is the property of their Masters..." Scarce; OCLC finds one location only (Michigan); none others in commerce (2014).

\$400.





## 7. BALDWIN, James

### If Beale Street Could Talk [Ltd Ed, signed].

New York: The Dial Press, 1974. First Edition. Limited Issue, one of 250 numbered copies signed by the author, this being copy no.76. Octavo (21.5cm); brown leatherette binding, with titling and rule stamped in gilt on spine and boards; publisher's original paper-covered slipcase; 197, [3]pp. Fine in a Near Fine slipcase, with a tiny patch of residue from the original price sticker.

Baldwin's fifth novel, a love story set in Harlem during the 1970's. The title is a reference to W.C. Handy's 1916 song 'Beale Street Blues.'

**\$250.**

## 8. BALDWIN, James

### An Open Letter to my Sister, Miss Angela Davis.

New York: New York Committee to Free Angela Davis, 1970. Offprint. Broadside, ca 28cm x 36cm (11" x 14"). Printed recto-only, black on white uncoated stock, text in 5 columns. Reprinted from the *New York Review of Books*. Vertical creases and light soiling; Very Good.

A lengthy and moving essay in which Baldwin expresses solidarity with the cause of Angela Davis and calls for her release from prison, written shortly after her indictment for the kidnapping and murder of Judge Harold Haley in Marin County, California. A scarce Baldwin "A" item. LEPPER p.18.

**\$250.**



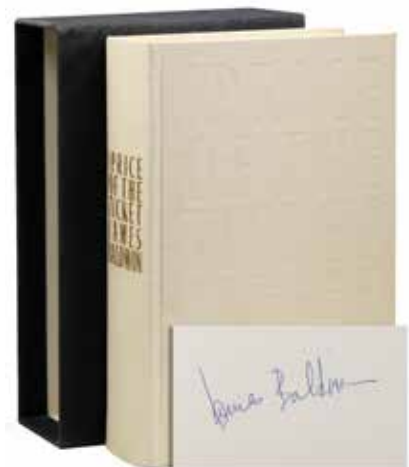
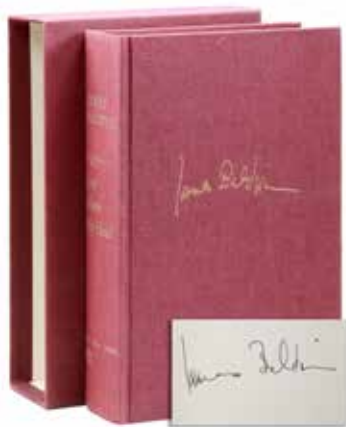
## 9. BALDWIN, James

### The Price of the Ticket: Collected Nonfiction 1948-1985 [Ltd Ed, signed].

New York: St. Martin's Press, 1985. First Edition. Limited Issue, one of 150 numbered copies signed by the author, this being no.59. Octavo (24cm); cream-colored linen, with titles stamped in gilt on spine and in blind on front board; publisher's black cloth slipcase; 690pp. Fine in a Near Fine, lightly rubbed slipcase.

Sizeable volume collecting fifty-one of Baldwin's essays and non-fiction works, spanning nearly 40 years.

**\$375.**



## 10. [AFRICAN AMERICANA] BALDWIN, James

### Just Above My Head [Ltd Ed, Signed].

New York: The Dial Press, 1979. First Edition. Limited Issue, one of 500 numbered copies signed by the author, this being copy no.299. Octavo (24cm); maroon cloth, with titles stamped in gilt on spine and front board; all edges gilt; publisher's original cloth slipcase; 597pp, [2]. Fine in a Fine slipcase, without dustjacket, as-issued.

Baldwin's sixth novel, the life stories of a group of friends from Harlem, following their lives and experiences from the US to Korea, Africa, and Paris.

**\$200.**



## 11. [BLACK PANTHERS]

### Parade Pennant: "Power To The People".

[N.P., n.d. but ca.1970]. Original red felt pennant, with hand-stitched green border and tassels, with lettering and pictorial elements applied in green and black. Measures 30.5cm x 77cm x 77cm (12" x 30.25" x 30.25"). Small stain above the 'H' in 'The,' else an excellent example.

Decorative tri-color pennant featuring the colors of the Pan-African flag, the iconic Frank Cieciora image of a clenched fist, as well as a crudely-rendered black panther above the slogan "Power To The People." The only example we have found was sold by Swann in 2010 (held now at Princeton), which they attributed to the California Black Panthers; the present example came to us via Baltimore, where the Panthers also had a presence. Rare.

**\$1,500.**



## 12.[BLACK PANTHERS]

### The People Will Free The Panther 21.

New York: Harlem Committee for the Panther 21, [1970]. First Edition. Octavo (21.5cm); pictorial thin paper wrappers, 16pp. Small owners name (in ink) to upper left corner of front wrapper, light toning to extremities, with minor soilt to gutter of center leaf; Very Good.

In April 1969, 21 members of the Black Panthers (including Afeni Shakur, mother of Tupac Shakur, and Lumumba his step-father) were arrested and charged with conspiracy. The DA alleged the group planned to blow up buildings throughout the city (including department stores and the New York Botanical Gardens) as well as target police officers. Though only 16 were eventually brought to trial, the group became known as the "Panther 21." Their trial lasted 8 months, the longest in NY history, and their acquittal in May of 1971 was an embarrassment to both the Manhattan DA's office and to the New York City Police Department. Based on internal evidence this pamphlet dates to sometime between July and August 1970, just prior to the Panthers' trial. It contains brief self-authored profiles for each of the 21 members arrested, likely produced to encourage the community's continued support during the upcoming trial. Not in OCLC.

**\$750.**



## 13. [BLACK PANTHERS]

### Piece Now, Piece Now.

N.P.: [Black Panther Party, n.d. but ca.1968-70]. Original lithographed poster, with text and illustrations offset printed in black on white stock, measuring 56cm x 43.5cm (22 1/8" x 17 1/8"). Patchy toning to left third and upper right corner of poster, trivial edge wear and a few small creases, with faint evidence of vertical bend at center; Very Good.

Striking graphic, featuring two rifles with scopes at center, each with the slogan "PIECE NOW" directly above. Likely produced during the late 1960's as a play on the pacifist cry of "Peace Now," which was so often heard during the "End the War" rallies of that tumultuous period. A scarce poster; no others in commerce (2014), with the only other example known to us sold at Swann (2013).

**\$1,500.**



## A NEARLY COMPLETE RUN FOR 1977

### 14. [BLACK PANTHERS] DU BOIS, David G. (editor); DOUGLAS, Emory (artwork)

#### The Black Panther: Intercommunal News Service - Group of 48 Issues from 1977.

Oakland: Black Panther Party, 1977. 48 tabloid issues (38cm), with publication sequence running as follows: Vol.XVI, Nos.9 (Jan.8, 1977), 11-13, 15-23, 25-30; Vol.XVII, Nos.1-28 (Dec.31, 1977). Wrappers, printed in black on newsprint; each issue ca.28pp; illus. All issues with horizontal folds at center, occasional toning and light edgewear, with small tears to edges and address labels/stamps; Very Good overall.

A substantial, cohesive run of 48 issues, comprising a nearly complete run of the newspaper for 1977 (lacking only 4 issues). At least a half-dozen issues in the present group bear full-page artwork by Emory Douglas, though by this time, his creative influence over the artistic direction of the paper seems to have waned. Contents lean heavily towards local politics, the variety of Panther programs available in Northern California, and a strong focus on African liberation and the South African struggle with apartheid. Huey Newton's return to the States from Cuba is also prominently featured; Newton had fled to Cuba in a self-imposed exile after a cocaine-fueled rampage in 1974, which ended in the shooting of a teenage prostitute, the pistol-whipping of his tailor, and the vicious beating of two women in a nightclub. His return to stand trial on charges for the killing was highly celebrated, and welcomed with drives for the "Huey Newton Bail and Defense Fund." Large groups of *The Black Panther* are seldom-seen in the trade or at auction, but groups like the present one, comprising close to an entire year's worth of issues, are extremely uncommon.

\$2,500.





## 15. [BLACK PANTHERS] FORMAN, Mary Wood and KINGTON, Ellery G. (photographs)

### Group of 5 Photographs of the Hartford Black Panthers "Free Breakfast For Children Program".

Hartford, CT: Mary Forman / Hartford Times Photo, [n.d. but ca.1969-1972]. Five black and white photographs, measuring 21.5cm x 16.5cm - 25.25cm x 20.25cm. Photos show light wear and handling, with photographer's stamps and penciled notations on verso; one photo with light staining to lower third of image; Very Good condition overall.

Upon soliciting space to carry out their Free Breakfast for Children Program (BCP), the Panthers were turned down by every local black church in Hartford. St. Michael's Roman Catholic Church ultimately responded favorably to them, making its facilities and vehicles available; Father Leonard Tartaglia, affectionately known to his parishioners as "the hoodlum priest," was a staunch advocate for the city's poor and working people. The BCP had immediate impact on poor children in Hartford, feeding between 30-150 hot meals to students each morning prior to their school day. It was an effective program for the Panthers — so effective, in fact, that J. Edgar Hoover himself acknowledged that it was the Free Breakfast Program, not guns in the hands of Black Panthers, that posed the greatest internal threat to national security. "...the BCP represents the best and most influential activity going for the BPP and, as such, is potentially the greatest threat to efforts by authorities...to neutralize the BPP and destroy what it stands for" (FBI airtel from director to SAC's, May 15, 1969).

The three larger photographs were taken by Mary Wood Forman, a Connecticut-based photographer whose favorite subjects were the children of Hartford, and bear her studio stamp on verso. The two smaller photos were taken by Ellery G. Kington, a Hartford

Times photographer who among many things covered the UFW and Free Huey Newton protests in Hartford. The photographs depict a variety of children seated and eating breakfast in St. Michael's, accompanied in one instance by an unidentified BPP member. A compelling group of photographs documenting the best of the Panthers' Survival Programs.

\$750.



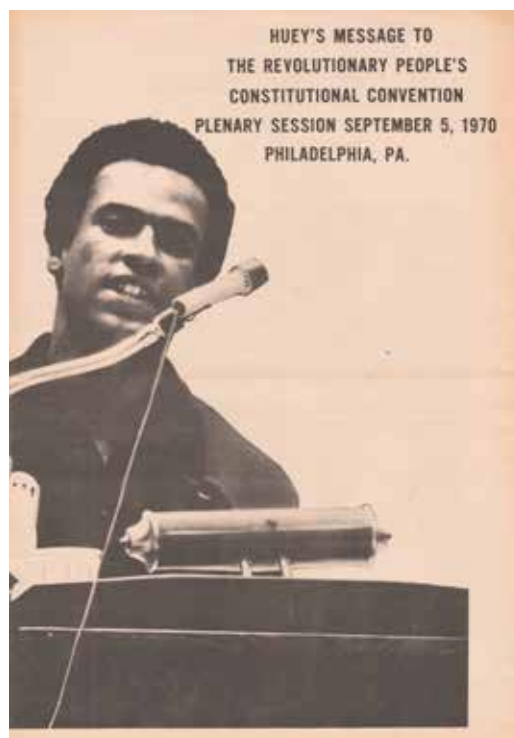
## 16. [BLACK PANTHERS] NEWTON, Huey P.

### Huey's Message to the Revolutionary People's Constitutional Convention Plenary Session, September 5, 1970. Philadelphia, PA.

Philadelphia: S.I., 1970. Bifolium; 22cm x 16cm, printed in black and folded vertically at center to create a 4pp tabloid. Light toning to extremities, with a shallow chip to top edge and several tiny tears; Very Good+.

Photo-illustrated tabloid, reproducing Huey Newton's address to the Revolutionary People's Constitutional Convention, which took place at the Temple University Gymnasium in Philadelphia, PA on September 5, 1970. The RPCC plenary session was attended by 7,000 people, with the lofty goal of organizing a broad-based revolutionary movement that would unite the struggles of black liberation, independence for Puerto Rico, students, women's, gays, workers and other fights behind a common program. The movement was halted when DC area authorities "refused to permit the Panther-sponsored group to meet or imposed financial barriers that were impossible to reach. Thousands arrived in the District to find no adequate meeting space and the unity sought proved elusive. Soon afterward, the Panthers were wracked by an internal split and declined in influence" (*Washington Area Spark*). Rare; we find no other copies in the trade (2014); OCLC notes 3 copies only (Northwestern, Michigan State, and the Wisconsin Historical Society).

\$450.



## 17. [BLACK PANTHERS]

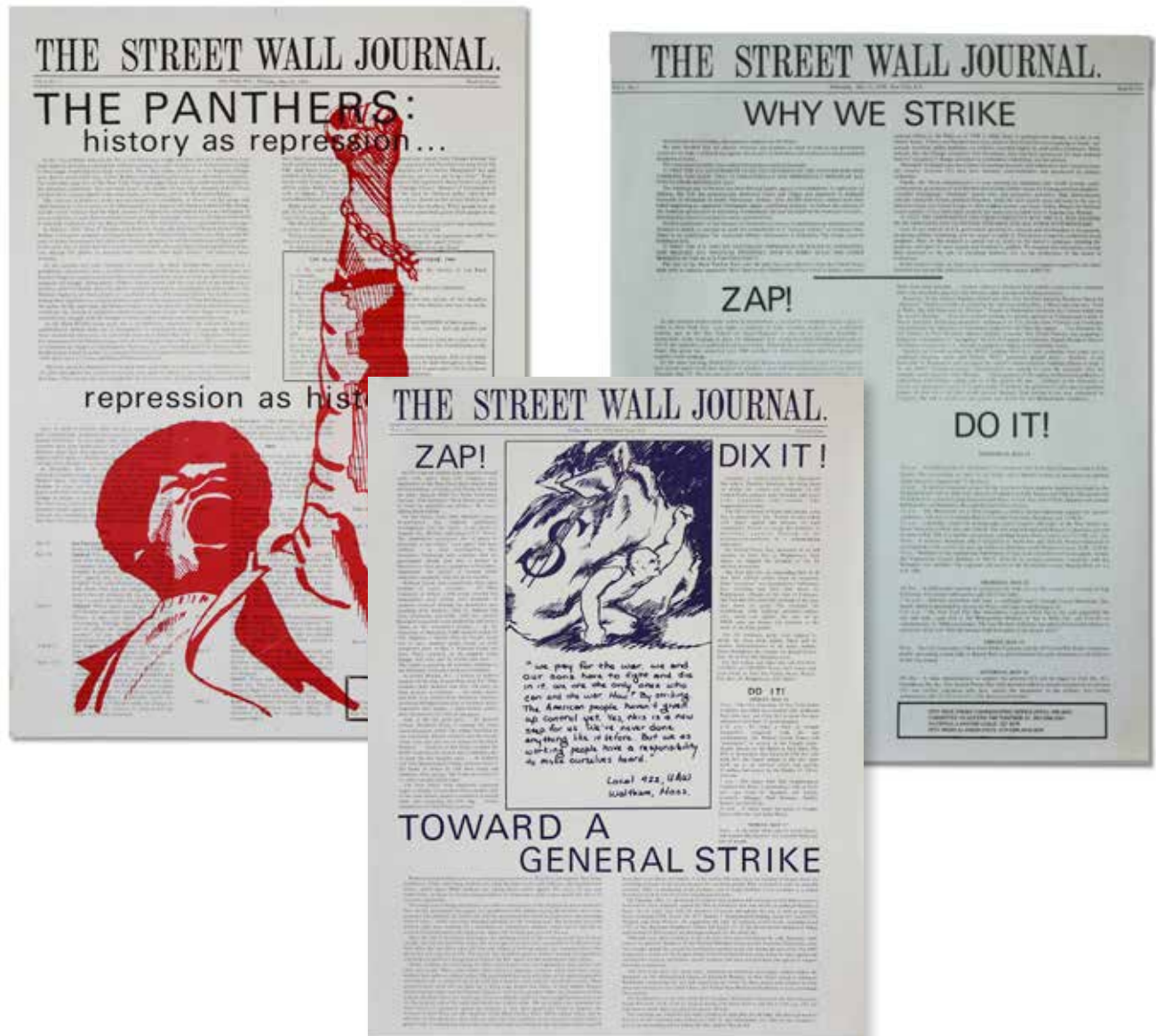
### The Street Wall Journal - Vol.1, Nos.1-3.

New York: Committee to Defend the Panther 21, 1970. Three lithographed broadsides, printed in black, blue and red on white and pale blue stock; measuring 43cm x 56cm (17" x 22"); illus. Two small tack holes to lower left corner of Vol.1, No.1; some trivial wear, else Fine.

Set of "wall newspaper"-style broadsides produced by the Committee to Defend the Panther 21, the title (used also by the unaffiliated S.D.S. journal) intentionally used to reference the paper's ideological opposite, *The Wall Street Journal*. The committee was formed in early 1970, comprised of a mixed group of CPUSA members and sympathizers, assorted socialists and left-liberals, with the aim of raising funds for the defense of 21 members of the Black Panther Party. "The Panther 21," as they came to be called, were charged "with a conspiracy to murder New York City policemen and to dynamite a variety of sites ranging from Abercrombie & Fitch to the Bronx Botanical Gardens." The set is comprised of three broadsides (apparently all published), which were distributed largely on the Campus of Columbia University during mid-May, 1970: "Why We Strike" (May 13, 1970); "Toward A General Strike" (May 15, 1970); "The Panthers: History as Repression..." (May 21, 1970). The message is two-fold: to prompt students and workers to go on strike in protest of the U.S. expansion into Vietnam, Cambodia and Laos, and to take a stand against the oppression of Black Panther Party members, seeking the release of political prisoners like Bobby Seale.

Rare; we find no copies available for sale in the trade (2014); 2 copies for Vol.1, No.3 in the auction record (Bonham's, 2014 & Swann, 2012). All three broadsides unlisted in OCLC, though we find an example of Vol.1, No.1 at the Victoria & Albert Museum, and another unspecified example in Harvard's collection of Black Panther ephemera.

**\$2,000.**





### 18. DOUGLAS, Emory; Eldridge Cleaver (et al)

San Francisco: Black Panther Ministry of Information, [ca 1970]. Twelve greeting cards, each 12.5cm x 17.5cm (5" x 7"). Single sheet folded to make 4pp; printed on first and last, with interior pages left blank. Unused; very lightly worn at extremities; Near Fine. Most images signed in plate, "Emory."

**\$1,500.**





## 19. [BLACK PANTHERS] Youth Against War & Fascism

### What is needed in New Haven: A call for a People's Assembly to free the Panthers - Now! Seize The Time.

New York: Youth Against War & Fascism, 1970. Broadside, 58cm x 42cm (ca 23" x 17"). Printed recto-only, on newsprint. Old folds; brief marginal chipping, paper slightly toned - Very Good.

Scarce printed broadside in support of the New Haven Panthers, calling for a People's Assembly to occupy the city of New Haven for "as long as it takes and do whatever is necessary to free the Panthers." Issued May 1, 1970 by Youth Against War & Fascism, the youth arm of the Trotskyist Workers World Party. Folds suggest that the poster may have been issued as an insert in *The Workers World*, the party's official organ. We do not locate any separately-catalogued examples in OCLC, though we do find a copy in the collection of the Victoria & Albert Museum, London.

**\$200.**



## 20. [BLACK PANTHERS] Federal Bureau of Investigation

### Wanted by FBI: Joanne Deborah Chesimard.

Washington DC: Federal Bureau of Investigation, 1979. Photostatically reproduced broadside, measuring ca.20.5cm x 20.5cm (8" x 8"). Printed in black on white, uncoated paperstock. Minor spotting, with double hole-punch along upper margin; Very Good+.

One of the earliest "Wanted" posters for Joanne Chesimard (aka Assata Shakur), a Black Nationalist whose involvement in a series of violent crimes in the Seventies and Eighties has given her legendary status within radical hip-hop culture. Chesimard was convicted for the murder of a New Jersey police officer during a shootout on the New Jersey Turnpike in 1973, and was subsequently imprisoned in a number of facilities between New York and New Jersey. On November 2, 1979 she escaped the Clinton Correctional Facility for Women, when three BLA members visiting her drew .45-caliber pistols, took two guards as hostages and commandeered a prison van; this

poster was issued by the FBI a little over 2 weeks after her escape. Chesimard remains a fugitive, and since 1984 has made her home in Cuba, where the Castro regime has granted her political asylum.

**\$400.**

## 21. [BLACK PANTHERS] [NEWTON, Huey]

### "Free Huey!"

Chicago: Black Panther Party / I.W.W. Printing Co-Op, [n.d. but ca.early 1970's]. First Edition. Bifolium (28cm x 22cm), folded once to make a 4-page leaflet. Offset printed; [4pp]; illus. Two horizontal folds across center, else Near Fine.

Leaflet produced by the Chicago chapter of the Black Panther Party, printed at the I.W.W. Printing Co-Op. Front cover reproduces a striking photo of Newton behind bars, throwing up a peace sign next to the quote "We Don't Hate White People, We Hate the Oppressor: If the Oppressor Happens To Be White, Then We Hate Him." Content features a plea to free political prisoners, with photos of Erica Huggins and Fred Hampton. Rear page prints the Black Panther Platform and Program, and advertises a Feb.15th event featuring Panther speakers at Elmhurst College. Not found in OCLC.

**\$200**



## 22. [BLACK PANTHERS] HIGGINS, James and Michael Henderson (editors)

### The Shape of Things to Come - Vol.1, No. None (December, 1969).

[Chicago]: s.i., 1969. First Edition. Quarto (35.5cm); variously-colored mimeographed sheets, ranging in size from 21.5 x 28cm to 21.5 x 35.5cm and stapled at upper left corner; [6pp], printed on rectos only; illus. Oxidation to staple, two faint horizontal folds, with light wear to extremities; Very Good+.

Apparent first (and possibly only) issue of this newsletter, a two-man job produced by college students James Higgins and Michael Henderson. Contents champion the cause of both Black and White Panther parties, covering the murder of Fred Hampton, The Conspiracy 8, and the imprisonment of John Sinclair. Also included are side-by-side platforms of the Black and White Panther parties, 1 page of poetry, and a page of comix. Editors allude to a second issue being produced with assistance from both *The Seed* and the Chicago Newsreel office, though evidence points to the contrary. No copies in the trade (2013), and unlisted in OCLC.

**\$350.**



# SURELY THE FINEST COPY OF CLEAVER'S "MANIFESTO"

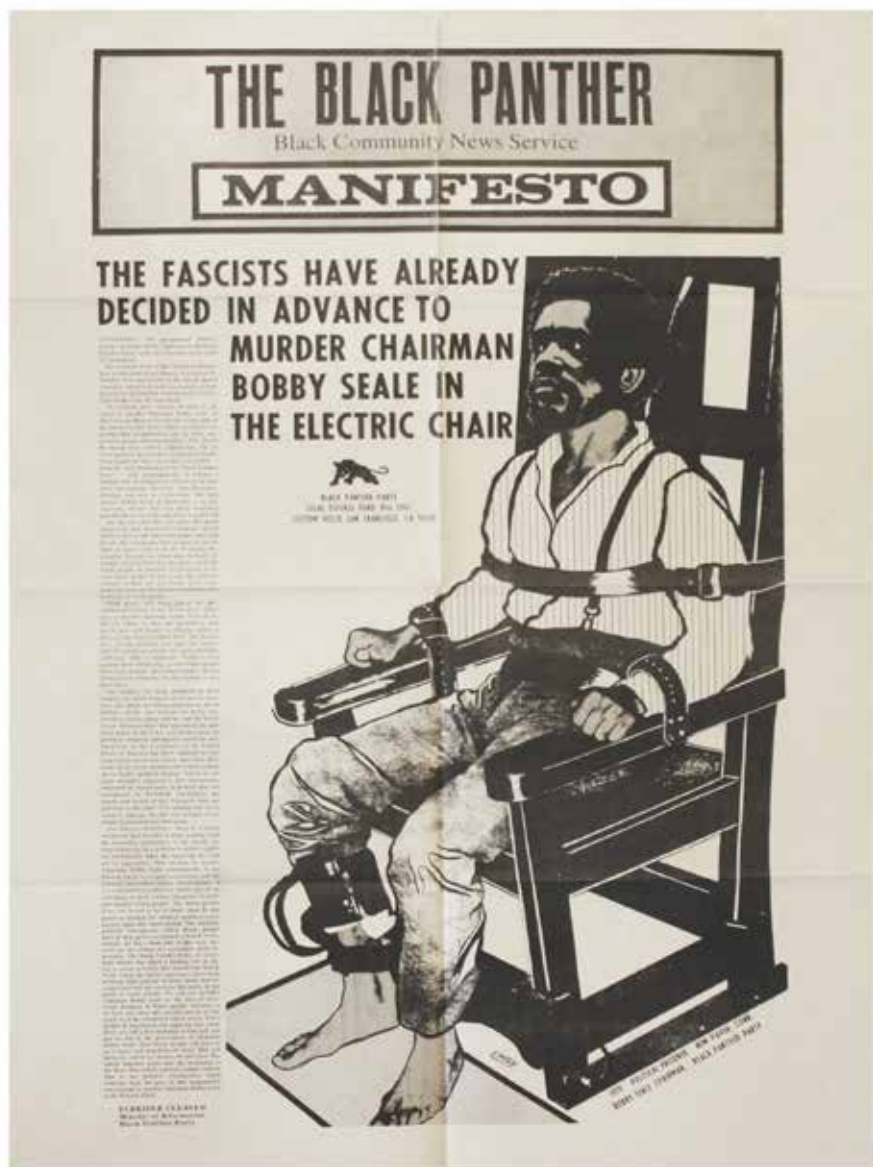
## 23. [BLACK PANTHERS] CLEAVER, Eldridge (text); DOUGLAS, Emory (artwork)

### The Black Panther Manifesto.

San Francisco: Black Panther Party Legal Defense Fund, 1970. Offset lithographed poster on newsprint, with text and illustration printed in black and gray, measuring 81cm x 57.5cm (22.75" x 32"). Three neat folds, else Fine, with the paper uncharacteristically fresh and without toning.

Originally issued as a supplement to *The Black Panther: Black Community News Service*, the poster was produced in the wake of the Chicago Conspiracy Trial which got underway in September, 1969. Chairman Bobby Seale was one of the original "Chicago 8" defendants, charged with conspiracy and inciting to riot, in the wake of the 1968 Democratic National Convention in Chicago. Because of his outbursts during the trial, Judge Julius Hoffman sentenced Seale to four years in prison for contempt. While serving his four-year sentence, Seale faced trial again in 1970 in the New Haven Black Panther trials. This poster was created during that trial, prominently featuring Emory Douglas's illustration of Seale strapped to an electric chair next to a lengthy statement by Minister of Information, Eldridge Cleaver. A scarce and profoundly important piece of Panther ephemera, and a high-point of radical artwork by Douglas. Three examples have come to auction in the past decade; all have suffered from defects, with the earliest example dry-mounted to a foam-board backing and the most recent example (Swann, 2014) noticeably darkened. The current example is the best we have seen by a considerable margin, with paper fresh, creamy, free of toning, nicks or tears. OCLC notes only two institutional holdings for this poster (UCLA and Yale); we find one other example at the Victoria & Albert Museum.

**\$2,500.**



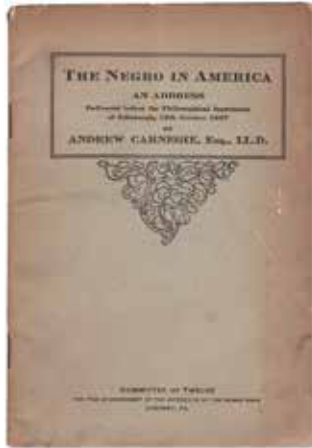
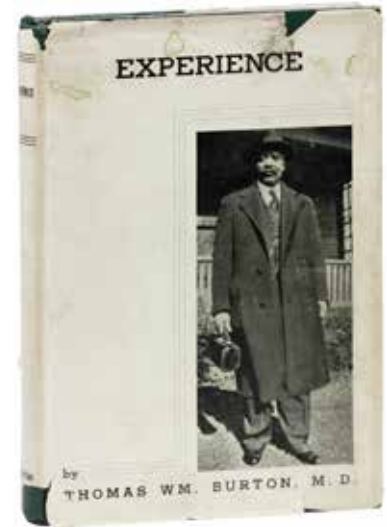
## 24. BURTON, Thomas Wm.

### Experience the Best Teacher: Essays on Morals.

New York: J.A. Want Organization, 1938. First Edition. Octavo. Green cloth boards, lettered in gilt on spine; dustjacket; 112pp; illus. Pencil ownership markings to front endpaper; old stain to upper edge of first three preliminary leaves; Very Good. In the original pictorial dustwrapper, chipped at spine ends (with partial loss to author's name at heel), general light soil, fading and wear; Good.

Collection of moral and philosophical essays by an African American author; a sequel to his 1912 work *What Experience Has Taught Me*. Illustrated throughout with photographic plates (halftones) of notable African-American personages. Foreword by Reverdy Ransom, Bishop of the Third Episcopal District of the A.M.E. Church (Wilberforce, OH). The author was an eclectic physician and surgeon from Springfield, Ohio. Uncommon in dustwrapper.

**\$150.**



## 25. CARNEGIE, Andrew

### The Negro in America. An Address Delivered before the Philosophical Institution of Edinburgh, 16th October 1907.

Cheyney, PA: Committee of Twelve for the Advancement of the Interests of the Negro Race, [1907]. First Edition. Octavo. Staple-bound pamphlet; 32pp. Old stains to first few pages; covers faintly creased and soiled; Good.

Sweeping discourse on the state of the Negro in turn-of-the-century America, with an emphasis on economic conditions in the South and the importance of negro workers to ensuring its continued industrial development. Though he presents a largely sympathetic portrait of Black America, Carnegie is not, unsurprisingly, capable of treating his subject without patronizing condescension: "...Touching the good qualities of the negro, he has much to his credit. During the civil war his devotion to good masters and mistresses was touching...it was the exception when slaves upon an estate were cruelly treated, and the relations between white and black were surprizingly [sic] free from bitterness..." Published by the Committee of Twelve for the Advancement of the Interests of the Negro Race, one of the earliest privately-sponsored "think tanks" in the U.S. Not surprisingly, the Committee of Twelve

was the brainchild of Carnegie himself, its members (all prominent African-Americans) selected and appointed by him and its agenda presumably set according to Carnegie's priorities. Membership varied over the years, but among the Committee's members during this period were Booker T. Washington, Kelly Miller, Archibald Grimke, and Charles Chesnutt.

**\$150.**

## 26. [CHICAGO IRON HORSE MOTORCYCLE CLUB]

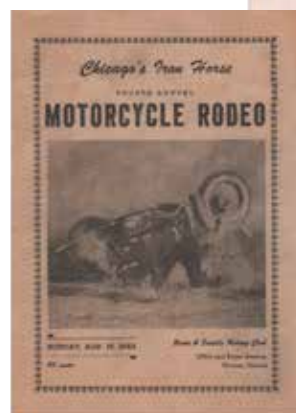
### Chicago's Iron Horse Fourth Annual Motorcycle Rodeo [...] Sunday, Aug. 16, 1953.

Harvey, IL: Boots & Saddle Riding Club, 1953. Quarto (10-1/2" x 7-1/2"). Staple-bound, pictorial wrappers; [8pp]; chiefly illus. Slight creasing, soil and wear to covers; internally clean and unmarked; Good to Very Good overall.

Program and Yearbook for the Chicago Iron Horse Motorcycle Club, issued on the occasion of its fourth annual "Rodeo." Includes news of the chapter, a program of Rodeo events, and extensive photo documentation of the club's members, including President Bennie Alston and fellow officers Eddie Holland, Odis Koonce, and Bob Davis, and many others. Includes half-page portraits of previous Rodeo award winners Charlie Orr ("Prettiest Motorcycle") and Richard "Rough Rider" (Pursuit Race winner).

An extremely uncommon survival; the years following WW2 saw a huge increase in the numbers of motorcycle clubs, as surplus motorcycles were cheap and G.I.s sought ways to replace the adrenaline of combat and the solidarity of Army life. But in most places, biking was a segregated phenomenon, and few African-American vets could afford bikes of their own. This is one of just a very few pieces of Black biker history we have encountered. Not recorded in OCLC (for this or any other year), nor can we find any trace of the Chicago Iron Horse Motorcycle Club, or any of its members, in the Googleverse (where biking history is surprisingly well-documented).

**\$750.**





# MAJOR COPY OF AN IMPORTANT ABOLITIONIST TRACT

## 27. CHILD, Mrs. [Lydia Maria]

### An Appeal in Favor of That Class of Americans Called Africans [copy of Robert Mara Adger, with his presentation inscription to Mrs. Eva Johnson].

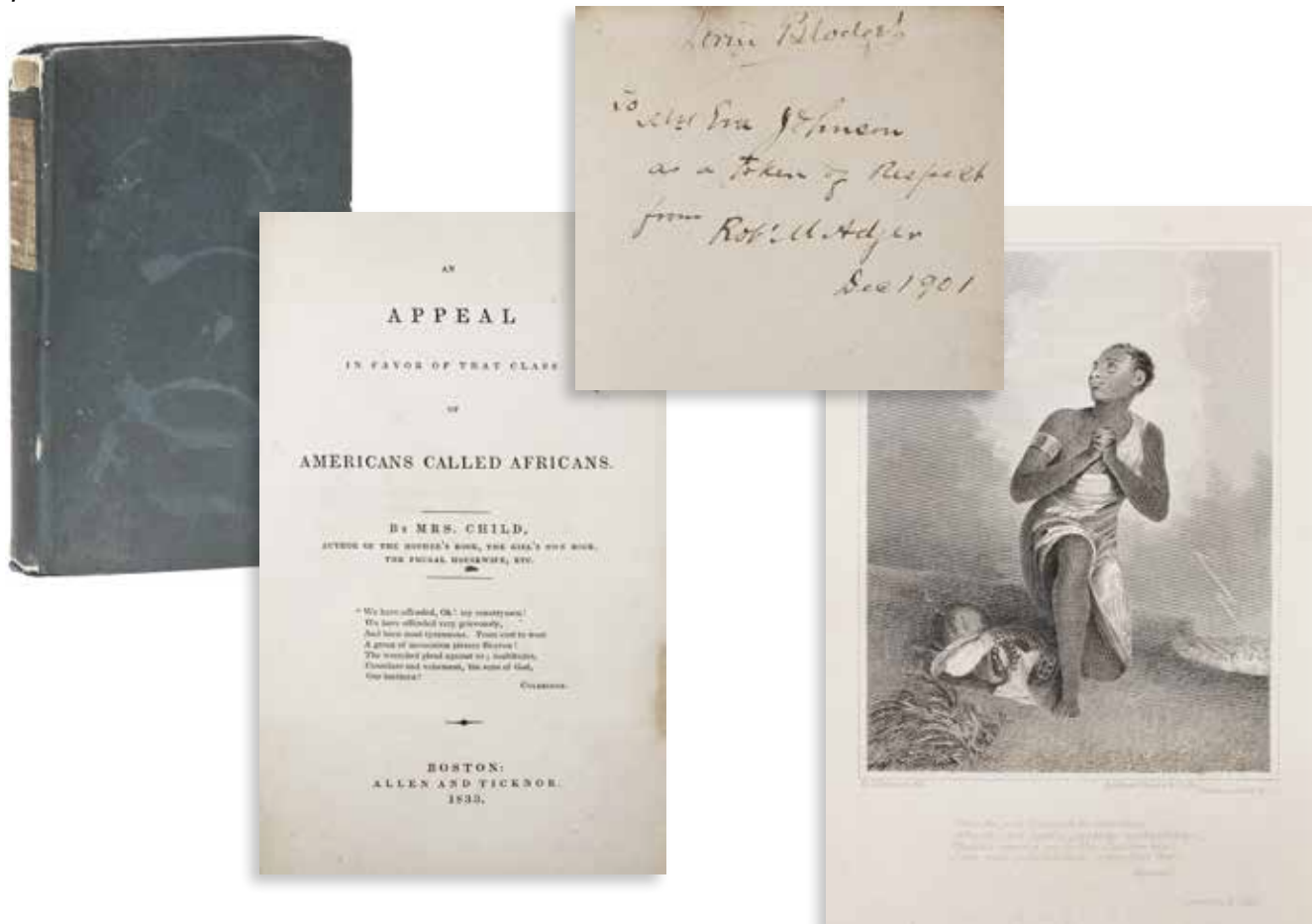
Boston: Allen and Ticknor, 1833. First Edition. Octavo (19.7cm). Blanck's primary binding of blue "C" cloth; paper spine label; [i-viii], [1]-232pp. Engraved frontispiece (inserted) and two woodcut plates in text. Presentation inscription from the prominent African-American business leader, abolitionist and bibliophile Robert Mara Adger to a Mrs. Eva Johnson, dated 1901; later ownership signature of a Louis Blodget. An unrestored copy in the original linen boards; chip to upper 1/2" of spine; spine label darkened; ring-stains to front board; text generally clean and sound. Lacking the errata slip, but with two wood-engraved illustrations in text not mentioned in other currently available copies (depiction of shackles and cuffs on p.16; untitled cut of an African tribal scene on p.190); interestingly, Blanck calls for only a single text illustration, but does not specify subject or placement. BAL 3116. In custom cloth clamshell box.

A rarity and a major early statement, not only of American abolitionism, but of a broader acknowledgment of the rights of Black Americans, whose moral character and intellectual accomplishments Child goes to uncanny lengths to vindicate. Lydia Maria Child (1802-1880) is now best-known for her Thanksgiving ditty "Over The River and Through The Woods," still a staple of American elementary-school holiday pageants; but in fact she was among the most radical proponents of Negro, Indian and women's rights of her day, a tendency reflected in the current work, in which she comes shockingly close to advocating the armed rebellion of slaves:

"...Since the condition of slaves is such as I have described, are you surprised at occasional insurrections? You may regret it most deeply; but can you wonder at it....the Poles have shed Russian "blood enough to float our navy;" and we admire and praise them, because they did it in resistance of oppression. Yet they have suffered less than black slaves, all the world over, are suffering..."

This copy with the provenance of the important African-American bibliophile Robert Mara Adger (1837-1910), founder of the Afro-American Historical Society, to which he donated his collection of rare books and pamphlets around 1900. Adger has inscribed this copy to a Mrs. Eva Johnson (possibly the daughter of Jourdan Johnson, author of the famous post-emancipation work "Letter to His Old Master," whose daughter Eva was born in 1876). The catalog of Adger's collection was privately published in 1906 and is available on-line via the Internet Archive; it appears from our inspection of the text that the current title was not present in Adger's collection at this time. Reprinted in 1836 (that edition is frequently catalogued incorrectly as the first); the 1833 printing reputedly small, with records at auction bearing this out, ABPC noting only three copies at auction in the past 25 years (most recently Oinonen, 2000).

**\$2,750.**



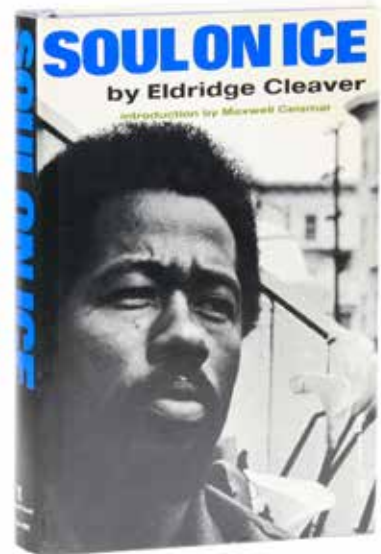
## 28. CLEAVER, Eldridge

### Soul On Ice [Review Copy].

New York: McGraw-Hill, 1968. First Edition. First Printing, a review copy, with five stapled sheets for press release from the publisher laid in. Octavo (22cm); blue cloth stamped in green and white; dustjacket; 210pp, [1]. A fresh, Fine copy in like dustjacket. Introduction by Maxwell Geismar.

Collection of essays and open letters written while Cleaver was incarcerated at Folsom State Prison. Describes Cleaver's experiences during his nine-year stint at Folsom, and presents an unusually candid examination of his thoughts during that period about himself and about the role of black men in America. A hugely influential work. Scarce in this condition, especially so as a review copy.

**\$450.**



## 29. CLEAVER, Eldridge

### A Hit Squad of Chinks.

Stanford: C.P. Times Press, 1984. First Edition. 12mo (15cm). Stapled card wrappers; [8pp]. Fine. Signed by Cleaver on front endpaper. One of a series of six Cleaver chapbooks issued by this Bay-area radical publisher in 1984. Uncommon signed.

**\$125.**

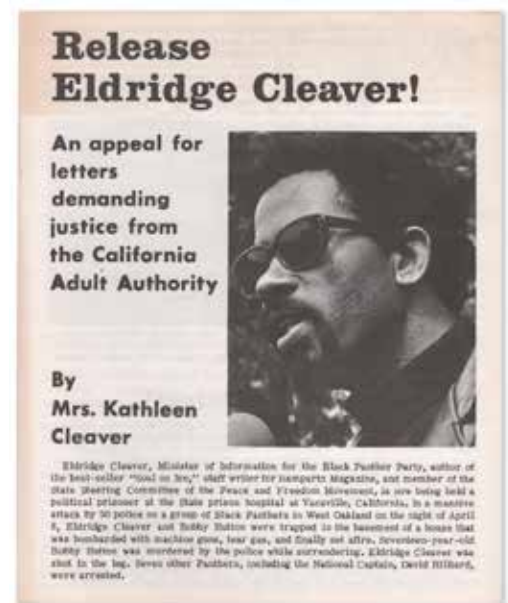
## 30. CLEAVER, Kathleen

### Release Eldridge Cleaver! An appeal for letters demanding justice from the California Adult Authority.

Berkeley: Black Panther Party / California Peace & Freedom Movement, [1968]. Bifolium (single sheet folded to make 4pp). Slight marginal toning, else Fine.

Solicitation for contributions and letters of support following Cleaver's 1968 arrest. Cover portrait of Cleaver; text illustration showing damage to Cleaver's home after the Oakland police raid of Apr. 6, 1968. Uncommon; OCLC locates 7 holdings.

**\$125**



## 31. Congress of Racial Equality (C.O.R.E.)

### CORE Sit-In Songs.

N.p. [New York?]: Congress of Racial Equality (CORE), 1962. First Edition. Small octavo (21.5cm). Original pictorial wrappers; 20pp. Faint vertical crease; minor soil; Very Good to Near Fine. A civil rights song book, containing 19 songs written by participants in CORE's "Freedom Highways" project in the summer of 1962.

Such songbooks were an integral aspect of Freedom Riders' organizational strategy. As one participant recounted years later, recalling a restaurant sit-in in Maryland: "everyone sang, the songs bound us together and made us strong. [The white mob] gathered around us, screaming, waving baseball bats. I was scared. But I also drew enormous strength from the songs we sang" (see, Civil Rights Movement Veterans website, "crmrvets.org," testimony of Penny Patch). The present work is uncommon; OCLC locates about 15 copies; not generally seen in commerce.

**\$275.**

### 32. [DAVIS, Angela] BALDWIN, James (text); KIRK, Vinton (artwork)

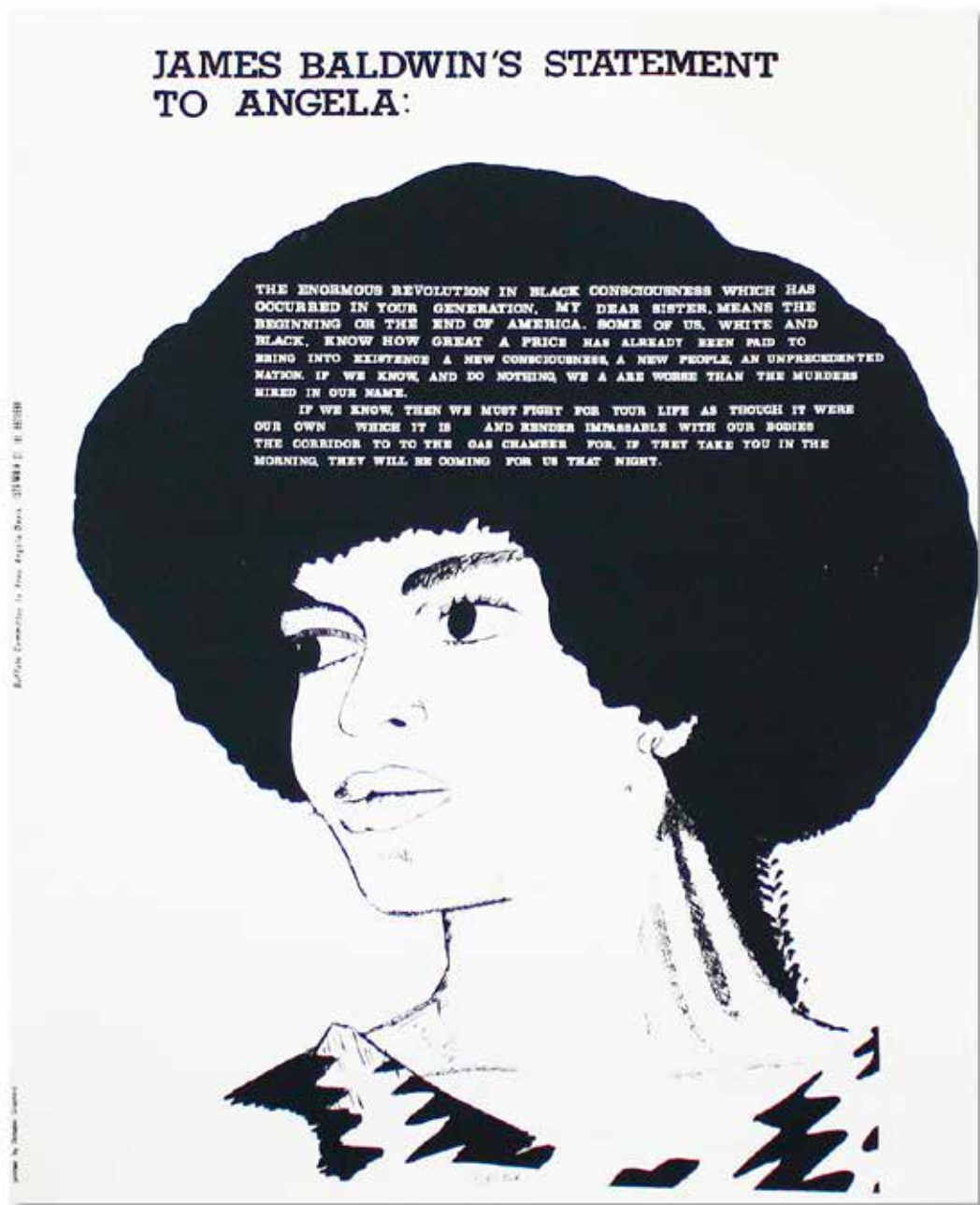
#### James Baldwin's Statement To Angela.

Buffalo: Buffalo Committee to Free Angela Davis / October Graphics, [1971]. Original silkscreened poster, measuring 57cm x 73.5cm (22.5" x 29"). White stock, with text and image printed in black. Previously rolled, else Fine.

An original poster printed by October Graphics designer Vinton Kirk for the Buffalo Committee to Free Angela Davis. Kirk's image of Davis prominently features the concluding lines of James Baldwin's famous "An Open Letter to My Sister, Angela Y. Davis" inside of her afro: "The enormous revolution in black consciousness which has occurred in your generation, my dear sister, means the beginning or the end of America. Some of us, white and black, know how great a price has already been paid to bring into existence a new consciousness, a new people, an unprecedented nation. If we know, and do nothing, we a [sic] are worse than the murders hired in our name. If we know, then we must fight for your life as though it were our own - which it is - and render impassable with our bodies the corridor to to [sic] the gas chamber. For, if they take you in the morning, they will be coming for us that night."

A rare poster; we find no copies in the trade (2014) or in the auction record, and the poster is not located in OCLC. The sole reference we are able to locate is a photograph of artist Vinton Kirk at work on the poster, dated October, 1971, in the Milton Rogovin Photograph Collection at the LOC (<http://www.loc.gov/pictures/item/2004678946/>).

**\$3,500.**





# FULL RUN OF A NOTEWORTHY ANGELA DAVIS RARITY

## 33. [DAVIS, Angela]

### FrameUp: A Weekly Trial Bulletin - Complete Run of 17 Issues [with] An Archive of Materials Pertaining to the Angela Davis Trial and the NUCFAD.

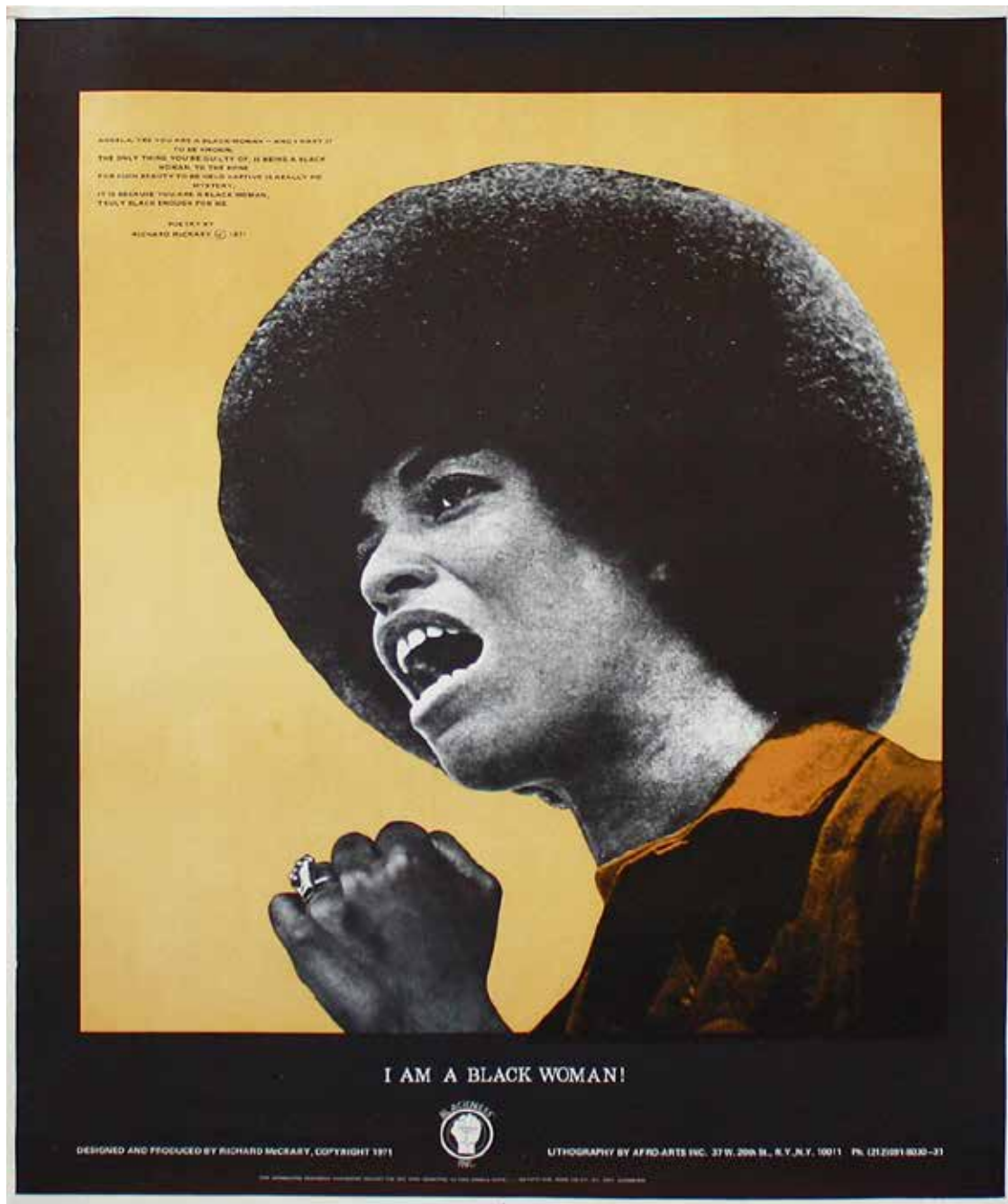
San Francisco: National United Committee to Free Angela Davis and All Political Prisoners, 1972. 17 issues, alternately offset-printed and mimeographed on variously-colored legal stock measuring 21.5cm x 35.5cm (8.5" x 14"); staples removed, with each issue neatly taped at upper left corner; some issues produced with covers, others without; ca.4-5pp per issue, with publication sequence running as follows: Vol.1, Nos.1-10; Vol.2, Nos.1-6; plus one Special Issue. Staples removed from all issues, with old horizontal folds smoothed out; Special Issue lacking cover, else complete; overall Near Fine. Together with a small archive of related materials, all pertaining to the Angela Davis trial and the National United Committee to Free Angela Davis, including:

- *A National Defense Bulletin* - Vol.1, No.1 (August 21, 1972 - only issue published?). San Francisco: NUCFAD, 1972. Printed in black on light blue stock, measuring 21.5cm x 35.5cm; 6pp.
- *Free Angela! Newsletter* - Vol.1, No.1 (August 1, 1971 - only issue published?). New York: New York Committee to Free Angela Davis, 1971. Mimeographed in black on white stock, measuring 21.5cm x 35.5cm; 4pp.
- 27 pieces of additional press releases, memoranda, committee letters, etc. issued by NUCFAD before, during and after the trial, along with several letters and statements made by Angela Davis. Staples removed, a few smoothed-out folds, else Near Fine.

Together, 46 pieces, the majority unlocated in OCLC, the remainder (with one exception) very narrowly represented. Individual issues of *FrameUp* are notably uncommon, and complete runs rare; OCLC shows 1 complete run at NYU, with NYPL noting a few issues held in the Angela Davis Legal Defense Collection; 3 other institutions (UConn, Texas A&M, Wisconsin Historical Society) show broken runs under a mis-titled listing. The "Special Issue" is somewhat widely-held (some 42 institutions); we note just a single copy of the *National Defense Bulletin* at the Wisconsin Historical Society, and 1 copy of the *Free Angela! Newsletter* at Northwestern. Together with the associated press releases and memoranda (all unlocated), this would appear to constitute the most complete extant collection of contemporary NUCFAD publications to become available.

**\$7,500.**





### 34. [DAVIS, ANGELA] MCCRARY, Richard

#### I Am A Black Woman.

New York: New York Committee To Free Angela Davis / Afro-Arts Inc., 1971. Original poster, lithographed in three colors on white stock, measuring 58.5cm x 76cm (23" x 30"). Previously rolled, else Fine.

An original poster designed and produced by Richard McCrary for the NY Committee to Free Angela Davis. The poster features an image of Davis with her fist clenched, and a poem by McCrary printed at upper left corner: "Angela, yes you are a black woman - and I want it to be known; The only thing you're guilty of, is being a black woman, to the bone / For such beauty to be held captive is really no mystery; It is because you are a black woman, truly black enough for me." We note a single example at auction (Swann, 2014 - \$7,500), with the only other example known to us held in the Rossman Family Collection at the Oakland Museum of California. Not located in OCLC.

**\$3,500.**



### 35. [DAVIS, Angela]

#### Free Angela Davis Now!

New York: New York Committee to Free Angela Davis, [n.d. but ca.1971]. Original lithographed poster, measuring 42.5cm x 54.5cm (16.75" x 21.5"). White stock, with black and white photographic image at center, with text printed in black at lower margin. Rolled, else Fine.

Poster produced by the NY Committee to Free Angela Davis, reproducing a well-known and often-used black & white image of Davis in a dashiki. We note variations of the poster in the Rossman Family Collection at the OMCA, and an example of the present copy held at the LOC; none others in the trade (2014) or noted at auction.

**\$850.**

### 36. [DAVIS, Angela]

#### Free Angela Davis.

New York: The New York Committee To Free Angela Davis, [n.d. but ca.1971-72]. Original poster, with text and illustration offset printed in black on white stock, measuring 42.5cm x 54.5cm (16.75" x 21.5"). Fine.

A stark but powerful poster created by the New York Committee to Free Angela Davis, reproducing a large ink sketch of Davis speaking on the upper half (artwork uncredited). Not listed in OCLC, though we find one example held by the Wisconsin Historical Society.

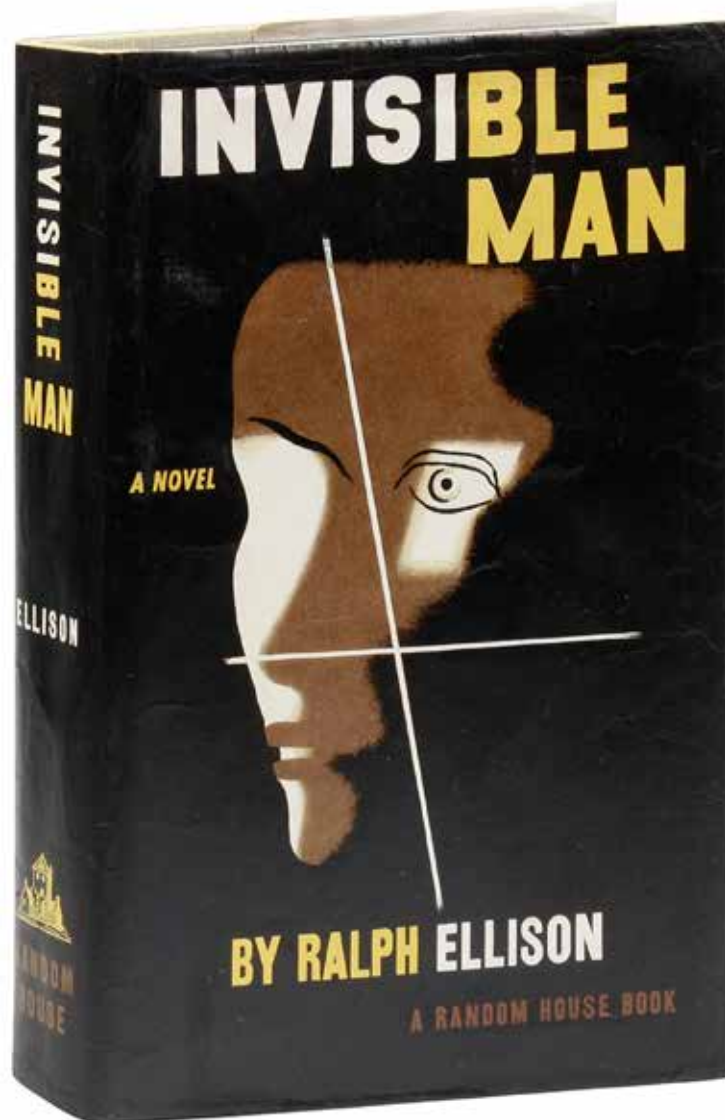
**\$350.**







DAMN NEAR PERFECT (BUT READ THE FINE PRINT)



#### 40. ELLISON, Ralph

##### **Invisible Man.**

New York: Random House, 1952. First Edition. First Printing. Octavo (21.5cm); two-tone black and beige cloth, with titling and decorations stamped in white and dark gray on spine; black topstain; dustjacket; 439pp. Hint of offsetting to front endpaper, else a fresh, Fine copy. Dustjacket is unclipped (priced \$3.50), with Gordon Parks' photo of Ellison on rear panel; subtle, professional restoration to minuscule portions of spine ends and corners (<3mm), else Fine, completely unrubbed, with spine colors bold and unfaded. Despite the minor restorations, an exceptional copy.

Ellison's first novel, which he began writing while serving in the Merchant Marines during World War II. "The story begins with a terrifying odyssey of one man's search for his own identity through his high school days to the campus of a Southern Negro college and then to New York's Harlem. Here the main character becomes involved in a series of complex adventures, deceltions and betrayals, as much by himself and his own illusions. His heroes have an identity and yet he ends up as a nonentity." Winner of the National Book Award in 1953, and cited in The Modern Library's 100 Best Novels list (#19), *Invisible Man* remains one of the 20th century's most enduring works on the Black experience in America. BLOCKSON 86; COAN p.187.

**\$8,500.**

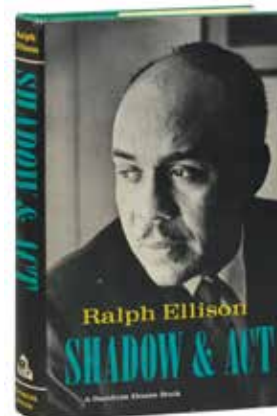
## 41. ELLISON, Ralph

### Shadow and Act.

New York: Random House, 1964. First Edition. First Printing. Octavo (22cm); teal cloth, with titles stamped in gilt on spine; yellow topstain; dustjacket; 317pp, [2]. Hint of dustiness to topstain, else Fine. Dustjacket is unclipped, with a few pinpoint rubs along lower edge and some light dustiness to rear panel; very Near Fine.

Ellison's second book, a collection of essays "concerned with three general themes: with literature and folklore, with Negro musical expression--especially jazz and the blues--and with the complex relationship between the Negro American sub-culture and the North American culture as a whole." An especially attractive copy of a book typically found well-worn.

**\$250.**



## 42. EVANS, John Gary

### Constitution of the Democratic Party of South Carolina as Adopted in State Convention at Columbia, S.C. May 15, 1912.

N.p. [Columbia?]: Democratic Party of South Carolina, 1912. Bifolium (single sheet, folded to make 4pp); 23cm. Slight creasing, aging and wear; small puncture to upper portion (not affecting legibility); about Very Good. Signed in print following text: "Jno Gary Evans, Chair, State Dem Ex Com / Christie Benet, Secretary."

Constitution of the South Carolina Democratic Party, laying out Articles of Incorporation, Rules for Membership, Nominating Processes, etc. Includes highly racist language, obviously designed to discourage the participation of Black voters, viz: "...At [the primary] election only Democratic white voters who have been residents of the State twelve months....*and such negroes as voted the Democratic ticket in 1876, and as have voted the Democratic ticket continuously since, to be shown by the certificate of ten white Democratic voters, who will pledge themselves to support the nominees of such elections, may vote...*" (italics ours). OCLC finds no locations; a single, undated (presumably earlier) edition is in the collection of the University of South Carolina.

**\$200.**

## 43. EVANS, John Gary

### Rules For Governing the Membership of Democratic Clubs, The Qualification of Voters and the Conduct of Primary Elections of the Democratic Party of South Carolina. Adopted May 15, 1912.

N.p. [Columbia?]: Democratic Party of South Carolina, 1912. Bifolium (single sheet, folded to make 4pp); 23cm. Slight creasing, aging and wear; about Very Good. Signed in print following text: "Jno Gary Evans, Chair, State Dem Ex Com / Christie Benet, Secretary."

Membership rules for the South Carolina Democratic Party, at this time a notoriously racist political institution. Includes a section regulating the membership of Black voters. OCLC finds no locations for this 1912 publication, but other iterations with the identical title were issued in 1892, 1904, 1908 (etc) and are represented by scattered holdings.

**\$200.**



## 44. FRANKLIN, Johnnie Howard

### Johnnie Howard Franklin - Dramatic Soprano [Concert Program].

N.p. [St. Louis?]: Johnnie Howard Franklin, 1955. Quarto (11" x 8-1/2"). Stiff card wrappers; 4pp. Accompanied by two pieces of related ephemera: 1 photolithographic portrait of Johnnie Howard Franklin, 11" x 7-1/2" on stiff coated paper (probably intended as a lobby card); one printed broadside announcing Franklin's appearance at the Sheldon Auditorium, St. Louis. General marginal wear and soil to all items; program wrappers detached (but present); Good.

Attractive early concert program and related promotional materials for Johnnie Howard Franklin Brown (aka "Johnnie-Lou Brown," d. 2008), a classically-trained African-American soprano who served 29 years as the musical director of the National Baptist Convention. The program's first half is made up of standard classical concert arias; the second half comprised of Negro spirituals including compositions by Nathaniel Dett, Lucie Eddie Campbell, and Sammy Lewis.

**\$200.**



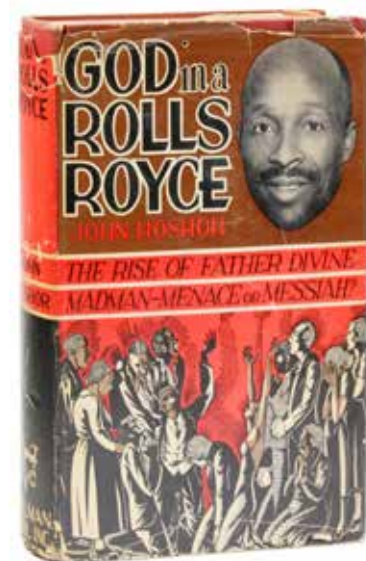
#### 45. GREEN, Paul

##### Lonesome Road: Six Plays for the Negro Theatre [Signed].

New York: Robert M. McBride, 1926. First Edition. Octavo (19.5cm); 3/4 floral-patterned paper over quarter black cloth, with brown paper labels printed in black on spine and front panel; red topstain; dustjacket; 217pp, [1]. Signed by the author in the year of publication on front endpaper: "Sincerely yours, Paul Green - 1926." Faint offsetting to front endpaper, with minor rubbing to board edges and light freckling to topstain; Near Fine. Dustjacket is unclipped, gently sunned at spine, with a few tiny edge nicks and corresponding offsetting to front flap; a Very Good+ to Near Fine example.

An attractive copy of the North Carolina playwright's third book and second book of plays. Notable for including the first appearance in book format of Green's Pulitzer Prize-winning play "In Abraham's Bosom," centered on an African-American farmer from North Carolina whose efforts at self-improvement are thwarted by segregation. The main character attempts to start a school, though once he succeeds at getting one, white people run him out of it and drive him to murder. The play was included in Burns Mantle's *The Best Plays of 1926-1927*, and starred Charles Sidney Gilpin in its original run on Broadway. Uncommon, particularly in such pleasing shape. WORK p.449.

**\$750.**



#### 46. HOSHOR, John

##### God in a Rolls Royce: The Rise of Father Divine

New York: Hillman-Curl, Inc., 1936. First Edition. Octavo (22.5cm); brown cloth, with titling and decorations stamped in red and black on spine and front panel; red topstain; dustjacket; 272pp. Previous owners name and blindstamp to half-title, with some light rubbing along lower board edges; Near Fine. In the scarce dustjacket designed by Ziene Simonet; price-clipped, with moderate chipping along upper edge (affecting lettering at crown) and base of spine, and several tears tape mended on verso; just Very Good.

Examination of the career of Father Major Jealous Divine (born George Baker), the charismatic Harlem religious leader who claimed to be the living incarnation of God. Father Divine founded the International Peace Mission movement, formulated its doctrine, and oversaw its growth from a small, predominantly black congregation into a multi-racial and international church. A scarce book in the first edition, particularly so in the dustjacket.

**\$450.**

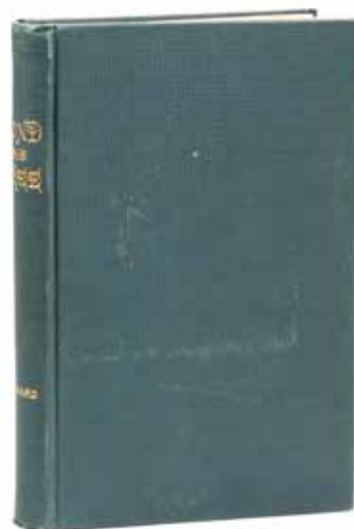
#### 47. HOWARD, James H.W.

##### Bond and Free; a True Tale of Slave Times.

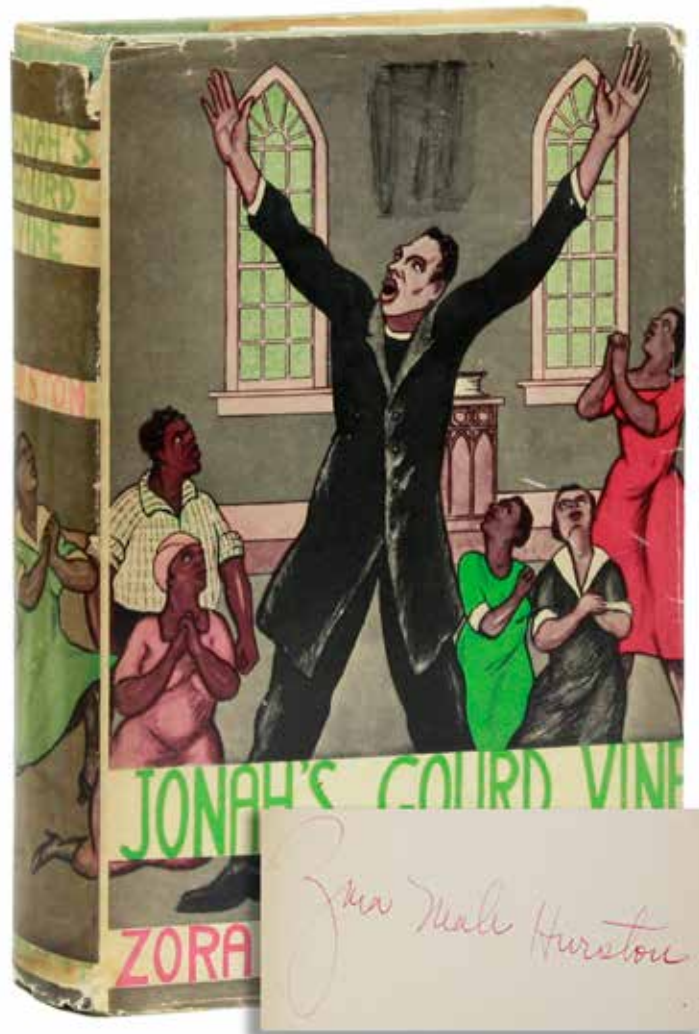
Harrisburg, PA: Edwin K. Meyers, 1886. First Edition. Second state, with frontispiece portrait omitted (qv Whiteman, p.14). Octavo; original green cloth boards; 280pp. A fresh copy, just lightly dusted at upper edge of text block, else free of wear or soil; Fine.

A remarkable work of fiction by a little-known African-American author, chronicling a slave family's successful escape to freedom in Canada. Quoting Emmanuel Nelson, "more than a critique of slavery...*Bond and Free* is a refutation of antebellum proslavery fiction and the emerging "plantation" fiction of the 1880s, as well as a response to the sympathetic, but flawed, representations of African Americans in the work of European-American novelists such as Stowe, Richard Hildreth, Lydia Maria Child...(etc.)" Uncommon in any condition; it is hard to imagine a fresher copy than this one. WRIGHT III:2797. WHITEMAN p.14. NELSON, (African American Authors, 1745-1945: Bio-bibliographical Critical Sourcebook), p.244ff.

**\$450.**



## AN IMPORTANT HARLEM RENAISSANCE DEBUT



### 48. HURSTON, Zora Neale

#### Jonah's Gourd Vine [Signed].

Philadelphia: J.B. Lippincott Company, 1934. First Edition. First Printing. Octavo (19cm); light green cloth, with titling and decorative elements stamped in dark green on spine and front panel; dustjacket; 316pp. Signed by Hurston in red ink on the front free endpaper. Introduction by Fanny Hurst. Tight, Near Fine copy with a hint of sunning to spine ends. In the original, unrestored dustwrapper, slightly faded on spine panel but still with good color and legibility to titles; shallow damp-stain at heel of spine; slight loss (<1/8") at crown, else just minute rubbing and wear; Very Good+.

Well-preserved copy of Hurston's important debut novel, set among Alabama and Florida tenant farmers and featuring as its main character the "jack-leg" preacher John Buddy Pearson, whose career from sharecropper to preacher is based loosely upon that of Hurston's own father. An important 20th century literary debut and a key work of the Harlem Renaissance, notably uncommon in dustjacket; this a very presentable copy, signed by Hurston on the front free endpaper. HANNA 1861.

**\$5,500.**



## 49. JACKSON, Mahalia

**Concert Program: Newport News Branch N.A.A.C.P. presents Mahalia Jackson in Concert. 5pm. November 15, 1970, Hampton Roads Coliseum.**

Newport News, VA: N.A.A.C.P., 1970. First Edition. Slim octavo (22cm); blue photo-illustrated wrappers, with titles printed in black, stapled; 16pp. Light wear and foxing to extremities; Very Good+.

Original souvenir program for Mahalia Jackson's concert at the Hampton Coliseum on November 15, 1970, produced by the Newport News Branch of the N.A.A.C.P. The program contains a 4pp biographical sketch of Jackson, lyrics for James Weldon Johnson's "Lift Every Voice and Sing," as well as a brief uncredited essay titled "NAACP: 60 Years In The Fight For Freedom." Not in OCLC.

**\$125.**

## 50. JOHNSON, B.B. (novels);

**The Complete Superspade Series (Death of a Blue-Eyed Soul Brother; Black Is Beautiful; That's Where The Cat's At Baby; Mother of the Year; Bad Day for a Black Brother; Blues for a Black Sister).**

New York: Warner Books, 1970-71. First Editions. First Printings. Six octavo volumes (ca.18cm); illustrated wrappers; yellow edge-staining; one volume showing a touch of wear along joints, else Near Fine; remaining 5 titles with just occasional pinpoint rubbing to extremities, else Fine, unread copies.

The complete adventures of Richard Abraham Spade, a Vietnam veteran and ex-pro footballer-turned-academic with "a face like a black Cary Grant and B.O. that drives women wild." Billed as a series of "tough guy" novels, clearly inspired by the success of Ernest Tidyman's *Shaft* novels, Spade is something of a cross between Sam Spade and James Bond, with a little MacGyver thrown in for good measure. Rear cover of each volume shows a black and white portrait of Johnson in sunglasses, smoking a pipe, with the caption "B.B. Johnson" is the pseudonym for one of Hollywood's most talented and creative black personalities;" McIntyre hints that the series may have been "the work of a singular, but unknown, white hack." See MCINTYRE p.52 (*Sticking It To The Man! Pop, Protest and Black Fiction of the Counterculture, 1964-75*).

**\$250.**



## 51. JONES, Le Roi (aka Amiri Baraka)

**Le Roi Jones Spirit House Movers And Players**

[Newark: The Spirit House, n.d. (ca 1967)]. Tabloid (39cm x 30cm). On newsprint; 8pp. Paper toned; horizontal fold, general wear and creasing (but no loss); Good or better.

Early and rare promotional program, in newspaper format, for Le Roi Jones's Spirit House Movers and Players, an experimental, revolutionary Black Arts theatre which Jones/Baraka founded and managed from 1965 to 1975. Undated, but internal evidence suggests a 1967/68 publication date. Includes stills from theatre productions and textual contributions by Baraka, Daoud Abdullah, Yusef Iman, Ron Karenga, and others. Of particular interest are several significant early manifestoes of the Black Arts movement, including "Black Artist Creed" by Daoud Abdullah and "Rise! Black Man" by Baraka. Centerfold prints five poems by Baraka, including "Who Will Survive America;" "Spacepoem for Four Tones" and "The True Feelings of A Black Woman" Photo credits to Roy Lee. A truly rare and early Black Arts publication, presumably produced for distribution only to patrons of the theatre; not located in OCLC, none others in commerce (2014), and never previously seen by us.

**\$450.**



# A LANDMARK ANTI-SLAVERY TRIAL

## 52. [KIMBER, Capt. John] By A Student of the Temple

**The Trial of Captain John Kimber, for the Murder of Two Female Negro Slaves, On Board the Recovery, African Slave Ship. Tried at the Admiralty Sessions, held at the Old Baily the 7th of June, 1792. Before Sir James Marriot, &c. Taken in Short Hand By a Student of the Temple. To which are added, Observations on the above Trial.**

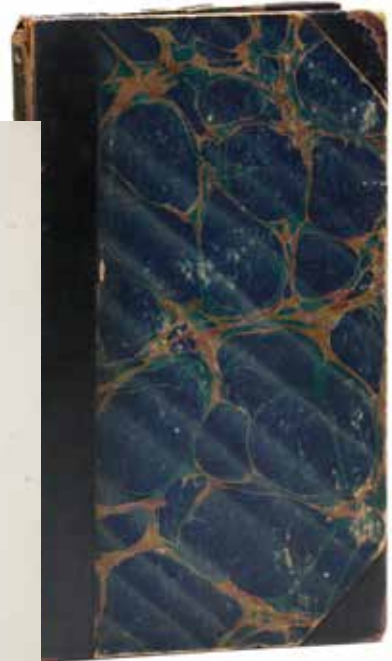
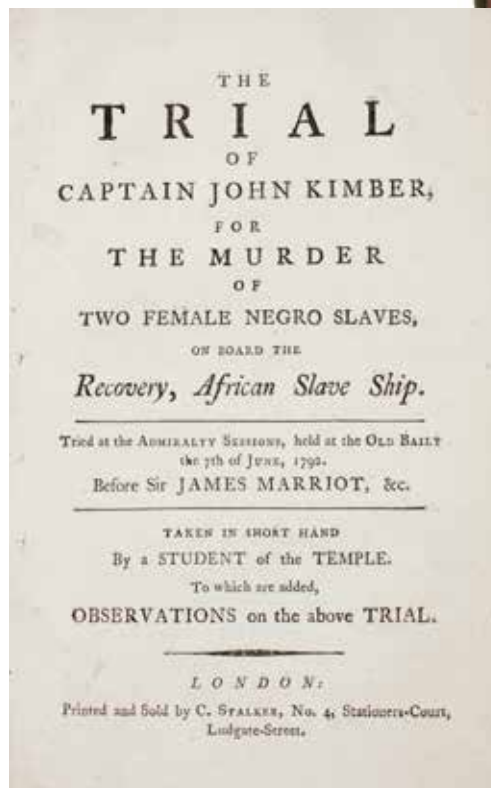
London: C. Stalker, [1792]. First Edition. Octavo. Later (19th-c.) calf-backed marbled boards; [iii-v], vi-vii, 36pp. Lacking half-title. Engraved bookplate of William Butler Duncan to front pastedown (partially flaked at margins). Modern gift inscription (dated 1977) to front endpaper. Ownership signature of Mrs. William J. Donovan in gutter of leaf A3, dated 1947. Mild external scuffing and wear; contents quite fresh but for two pinhole perforations to final leaf, just costing a single character of text; Very Good. SABIN 96892. ESTC N13767.

Rare account of this 1792 trial which was a legal milestone for opponents of the slave trade on both sides of the Atlantic. John Kimber, Captain of the slave ship *Recovery*, was arrested in Bristol following public accusations made against him by the abolitionist Parliamentarian William Wilberforce (who had received his information privately from the ship's surgeon, one Thomas Dowling). Though Kimber was eventually acquitted due to the unreliability of the prosecution's witnesses, his trial marked the first instance of a British slaver being held accountable for the on-board death of one of his captives. Just a decade earlier, the crew of the slave ship *Zong* had been acquitted without prejudice after confessing the murder of 185 slaves in the course of the Middle Passage, so Kimber's trial marks a clear turning point in British attitudes towards the slave trade in general and towards the inhumane treatment of prisoners in particular. The trial also received extensive coverage in North American newspapers and has been noted as one of the factors leading up to the abolition of the Atlantic slave trade by both England and the United States in 1808.

Of several contemporary accounts of this celebrated trial, this, prepared by an anonymous "Student of the Temple," is unquestionably the most biased in favor of the prosecution. It includes a long and excruciatingly detailed transcription of Dowling's testimony regarding the torture allegedly inflicted by Captain Kimber on his captive, a girl of no more than 14 or 15 years, in retaliation for her refusal to eat or exercise: "...he ordered a boy to bring a teakle, one end of which was fastened to the mizen stay, and the other to one of her hands, and by this she was lifted up from the deck, and remained suspended for about five minutes: and during that time, she was bounced up and down, or in other words, lifted up, and let fall again, by the [boy], who had a hold of the teakle...[this repeated with her other hand, each leg, and then both hands]... while she continued hung up...the prisoner [Kimber] lashed her inhumanly with his whip: and when she was let down, he forced her to walk without any assistance down the hatchway: this she was unable to do, having got but two or three steps, when she slipt all the rest of the way." The victim died of her wounds three days later. The anonymous author precedes his transcript with a brief introduction, critical of those Parliamentary forces still willing to support an institution of such "uncontrollable tyranny", and concludes with a few remarks which, while acknowledging the "Not Guilty" verdict, are clearly intended to cast further doubt on Kimber's innocence and to put the jury's verdict in the worst light.

Rare; OCLC finds five locations; ESTC adds five more; no copy at auction or in the trade (per Americana Exchange & ABPC) in at least 25 years. An interesting copy with Donovan family (OSS & CIA founder William J. "Wild Bill" Donovan) provenance and the early bookplate of American naval officer and yachtsman William Butler Duncan.

**\$3,500.**



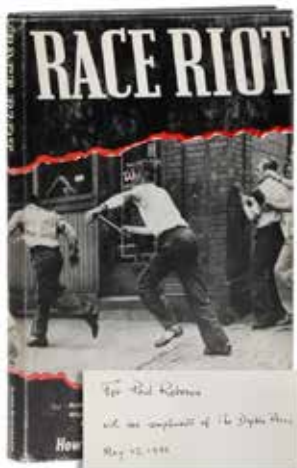
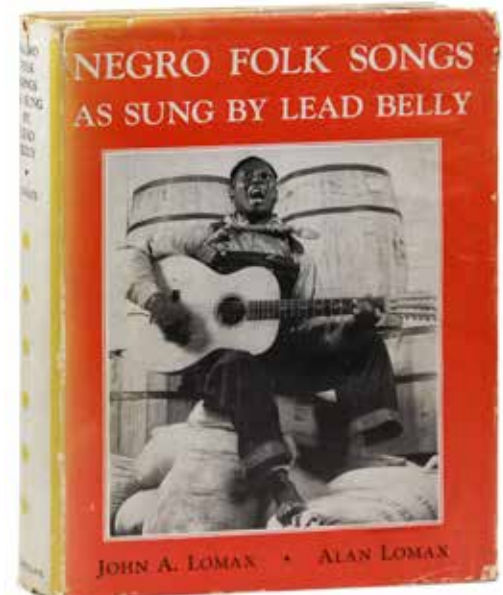
### 53. [LEDBETTER, Huddie] LOMAX, John A. and Alan Lomax

#### Negro Folk Songs As Sung By Lead Belly, "King of the Twelve-String Guitar Players of the World," Long-Time Convict in the Penitentiaries of Texas and Louisiana.

New York: Macmillan Company, 1936. First Edition. Small quarto (24cm); coarse-grained yellow cloth, with titles stamped in red on spine and front panel; black topstain; dustjacket; 242pp. Topstain slightly faded, faint offsetting from jacket flaps onto pastedowns and endpapers, with a few foxed spots to right edge of textblock; Near Fine. Dustjacket is price-clipped, but with a \$3.50 rubberstamped price to the left of the clip (consistent with all other copies we have seen); some shallow chipping to spine ends and corners (not affecting lettering), orange coloring faded to yellow on spine panel, with a few small splash marks and faint vertical crease to same; lightly edgeworn, with a few tears archivally mended on verso, and some old, faint dampstaining along upper flap folds, mostly noticeable on verso; still a complete, Very Good example.

The second collaborative effort by John and Alan Lomax, less a study of Negro folk songs than the oral autobiography of Huddie William Ledbetter, widely known as "Lead Belly." While traveling the southern states recording folk songs for the Library of Congress, the Lomaxes met Ledbetter - a double murderer - at the State Penitentiary in Angola, Louisiana. The convict was known for his skill with a guitar, and was kept as a trusty by the warden, frequently called on to play and sing for guests. Upon his release, Ledbetter went to work for John Lomax, assisting him with recordings and acting as his driver. Much of the narrative is told in Ledbetter's rich dialect, telling of his upbringing, life, women, his crimes, and his time spent in prisons. An extensive collection of blues and folk ballads is gathered, with frequent notes offered either by Lomax or Ledbetter. Lead Belly went on to have a career as a highly-regarded performer until his death in 1949. A book that is seldom found in dustjacket, the present copy being one of the more attractive examples we have seen.

**\$1,250.**



### 54. LEE, Alfred McClung and HUMPHREY, Norman D.

#### Race Riot [Inscribed to Paul Robeson].

New York: The Dryden Press, 1943. First Edition. Octavo (21cm). Black cloth, with titles stamped in white on spine; dustjacket; 143pp. Inscribed in an unknown hand on the front endpaper to African American actor, singer, and Civil Rights figure Paul Robeson: "For Paul Robeson, with the compliments of The Dryden Press. May 27, 1944." Spine ends gently nudged, else Fine. Dustjacket is price-clipped, lightly rubbed along extremities and front panel, with minor dust-soil to rear panel; Very Good+, and much better than usually seen.

Analysis of the 1943 Detroit Race Riots, with detailed descriptions and chronology of events. The authors were both professors of Sociology at Wayne State University.

**\$250.**

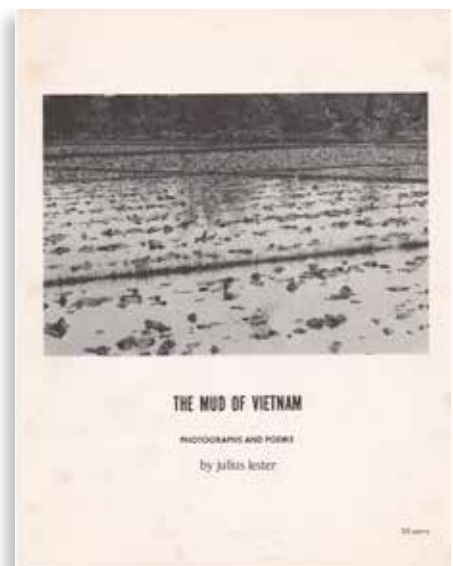
### 55. LESTER, Julius

#### The Mud of Vietnam: Photographs and Poems.

New York: [Folklore Press], 1967. First Edition. Quarto (28cm). Pictorial wrappers; [8]pp; illus. Slight dusting to covers; small corner-creases; Very Good.

Long poem, written by Lester while on a tour of North Vietnam in 1967. Accompanied by black-and-white text illustrations after Lester's own photographs, also taken in North Vietnam. This is Lester's second or third published work, preceded by an instruction guide for playing 12-string guitar and, possibly, by his scarce SNCC publication *Our Folk Tales* (also published in 1967). Of the three, the current work, published in conjunction with a reading at the Folklore Center in lower Manhattan, appears to be the scarcest, with no other examples in commerce (2014) and fewer than 20 copies held by OCLC member institutions. This would also appear to be the first publication of Lester's photographic work -- which, while not his best-known metier (he is now best-known as an author of Afro-American childrens' tales), has nonetheless received considerable and favorable critical attention over the years.

**\$250.**



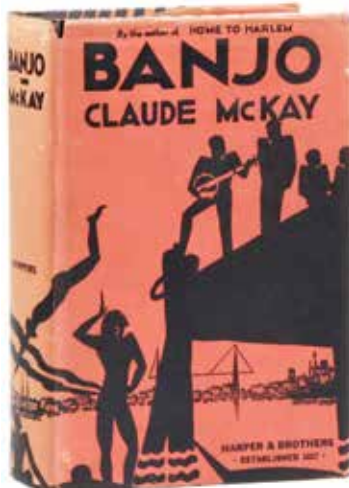
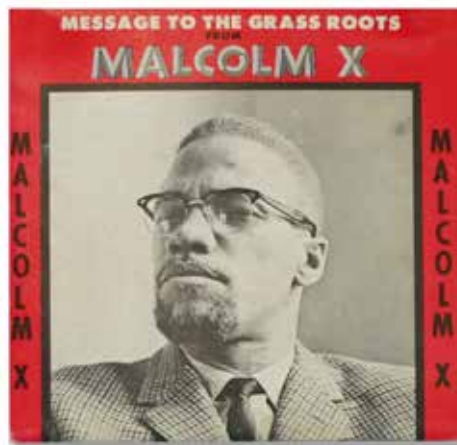
## 56. MALCOLM X (b. Malcolm Little; aka El-Hajj Malik El-Shabazz)

### Message to the Grass Roots from Malcolm X.

Detroit: Afro-American Broadcasting & Recording Co. (Afro Records), 1965. First Pressing. 33-1/3 rpm record album in original cardboard sleeve and unprinted inner sleeve. Vinyl with good gloss and free of significant scratching or wear; outer sleeve slightly rubbed, especially on lighter portions, but generally well-preserved; inner sleeve lightly worn along margins; NF/VG+.

A major speech, delivered by Malcolm to the Northern Negro Grass Roots Leadership Conference on November 10, 1963. Widely considered among the key speeches of the African-American civil rights movement, and ranked among the 100 Greatest Speeches of the 20th Century by a team of "137 leading scholars of American public address" published by the University of Wisconsin in 1999. The LP, issued by a small Detroit label, is uncommon, especially in nice condition.

**\$250.**



## 57. MCKAY, Claude

### Banjo: A Story without a Plot.

New York: Harper & Brothers Publishers, 1929. First Edition. First Printing. Octavo (19.5cm); 3/4 navy blue and red patterned paper over quarter black cloth, with titles stamped in gilt on spine; orange topstain; dust-jacket; 326pp, [1]. Partial offsetting to endpapers, topstain slightly dulled, with vintage bookseller's ticket and two hairline splits to rear pastedown; Very Good+ or better. Dustjacket is price-clipped, gentle sunning to spine and upper edge, with light edge wear, a few tiny tears, and a small triangular chip at upper corner of front joint; Very Good+ to Near Fine.

"Story of a black, happy-go-lucky vagabond's life among the drifters who live along the waterfront in Marseilles during the 1920's; his friend, Ray, is his antithesis (and resembles the author), an intellectual in search of himself, a man who articulates McKay's disillusionment with the Harlem Renaissance" (PERRY, Margaret. *The Harlem Renaissance: An Annotated Bibliography and Commentary*, p.119). An accurate social perspective of Negro life in southern France, drawn directly from McKay's experience living in Marseilles. PERRY 377; GLOSTER p.165-166.

**\$750.**

## 58. MILLER, Kelly

### Is Race Prejudice Innate Or Acquired?

[Washington, DC]: S.I., [n.d. but ca.1919]. First Edition. Octavo (23.5cm); beige wrappers printed in black, stapled; 8pp, [1]. Oxidation to staples, with a few faint stains to rear wrapper; Near Fine.

Pamphlet in which Miller discusses whether race prejudice is "a natural antipathy, parallel with other instincts... or is it merely a stimulated animosity, the outgrowth of circumstances and conditions..." Not dated, but references Negro soldiers marrying French wives during the World War. Though less widely-known today than his more famous contemporaries Booker T. Washington and W.E.B. Du Bois, Miller was arguably the most influential Black intellectual of his era, a prolific, articulate, and widely-published advocate for Negro education and civil rights, once called by Carter Woodson "undoubtedly the greatest pamphleteer of the Negro race." OCLC locates a single copy, at Emory University.

**\$250.**



## 59. MILLER, Kelly

### The Negro's Part in Racial Co-operation in the Community.

Chicago: National Conference of Social Work, 1918. Offprint. Octavo (22.75cm); beige wrappers printed in black; 4pp. Holes punched at left edge, with light dustiness along spinefold, else Near Fine.

Brief, three-part essay dealing with the topic of race adjustment, the promotion of greater racial understanding, and the integration of relations between whites and blacks towards greater human service. Rare; we find no copies in the trade, with OCLC locating a single copy at Emory University.

**\$250.**



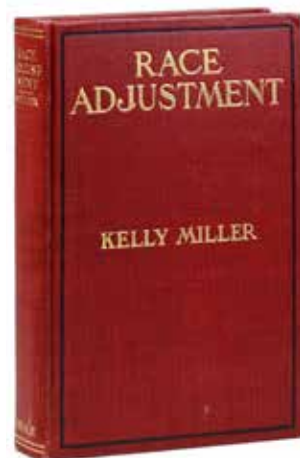
## 60. MILLER, Kelly

### Race Adjustment: Essays on the Negro in America.

New York and Washington: The Neale Publishing Company, 1908. First Edition. First Printing. Octavo (20.5cm); red cloth, titled in gilt with black border-rule on front cover; top edge gilt; 306pp. Small ownership stamps to front pastedown and endpaper (People's Presbyterian Church, Denver, CO), else a bright, Fine copy, beautifully preserved, with the gilt still vivid and bright on spine and front cover.

Uncommonly nice copy of this major collection of Miller's published essays on racial equality and civil rights, most previously published in such African-American journals as *The Outlook* and *The Crisis*. Uncommon in the first edition, particularly in such brilliant condition.

**\$400.**



## 61. [MUHAMMAD, Warith Deen, ed]

### Bilalian News - Collection of 10 Issues, 1975-1981.

Chicago: Muhammad's Temple No.2, 1975-1981. 10 tabloid issues (38cm), with publication sequence running as follows: Vol.1, No's.1 (1975), 3, 13, 15, 17, 48; Vol.2, No's.4, 6, 19; Vol.6, No.13 (1981); illustrated wrappers, printed in colors on newsprint; illus. All issues with light toning to extremities, several showing more moderate toning to covers; light edgewear, creasing and short tears, with occasional spotting to margins of a few issues; still a Very Good group overall, all issues complete and without loss.

*Bilalian News* was the successor publication to Elijah Muhammad's long-running *Muhammad Speaks*, the publishing organ of the Nation of Islam. Following his death in 1974, Muhammad's son and successor Warith Dean Muhammad re-named the paper in 1975 in reference to Bilal ibn Rabah, a black Ethiopian slave who was the first known African follower of the prophet Muhammad. Published from the Chicago-

based Muhammad's Temple of Islam No.2, *Bilalian News* published a mix of local, national, and world events, radical politics, and spirituality, with periodic articles on sporting and cultural events of note. The

paper was eventually re-named in 1981, becoming *World Muslim News* and eventually given the name *Muslim Journal*, which is still in circulation today. In our experience, individual issues or significant groups are both scarce in commerce.

**\$450.**

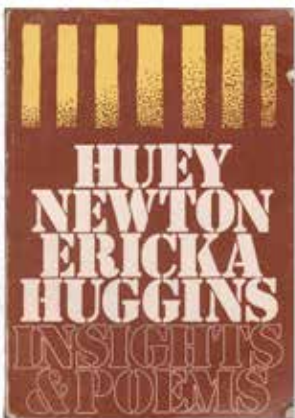
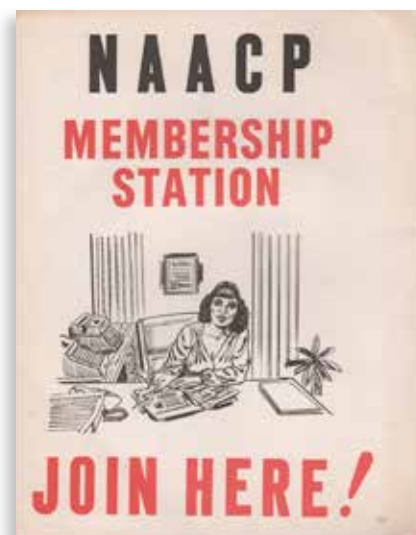
## 62. [NAACP]

### Lithographed Broadside: NAACP Membership Station - Join Here!

N.p., N.d. (ca 1960s). Recruiting broadside, 11" x 8-1/2"; printed in red and black on thick paper. Slight toning to margins, still Near Fine.

Undated. The graphic, depicting a young, professional African-American woman seated at an office desk, is unsigned. Judging from the style of dress and the office environment depicted, ca. mid- to late-1960s. A printer's slug at lower right is illegible. From a Chicago collection, and so possibly issued there.

**\$150.**



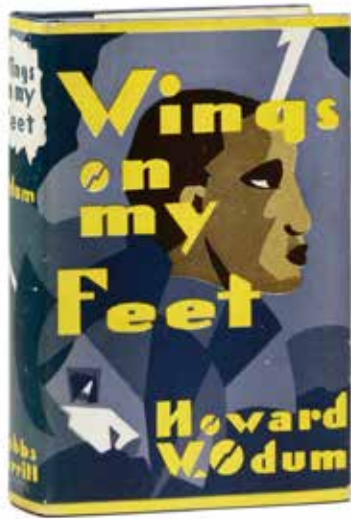
## 63. NEWTON, Huey and Ericka HUGGINS

### Insights & Poems.

San Francisco: City Lights Books, 1975. First Edition. Small octavo (15cm); illustrated wrappers; 84pp, [3] ads; illus. Light wear and rubbing to extremities, with a few faint creases to corners, and some spotting to terminal leaf; Very Good.

Scarce collection of poems co-authored by Newton and Huggins, chronicling themes of loss, imprisonment, and liberation, including two illustrations in-text by Ericka Huggins. Newton's poems were left behind just prior to his self-imposed exile in Havana, Cuba, where he lived until 1977.

**\$125.**



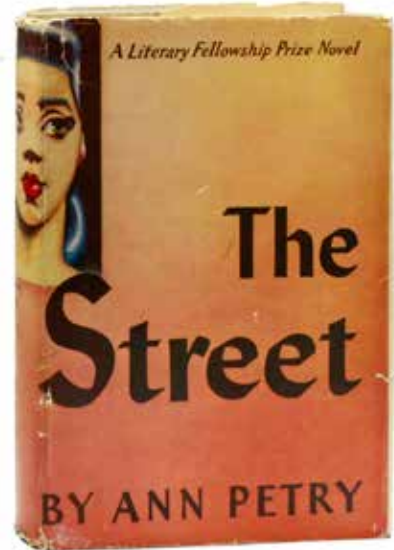
#### 64. ODUM, Howard W.

##### Wings On My Feet: Black Ulysses At The Wars.

Indianapolis: The Bobbs-Merrill Company, 1929. First Edition. Octavo (20.5cm); navy blue cloth, with titles stamped in black on spine and front panel; pictorial endpapers; dustjacket; 309pp. Faint spotting to top edge, else Fine in a Near Fine, unclipped dustjacket, lightly rubbed, with a hint of sunning to spine and some faint spotting on verso.

A novel chronicling the adventures of an African-American soldier in France during WW1, the sequel to Odum's 1928 novel *Rainbow Round My Shoulder: The Blue Trail of Black Ulysses*. HANNA 2691. POW-ELL (North Carolina Fiction) 448. In a bright, striking example of the lovely art-deco dustjacket.

**\$200.**



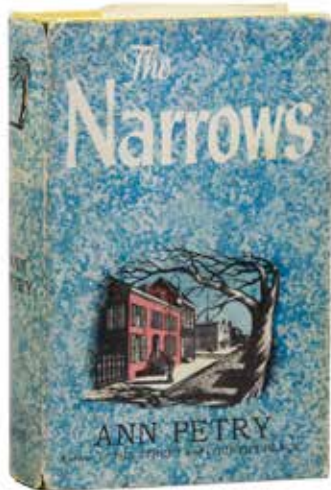
#### 65. PETRY, Ann

##### The Street.

Boston: Houghton Mifflin Company, 1946. First American Edition. First Printing. Octavo (21.5cm); light gray cloth, with titling and decorations stamped in black on spine and panels; dustjacket; 436pp. Hint of a lean, with a handful of foxed spots along upper edge of rear board; Near Fine. Dustjacket is unclipped, edgeworn, with several chips and tears, substantial triangular chip to upper left corner of rear panel, and a single tape mend verso; just Very Good.

Petry's first book, chronicling the life of a single mother raising her child in Harlem during the 1940's.

**\$400.**



#### 66. PETRY, Ann

##### The Narrows.

Boston: Houghton Mifflin Co., 1953. First Edition. First Printing. Octavo (21.5cm); two-tone yellow and blue cloth, with titles stamped in alternate colors on spine and front panel; dustjacket; 428pp. Contemporary gift inscription on front endpaper, else Fine in a Very Good+ dustjacket, unclipped, with some light wear and small nicks to extremities.

Petry's second novel, set in the fictional town of Monmouth, CT during a time ripe with racial tension.

**\$150.**

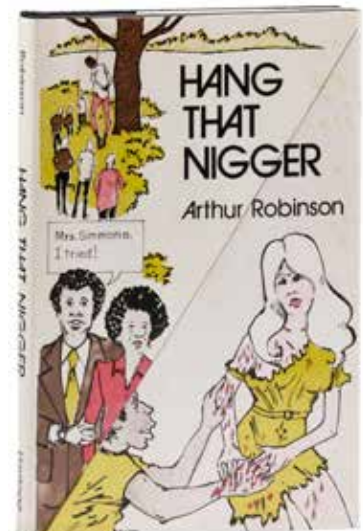
#### 67. ROBINSON, Arthur

##### Hang That Nigger.

New York: Vantage Press, 1975. First Edition. Octavo (21cm); black cloth, with titles stamped in gilt on spine; dustjacket; 121pp. Top edge lightly foxed, else very Near Fine. Dustjacket is unclipped (priced \$4.95), with a touch of light spotting; Near Fine.

Young southern black man moves north, discovers not all places are as limiting as the environment he grew up in; marries, becomes involved in politics, then returns to his roots, whereupon he finds himself framed for the rape of a white woman. Apparently this African-American author's only novel, a self-published effort. Scarce; no copies in the trade (2013), with OCLC showing 9 holdings in member institutions.

**\$150.**





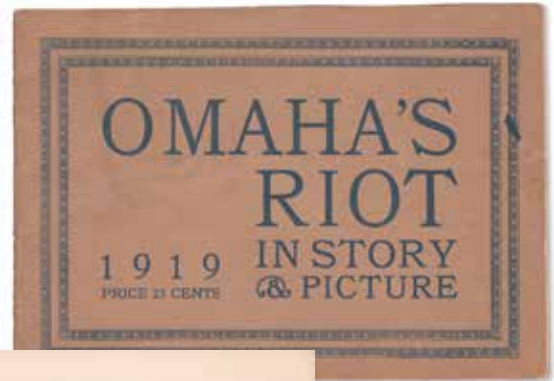
## 68. [RACE RIOTS]

### Omaha's Riot in Story & Picture.

Omaha: Educational Publishing Company, N.d. [1919]. First Edition. Oblong 12mo (5-1/4" x 7-1/2"). Staple-bound pamphlet; printed wrappers; 16 leaves; illus. Light rubbing and a few small nicks to covers; boot-print to (unprinted) verso of title page; Good or better.

Quite scarce contemporary account of the 1919 Omaha Race Riots, which, though instigated principally by a mob of high-school age boys, resulted in widespread destruction, several deaths, the burning of the brand-new Omaha City Courthouse, and the lynching of a young black man, William Brown, who had been accused of raping a white teenager. The city's mayor survived an attempted hanging. The current account is unattributed, but has the look and feel of a hastily-produced "souvenir" cobbled together from first-hand newspaper accounts. The text provides a detailed portrayal of events and deals sympathetically with the fate of Willie Brown, the lynching victim, but does not attempt to investigate the larger causes of the conflict, which included very rapid growth in the city's African-American population in the preceding decade and a general climate of racial intolerance throughout the "Red Summer" of 1919. Includes 15 full-page text illustrations (halftones) after original photographs, including a group portrait of the lynch mob surrounding the burning body of their victim. Uncommon, with ten physical locations noted in WorldCat, and truly rare in the trade, with only two appearances at auction noted in the past 20 years.

**\$1,800.**



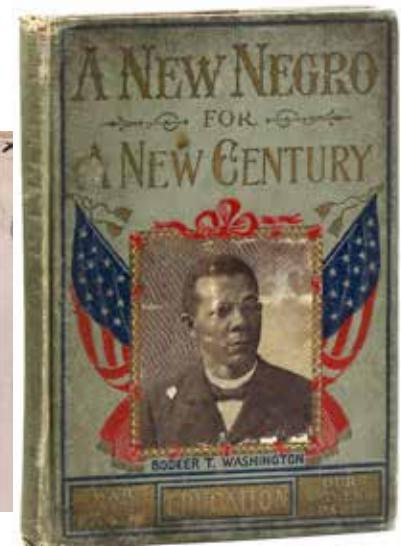
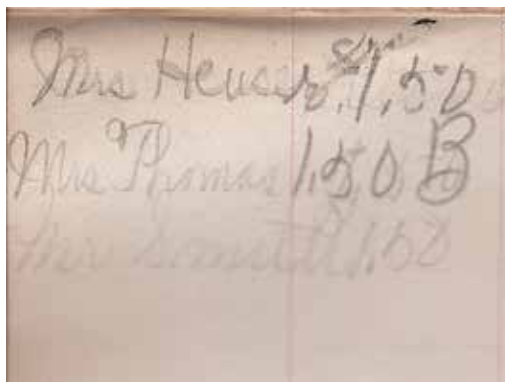
## 69. [SALESMAN'S SAMPLE] WASHINGTON, Booker T.; WOOD, N.B.; WILLIAMS, Fannie Barrier

### A New Negro For A New Century: An Accurate and Up-To-Date Record of the Upward Struggles of the Negro Race [Salesman's Dummy].

Chicago: American Publishing House, 1900. First Edition. Salesman's Sample. Octavo (20.25cm); light gray pictorial silk cloth, with titling and decorative elements stamped in gilt, red, and blue to front panel, and photogravure portrait of Washington applied at center of same; front flap in cloth over board, with gilt-stamped titles; sample red leather spine titled in gilt for the leather edition applied to rear pastedown; [i], [153pp], [2 ads], [11]; illus. Rubbing and wear overall, cloth dust-soiled and lightly darkened, with front hinge starting; Very Good.

Scarce salesman's copy of this uncommon title, a brief history of "the progressive life of the colored people of the United States." The book was originally published in both a cloth edition as well as a morocco-bound, gilt-edged library edition, profusely illustrated with 61 half-tone engravings made from photographs of African American soldiers, lawyers, doctors, educators, physicians, female writers, and businessmen. The final 11 pages are lined paper, designed for salesmen to take orders; the present example has 5 names filled out requesting orders for the trade edition. Quite uncommon.

**\$450.**







## 70. [SPORT] SAPERTSTEIN, Abe / Brother Bones and His Shadows Sweet Georgia Brown b/w Abe Saperstein Interview - PTR 652.

Hollywood, CA: Tempo Record Co. , [ca 1952]. 10", 78-rpm vinyl disc in unprinted kraft paper sleeve. Surface scratches and a bit of dullness to vinyl, but free of cracks and with both labels fresh and intact; Very Good and fully playable.

Tempo Records originally issued this iconic recording of "Sweet Georgia Brown" in 1947, performed by the great (if now little-remembered, aside from this one signature tune) Brother Bones, a whistling, bones-playing novelty recording artist from Montgomery, Alabama. The original pressing was backed with "Margie," a somewhat forgettable whistling number. But when the Harlem Globetrotters adopted "Sweet Georgia Brown" as their official theme song in 1952, Tempo reissued the record, switching out "Margie" for an interview with Globetrotters manager Abe Saperstein and adding an oversized photo-pictorial label to the B-side. The original pressing is common, but this reissue is something of a rarity, and particularly hard to find with the label intact and in fresh condition. This a rather nice example.

**\$250.**

## 71. [SPORT]

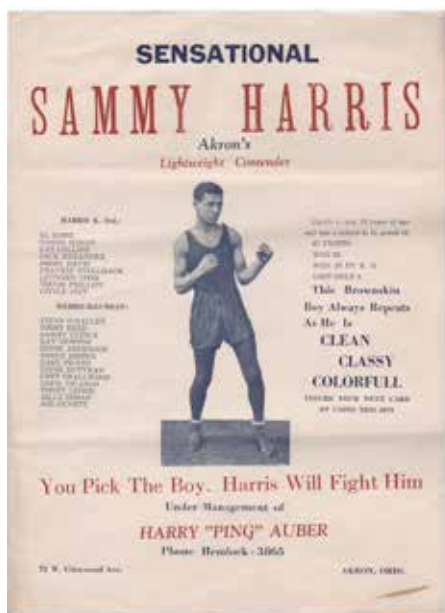
### New York Black Yankees Negro League Pennant.

[New York]: S.i., [ca.1930's]. Original burgundy felt pennant, with hand-stitched gold and green border and tassles, with lettering and pictorial elements applied in white and in colors. Measures 20cm x 67cm x 67cm (7.75" x 26.5" x 26.5"). Excellent condition.

Original pennant for the New York Black Yankees, the prominent Negro League baseball team active in the Negro National League from 1936-1948. The team was originally founded in Harlem as the Harlem Black Bombers in 1931 by financier James "Soldier Boy" Semler and dancer Bill "Bojangles" Robinson. The team was alternately based in New York City, Rochester, and Paterson, NJ, with notable players including Satchel Paige, Fats Jenkins, Ted "Double Duty" Radcliffe, and Willie Wells. A rare and well preserved ephemeral survival of the Negro Leagues.



**\$750.**



## 72. [SPORT] AUBER, Harry "Ping" (promoter)

### Broadside: "Sensational Sammy Harris: Akron's Lightweight Contender [...] This Brownskin Boy Always Repeats As He Is Clean Classy Colorfull".

Akron: Harry "Ping" Auber, N.d. [ca 1930]. First Edition. Broadside, 12-1/2" x 9-1/4" (ca 32cm x 24cm), printed in blue and red on white background. Text in two columns surrounding photographic portrait. Minor creasing, small stain lower right; Near Fine.

Excellent promotional broadside for a talented lightweight of the Twenties and Thirties. Based on the list of opponents in the left-hand column of text (as compared with the fighter's statistics at BoxRec.com) the broadside dates from late 1930 or early 1931. Harris went into 1931 with an impressive 62-3 won-loss record, including 20 KO's -- but that year his luck ran out: in a March, 1931 rematch against light welterweight Mickey Duris, Harris failed to answer the bell for the 10th round; he slipped into a coma and later died from injuries sustained in the fight.

**\$125.**



### 73. [SPORT - OWENS, Jesse]

#### Welcome Jesse Owens! Lincoln Memorial Church, Sun. Oct. 4th.

[Buffalo, NY]: 5th Ward Branch, Communist Party of Buffalo, 1936. Mimeographed broadside, 11" x 8-1/2" (ca 28cm x 22cm); printed recto only. Typed text in a single column surrounding a cartoon graphic and hand-lettered headline. Paper browned but not brittle; two old kraft-paper mends to verso; small ink date at bottom margin; Very Good.

Terrific broadside produced shortly on the heels of Owens's unprecedented performance at the 1936 Olympic Games in Berlin, where he won 4 gold medals -- a feat which in the opinion of many observers single-handedly put to rest the Hitlerian myth of Aryan superiority. The broadside is clearly intended to draw the support of African-American voters to the Communist Party in Buffalo's 5th Ward. Ironically, the Communists here accuse the Republican Party of "...trying to use Jesse Owens as a bait to catch the Negro vote of Buffalo" -- a charge which would seem to apply equally in the other direction. Illustrated by the anonymous but highly accomplished and prolific Buffalo cartoonist whose work appears on a great many locally-produced broadsides of this period. This broadside unlocated in commerce or any institutional collection.

\$450.

### 74. [SPORT] LERNER, Joseph (director); LOUIS, Joe (starring)

#### The Fight Never Ends - Set of 7 Lobby Cards.

[New York]: Alexander Releasing Corp, [1947]. Seven original lobby cards, offset-lithographed in dark brown on beige stock, measuring 28cm x 35cm (11" x 14"); illus. Trivial wear to extremities, with faint soil to right margin of 3 cards; overall Near Fine.

Set of original-release lobby cards for Joe Louis's second film. In *The Fight Never Ends* Louis plays himself, and becomes a role model for a group of Harlem youths tempted by crime and delinquency. The film was re-released by Toddy Pictures Co. in 1949, and most of the available ephemera from this film dates from the re-release. Original ephemera from the film is scarce; OCLC notes a set of film stills at NYPL, with Texas A&M showing a broken set of 5 lobby cards; both Temple University and the LOC hold one-sheet posters from the 1949 re-release.

\$850.



## PART 2: RADICAL, SOCIAL,



### 75. ANDROS, Phil (pseud. of Samuel Morris Steward)

#### **\$tud.**

Washington DC: Guild Press Ltd., 1966. First Edition. Octavo (21cm); black cloth, with titles stamped in gilt on spine; dustjacket; 295pp. Some trivial rubbing to crown and lower board edges, else Fine. Dustjacket is unclipped (priced \$4.95), with light rubbing to panels, a few short, closed tears, and two tiny chips at upper corners of rear panel; Very Good+.

The first major work by Steward under his Phil Andros pseudonym, now considered a classic of gay literature. Steward, who spent most of his adult life in Chicago, had a PhD in English and taught at a variety of institutions through the mid 1940's. He left academia and made a name for himself as one of the leading tattoo artists of his day, for a time serving as the official tattoo artist for the Hells Angels Motorcycle Club in the Bay Area. He lived an open, renegade homosexual lifestyle, meticulously documenting his sexual conquests and escapades in diaries and a box marked "Stud File." After meeting Alfred Kinsey in 1949, he spent a number of years working for the Institute for Sex Research in an unofficial capacity, openly sharing the details of his sexual records and introducing Kinsey to large numbers of sexually active men in the Chicago area. In 1966, thanks to changes in American censorship laws, he was able to publish *\$tud*, a semi-pornographic novel told in a series of 18 episodes. It's the story of "a cocky male hustler who [makes] no bones about his illicit profession, nor his countless erotic encounters." Like his character, Steward was "a macho rebel and a proud gay man writing at a time when many similar stories were still drenched in shame and guilt" (see Brooks Peters, *Lover Man: The Samuel Steward Story*). The rare dustjacket shows superb wraparound artwork, designed by homoerotic illustrator "Etienne" (pseud. of Dom Orejudos). Though the book was reprinted in the early 1980's by Alyson Books, the first edition is rare; we find no copies in the trade (2014), with OCLC showing 10 copies in U.S. institutions, 3 others internationally. YOUNG 66.

**\$2,500.**





## 76. ANDREYEV, Leonid and BUNIN, Ivan

### Lazarus [bound with] The Gentleman from San Francisco.

Boston: The Stratford Company, Publishers, 1918. First American Edition. First Printing. Slim octavo (20cm); beige paper-covered boards, with titling and rule printed in dark brown on front panel; dustjacket; 58pp, [6] ads. Light wear to crown, with faint sunning to board edges; Near Fine. Dustjacket shows light edgewear, with tiny chips at spine ends and old, partial sticker removed from 25c price at base of spine; flaps trimmed, presumably as-issued; Very Good+.

Apparent first appearance of each story in English, a joint publication by The Stratford Universal Library. Both *Lazarus* and *The Gentleman from San Francisco* are early works in translation for Andreyev and Bunin. Bunin, whose style was deeply rooted in the Russian folkloric tradition, had the distinction of being the first Russian to win the Nobel Prize in Literature. An especially scarce title in the extremely fragile dustwrapper.

**\$375.**

## 77. Anon.

### "Trash?" [typescript of poem of 149 lines (5pp) in the voice of a Depression-era refugee].

N.p.: N.d.. Original typescript, 5pp on ruled bond. Typed rectos-only. Light soil; single horizontal fold; Very Good.

A highly accomplished and moving long poem written in the voice of an unemployed mill-town woman during the Great Depression. Unattributed and undated, but apparently (based on paper and degree of wear) contemporary with the events described.

Whether actually written by an unemployed mill-worker's wife or by a "trained" writer adopting that voice for proletarian effect, the poem is remarkable for its unpretentious style and its graphic, realistic depiction of the tribulations of unemployed workers during the Great Depression. From its opening line: "All I've ever done in this / Damned life of mine is cry" the poem recounts a series of bleak episodes in a poor southern woman's life: "My man was workin' full - / But now the mill's down, / We're all down. / But we still gotta eat, / We still got babies to feed ... Them big guys up there, / They got their bellies full, / They got plenty of coal. / Their kids don't have to / Walk tracks lookin' for coal..." The author goes on to relate her battles with the "government man" and the WPA, but ends the work on a hopeful note: "I'm just so glad that / They give free books at schools, / Cause now my boys and girls / Can finish high school, And then they'll always have jobs ... Too much around me that don't look nice, So I'm gonna keep thinking somepin' that is nice."

The poem is unknown to us in any published version, though the setting and theme are by no means unique for the period.

**\$500.**





## 78. BASSHE, Em Jo (pseud Emmanuel Lode Abarbanel Basshe)

### The Centuries: Portrait of a Tenement House [Inscribed].

New York: The Macaulay Company, 1927. First Edition. Octavo (19.5cm); pale blue-green paper over quarter black cloth, with titles stamped in gilt on spine; dustjacket; 227pp. Inscribed by the author on the front endpaper: "For [illegible] / Em Jo Basshe / March 16, 28." Brief sentiment beneath author's inscription in a contemporary hand. Spine gilt rubbed, board edges darkened and dust-soiled, with moderate spotting and dustiness to upper edge of text; Very Good. Dustjacket is unclipped (priced \$2.00), sunned at spine and extremities, and backed with Japanese paper on verso to strengthen several splits and tears; Good to Very Good.

Second published work by the Lithuanian-born Jewish-American playwright. Basshe is credited with co-founding New York's New Playwright's Theatre, and was one of the initial members of the CP-affiliated League of American Writers. *The Centuries* is set among Jewish residents of a New York tenement house; Basshe directed the Broadway play, which ran for 39 performances between November, 1927 - January, 1928. The illustrated dustwrapper, after a woodcut by William Siegel, is rare, this being the only example we have seen or handled.

\$650.

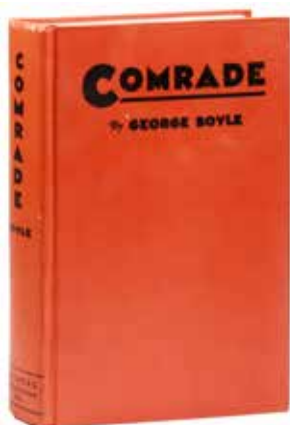
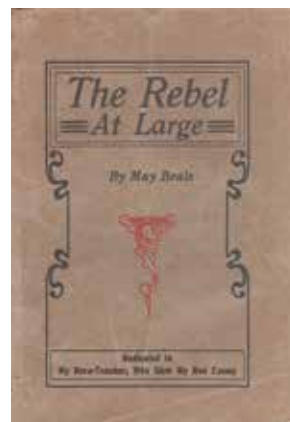
## 79. BEALS, May

### The Rebel At Large.

Girard, KS: Press of Appeal Publishing Company, 1905. First Edition. Octavo (19.5cm); olive-gray wrappers, with titling and decorations printed in black and red on front cover; 134pp. A few skillful, professional mends to spine and wrappers on verso, minor creasing and two small chips to covers; Very Good.

Small volume of Socialist short fiction by Beals, collecting 17 stories, only four of which had previously appeared in print. From the Author's Note: "...the worst things I have described are true...Most of the details were filled in from imagination; but there is nothing about it in the least overdrawn or exaggerated. If you object to any or all of the evils I have pictured, do something to change the conditions that are producing them." The Kerr edition (1906) is noted by Rideout, but it appears that the current edition, preceding Kerr's by one year, was unknown to him. Rare; OCLC showing just 2 locations (Pitt and National Library of Israel).

\$650.



## 80. BOYLE, George

### Comrade: The Love Life of a Girl Communist.

Newark: Authors Publications, Inc., [1934]. First Edition. Octavo (19.5cm). Orange textured cloth, lettered in black on spine and front cover; [1-6], 7-267pp. Tight, clean copy, Very Near Fine, lacking the dustwrapper. Front endpaper bears printed publisher's blurb.

Portrait of a fiery woman radical in New York's Lower East Side, featuring a heroine apparently intended as a composite of Elizabeth Gurley Flynn, Louise Bryant, and Emma Goldman: "...Lita, known as 'The Flame,' dedicates her body to the Red cause in America. Men go gladly to certain death for her. Cold slabs in the morgue bear grim testimony of the cost of following The Flame. Yet she sweeps on, ever on the upward...toward what -- Revolution or Love?" (from the publisher's blurb). Scarce; no other copy in commerce; OCLC notes just 5 locations. Missed by Hanna, and previously unknown to this cataloguer.

\$225.

## 81. BRENNAN, Frederick Hazlitt

### Pie In The Sky.

New York: The Century Company, 1931. First Edition. First Printing. Octavo; orange cloth, with titling and pictorial elements stamped in black and blue on spine and front panel; dustjacket; 308pp. Top edge slightly dusty, with some pinpoint rubbing to cloth; Near Fine. Dustjacket is unclipped (priced \$2.50), spine lightly darkened, with two closed tears, a shallow chip at crown and a tiny moisture spot towards the heel; Very Good+.

Reverse-conversion novel, in which the son of a prominent radical organizer rebels by becoming a businessman - while retaining his proletarian sympathies. Seldom seen in anything approaching an acceptable dustjacket. HANNA 431.

\$250.



## NICE COPY OF A NOTED RARITY

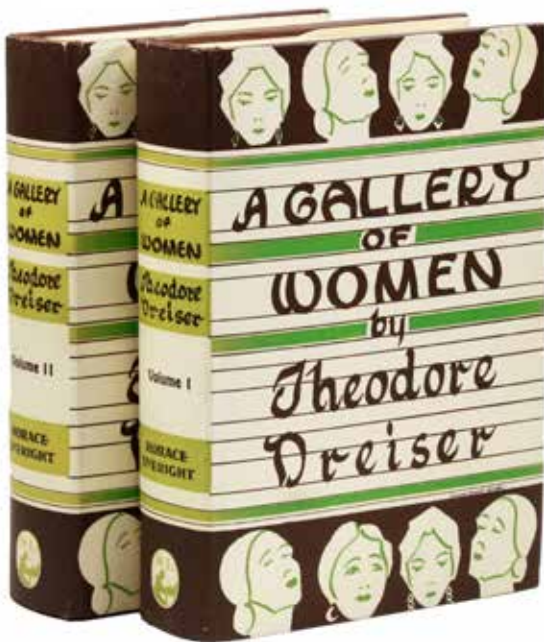
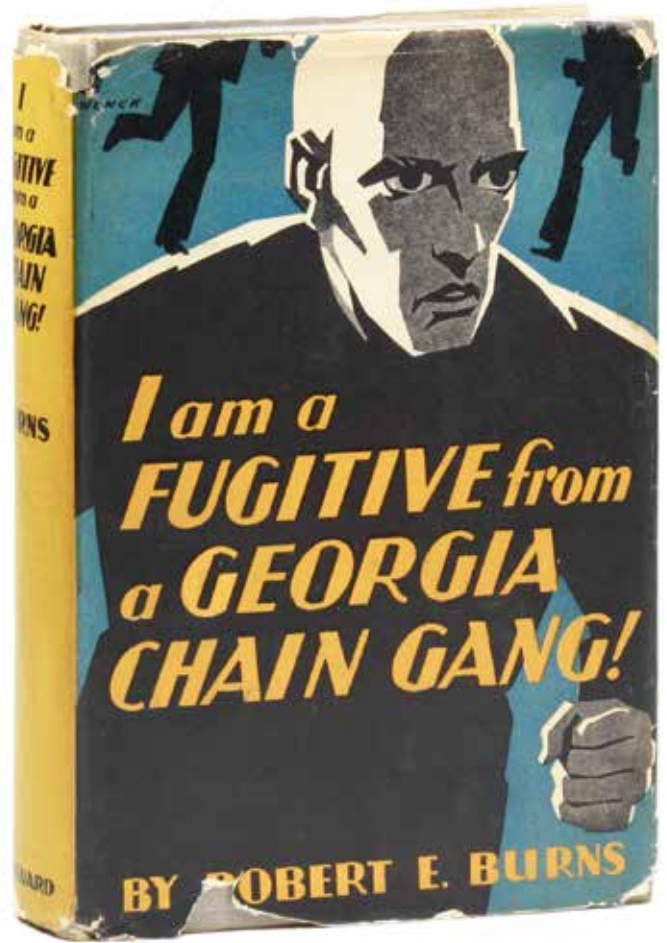
### 82. BURNS, Robert E.

#### **I am a Fugitive from a Georgia Chain Gang!**

New York: Vanguard Press, 1932. First Edition. Octavo (21cm); light gray cloth, with titling and decorations stamped in blue on spine and front panel; blue topstain; dustjacket; 257pp. Contemporary owner's name and date to front endpaper, light foxing to right edge of textblock, with some light offsetting to endpapers and a few faint splash marks to topstain; Near Fine. Dustjacket is unclipped (priced \$2.00); evidence of clear tape removal on verso at corners, spine ends, and rear flap fold; shallow chipping at spine ends and corners, including a small triangular chip affecting the "R" in the author's name at lower front panel; light sunning to spine, with faint soil to rear panel; still a substantially complete, Very Good example.

The author's first book, originally issued as a six-part serial in the pages of *True Detective Mysteries* in 1931, and picked up by Vanguard the following year. A slightly fictionalized but largely autobiographical account, written while in hiding, of the author's adventures with the Georgia penal system, beginning with his arrest for stealing \$5.80 from an Atlanta grocer in 1922. Burns's intent was to expose the brutality and corruption of the chain gang system, and he succeeded; the book created an instant furor upon publication and became a bestseller for Vanguard. It served as the basis for the Mervyn LeRoy film released later the same year, starring Paul Muni in the role of Burns. The film heralded a new genre - the prison drama - and won three Oscars including a Best Actor Award for Muni. Copies in dustjacket are rare, this being only the second jacketed copy we have handled. SUVAK 38.

**\$2,750.**



### 83. DREISER, Theodore

#### **A Gallery of Women.**

New York: Horace Liveright, 1929. First Edition. First Printings. Two octavo volumes (19.5cm); brown cloth, titled and blocked in gilt and black; dustjackets; 823pp. Fine in Fine, unclipped dustjackets, lacking the original publisher's box.

Fifteen fictionalized portraits of women in Dreiser's life. Among Dreiser's most compelling and most neglected works; as Irene Gammel points out in her entry in *A Theodore Dreiser Encyclopedia* (2003), "Dreiser's interweaving of biography, autobiography, and fiction has created a text that must be seen as central in unraveling the author's (and his society's) ambivalence about the roles and powers of the New Woman who would come into her own in the course of the twentieth century." Provenance: from the library of publisher John K. Martin, each volume bearing his printed library label along lower edge of rear pastedown. The jackets are notoriously prone to darkening and fading; this is by far the finest set we have seen or handled.

**\$750.**





#### 84. ENDORE, Guy

##### **Justice For Salcido. Original manuscript of 52pp. [together with] Justice for Salcido (published pamphlet of 31pp).**

Los Angeles: Civil Rights Congress of Los Angeles, 1948. Bound typescript (mimeographed) of 52pp. Post-bound in thick paper wrappers. Sunning, light wear; Very Good. Together with the published pamphlet, staple-bound pictorial wrappers; 32pp. Typical wear to extremities; two brief kraft paper repairs to front wrapper; ownership stamp and tipped-in printed bookplate; text tanned and slightly brittle (but intact); Good.

Manuscript and finished pamphlet for one of Endore's scarcest works, an indictment of the Los Angeles Police Department following the shooting death of an unarmed 17 year old Mexican boy, Augustin Salcido, on March 10, 1948. The subsequent trial (which Endore discusses in great detail) resulted in the exoneration of LAPD officer William J. Keyes, and was considered a major blow to the nascent Chicano-rights movement. The case became a cause celebre for left-wing groups in the Los Angeles region. Endore (best known for his 1933 novel *The Werewolf of Paris*), maintained a lifelong affiliation with the Communist Party, though he managed to largely escape the Red Scare of the McCarthy era. He generally resisted overt political themes in his writing, the current work and a few other political pamphlets being the exceptions.

*Justice for Salcido* has long been a scarce and sought-after work in the Endore canon. Side-by-side comparison reveals significant differences between the manuscript and the published version, including the elision of an entire preliminary section and the toning down of Endore's references to LAPD officers, who are frequently described as "psychos" and "sadists" in the manuscript (in the published version, they become "blackshirts" and "fascists"). A significant manuscript from an important, if under-recognized, American novelist.

**\$750.**

#### 85. FAST, Howard

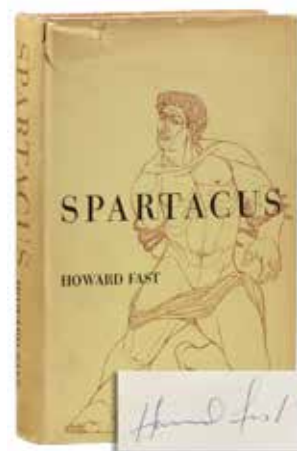
##### **Spartacus [Signed].**

New York: Howard Fast, 1951. First Edition. Pre-publication subscriber's edition, self-published by Fast and sold prior to the regular edition. Octavo (21cm); olive cloth (one of four variants, with no established priority), with titles stamped in gilt on spine; dustjacket; 364pp, [1]. Numbered and signed by the author on the front endpaper, with the original subscriber's card laid in. Gentle sunning to spine and upper board edges, with partial erasure to hand-written limitation number on front endpaper; Near Fine. Dustjacket is unclipped (\$5.00), lightly edgeworn, with a few tears and attendant creasing to upper edge, light sunning and a few tiny splash marks to spine; Very Good+.

In a 1951 pre-publication letter, Fast explained that when his publisher at Little, Brown and Company was forced to resign, the novel *Spartacus* was thrown out with him. In the coming weeks he found "that no other firm would publish this or any other book written by me, and thereby I am forced to do what certain other authors have had to do at moments of crisis in America. I must either find a way to publish my own work, or give up writing." Fast had a small number of copies bound, priced at \$5.00, which he numbered, signed, and sold to subscribers in an effort to help finance the regular edition of his novel (price at \$2.50). Given the political temper of the McCarthy era, it is surprising that Fast sold any copies at all; but he did, and the novel went on to widespread critical acclaim.

Easily Fast's most enduring work, a contribution Walter Rideout credited for showing "how an already established form, the traditional historical novel, may be used for radical ends" (p.275). Basis for Stanley Kubrick's Oscar-winning film (1960), with a screenplay written by Dalton Trumbo and starring Kirk Douglas, Laurence Olivier. RIDEOUT p.300.

**\$600.**



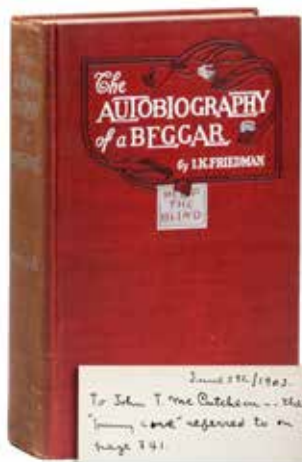
#### 86. FRIEDMAN, I.K.; William Glackens (illus)

##### **The Autobiography of a Beggar. Prefaced by Some of the Humorous Adventures & Incidents related in The Beggars' Club [Signed Presentation Copy].**

Boston: Small, Maynard & Co., 1903. First Edition. Octavo (19.5cm). Red decorated cloth boards, stamped in white and black on spine and front cover; 350pp + ads. Frontispiece + 7 inserted leaves of plates after ink sketches by William Glackens. Author's presentation to front endpaper: "To John T. McCutcheon - the 'funny cove' referred to on page 341," dated June 5, 1903; unsigned, but in the author's characteristic hand. Tight, straight copy, slightly darkened (but still legible) on spine; Very Good to Near Fine.

Friedman's fourth book, following closely on his Rideout-listed socialist novel *By Bread Alone*. A highly interesting association, inscribed to one of the foremost left-wing political cartoonists of the era. An uncommon book in any incarnation; this a particularly fresh and desirable copy. HANNA 1323.

**\$500.**



## EDITION OF 50 COPIES, WITH ORIGINAL PHOTOGRAPHS

### 87. GLAGOLIN, B.S. [Boris Serge]

#### Puteshestvie po Shekspiru i po svoim okrestnostiam.

Hollywood: Mary O'Dwyer, 1945. First, Limited Edition. Edition of 50 copies (the only printing). Small quarto (7"x 6"); original patterned boards without titling; 4 preliminary leaves; [1]-224, [1]-17pp; 5 mounted leaves of plates. Mimeographed text printed verso only; plates are on photographic paper and inserted on stubs. White ink call number to spine; single hand-stamp to title page ("Eastern Orthodox Church Society of San Francisco"); no other library markings. Mild wear to board edges.

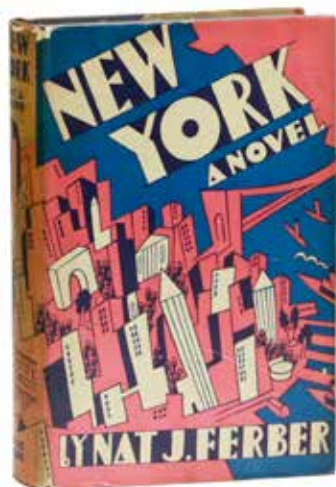
Extremely scarce account of Glagolin's innovative stagings of Shakespeare for the Yiddish Art Theatre (New York), with special focus on his controversial (and disastrous) 1929 production of *Othello*, which made extensive use of Constructivist set designs and other avant-garde production techniques. The production was a failure with New York audiences, who were perhaps expecting a more traditional staging of Shakespeare. Glagolin's *Othello* folded after two weeks, prompting Yiddish-language critic Abraham Cahan to write, sarcastically:

"When Americans or Englishmen, Germans or Frenchmen go to see a Shakespeare play, they want to see Shakespeare's play itself. Our Yiddish theatre audience, however, has evolved much further than the Americans, English, Germans, and French -- or so Mr. Glagolin and [lead actor] Maurice Schwartz have decided. For Jews, one cannot present Shakespearean Shakespeare. His *Othello* has to be cut up and presented anew" (quoted in Berkowitz, *Shakespeare on the American Yiddish Stage*; Iowa City: 2002).

Includes five mounted plates, including a frontispiece portrait and reproductions of constructivist costume and other designs. The text is almost entirely in Russian, but includes a section of English-language reviews following p. 224. An English-language translation in similar format, titled *Journey Through Shakespeare*, appeared in 1946. This edition necessarily rare: we locate 9 institutional copies through WorldCat; none in commerce (2014).

**\$1,500.**





## 88. FERBER, Nat J[oseph]

### New York: A Novel.

New York: Covici Friede, 1929. First Edition. Octavo (19.5cm). Blue cloth boards, lettered in gilt on spine and front cover; blue topstain; dustjacket; 345pp. Tight, square copy, lightly sunned at extremities, else Near Fine; in the scarce pictorial dustwrapper which is slightly faded on spine, otherwise bright, sharp, and unclipped - Very Good.

HANNA 1188: "Panoramic view of forty years of Polish and Russian Jewish life in New York City." A scarce title in any condition; this is the first we have encountered in any example of the dustwrapper - which, though uncredited, is a minor masterpiece of the Art Deco style.

**\$350.**



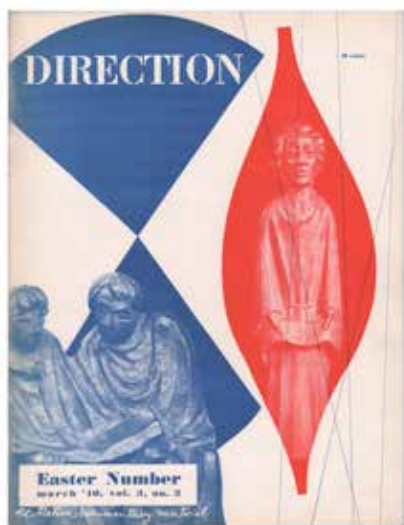
## 89. GOLD, Michael

### Judios Sin Dinero [Jews Without Money].

Madrid: Editorial Fenix, 1933. Second Spanish edition. Octavo (20.75cm). Original pictorial wrappers, lightly worn at extremities; faint vertical crease to front cover; Very Good.

Spanish-language edition of Gold's classic portrayal of Jewish life in Manhattan's Lower East Side. First published in the US in 1929; the first Spanish edition followed in 1930 (Madrid: Cenit); the current edition is uncommon, with fewer than 5 holdings in North America according to OCLC.

**\$125.**



## 90. GROPPER, William (et al, eds)

### Direction - Vol.3, No.3 (March, 1940).

Darien, CT: Direction, 1940. First Edition. Quarto (27.5cm); white stapled wrappers, printed in red and blue and designed by Paul Rand; 24pp; illus. A trifle rubbed along spine fold, with a few spots of oxidation to staples; a bright, Near Fine copy.

The Easter issue of *Direction*, which focused on social action, with a particular interest in the plight of the migrant worker. This issue contains a notable early contribution by Woody Guthrie entitled "Songs of the Migratious Trail" (pp.6-7), which would later be reprinted in the pages of *Daily Worker* and *People's World*. In it, Guthrie provides a short summary of his own career, and introductory notes and lyrics to the songs "I'm A Goin' Down This Road A Feelin' Bad," "Greenback Dollar" (traditional and labor versions), and his own song "Uncle Sam Started Him A Union." An additional editorial piece on migrant workers is accompanied by a number of photos by Dorothea Lange. An attractive, well-preserved issue. REUSS 17.

**\$400.**

## 91. GUL, Roman

### Provocateur: A Historical Novel of the Russian Terror.

New York: Harcourt, Brace and Company, 1931. First Edition. Octavo (21cm); black cloth, with titles stamped in red on spine and front panel; dustjacket; 332pp. Moderate offsetting to endpapers, with some light rubbing to boards; Very Good+. Dustjacket is price-clipped, with light dustiness and minor wear to extremities; Very Good+.

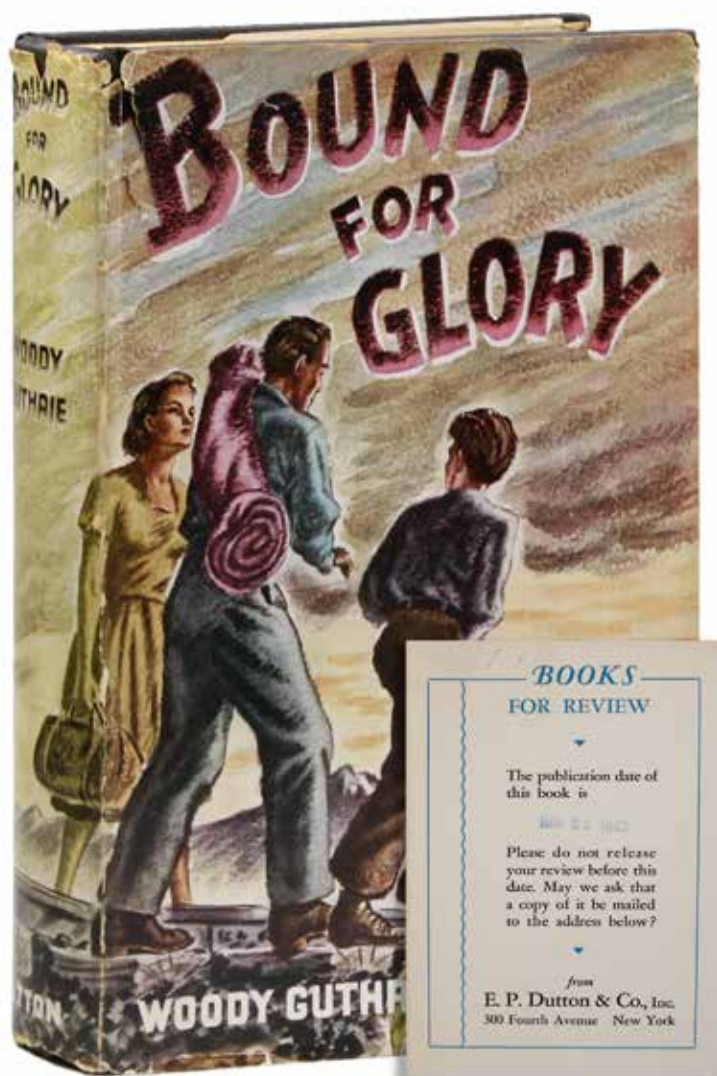
Historical novel taking place during the days before the Russian Revolution, and based on the lives of two agents provocateur - Yevno Fishelevich Azef and Boris Viktorovich Savinkov. In the scarce dustjacket, with a striking illustration by Zillessen.

**\$250.**





RARE REVIEW COPY, IN UNCOMMONLY NICE DUSTWRAPPER



## 92. GUTHRIE, Woody

### Bound For Glory [Review Copy].

New York: E.P. Dutton & Co., 1943. First Edition. First Printing, a Review Copy with publisher's printed slip tipped onto front endpaper, giving the date of publication as March 22, 1943. Octavo (22cm); black cloth, with titling and decorations stamped in gilt on spine and front panel; yellow topstain; dustjacket; 428pp. Very Near Fine, with the spine ends slightly nudged, but without oxidation to the gilt typically found with this title. Dustjacket is unclipped, lightly spine faded, with some shallow chipping to spine ends and corners (not affecting lettering) and a few unobtrusive tears along upper front joint and to the rear flap fold; Very Good+.

Perhaps the greatest of Dustbowl narratives, *Bound For Glory* is now recognized as a signal work of mid-20th century American letters, an enduring classic which deserves a place in the American Depression-era canon beside the work of Steinbeck, West, and Dos Passos. An attractive jacketed copy, and particularly scarce with the review slip. REUSS 34.

**\$4,800.**

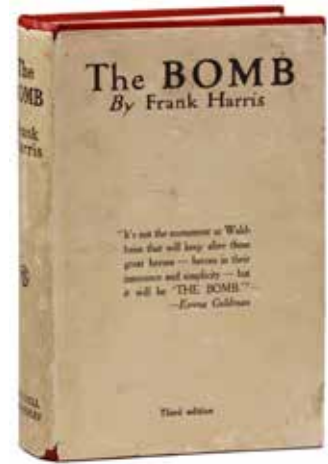
### 93. HARRIS, Frank

#### The Bomb.

New York: Mitchell Kennerly, 1909 [but later]. Octavo (19cm); red cloth boards, lettered in white on spine and front cover; dustjacket; 329pp. Tight, Near Fine copy in slightly soiled dustwrapper stating "Third Edition" at base of front panel. Dates on title page and copyright match (1909), however, jacket states "Third Edition."

Harris's only foray into "proletarian" fiction--a novel set among the anarchist victims of the events surrounding Chicago's Haymarket Square bombing of 1886. Published by Kennerley in 1909 and reissued by Harris in the Twenties; it is unclear whether the current issue is in fact from a third re-setting of the text, or simply a remainder with a new dustwrapper. We note that the jacket sits about 1/16" short for the book, but we offer it as received.

**\$75.**



### 94. HARROWER, Philip (pseud)

#### Ann Somers (Story of an Unowned Girl). Edited by Bruce Millard.

Los Angeles: Wetzel Publishing Co., (1940). First Edition. Small octavo (19cm). Green cloth boards with paper spine label; dustjacket; 174pp. Boards rubbed through and bumped at corners, with general wear and soil; about Very Good; in original printed dustwrapper, faded and chipped at edges, Good or better.

Fictional career of a female juvenile delinquent, from birth out of wedlock to rehabilitation on a California youth ranch. Los Angeles setting. "Philip Harrower" appears to be a pseudonym of Bruce Millard. Somewhat worn copy, but a notably scarce California novel; not in Hanna; OCLC finds only one location (UC Santa Barbara).

**\$200.**



### 95. JENKINS, Burris

#### Hand Of Bronze.

Chicago: Willett, Clarke & Company, 1933. First Edition. Octavo (20cm); brown linen, with titling and rule stamped in bronze foil on spine; dark brown metallic topstain; dustjacket; 319pp. Contemporary owners name and date to front pastedown, else Fine. Dustjacket is unclipped (priced \$2.00), gently spine-sunned, with some minor wear to spine ends and light dustiness to rear panel; Very Good or better.

Proletarian novel centered on the lifelong antagonism between two figures - an idealist professor and a political boss, newspaper owner and industrial leader - with the conflict between them being resolved by the marriage of their children. Especially nice example in the striking dustwrapper. HANNA 1913.

**\$450.**



### 96. KATAEV, Valentine

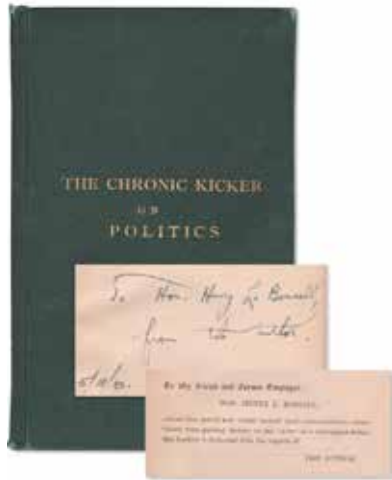
#### Time, Forward!

New York: Farrar & Rinehart, Inc., 1933. First Edition. Octavo (20.5cm); red cloth, with titles stamped in black on spine and front panel; gray-green topstain; dustjacket; 345pp. Some trivial wear to board edges, else Fine. Dustjacket is unclipped (priced \$2.50), gently spine-sunned, with light wear to extremities and a few short tears tape-mended on verso; Very Good+.

A classic of Soviet realism, a novel set among youth in factories and plants, brimming with optimism for the Five-Year Plan. In the scarce, illustrated dustjacket (artwork uncredited), featuring a large arm moving the hand of a clock forward, with an industrial scene in the background.

**\$450.**





## 97. KETLER, William H.

### "The Chronic Kicker" on Politics [Dedication Copy].

Camden, NJ: The Outlook Co. , 1900. First Edition. Slim octavo. Green cloth boards, lettered in gilt on front cover; floral endpapers; 23pp. Presentation inscription on first blank, inscribed to the dedicatee Hon. Henry L. Bonsall, dated 5/11/00. Front free endpaper detached at gutter (but present); first two gatherings shaken loose from boards; Good only.

An apparently unrecorded work of American political fiction. The tale is an allegory on current events, featuring caricatures of contemporary figures with names such as "Jupiter," "The Sage," "Job Lots," and the title character "The Chronic Kicker." The author was the long-time head librarian of the Camden City (NJ) Library, and the author of at least three further works (all later, per OCLC). His 1936 obituary notes that he was a friend of both Walt Whitman and Charles Ingersoll and that, after being rescued from asphyxiation by his pet poodle Peggie, became well known locally for his activism in the Humane Society movement. Not found in OCLC under author or title; not in Wright; none in commerce (2014).

**\$250.**

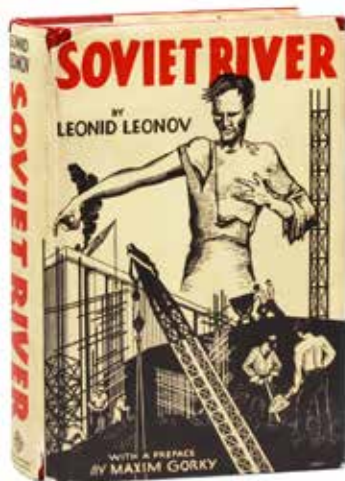
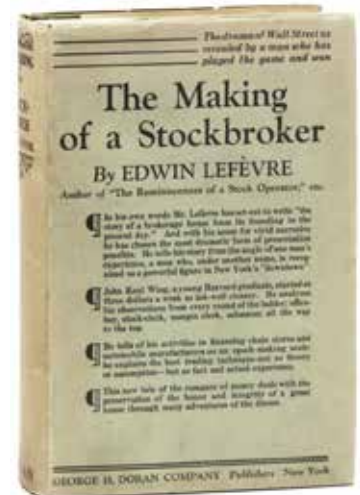
## 98. LeFÈVRE, Edwin

### The Making of a Stockbroker.

New York: George H. Doran Company, 1925. Second Printing. Octavo (19.5cm); olive green cloth, with titling and decorations stamped in gilt on spine, and publisher's device in blind on front panel; dustjacket; 341pp. Rubbing to upper edge of textblock, else Near Fine. Dustjacket is moderately spine-sunned, lightly rubbed overall, with lighter, even toning to panels; Very Good+. Housed in a custom clamshell case.

Lefèvre's fictional biography of John Wing Prentiss, a senior partner of Bronson & Barnes, a major Boston brokerage firm. Wing's approach to the business provides a contrast to Lefèvre's character in his previous book, *The Reminiscences of a Stock Operator*, which is generally accepted to be the fictionalized biography of stock market whiz Jesse Livermore. A scarce title in dustjacket.

**\$750.**



## 99. LEONOV, Leonid (Maxim Gorki, introd)

### Soviet River.

New York: Lincoln Mac Veagh - The Dial Press, 1932. First American Edition. Octavo. (19.5cm). Red cloth boards, lettered in black on spine; dustjacket; 383pp. Paper-clip indent to first few leaves of text, else a tight, straight and unmarked copy, VG or better, in the original pictorial dustwrapper, lightly rubbed and soiled with a few small nicks at extremities. A Very Good, quite handsome example. Translated by Ivor Montagu and Sergei Nolbandov.

Epic novel of Russia under the first Five Year Plan, documenting the construction of a mammoth papermill in the Siberian wilderness. Includes a laudatory introductory essay by Maxim Gorky. The striking pictorial dustwrapper, signed "Gram," is uncommon in any condition.

**\$200.**

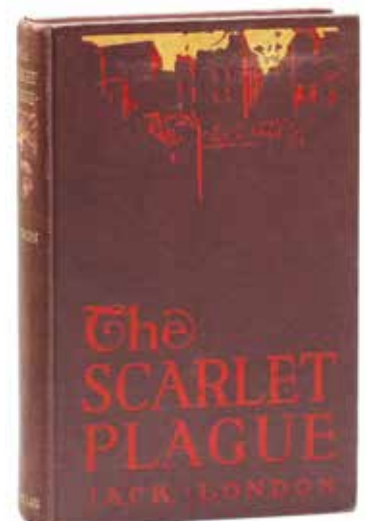
## 100. LONDON, Jack

### The Scarlet Plague.

New York: The Macmillan Company, 1915. First Edition. First Printing. Octavo (20cm); publisher's plum 'V' cloth, with titling and decoration stamped in gilt, red, and yellow on spine and front panel; decorative endpapers; custom cloth slipcase; 181pp, [1] blank, [6] ads; illus. Mild rubbing to spine decorations, with a few tiny spots of rubbing to front panel; an attractive, Near Fine copy, notably absent the usual spine fading; lacking the scarce dustwrapper.

A post-apocalyptic novel, where an incurable plague nearly wipes out the human population. Small numbers were produced, and the novel is of particular interest to both London collectors and those who collect science fiction and fantasy novels; this a choice copy. BAL 11960, BLEILER p.183.

**\$650.**





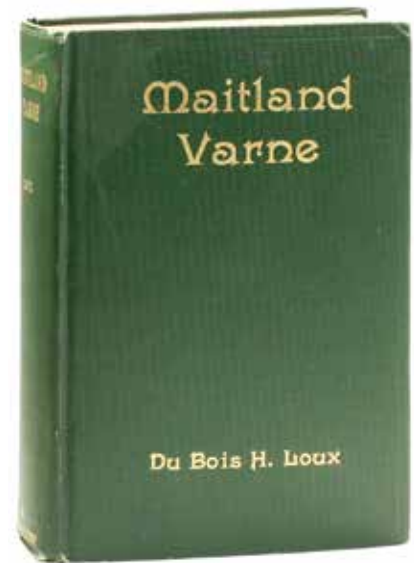
### 101. LOUX, Du Bois H.

#### Maitland Varne or The Bells of De Thaumaturge.

New York: De Thaumaturge Company, 1911. First Edition. Octavo (19.25cm); dark green vertical-ribbed cloth, with titles stamped in gilt on spine and front panel; 396pp. Light rubbing to extremities, with a hint of a forward lean and a faint spot of discoloration at upper left corner of front panel; Near Fine.

Early and uncommon Rideout novel by Loux, an Abingdon Square evangelist and Socialist convert who attempts to show that genuine Christian doctrine and Socialism are perfectly harmonious. Uncommon; we find no other copies for sale in the trade (2014), with OCLC showing just 8 institutional holdings in the U.S., one other in Canada. RIDEOUT p.293; SMITH L-523.

**\$350.**



### 102. MCINTYRE, John

#### "Slag".

New York: Charles Scribner's Sons, 1927. First Edition. First Printing. Octavo (19.25cm); black cloth, with titles stamped in red on spine and front panel, with decorative elements stamped in blind to lower right corner of same; dustjacket; 249pp. Top edge slightly dusty, with some trivial rubbing to lower board edges; Near Fine. Dustjacket is unclipped (priced \$2.00), lightly and evenly toned, with light wear to extremities, several short tears, 2 internal tape mends, and some staining along front flap fold, noticeable mostly on verso; Very Good.

Fine but little-known hard-boiled novel, the plot centering around three hapless criminals in the slums of New York. The novel takes place over the course of 36 hours, set within a few city blocks, and gives a deeply realistic portrait of life among the migrant poor and their difficulties with the law. Of McIntyre's writing, one newspaper man described it as "tough as shoe leather and American as tabloids." Seldom-seen in jacket. COAN p.109; HANNA 2317.

**\$400.**

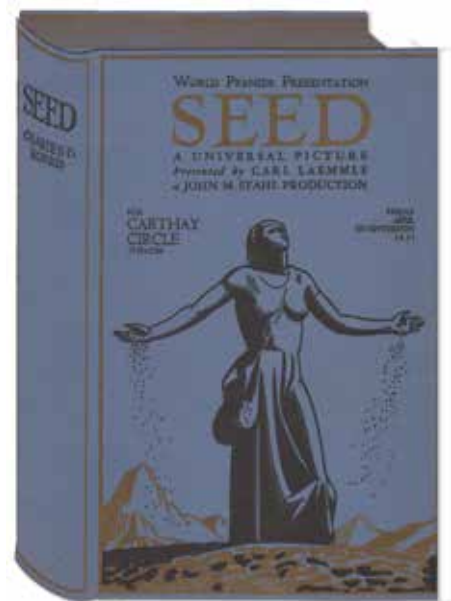
### 103. [NORRIS, Charles] KENT, Rockwell (illus)

#### Program for the World Premier Presentation of 'Seed'.

Los Angeles: 1931. First Edition. Small folio (22.5cm); single sheet of lavender card stock, folded once at center to create a 4pp program, printed and illustrated in black and gold. A Fine example.

Film program for the 1931 premiere of *Seed* at the Fox Carthay Circle Theater in Los Angeles. The film, directed by John M. Stahl, was based on the 1930 novel by Charles G. Norris, dealing with the decline of an American family, notably, a promising young author and his wife who move to New York. The novel also dealt, very frankly, with the issue of birth control and its effect on the socio-economic standing of the protagonist and his family. The program is styled after the dustjacket on Norris' novel, prominently featuring the terrific cover illustration by Rockwell Kent on the front cover, and reproducing a modified version inside. An attractive, uncommon piece of Kentiana.

**\$200.**



## GREAT COPY OF OLSON'S SCARCE FIRST BOOK

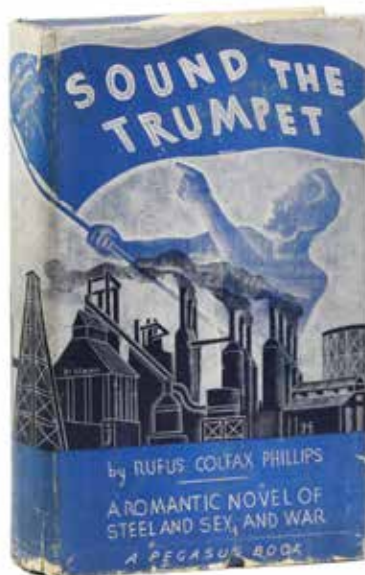
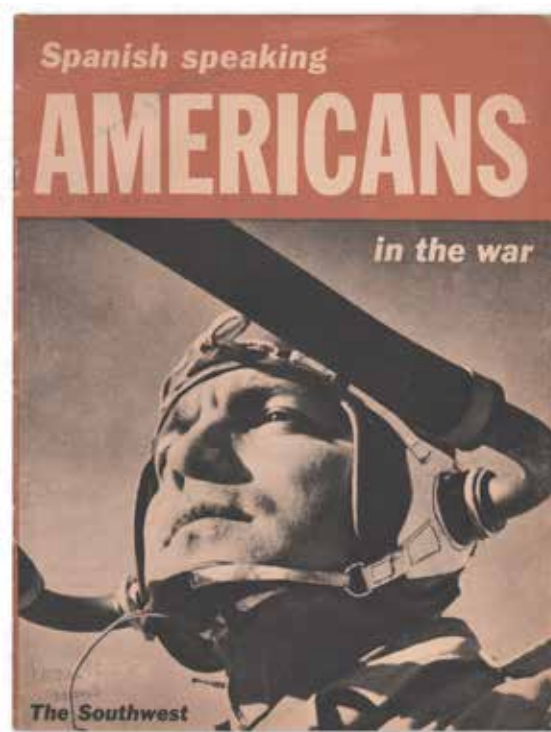
### 104. OLSON, Charles

#### Spanish Speaking Americans in the War.

[Washington, D.C.: Office of the Coordinator of Inter-American Affairs, 1943]. First Edition. Quarto (28cm); illustrated stapled wrappers; [24pp]; chiefly illus. Some marginalia (in pencil) on front wrapper, some of which is partially erased; light edgewear, a few tiny nicks, and a shallow 3" chip to left edge of rear wrapper; a Very Good, sound copy.

Olson's rare and fragile first book, a tribute to the Spanish-speaking Americans involved in the war effort, both overseas and on the home front. The 24 page pamphlet was written in collaboration with Ben Shahn, roughly a year after Olson began working for him at the Foreign Language Division of the Office of War Information (OWI). The text borders on being inspirational, coupled with powerful images of soldiers, farmers, families, machinists, and doctors whose lives had been caught up in the war. While none of the images are credited, several would likely have been taken and contributed by Shahn, who had worked as a staff photographer for the Farm Security Administration before taking over as Creative Director for OWI in 1940. A stopper for collectors of Olson's work, and quite rare; this is the only copy we have handled, and we are aware of only one other example in the trade in the past decade.

**\$2,500.**



### 105. PHILLIPS, Rufus Colfax

#### Sound The Trumpet.

New York: Pegasus Publishing Company, 1937. First Edition. First Printing. Octavo (21.5cm); blue cloth, with titling, rule, and decorations stamped in dark yellow on spine and front panel; dustjacket; 342pp. Contemporary gift inscription to front endpaper, top edge foxed, faint spotting to endpapers and text edges, with a hint of sunning to spine and light rubbing to lower rear panel; Very Good. Dustjacket is price-clipped, edgeworn, with several nicks and tears, a handful of which have been tape-mended on verso, and some faint spotting to flaps and on verso; Very Good.

Virginia author's first book, billed as "a romantic novel of steel sex and war." Colfax published a few short stories in *The Dial* in the Twenties, then appears to have pretty much dropped out of sight. With superb wraparound dustjacket art, featuring an etching of an industrial scene by Di Gemma. Rare in or out of jacket; we find no copies for sale in the trade (2014), with OCLC showing 3 institutional holdings (NY Public, Stony Brook University, Midpointe).

**\$650.**

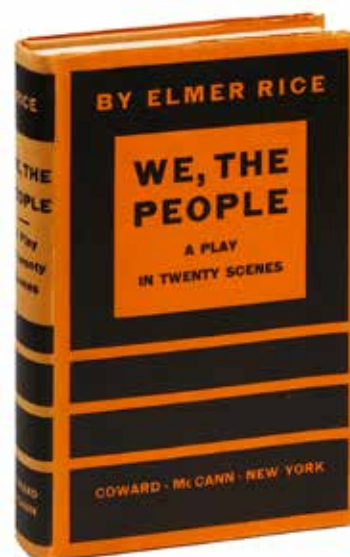
### 106. RICE, Elmer

#### We, The People: A Play in Twenty Scenes.

New York: Coward-McCann, Inc., 1933. First Edition. First Printing. Octavo (19.5cm); orange cloth with titles stamped in black on spine and front panel; dustjacket; 253pp. Text edges foxed, with light soil to pastedowns, and a tiny nick to the cloth at upper fore-edge of front board; Very Good+ to Near Fine. Dustjacket is unclipped, and lightly sunned and spine and flap folds; Near Fine.

Perhaps the most staunchly proletarian and anti-capitalist of Rice's many plays. Though it was produced at the height of Rice's career, *We, The People* received lukewarm reviews, its agit-prop style holding little appeal for mainstream playgoers and the price of admission being too dear for the unemployed workers who would have been its natural audience. The play opened at the Empire Theatre on Broadway in January, 1933 and closed after only 49 performances.

**\$400.**



## 107. [SEEGER, Pete]

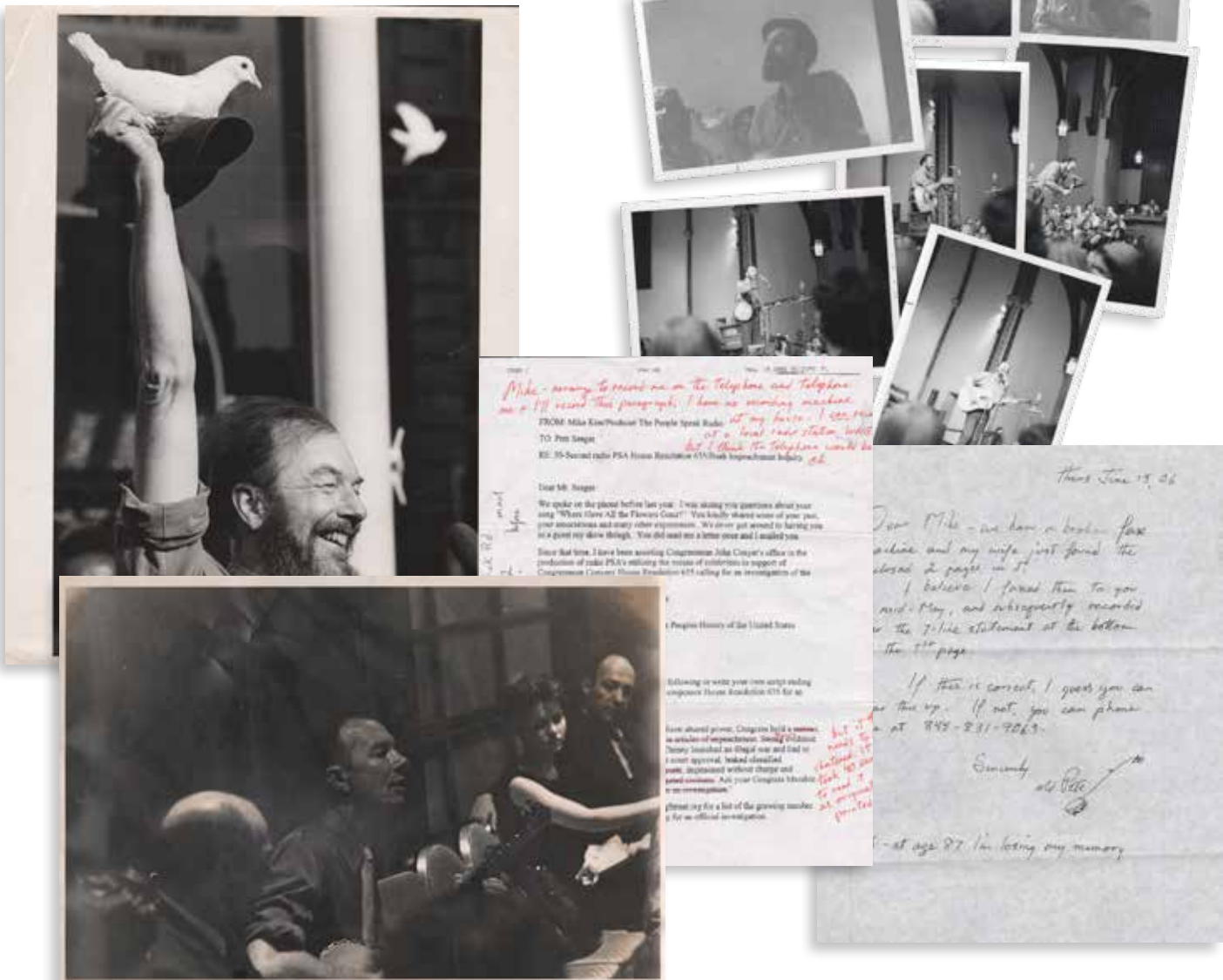
**Small archive of original photographs, letters, and promotional materials, including one unreleased audio recording.**

Vp:vd. Small archive, consisting of a ca. 1964 performance poster; 35 photographs, of which 33 are 3"x5" (or the reverse), two larger (8"x10" and 11"x14"); correspondence, dated 2006, including a signed letter from Seeger to radio producer Mike Kim; and an unreleased DVD sound recording of Seeger reading a public service announcement. Faint vertical crease to poster; one photograph slightly toned and worn; generally Near Fine.

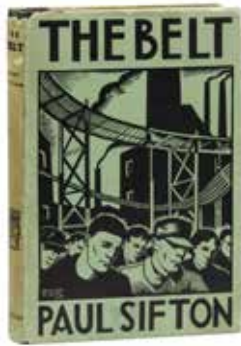
An interesting small archive of Seeger materials. The photographs all depict Seeger in performance - the 33 smaller-format snapshots, by an anonymous amateur photographer, are mostly date-stamped "Dec. 71" and appear to all be of a single concert from that year. A larger (8"x10") press photograph shows Seeger at a peace rally in 1969 in Times Square, holding a white dove above his head. The largest photograph is a vintage silver-gelatin print, 11"x14", of Seeger performing in an intimate setting, ca. 1950s or early 60s.

Also included are a concert poster, 22"x14" on heavy stock, for a ca. mid-1960s (likely date 1964) at the Eastman Theatre in Rochester, New York; and a series of three letters between Seeger and Mike Kim, producer of the BBS on-line talk radio show "The People Speak." The letters concern a request from Kim for Seeger to record a 30-second PSA opposing the Iraq war; Seeger has made edits in red ink to the original script, and follows up with a letter a month later expressing uncertainty as to whether he had remembered to fax the original edits back to Kim: "...if this is correct, I guess you can tear this up. If not, you can phone me [...] at age 87 I'm losing my memory;" signed "Old Pete." A DVD with Seeger's recorded message, reputedly (according to Kim) never released, is included.

**\$2,500.**







### 108. SIFTON, Paul

#### The Belt.

New York: Macaulay, 1927. First Edition. Octavo (19.5cm). Cloth-backed boards; spine lettered in gilt; dustjacket; 193pp. Tight, Near Fine copy in the striking William Siegel jacket, slightly darkened and chipped at crown (not approaching lettering) but otherwise nicely preserved.

A proletarian drama, set among assembly-line workers in an American industrial city. The play was produced by the New Playwrights' Theatre and opened in October, 1927 to generally good reviews. Perhaps interestingly, the sets were designed by a young John Dos Passos (whose proletarian play *Airways, Inc.* would be produced by the same group in 1928).

**\$250.**

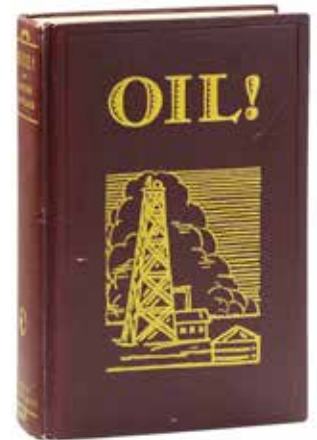
### 109. SINCLAIR, Upton

#### Oil!

New York: Albert & Charles Boni, 1927. First Edition. Octavo. Maroon pictorial cloth boards, stamped in yellow on spine and front cover; 527pp. A few faint surface scratches to boards; small stain to front free endpaper; still a tight, straight copy with bright, even top-stain and text clean and unmarked, near Fine, lacking the jacket.

Very nice copy of a book that is difficult to find in superior condition, in or out of jacket. From a critical standpoint, probably Sinclair's finest novel; a critical as well as a popular success and a high-spot of California fiction. Basis for Paul Thomas Anderson's Oscar-winning 2007 film *There Will Be Blood*. AHOUSE A40. BAIRD 2267.

**\$500.**



### 110. TOLLER, Ernst

#### Hinkemann. Tragédie. Traduite de l'allemand par J.-P. Samson. Illustrée de six dessins par George Grosz.

Paris: Édition de la Revue Littéraires des Primaires les Humbles, 1926. Edition limited to 1000 copies, small 8vo, pp. 90; full-page illustrations, title page woodcut vignette by Gabriel Belot; original drab pictorial wrappers; pages brittle and uniformly toned, small loss to upper right-hand corner of title page not affecting text. "Ecrit en prison de 1921 à 1922, Fortresse de Niederschönefeld," (p. [3]). Six text illustrations after George Grosz.

First French edition of this WW1 drama by Ernst Toller (1893-1939), a Prussian Jewish anarchist best remembered for the cycle of dramas and poems he authored while in prison between 1919 and 1925, taking as their subjects the horrors of WW1 and its aftermath. These included *Transformation* (Die Wandlung) (1919); *Masses Man* (Masse Mensch) (1921); *The Machine Wreckers* (Die Maschinenstürmer) (1922); and the present work, first published in German (Der Deutsche Hinkemann) in 1923; like nearly all his plays, *Hinkemann* draws heavily on Toller's own battlefield experiences, the title role being a German soldier who has been disfigured and emasculated by his wartime injuries. Toller was

exiled from Germany in 1933 and committed suicide in New York City in 1939. OCLC locates 3 copies of this edition in North America (Chicago, Vanderbilt, Maryland).

**\$450.**



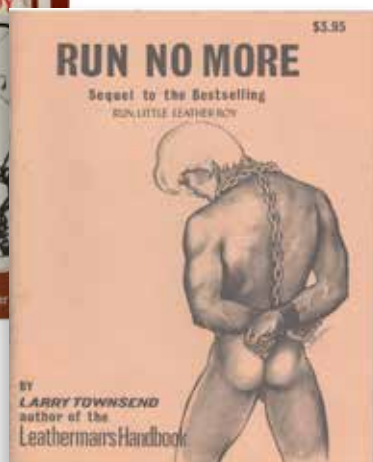
### 111. TOWNSEND, Larry

#### Run, Little Leather Boy [with] Run No More: Sequel to Run, Little Leather Boy.

New York and Los Angeles: The Traveller's Companion / by the Author, 1971 & 1972. First Editions. Two volumes. First volume 12mo, pictorial card wrappers; 258pp. Second volume quarto; staple-bound, pictorial paper wrappers; 63pp. Both volumes with light cover wear and soil; Very Good or better.

Townsend's complete *Leather Boy* saga, including the exceedingly scarce self-published sequel. In the west-coast gay leather subculture, Townsend, the author of more than 40 books and founder of the iconic leather periodical *Drummer*, remains something of a legend. But within his vast literary output, *Run Little Leather Boy*, published in 1971 in Maurice Girodias's "Other Travellers" series, occupies an iconic place: together with *The Leatherman's Handbook* (1972) it established an aesthetic and ethic that remains influential in the gay leather subculture to this day. *Leather Boy* and its sequel have been reprinted in omnibus editions, but both first printings are uncommon, *Run No More* especially so - published by Townsend at his own expense following a falling out with his trade publisher, and distributed only through his own efforts, few copies sold and even fewer have survived. None others in trade (2014) and only 4 locations noted in OCLC.

**\$300.**



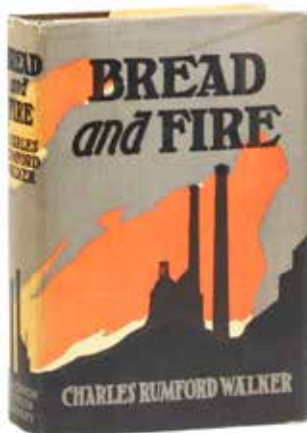
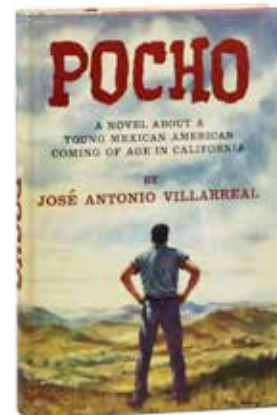
## 112. VILLARREAL, José Antonio

### Pocho: A Novel About A Young Mexican American Coming of Age in California.

New York: Doubleday & Company, Inc., 1959. First Edition. First Printing. Octavo (21.5cm); 3/4 crimson paper over quarter beige cloth, with titles stamped in blue and red on spine; dustjacket; 235pp. Fine in a very Near Fine dustjacket, unclipped, with the barest hint of sunning to spine.

Villareal's first novel, of a Mexican-American's childhood and adolescence in the Santa Clara Valley in the 1920's and 1930's. Generally considered one of the earliest Chicano novels, and a cornerstone of the literature. BAIRD 2491.

**\$250.**



## 113. WALKER, Charles Rumford

### Bread and Fire.

Boston: Houghton Mifflin Company, 1927. First Edition. First Printing. Octavo (19.5cm); black cloth, with titles stamped in yellow on spine and front panel; yellow topstain; dustjacket; 302pp. Vintage bookseller's ticket to rear pastedown; "Library of B.C. Lemke" written in a contemporary hand on half-title; some pinpoint flaking to titles on spine, else a fresh, Fine copy. Dustjacket is unclipped (priced \$2.50), with light wear to spine ends, hint of sunning to spine, and a tiny nick at the crown; Near Fine.

Novel in which the editor of a New York socialist newspaper becomes a worker in a Pennsylvania steel mill, among other places, and participates in the 1919 industry-wide steel strike. According to Blake, "the strike, as well as the other incidents of factory life, is knowledgeably and credibly portrayed." Uncommon in jacket. BLAKE p.245; COAN p.87; HANNA 3656.

**\$250.**

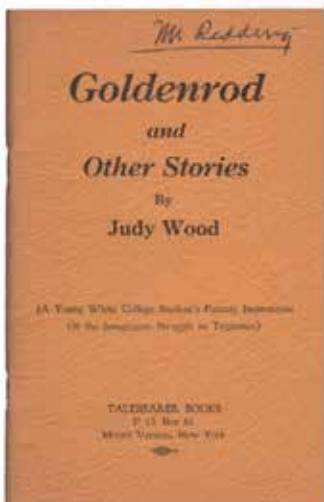
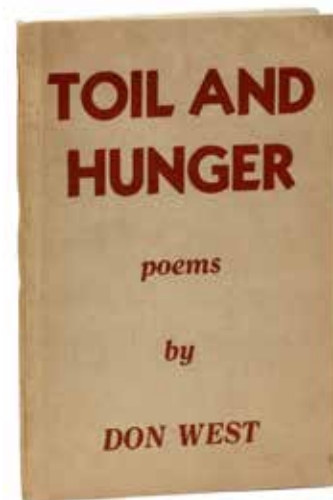
## 114. WEST, Don

### Toil and Hunger. Poems.

San Benito, TX: Hagglund Press, 1940. First Edition. 12mo (17cm). Printed wrappers; 90pp; illus. Very slight external wear, but a very presentable copy, Near Fine.

Unusually well-preserved copy of this early collection of West's proletarian, Appalachian-themed poetry. Includes an introduction by Jesse Stuart. West (1906-1992) was a prolific author on radical themes well into his seventies. He was a co-founder, with Miles Horton, of the Highlander Folk School and was instrumental in the establishment, in 1969, of the Appalachian Movement Press. His 1946 collection, *Clods of Southern Earth*, was a surprise best-seller, selling tens of thousands of copies at a time when the American appetite for proletarian literature was decidedly small. The current work somewhat uncommon, especially so in nice condition.

**\$150.**



## 115. WOOD, Judy

### Goldenrod and Other Stories (A Young White College Student's Fantasy Impressions of the Integration Struggle in Tennessee).

Mount Vernon: Talebearer Books, 1961. First Edition. 12mo (16.5cm). Staple-bound pamphlet; printed stiff card wrappers; 44pp. Presentation copy to Saunders Redding, inscribed "Mr. Redding" on front cover in author's hand (this provenance supplied in pencil, on title page, by previous owner). Trivial external wear; essentially Fine.

A series of fictional vignettes, apparently based on the author's personal experiences in the school integration movement in the Jim Crow south; most of the scenes are set in Memphis. Scarce; OCLC gives 5 locations only (none in Tennessee).

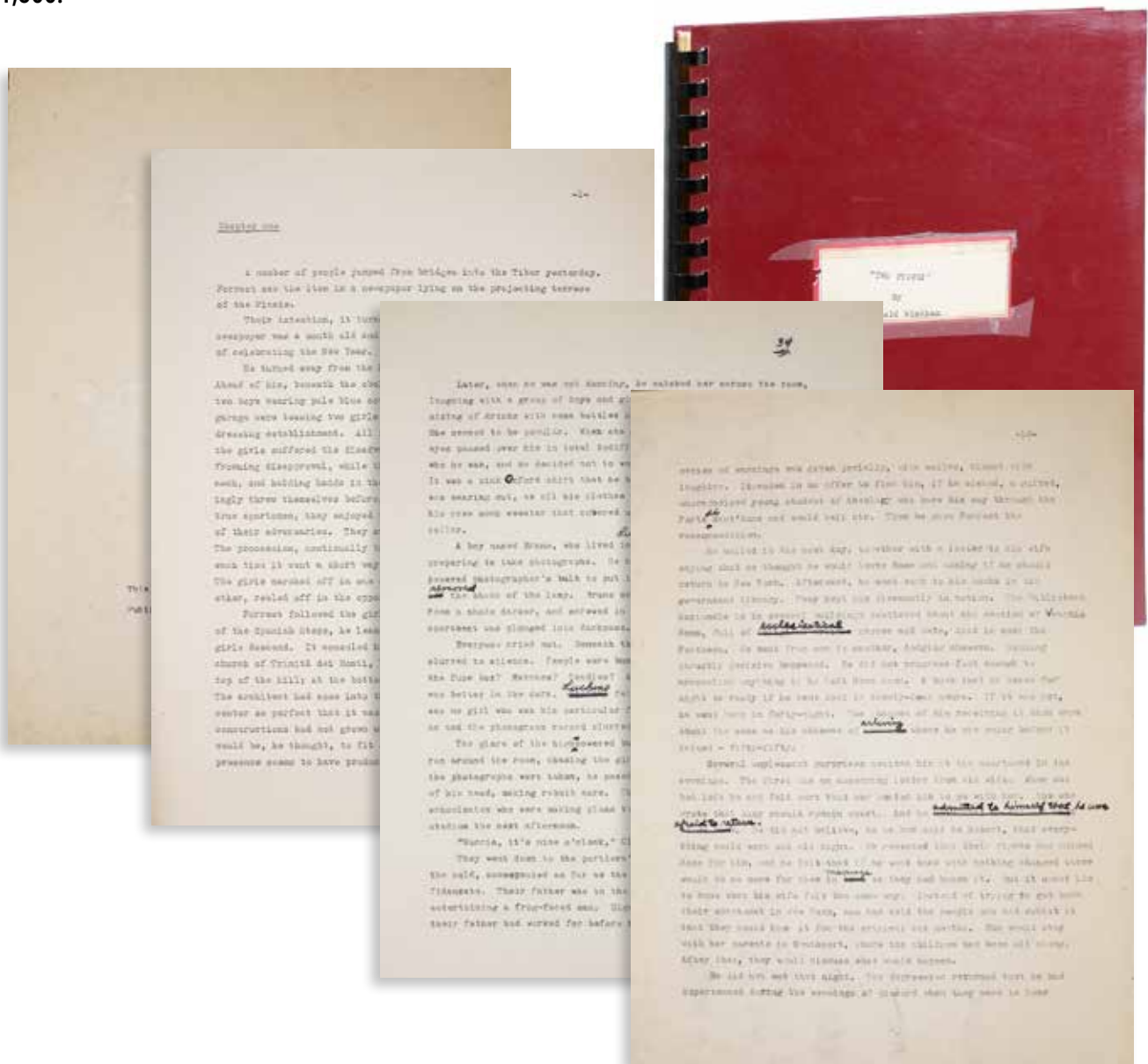
**\$150.**

## 116. WINDHAM, Donald

New York: Coward-McCann, Inc., 1965. First Edition. Quarto (28.5cm); carbon copy sheets, comb-bound into hard plastic covers with typed label taped to front panel; 163 leaves, printed on rectos only. Unsigned, but with extensive holograph corrections in the author's hand (in ink) throughout the mss. Brief splash marks to title leaf, else Near Fine. With an original typed page (p.1) from the manuscript laid in.

Ribbon copy of the manuscript for the Georgia author's third novel, the story of a middle-aged New York stockbroker in Italy who, after separating from his wife, begins an affair with a 17 year old boy. Windham, an Atlanta-born author, was a close friend and contemporary of Truman Capote and Tennessee Williams - both of whom provided jacket blurbs for the trade edition. Windham's work was highly regarded by authors as varied as Albert Camus and Thomas Mann to Marianne Moore and Carl Van Vechten. Though *Two People* was long out of print, the novel has recently been re-published by Mondial, and hailed as a "gay classic." No mss. material by Windham for sale in the trade (2014), with most of his papers and correspondence being held between Yale and UGA. YOUNG 2870.

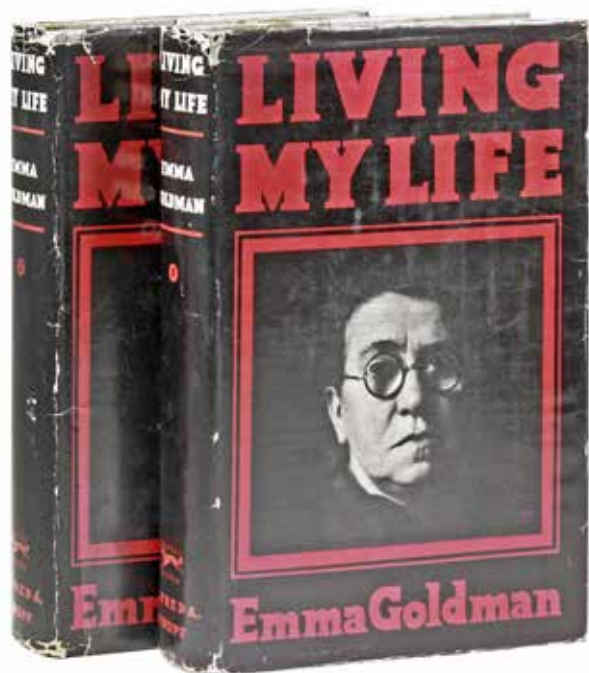
**\$1,500.**





# PART 3: SOCIAL MOVEMENTS

## RARELY SEEN IN ORIGINAL DUSTWRAPPERS



### 117. [ANARCHISM] GOLDMAN, Emma

#### Living My Life.

New York: Alfred A. Knopf, 1931. First Edition. Two large octavo volumes (24cm). Original blue cloth, lettered in black on spines and front covers; original dustwrappers; 1-503; 504-990, xii pp; illus. Tight, attractive set, with just a hint of sunning to board edges, in the very uncommon pictorial dustwrappers, lightly rubbed and with small nicks at spine ends, still Very Good. Illustrated throughout with photographic plates (halftones).

First edition of Goldman's monumental autobiography, an undisputed high-spot of women's writing and one of a few truly important 20th-century radical memoirs. Goldman was reputedly furious with Knopf for issuing the book in two volumes at the height of an economic depression, and considered the publication price of \$7.50 to be exorbitant. The first edition indeed sold poorly, despite strong reviews, and has never been common. Examples in attractive dustwrappers are very seldom encountered in the trade. Knopf reissued the work in one volume in 1934 (see Item 118, below).

**\$2,800.**

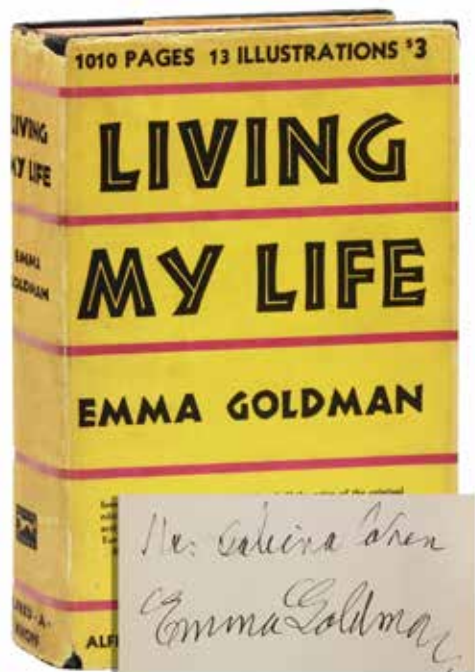
### 118. [ANARCHISM] GOLDMAN, Emma

#### Living My Life [One-Volume Edition - Inscribed]

New York: Alfred A. Knopf, 1934. First Edition Thus. Octavo (23cm); black cloth, with titles stamped in red on spine and front panel; red topstain; dustjacket; Cloth boards; 653pp, xvi, followed by 8 leaves of half-tone plates. With presentation inscription from Goldman on the front endpaper: "Mrs. Sabina Cohen / Emma Goldman." Hint of a forward lean, with light wear to board edges; Very Good+. Dustjacket is spine-sunned, lightly edgeworn, with a few tiny losses at spine ends and corners, and a few tears mended on verso; Very Good+.

First one-volume edition of (117) above. Knopf issued the one-volume edition in 1934. On February 1 the same year, after 15 years in exile, Goldman was re-admitted to the United States for a brief 90 day period, during which she lectured extensively. The present copy was signed for Sabina Cohen of Rochester, NY, who attended a city club lecture with her husband Hyman in February, 1934. A scarce title in dustjacket.

**\$1,500.**



## 119. [ANARCHISM] [GOLDMAN, Emma]

### Handbill: "Emma Goldman, the Talented Anarchist Will Deliver Seven Lectures in Denver, Beginning April 25th".

[Denver]: Allied Printing, [1913]. Original handbill, printed recto and verso in black on jade green card-stock, measuring 10cm x 16.5cm (4" x 6.5"). Toning to edges, else Near Fine.

"Between 1913 and 1917, Emma Goldman gave a series of public lectures throughout the United States on the subject of Nietzsche, and the importance of his theories in terms of contemporaneous anarchist issues. In all, she appeared during this period on at least twenty-three occasions, from Los Angeles to New York, speaking on the relation of Nietzsche's thought to the themes of atheism, anti-statism and (given the context of the First World War) anti-nationalism/militarism" (see Leigh Starcross, *Nietzsche was an Anarchist: Reconstructing Emma Goldman's Nietzsche Lectures*, p.30). The present handbill gives dates on recto for seven lectures Goldman would deliver at various venues in Denver between April 25-30; verso supplies the following: "Emma Goldman, author of *Anarchism and Other Essays*, will deliver a series of afternoon talks on Friedrich Nietzsche, the Great Immoralist at the Woman's Club, 1437 Glenarm Place," giving dates from April 25-May 1. A rare, early piece of Goldman ephemera; not listed in OCLC.

**\$200.**



## 120. [ANARCHISM] BERKMAN, Alexander (ed)

### The Blast: Revolutionary Labor Paper (Six Issues).

San Francisco: Alexander Berkman, 1916. First Edition. Six quarto issues (12-3/4" x 9-3/4"); each issue eight pages with full-page cover illustration. Comprises six bi-weekly issues from the paper's first year (1916): no 8 (Mar 4, 1916); ; no 9 (Mar 15, 1916); no 11 (April 15); no 13 (May 15); no. 14 (June 1); and no. 16 (July 15). De-accessioned from the Tom Mooney Collection at the Bancroft Library, with small stamps to most front covers; else just very light wear, the six issues in an uncommon state of preservation.

Uncommonly nice group of Berkman's important revolutionary journal, published only from 1916 to 1917 (29 issues total). Though conceived as a pro-labor revolutionary organ without specific political affiliations, *The Blast*, as one would predict given Berkman's background and affiliations, tended strongly toward a militant anarchist point of view. The current issues noteworthy for all including coverage of the San Francisco Preparedness Day bombing and the travails of Tom Mooney, who was framed on a murder charge in the wake of the event. Berkman was one of Mooney's first and most strident supporters, and the articles herein comprise an important record of the immediate aftermath of the bombing.

*The Blast* was a hastily-produced, ephemeral publication, fragile from the outset and clearly not built to last. Original issues are exceedingly uncommon in the trade, especially in nice condition; this thematically-related gathering the largest we have ever encountered at one time.

**\$1,800**



## 121. [ANARCHISM] [BERKMAN, Alexander]

### Original Press Photograph of Alexander Berkman.

New York: The N.Y.H. Service, 1917. Original black and white press photograph, measuring ca. 12.5cm x 19.5cm. Edges cut slightly askew, with diagonal cut to upper left corner, light edgewear, and rubber-stamped details on verso; Very Good.

An excellent photographic image of Berkman taken in August, 1917 (stamped on verso), just a few months after being sentenced by Judge Julius M. Mayer to serve 2 years in prison for conspiracy to defeat military registration. Berkman, photographed here on crutches, had sprained his leg prior to his arrest, and was forced to appear in court on them, despite the defense's plea for a postponement. Mayer eventually found both Berkman and Emma Goldman guilty of the charges, and sentenced them to 2 years in prison and a fine of \$10,000 each; after his release, Berkman was deported to Russia.

**\$150.**



## 122. [ANARCHISM] [BERKMAN, Alexander]; PINE, Max

### Broadside: "They Want To Hang Alexander Berkman!"

New York: United Hebrew Trades / The New York Publicity Committee of the Alexander Berkman San Francisco Labor Defense, 1916. Original broadside, with text printed in black on recto and verso, measuring 17.5cm x 26cm (10.25" x 7"). Hand-written date of 1917 (in ink) to upper margin on recto, faint horizontal fold at center, some discreet creasing and a few small tears to extremities, with a thin (unnecessary) strip of tape along fold on verso; paper bright and fresh - Very Good+.

A broadside produced by The United Hebrew Trades in the wake of the San Francisco Preparedness Day bombing on July 22, 1916. The Preparedness Day parade, held in anticipation of the United States' imminent entry into World War I, was disrupted by the detonation of a suitcase bomb which killed 10 people and wounded 40 - to this day, the worst such attack in San Francisco's history. Led by San Francisco District Attorney Charles Fickert, authorities began to focus their attention on several well-known radicals and anarchists in the area, chief among them being Tom and Rena Mooney, Warren K. Billings, Alexander Berkman, Ed Nolan and Israel Weinberg. Berkman, already well-known to the government for his radical politics and prior conviction as an attempted assassin, had only recently relocated to San Francisco and begun work on his anarchist journal *The Blast*. Shortly after the Preparedness Day bombing, Berkman abruptly abandoned his publication and returned to New York, where he rejoined Emma Goldman to work on her *Mother Earth Bulletin*. He was arrested there, and held in the Tombs Prison, while Fickert (unsuccessfully) attempted to have him extradited to San Francisco for trial. The present

broadside, written by Max Pine, Secretary-Treasurer of the United Hebrew Trades labor body, was distributed to rally support for Berkman, and to raise funds for his defense. Rare; we find no examples in the trade (2014), and OCLC notes just 3 holdings in the US (NYPL, Northwestern, UC Berkeley), with one other held at Oxford.

**\$300.**

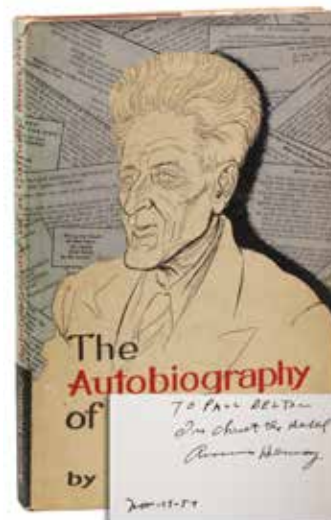
## 123. [ANARCHISM] HENNACY, Ammon (Dorothy DAY, introd)

### The Autobiography of a Catholic Anarchist. Illustrated by Fritz Eichenberg, Ade Bethune, and Lowell Naeve.

New York: Catholic Worker Books, 1954. First Edition. Octavo (23cm); original brown textured cloth, lettered in black on spine; dustjacket; 314pp; illus. Endpapers a little darkened, else Fine in original pictorial dustwrapper, unclipped, lightly toned, and just barely edge-rubbed, Near Fine. INSCRIBED on title page: "To Paul Belton / In Christ the Rebel / Ammon Hennacy," dated in year of publication. Prospectus laid in, along with a Catholic Worker postal card addressed to a Robert J. Gabbert, thanking him for a gift, postmarked 1982. A fresh copy.

A key work of the Catholic Worker movement, and a major statement of individualist anarchism. Introduction by Dorothy Day, with illustrations by Fritz Eichenberg, Ade Bethune, and Lowell Naeve.

**\$150.**





# KROPOTKIN SOLICITS HIS EVENTUAL PUBLISHER

## 124. [ANARCHISM] [AUTOGRAPHS & MANUSCRIPTS] KROPOTKIN, Prince Petr Alekseevich

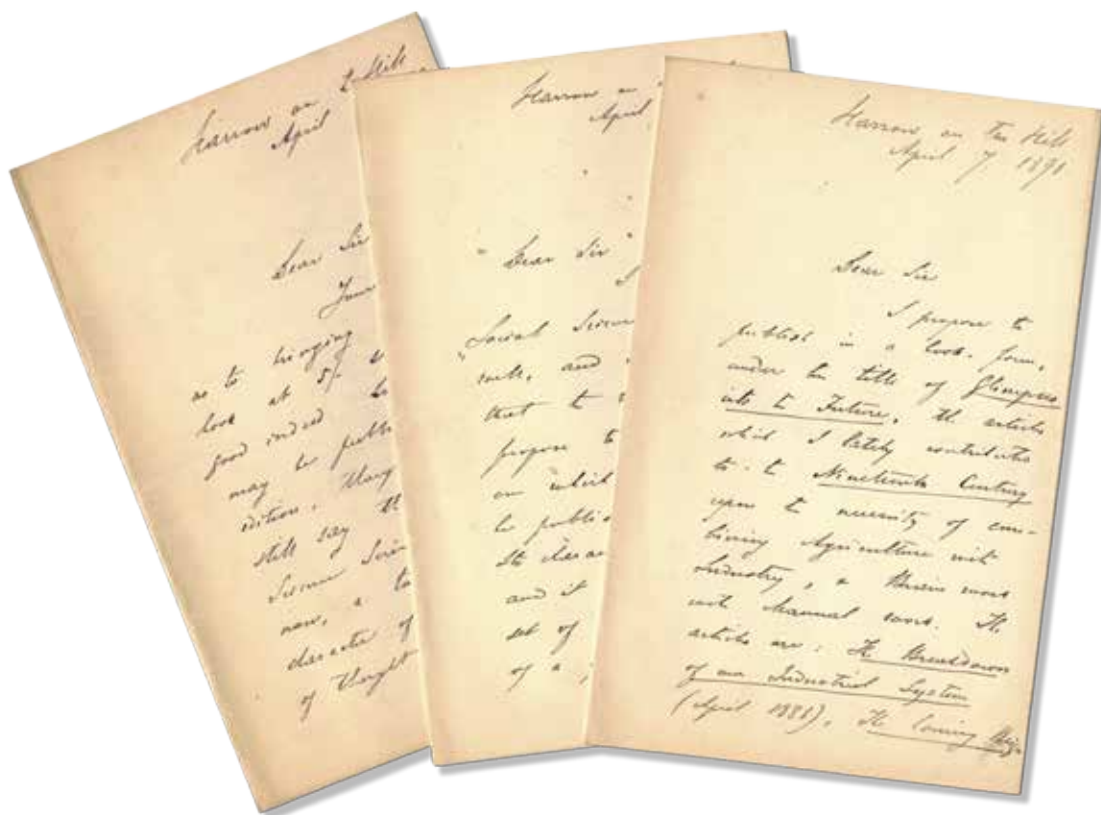
### Three Autograph Letters To His Publisher, Signed, Dated 1891.

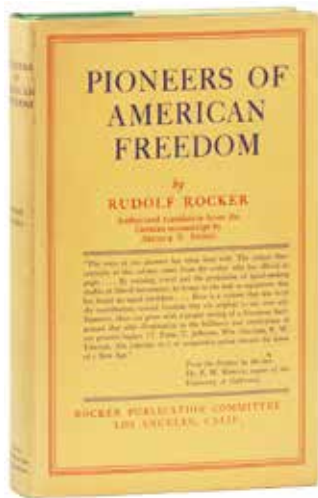
Harrow on the Hill [London]: 1891. Three handwritten letters to the London publisher Swan Sonnenschein, dated between April 7-18, 1891. Four, two, and three pages respectively. Each on a single octavo sheet, folded once to make four ca. 18cm x 11cm pages. Each letter neatly penned in ink in Kropotkin's hand, datemarked "Harrow on the Hill" (a neighborhood of London); each signed, "P. Kropotkin." Minor toning at folds and margins, else Fine.

A fascinating series of letters relating to publication of Kropotkin's major book *Fields, Factories, and Workshops*, a popularization of his Communist Anarchist philosophy intended for workingmen and general readers. In the first letter, dated April 7th, Kropotkin pitches his concept of the book, to be based upon "...articles which I lately contributed to The Nineteenth Century upon the necessity of combining Agriculture with Industry, & Brain work with Manual work." He goes on to list the articles he will use, promising to undertake necessary revisions and updating of statistics; he predicts the book "...will make about 55,000 words with the Appendix, and might be published, I suppose, in a 4/o volume...Would you like to undertake the publication of this book?" The answer was apparently in the affirmative, as Kropotkin's next letter responds (negatively) to the publisher's idea of including the book in their "Social Science Series": "...my opinion is, that the book which I propose to publish is not one which might suitably be published in that Series...its character is different, and it appeals to another set of readers." But in the final letter, written on April 18th, Kropotkin seems to yield on this point; he agrees with the publisher's proposal to bring the book out at 5 shillings, then goes on to discuss royalties (1-1/2d to the shilling) and requests an advance of 60 pounds.

*Fields, Factories, and Workshops* was finally published in 1899, under the Hutchinson imprint, and was soon recognized as a foundation work of the Anarchist movement; it is now considered a major classic of political philosophy and is probably Kropotkin's most-read work. The circumstances accounting for the near decade lapse between Kropotkin's conception of the book and its eventual publication are murky; however, the fact that Swan Sonnenschein did not bring out the first edition, but did later issue a popular edition of the work (in 1901), suggests to us that publication may have been delayed due to a misunderstanding over which publisher in fact had rights to the book. Whatever the case, this remains a scarce and historically important series of letters, with real content, by the widely-acknowledged Father of modern Communist Anarchism.

**\$2,800.**





## 125. [ANARCHISM] **ROCKER, Rudolf**

### **Pioneers of American Freedom: Origin of Liberal and Radical Thought in America.**

Los Angeles: Rocker Publication Committee, 1949. First Edition. Octavo (22cm). Green cloth boards; dust-jacket; 215pp. Fine, unworn copy in pristine dustwrapper with the mildest hint of sunning to spine, Near Fine. Translated from the German by Arthur E. Briggs.

A remarkable, bright copy of this late Rocker work, a survey of American political thought on the left from Thomas Paine to the 20th-century, with special focus on anarchism. Uncommon in jacket, this a pristine copy.

**\$300.**

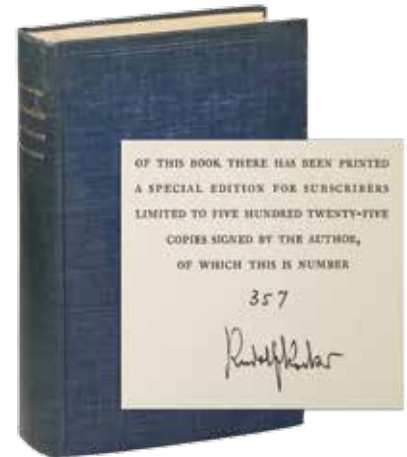
## 126. [ANARCHISM] **ROCKER, Rudolf (Ltd Ed, signed)**

### **Nationalism and Culture.**

New York: Covici-Friede, 1937. First, Limited Edition. Octavo (24cm). Blue cloth boards, lettered in gilt; 574pp. One of 525 hand-numbered copies in the limited issue, signed by Rocker on colophon as called for. Straight, fine copy without jacket (perhaps as issued - we have never seen a jacket for the limited issue, though one certainly existed for the trade edition).

Rocker's magnum opus, an anarchist analysis of the interrelations between religious and political oppression (which Rocker considered inseparable). Begun in the mid-1920s and not completed until 1937, *Nationalism and Culture* is one of the classic theoretical texts of anarcho-syndicalism. Reprinted many times; this edition uncommon, and we have encountered only one other example of the signed, limited issue.

**\$350.**



## 127. [ANARCHISM] **[ROSSEAU, Gessler (pseud Gessner Russell?)]**

### **Headquarters of the Metropolitan Police, Detective Bureau, Washington, D.C., January 19, 1905. Identification Wanted [...] Gessler Resseau [sic].**

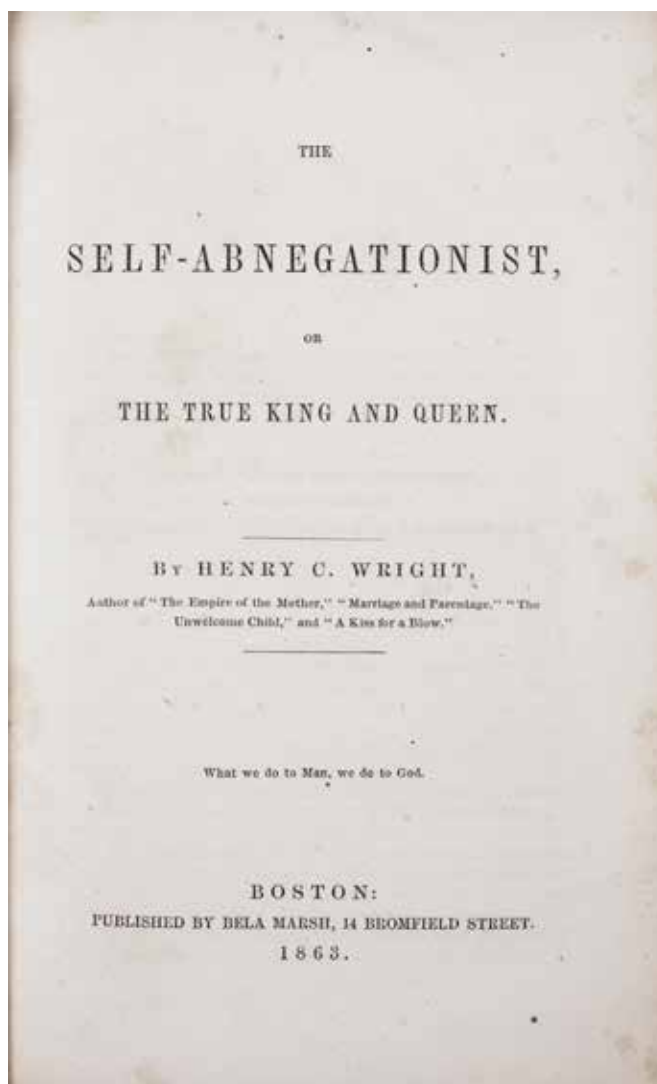
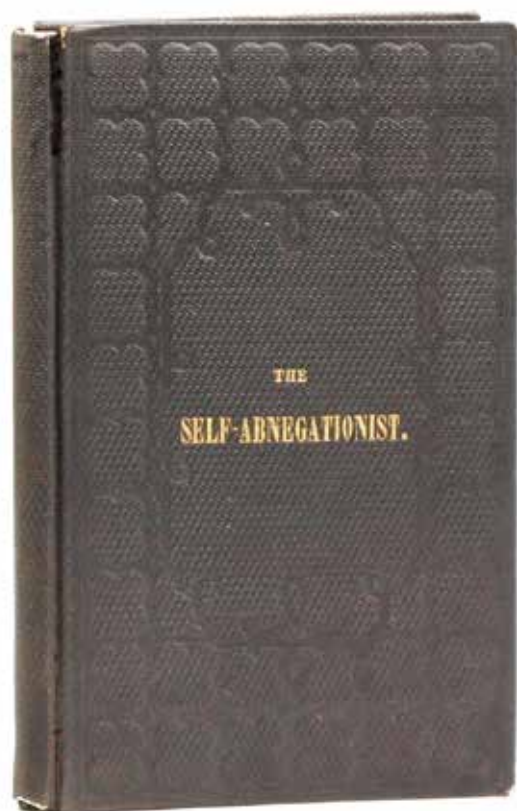


N.p. [Washington DC]: Metropolitan Police Dept, 1905. Broadside. Single sheet, printed recto only; ca. 10.5" x 8" (26cm x 20cm). Old folds and edgewear; minor splitting; faint indication of postal cancellation on verso; complete and Good. Signed in type by Richard Sylvester, Chief of Police.

Relic of the briefly celebrated case of Gessler Rosseau, an ultra-patriotic domestic terrorist who, for a period of a few years around the turn of the century, made it his mission to "rid the country...of foreign things." At the time of release of this broadside, Rosseau/Russell was under incarceration in the District of Columbia jail for attempting to dynamite the statue of Frederick the Great at the D.C. Arsenal; under questioning, Rosseau admitted to being behind the plot to sink the steamer "Umbria" at the New York pier in 1903, and also claimed responsibility for a host of other actions (not all of them credible) including the sinking of the White Star Liner "Naronic" in 1893 and supplying explosives to both Cuban revolutionaries and Irish nationalists. "Rosseau" (apparently a misspelling of "Rousseau") was a pseudonym; the subject's identity appears never to have been conclusively established, though several contemporary accounts identified him as Gessner Russell, a one time Cape Nome gold miner and demolition expert. A police psychiatric profile, published in a March, 1905 New York Times article, described Rosseau thus: "...while by nature tender and averse to violence, and always insisting that it was never his intention to harm or take human life...Russell has developed his Anglophobia into acute mania and has thus been led to employ the results of a lifelong study of explosives for the purpose of rendering what he terms "object lessons" to the hated race."

**\$650.**

## RARE PROTO-ANARCHIST ABOLITIONIST TRACT



### 128. [ANARCHISM] WRIGHT, Henry Clark

#### The Self-Abnegationist or, The True King and Queen.

Boston: Bela Marsh, 1863. First Edition. Octavo (19.5cm). Publisher's brown cloth, decoratively blind-stamped on front and rear covers; titled in gilt on front cover; [1-3], 4-156pp. Small bit of worming to upper half-inch of front and rear joints (external), with underlying binding paper colored in to match cloth color; trivial erosion to spine ends; still a tight, fresh, Very Good or better copy, internally bright and free of foxing or significant wear. Early ink ownership signature ("Adnah Williams") to front endpaper.

A rare and important early statement of American religious-anarchist thought, as applied to the problems of abolition, women's rights and pacifism. Within Wright's doctrine of self-abnegation, encompassing the belief that "what we do to man we do to God," was an implicit critique of governments as coercive entities interested primarily in their own perpetuation rather than the liberation of individuals under their care, and especially as antithetical to the sincere application of Christian principles. Though stemming from an ecstatic religious tradition, Wright's philosophy bore an influence not only upon such seminal American secular anarchists as Josiah Warren and Benjamin Tucker, but also such radical abolitionists as William Lloyd Garrison and Sarah and Angelina Grimké (with whom he collaborated directly prior to his ejection from the American Anti-Slavery Society in 1837, even to the extent of housing them for a summer in his Newburyport home).

The current work a notable rarity. Published by the small Boston radical, spiritualist and freethought publisher Bela Marsh, who also published the work of such American anarchists and proto-anarchists as Lysander Spooner, Adin Ballou, and Andrew Jackson Davis. OCLC finds four locations only (NYHS, Bos. Athenaeum, UVA, and Marietta College). Not at AAS; notably absent from the Labadie Collection at University of Michigan.

**\$3,500.**



## 129. [ANTISEMITIC PROPAGANDA] [NILUS, Sergiei] HOUGHTON, Harris A (ed)

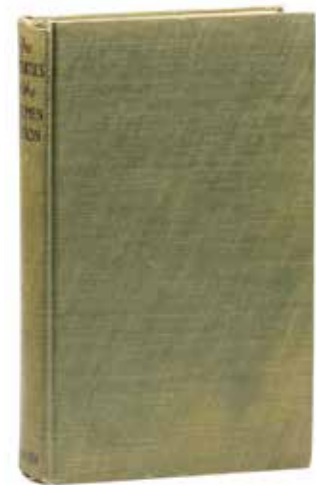
**Praemonitus Praemunitus: The Protocols of the Wise Men of Zion. Translated from the Russian to the English Language for the Information of all True Americans & to Confound Enemies of Democracy & the Republic; also to Demonstrate the Possible Fulfillment of Biblical Prophecy as to World Domination by the Chosen People.**

New York: The Beckwith Company, 1920. First Thus. Octavo (21cm). Green cloth boards, lettered in black on spine; [viii], 1-165pp; frontispiece, 4 inserted leaves of plates (halftones). Fresh, Near Fine copy in the original cloth boards, lacking dustwrapper.

According to Singerman, this is the second U.S. appearance of this infamous forgery, the first English translation of which was published in London earlier the same year. An important edition of a landmark (if thoroughly distasteful) work which, to quote Singerman, "has been translated into more than a dozen languages, read, and believed by countless thousands of people who neither know nor care that its authenticity has been disproved beyond any reasonable doubt."

This edition, translated and published completely independently of the other editions of the same year, is significant for including a substantial epilogue by its editor, Harris Houghton, providing a bibliographical history of the *Protocols* beginning with their first appearance in 1905. Houghton (1874-1946) was an American physician and military intelligence officer with a well-documented penchant for anti-Semitic and anti-Bolshevik diatribe. His contribution to the present volume is a model of rationalization, couching the most objectionable prejudices under the guise of objective and disinterested scholarship. This edition rather scarcer than the first. SINGerman 0110.

**\$600.**



## 130. [BASEBALL] "The Conspiracy"

### Mets Fans For Peace.

New York: The Conspiracy, 1969. Quarto (29cm). [8pp], plus loosely-inserted broadside; printed on newsprint; portrait, illus. Mild toning to paper; brief corner-creases, else Near Fine.

Flyer produced for distribution to attendees of Game 4 of the 1969 World Series, played between the New York Mets and the Baltimore Orioles at Shea Stadium. Includes a full-page portrait of the Mets' star pitcher Tom Seaver, and reproduces a clipping quoting his statements regarding the Vietnam War, made five days earlier: "...I think it's perfectly ridiculous what we're doing about the Vietnam situation...if the Mets can win the World Series, then we can get out of Vietnam." Contents include a highly critical review of Nixon's record on ending the war, instructions to rise and sing John Lennon's "Give Peace A Chance" following the National Anthem, and a section for autographs (unused). With inserted broadside publicizing the Moratorium to End the War in Vietnam.

The flyer was produced to coincide with the Moratorium to End the War in Vietnam, which up to this time was the largest anti-war demonstration in United States history, with over a million participants in nearly every major

American city. It also turned out to be the date of one of Tom Seaver's greatest pitching performances, a ten-inning, six-hit, complete-game victory which gave the Mets a 3-games-to-1 advantage in the series.

Not found in OCLC.

**\$300.**

## 131. [BEECHER, Henry Ward] Anon.

### Original Broadside: The Beecher Scandal! Sung by Dick Brown.

[San Francisco]: N.p., [n.d. but ca.1872-1875]. Broadside, ca. 4.25" x 9.5". Text in 5 stanzas within a crude border. Mild creasing at margins, light wear; Very Good.

A bawdy broadside poem celebrating the alleged scandal involving evangelist Henry Ward Beecher and the wife of his close associate, Theodore Tilton. Allegations of the affair were made public by Victoria Woodhull in 1872, leading to Woodhull's arrest on obscenity charges that year. Tilton finally brought suit against Beecher in 1875, but after six months the trial resulted in a hung jury. But the story dominated the nation's news for three years, and resulted in a significant fall from grace for Beecher, widely considered the most important religious figure of the period. The Houghton Library catalog entry for this item notes its similarity to broadsides issued by Bell & Company of San Francisco in the 1870's, and suggests that the imprint was left off due to the rather suggestive nature of the lyrics. OCLC notes 4 copies; none others in the trade.

**\$150.**





### 132. [BLOOR, Ella Reeve]

#### Broadside for a Lecture by Ella Reeve "Mother" Bloor

Kansas City, MO: Workers' World, [1919]. Original photographic broadside, printed and illustrated in black on newsprint (recto only), measuring 26.5cm x 20cm (10.5" x 7 7/8"). A few smoothed-out folds, three small punctures, with a few tiny nicks and tears to extremities; Very Good.

Original broadside for a proposed lecture by Ella Reeve "Mother" Bloor in Kansas City, MO, with time and place undetermined. The broadside, published by the newspaper *Workers' World*, supplies roughly 30 lines of text, providing background on Bloor's life and accomplishments, and detailing her activities in advancing the Labor movement. While the broadside does not directly mention Upton Sinclair's name, it does highlight Bloor's involvement in collecting evidence for the Roosevelt Commission, who investigated the packing industry in Chicago; these findings, procured while Bloor was working "undercover," proved to be instrumental research in the writings of Sinclair's 1906 novel *The Jungle*.

\$150.

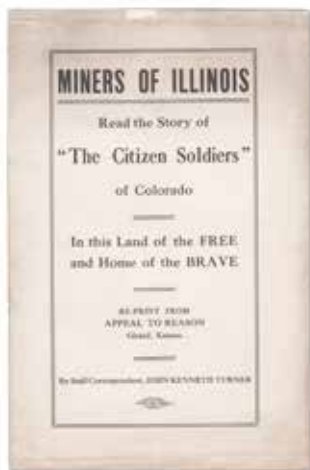
### 133. [CHARTISM] COOPER, Thomas

#### The Purgatory of Suicides. A Prison-Rhyme in Ten Books By Thomas Cooper, The Chartist.

London: J. Watson, 1847. Second Edition. 12mo. Half calf over brown cloth boards; [3], 4-298, [1]. Spine and corners rubbed; endpapers slightly darkened; Very Good.

Second edition (first published Lon: J. How, 1845). Thomas Cooper's best-known work, written while incarcerated for his involvement in the 1842 Pottery Riots. Cooper, a self-educated shoemaker, was a prolific poet and one of the leading spokesmen for the Chartists; he would later serve as the prototype for Charles Kingsley's fictional character Alton Locke. Harrison & Thompson (*Bibliography of the Chartist Movement*) note reprints of 1851 and 1853, but miss this intermediate edition.

\$120.



### 134. [COLORADO MINE WARS] TURNER, John Kenneth

#### Miners of Illinois. Read the Story of "The Citizen Soldiers" of Colorado In this Land of the Free and Home of the Brave.

N.p. [Peoria?]: S.i., [1914]. First Separate Edition. Octavo. Printed self-wrappers; 8pp. Dust-soil to covers; slightly edgeworn, with brief chips to upper margin (not approaching text); Good or better.

Text reprinted from an article in *The Appeal to Reason*, exposing conditions among strikers and their families during the Colorado Mine War, with much on the heroism of 80-year-old Mary "Mother" Jones, "The Miners' Angel," who at the time of writing was being held in primitive conditions in the Walsenburg, Colorado jail. This pamphlet issued without an imprint (but with a Peoria printer's bug), presumably with the intention of encouraging Illinois miners to lay down tools in sympathy with the Colorado strikers. Not catalogued in OCLC under author or title.

\$150.

### 135. [COLORADO MINE WARS] LANGDON, Emma F.

#### The Cripple Creek Strike, 1903-1904.

Victor, CO: Press of the Victor Daily Record, 1904. First Edition. Octavo (24cm); gilt-stamped green cloth boards; (6) preliminary leaves; 248pp; portr. frontis; folding plate; illus. Few mild spots of sizing loss to front cover, else Fine. Superior copy of the rare first edition, followed by a Denver printing later in the same year.

An essential account of the opening salvo in the Colorado Labor Wars, with much on the action of the Western Federation of Miners (for whom Langdon would later serve as official publicist). Much of the first edition is reputed to have been destroyed during the National Guard occupation, but we have been unable to discover a definitive source for this assertion.

\$250.



## CCC LIFE IN COLORADO & OREGON

**136. [CIVILIAN CONSERVATION CORPS] Anon [Joseph Accurio?]**

Photographic Album Documenting the Activities of Civilian Conservation Corps Co. 297, Kanona, NY and Heppner, OR.

Ca. 1937. 179 images, ranging in dimension from 2-1/2" x 2" to 3-1/2" x 5-1/2". Artfully arranged and almost fully captioned in white ink, with names of subjects and locations; evidence of a few missing images; a few items dated 1937 & 1938.

C.C.C. Company 297 moved from Kanona, New York to Heppner, Oregon in late 1936. The images in this album document the cross-country move in detail, including way-stops in Denver and Boone, Colorado. Includes many captioned of the lads at work, laying dams and bridges, cutting wood, preparing meals, etc. A tipped-in meal coupon is issued to one "Joseph Accurie" (likely Accurio), whom we speculate was the compiler of the album. An unusually well-conceived and captioned CCC scrapbook, documenting a significant piece of a single company's history; substantially complete and in excellent condition.

**\$1,500**





# THE FIRST EXECUTION BY LETHAL GAS, 1921

## 137. [CRIME & PUNISHMENT - DEATH PENALTY] HAGER, H.A., Official Reporter

In the Seventh Judicial District Court of the State of Nevada, In and for the County of Mineral [...] The State of Nevada, Plaintiff. -vs- Gee Jon and Hughie Sing, Defendants. Trial, November, 28, 29, 30 and December 1, 2, and 3, 1921 [...] Transcript of Testimony.

[Hawthorne, NV: 1921]. Original trial transcript (carbon) of 265 pages, with original certifying signature on final leaf of H.A. Hager, Official Reporter for the County of Mineral. Ribbon-bound in cloth binder; 9" x 14"; 266 leaves (onionskin). Creasing, occasional marginal tears or small losses; binder with soiling and external wear; collated and complete. Occasional pencil marginalia in an unidentified hand.

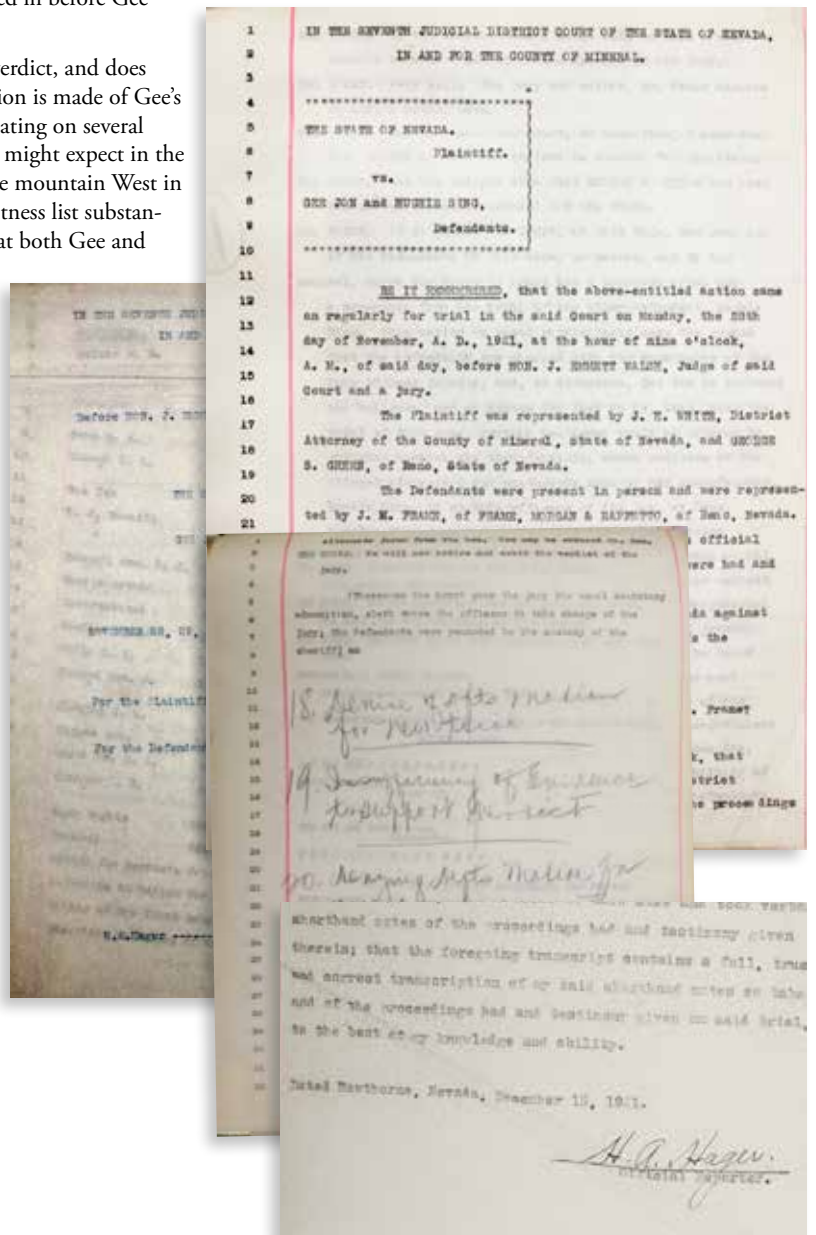
Official signed transcript of this celebrated murder trial that resulted in the first execution of a prisoner by lethal gas. Gee Jon, a Cantonese immigrant and member of the Hip Sing Tong society of San Francisco, was arrested for the murder of rival tong member Tom Quon Kee, a laundry proprietor, in Mina, Nevada. The resulting trial of Gee and co-defendant Hughie Singh, which occurred at the height of American anti-immigrant hysteria, might have passed into obscurity but for the fact that, nearly concurrent with Gee's conviction, the State of Nevada passed into law a bill authorizing the use of lethal gas for carrying out the death penalty. Gee, as the first prisoner sentenced to death under the new law, thus became the test case for this new and novel method of execution.

In the absence of established methodology, the execution was plagued with problems from the start. The first attempt was performed in Gee's cell while he slept, but was abandoned after gas began leaking from around the victim's cell door. The second attempt, though successful, was carried out in the prison butcher shop, with Gee strapped to a chair; in the unregulated, unheated conditions much of the cyanide gas fell as condensate on the butcher-shop floor, and an extra quantity of gas had to be pumped in before Gee finally, after about eleven minutes, appeared to stop moving.

The current transcript ends with the jury's rendering of a guilty verdict, and does not continue to the sentencing phase of the trial - thus, no mention is made of Gee's sentence or form of execution. However, the transcript is illuminating on several levels: it is notable, first of all, for its length; contrary to what we might expect in the trial of two immigrant Chinese laborers and gang members in the mountain West in 1921, the defendants' legal representation was competent, the witness list substantial, and the proceedings thorough. We find it also interesting that both Gee and co-defendant Singh took the stand in their own defense and were able to present a lengthy and sophisticated (if occasionally broken) account of their actions in English. The trial thus offers a compelling picture, not only of jurisprudence during Nevada's transition from the "Wild West" to modern state, but also of Chinese Tong culture during the period.

The transcript concludes with a request for appeal and the order of defense attorney James M. Frame for "the proceedings of this trial, including all the testimony taken of the proceedings, at the trial, be transcribed, that related to the trial proper...I would like to have a copy for myself and would like to have a copy to serve." Though not so identified, this copy, free of government accession stamps or other identifying marks, is presumably one of the two copies of the transcript prepared for Frame's personal use.

\$3,500.



## 138. Communist Party of North Beach

### It Is Time For Action! / 'E Tempo Di Essere Attivi Nella Lotta Contra La Reazione!

[San Francisco]: The Communist Party of North Beach, N.d. [1947?]. Mimeographed broadside, 14" x 8-1/2" on pulp paper. Text in two columns in Italian and English, below a graphic headline. Mild toning; small loss at upper left corner (away from image or text); Very Good.

Broadside advertising a rally in San Francisco's Washington Square Park. The broadside does not list the particular issues being protested, but from the context it would appear to have been against the Supreme Court's 1947 ruling affirming the right of district courts to issue temporary restraining orders to prevent strike actions by the UMW. An interesting broadside, not only for its bilingual aspect (reflecting the preponderance of Italian workers in the San Francisco Communist Party at this time) but also for its exquisite modernist graphic, verging on Expressionism, which is quite unlike anything we have previously seen on labor posters from the period.

\$300.



## 139. [CPUSA] MOONEY, Tom (et al)

### Small Archive of Materials Relating to the National Counter-Olympic Committee.

V.p. [mostly Los Angeles]: National Counter-Olympic Committee, 1932. Five pieces, including two press releases, two circulars and one fundraising pledge form. Old folds; general light wear, with some creasing at margins; pledge form is a file copy, with red pencil annotation to that effect; Very Good overall.

Five related pieces of ephemera concerning the historically little-known effort by the Communist Party to promote a boycott of the 1932 Los Angeles Summer Olympics. Much of the effort centered around the continued incarceration of labor leader Tom Mooney, who at this point had been in prison for 15 years following his frame-up for the Los Angeles Preparedness Day bombings of 1916 (he was finally pardoned in 1939). Mooney was named "Honorary Chairman" of the organization, and the committee's propaganda, in addition to characterizing the Olympic games as racist, militaristic, and intended "to distract the attention of the masses...from their own immediate problems...from the actual starvation facing many of them," makes repeated calls for Mooney's immediate and unconditional release.

Uncommon survivals from a fascinating phase of California communism. None of the 5 items is separately catalogued in OCLC, though the LA84 Foundation Library appears to have a few related (but not separately catalogued) items.

\$850.



## 140. [CPUSA - SMITH ACT] TSUTSUMI, Fred

### "Hawaii Seven" Smith Act Case (Issued as Hawaii Pono Journal, Vol. II, no. 1 - June, 1972).

Honolulu: Hawaii Pono Journal, 1972. First Edition. Octavo. Staple-bound, pictorial card wrappers; 31pp. Mild cover dusting and wear, else Near Fine.

Final issue of this short-lived journal devoted to the ethnic and social history of the Hawaiian Islands. This issue entirely devoted to Tsutsumi's paper (written as his senior thesis as a History major at the University of Hawaii) on the case of the "Hawaii Seven," one of the less celebrated but more vulgar prosecutions of American communists under the Smith Act. The seven (four of whom were Japanese-Americans) were indicted in 1951, languished without trial for nearly eighteen months, were finally convicted, but remained out of jail on appeals until their case was finally overturned in 1958. The prosecution made extensive use of testimony from unidentified "co-conspirators," and the case hinged to a great extent on the fact that one of the defendants, ILWU organizer Jack Hall, had made an "unexplained journey" from Honolulu to San Francisco in 1951. The current essay, reputedly the "first extensive work" on the Hawaii Seven trial, is scarce: OCLC notes eleven locations with holdings of Hawaii Pono Journal, but of these only three appear to own this issue (which was the final issue published); a fourth location is added by author/title search. None others in commerce (2014).

\$200.







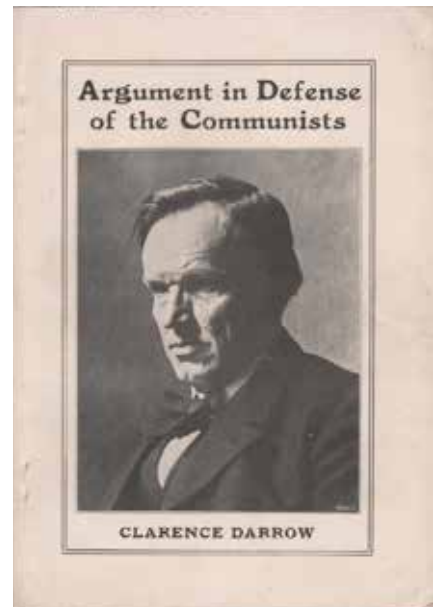
## 141. [CPUSA - DAILY WORKER]

### Lithographed Poster: Victory is a 7 Day-A-Week Job! Your Sunday Favorites in the Daily Worker.

New York: Daily Worker, [1944]. Original lithographed advertising poster, 22-1/2" x 17". Printed in black ink on white, uncoated stock. Text in two columns beneath cartoon-style graphic. Horizontal and vertical folds; toned at creases, with small losses to margins and at center fold; Very Good.

Patriotic advertising poster for the daily organ of the Communist Party, issued at the apex of the Popular Front period, touting the need for American fighters to stand fast with their Soviet allies. Includes a subscription blank (unused) and a graphic headline. The artwork is unsigned but bears a strong resemblance to the work during this period of Hyman Warsager (1909-1974), a WPA artist who frequently contributed to left-wing periodicals.

\$200.



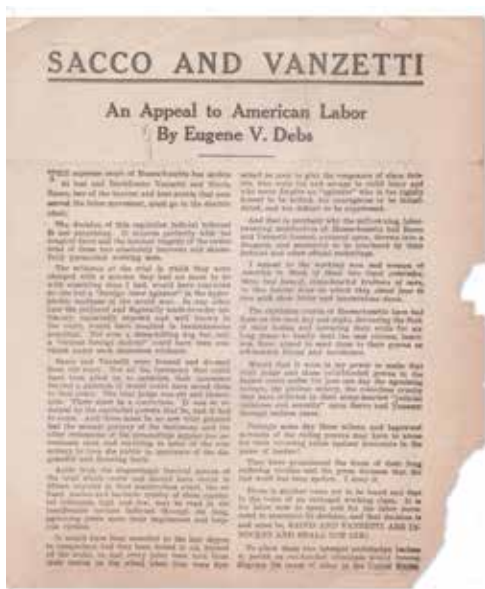
## 142. DARROW, Clarence

### Argument of Clarence Darrow in the case of the Communist Labor Party in the Criminal Court, Chicago [title from cover: Argument in Defense of the Communists].

Chicago: Charles H. Kerr, 1920. First Edition. 12mo (19cm). Pictorial paper wrappers; 116pp. A few faint creases to wrappers, tiny stain to rear wrapper margin, else a bright copy, Near Fine, with text clean and crisp and covers bright and unsoiled.

Transcript of Darrow's unsuccessful defense of twenty Chicago communists indicted for plotting the violent overthrow of the United States. Despite a lack of material evidence, all twenty were eventually convicted under a newly-drafted state law, with the convictions upheld on appeal.

\$120.



## 143. DEBS, Eugene V.

### Broadside: "Sacco and Vanzetti: An Appeal to American Labor".

Chicago: International Labor Defense, [n.d. but 1926]. First Edition. Original broadside, printed recto and verso on newsprint, measuring 21.5 x 25.5cm. Old horizontal fold at center, a few tiny creases and edge tears, with moderate loss along right margin (not affecting text); Very Good.

A broadside written by Debs in defense of Nicola Sacco and Bartolomeo Vanzetti, addressed to the working men and women of America and distributed by International Labor Defense. The broadside was issued less than six months prior to Debs' death, an attempt at prompting working Americans to hold protest meetings nationwide, and to flood the Massachusetts governor's office with "a million letters of indignant resentment..." Rare; none in commerce (2013), with OCLC showing just two holdings in member institutions (Indiana State & U.Kansas).

\$250.



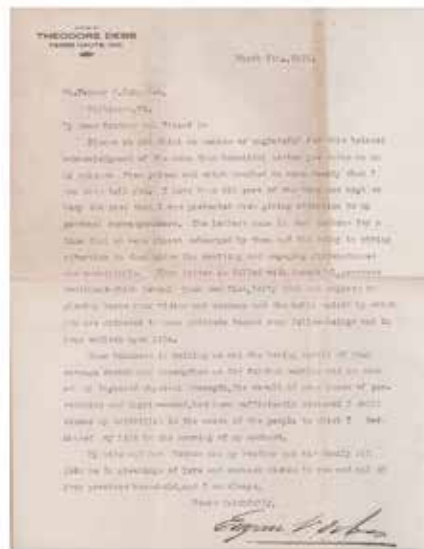
## 144. DEBS, Eugene V.

### Typed Letter, signed. 1pp, to Mr. Mercer G. Johnson, dated March 7th, 1922.

Terre Haute: 1922. 1-page TLS on letterhead of Theodore Debs, addressed to Mr. Mercer G. Johnston of Baltimore, MD. Old folds, with toning to upper half, with a neat 2" split along upper fold; signature still bold and clear; Very Good.

Full-page letter from Debs to Mercer G. Johnston, a member of the Washington D.C. section of the League for Industrial Democracy, written less than 3 months after his release from prison on Christmas Day, 1921. A warm letter, full of gratitude for the receipt of Johnston's letter upon Debs's release. "The letters came in such numbers for a time that we were almost submerged by them and the delay in giving attention to them under the exciting and engaging circumstances was unavoidable. Your letter is filled with beautiful, generous sentiments which reveal your own fine, lofty soul and express in glowing terms your vision and courage and the noble spirit by which you are animated in your attitude toward your fellow-beings and in your outlook upon life."

\$350



## 145. [DEBS, Eugene V]

### The Socialist Platform (Adopted by the Socialist Party in National Convention at Chicago, Ill, May 5, 1904, and endorsed by Referendum of the Party Membership July 20, 1904).

[Chicago]: National Committee of the Socialist Party, 1904. First Edition. Bifolium (single sheet, folded to make 4pp, 9"x6"). First issue, with text below inset portraits of Eugene V. Debs and Ben Hanford, candidates for President and Vice President respectively (there was also a post-election issue, with identical text but lacking portraits). On newspaper. Paper toned; partial split at fold; Good or better.

Campaign leaflet of genuine rarity and importance, promoting the first of many candidacies of Eugene Debs under the banner of the unified Socialist Party of America (though he had run once previously, in 1900, as a Social Democrat, garnering fewer than 100,000 votes). This election marked the beginning of the SP's ascendancy in national politics, culminating in Debs' impressive fourth-place finish in 1912, when he won nearly one million votes. The current leaflet, which presents the Socialists' 5-part platform beneath portraits of the two candidates, is rare; recorded in OCLC, but no physical locations found; not previously seen by us, and unique in commerce (2013).

\$450.

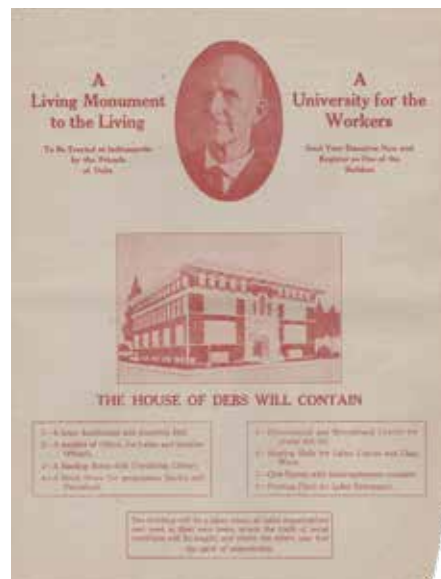
## 146. [DEBS, Eugene V]

### Letterhead - The House of Debs Association, Indianapolis, Indiana.

Indianapolis: House of Debs Association, [ca 1923]. Single sheet, 11" x 8-1/2", printed both sides. Printed in red ink on blue-gray bond. Recto is a letterhead, listing address and officers; verso is a circular, with a description of the proposed project, including inset portrait of Debs and a rendering of the proposed building. Small loss to lower corner (away from printed portion), Very Good.

The proposed House of Debs was a project of William H. Henry (listed as "President" on the letterhead), an Indiana socialist and protege of Debs who at this time was serving as Executive Secretary of the Socialist Party of America. The House of Debs was to serve not only as a monument to the recently-deceased Debs, but also as "...a place where all labor organizations may meet in their own home, wherer the truth of social conditions will be taught, and where the toilers may find the spirit of comradeship." The project does not appear to have ever seen completion.

\$40.



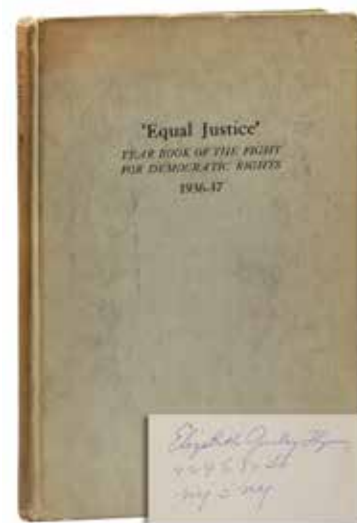
**147. [FLYNN, Elizabeth Gurley] COLMAN, Louis (ed)**

**'Equal Justice': Year Book of the Fight For Democratic Rights 1936-1937 [Elizabeth Gurley Flynn's Copy, Signed].**

New York: International Labor Defense, 1937. First Edition. Octavo (23.75cm); light gray cloth, with titles stamped in black on spine and front panel; 104pp. With the ownership signature of Elizabeth Gurley Flynn on front endpaper, with her New York address written directly below. Toning to spine and extremities, moderate wear to edges, resulting in some board exposure, with light rubbing to panels; Very Good.

Annual report on various defense cases (Angelo Herndon, Tom Mooney, Warren K. Billings, et al), issues affecting trade unions, a list of long-term political prisoners, organizations involved in defense work, and statistical information on political oppression in the U.S. The present copy bearing the ownership signature, marginalia and annotations of Elizabeth Gurley Flynn, model for Joe Hill's "Rebel Girl," a founding member of the ACLU who was active with the IWW, and staunch proponent of women's rights, birth control and women's suffrage.

**\$150.**



**148. [GYPSIES] SMITH, George**

**Incidents in a Gipsy's Life [...] The Royal Epping Forest Gipsy Encampment, The Grounds, International Exhibition, Liverpool. June, 1886.**

Liverpool: Liverpool Printing and Stationery Company, 1886. First Edition. 12mo. Staple-bound, pictorial wrappers; 15pp; frontispiece; illustrated rear wrapper. Cover stained (penetrating faintly through to text); chips to margins; general wear; Good.

Scarce first-person memoir by the celebrated gypsy king George "Lazzy" Smith, whose encampment at the Liverpool International Exhibition by all accounts eclipsed all other exhibits, attracting especially young women wishing to have their fortunes told. The text includes brief accounts of Romany folkways, language, and the traveling galas staged by Smith and his band throughout England beginning as early as 1860. The pamphlet was almost certainly printed for sale at the exhibition, where Smith's band encamped from June to November, 1886.

As noted by Sharon Floate in her introduction to the 2001 reissue of this pamphlet, "...books written by Gypsies themselves rather than by non-Gypsy observers continue to be rare. So we must count ourselves lucky that George's admirable showmanship led to the creation of this work in the first place - and then also that this fragile piece of ephemera has managed to survive the rigours of more than an century to alert us to the existence of the curious phenomenon of the ball-giving "Royal Epping Forest Gypsies."

A rare work. OCLC notes three locations for this first edition (none in North America); two more for an 1892 Leicester reprint.

**\$750.**

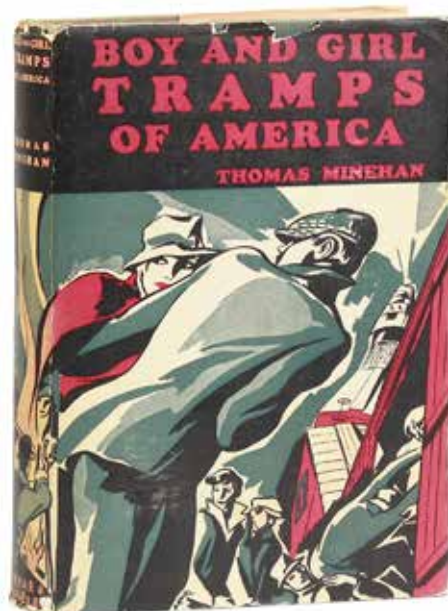
**149. [HOBOES] MINEHAN, Thomas**

**Boy and Girl Tramps of America.**

New York: Farrar & Rinehart, 1934. First Edition. First Printing. Octavo (21cm); blue-green cloth, with titles stamped in gilt on spine and front panel; red topstain; dustjacket; 267pp; illus. Light sunning to spine and upper board edges, top edge a trifle dusty, with light offset to front endpaper and a "Discard" rubber-stamped to same (no other evidence of being ex-library); Very Good+. Dustjacket is unclipped (priced \$2.50), lightly sunned at spine and extremities, edge-worn, with several small chips and tears, and a few faint stains on verso; Very Good.

Minehan's superb study on the legions of homeless youth during the Depression. "Thousands of boys and girls under twenty-one were turned out of homes disrupted by poverty, into the highways, into hobo jungles and into box-cards, to confront terrible hardships, and almost certain defeat." Minehan, at the time a professor of sociology at the University of Minnesota, disguised himself in shabby clothes and went out among those he set out to study, living among them for a period of three years. With a photographic frontispiece, and illustrated with 13 black and white photographs. A rarity in dustjacket.

**\$750.**





### 150. [IWW] HILL, Joe

#### The Rebel Girl.

[Chicago]: Industrial Workers of the World, 1915. First Edition. Musical score. Quarto bifolium (37cm); lithographed cover in colors; [2pp]. Neatly mended tear through bottom 4" of both leaves, else just light rubbing and wear; complete and Good. Cover illustration by Arthur Machia.

Sheet music for the iconic Wobbly song. Hill claimed that he modeled his "Rebel Girl" after the exploits of real-life rebel Elizabeth Gurley Flynn. This is among his most enduring and widely-known songs, and the original 1915 printing is a rarity. Only 4 copies catalogued in American institutions (per OCLC); rarely seen in commerce. Despite the noted flaws, this an attractive and well-preserved copy.

**\$500.**

### 151. [IWW] TRAUTMANN, Wm. E. (ed)

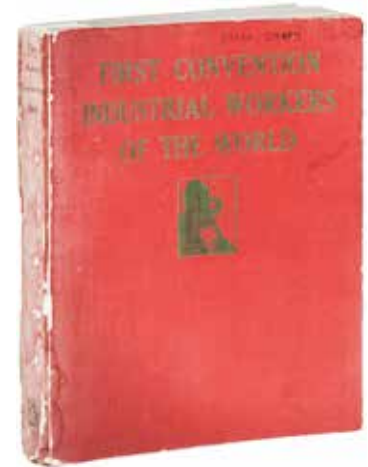
#### Proceedings of the First Convention of the Industrial Workers of the World, Founded at Chicago, June 27-July 9, 1905. Stenographically Reported by W.E. McDermut. Revised and Approved by Wm. E. Trautmann, Secretary of the Convention.

New York: New York Labor News Company, 1905. First Edition. Octavo. Original red fabric wrappers; xii, [2], 616pp. Worn along spine; hinges thinly cracked; still Good, and uncommon thus. With the ownership stamp of Michigan labor organizer, journalist, and long-time Socialist Labor Party activist Frank Girard (d. 2009).

Proceedings of the IWW's all-important first convention, establishing the first large-scale industrial union in the United States and ushering in the most colorful period of American labor history. Delegates to the first convention included Eugene Debs, Daniel De Leon, William D. ("Big Bill") Haywood, Mary E. ("Mother") Jones, Lucy Parsons, and a host of other luminaries on the radical left; their speeches are all included in this full transcript of the convention, as is the union's famous Preamble, beginning: "The working class and the employing class have nothing in common..."

The *Proceedings* were reputedly reprinted often, and in the absence of a publisher's printing statement (New York Labor News provided none) it has been widely assumed that faint impression -- i.e., evidence of worn type -- indicates later printings with this title. As we have never encountered a copy without numerous drop-outs and faint pages, we remain agnostic on this assertion; the obvious haste and thrift with which the edition was prepared strike us as likely contributing factors. In any case, this copy better-printed than usual, with little indication of worn type--a probable early printing, in any case.

**\$250.**



### 152. [IWW] THOMSON, Rodney

#### Original lithograph (untitled) depicting an I.W.W. meeting.

Kalamazoo, MI: G.H. Lockwood, N.d. (ca 1910s). Lithograph, 20-1/2" x 16". Printed in black ink on white stock; mounted on heavy pasteboard (as issued); signed in print "Rodney Thomson" at lower right. Mounting board worn, with losses at corners and edges; old damp-stain to entire lower margin, just into image; else just light soiling and wear -- a Good example.

A dramatic and well-executed caricature, depicting the God of "Barbarism" fanning the flames of "Class Hatred" through the mouth of an IWW orator, while a concerned Uncle Sam and a horde of gullible-looking laborers look on. Thomson was well-known for his anti-Labor cartoons of the early 20th century, many of which were published in the pages of *Life* and *Puck*. Somewhat puzzling is that this lithograph was published by the pro-labor socialist organizer Guy H. Lockwood, whose periodical *The Billy Goat* sought to win workers over to the Socialist cause -- a good example of how, by the mid-Teens, the IWW's confrontational tactics had begun to alienate potential allies.

The publisher's slug at lower left suggests that this lithograph is No. 18 in a series. We have seen one other similar Lockwood lithograph (also drawn by Thomson), but find no evidence of catalogued holdings in any OCLC member institution.

**\$300.**



## AN UNKNOWN, UNRECORDED I.W.W. STRIKE POSTER

### 153. [IWW] Little Falls Defense Committee

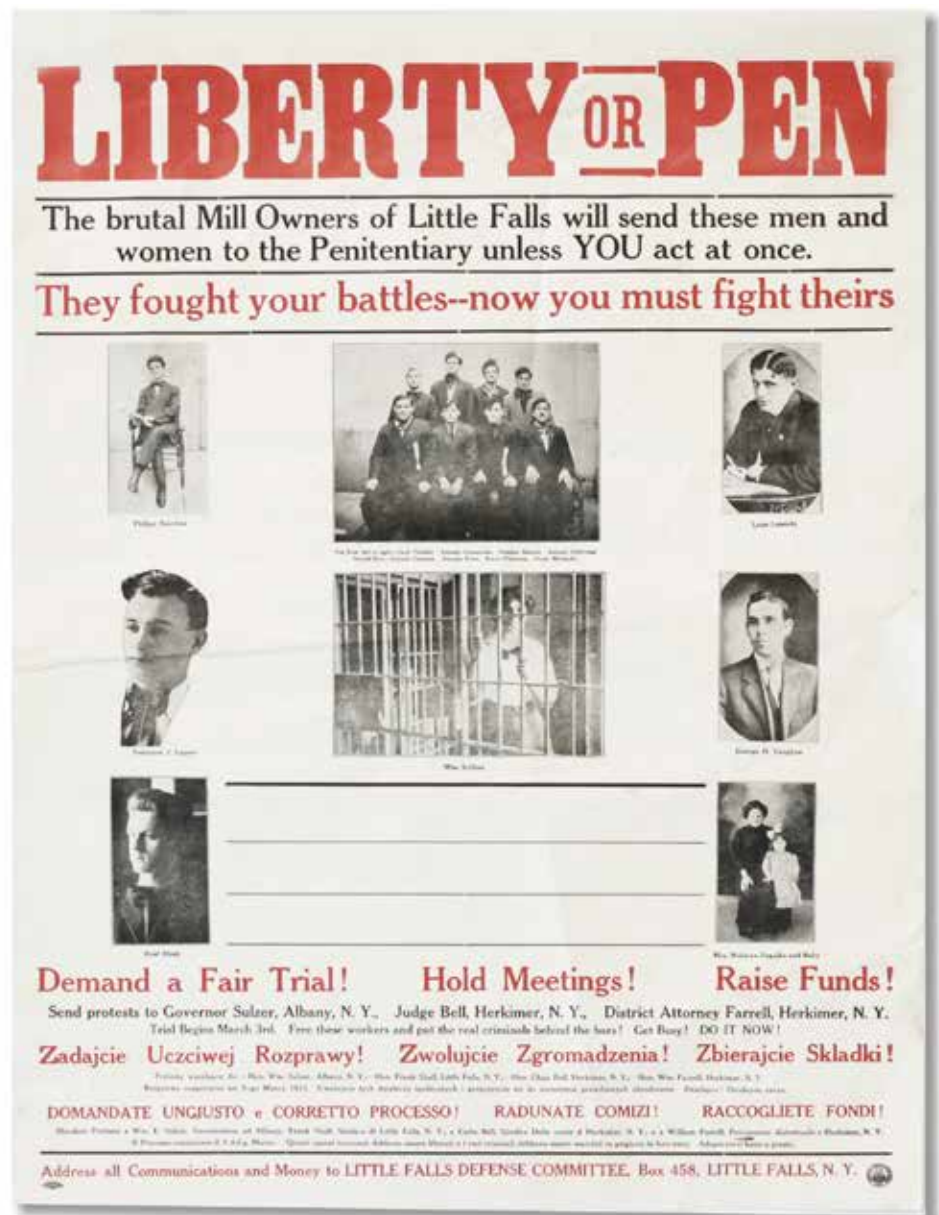
**Liberty or Pen: The brutal Mill Owners of Little Falls will send these men and women to the Penitentiary unless you act at once.**

N.p., n.d. [Little Falls, ca 1912?]: Little Falls Defense Committee. Original lithographed poster, 25" x 19". Printed in red and black on uncoated stock. Text in three languages (English, Polish, and Italian), within rules, surrounding central 8-image portrait montage. Blank rules at center (unused). Old wrinkles and wear; single mended tear to upper margin; no losses or significant soil - Very Good.

Exceptional strike poster to raise defense funds for individuals arrested following the Little Falls Textile Strike of 1912. Though less well-known than the two massive IWW actions that sandwiched it - Paterson and Lowell - the Little Falls strike marked an important (if ultimately pyrrhic) victory for labor, and marked a rare example of co-operation between various non-aligned leftist factions, including main-line Socialists, Anarchists, and the I.W.W. (under whose direction the strike proceeded). Though the strikers won concessions, including shorter hours and higher pay, most of the strike leaders were arrested and, despite a vigorous defense effort, most wound up serving substantial prison sentences. These included IWW organizer Benjamin Legere and the Italian anarchist Filippo Bocchini.

This poster, issued to raise funds for the defense of the arrested strike organizers, features portraits of the principal defendants, including M. Helen Schloss, the strike's heroine. Schloss, a tuberculosis nurse, had been brought to Little Falls by mill owners to address the local consumption epidemic. In the process of investigating the living and working conditions of the Little Falls millworkers, which she found appalling, she resigned her position and became one of the strike's lead organizers. She was arrested, examined for mental illness, and eventually fundraising and lecture tour, at which events this collection of only one OCLC member institution owns a number of other strike-related broadside

**\$2,800.**



### 154. [IWW] "By An Unknown Proletarian"

**We Have Fed You All For A Thousand Years. Poem by an unknown Proletarian. Music by Rudolph Von Liebich.**

Chicago: Industrial Workers of the World, 1918. First Edition. Music sheet (34.5cm x 26.5cm). Original pictorial lithographed covers; 4pp. Trivial toning to margins; Near Fine.

An iconic IWW song-sheet. According to Archie Green in his *Big Red Songbook* (p.191), the poem first appeared in a 1908 IWW publication under the title "The Cry Of Toil." It was set to music by Rudolph von Liebich, who was also the pianist at Joe Hill's funeral. Reproduced in KORNBLUH, p.28.

**\$400.**



### 155. [KKK] EVANS, H.W. [Hiram Wesley]

**Typed Letter Signed in Print, on Ku Klux Klan Letterhead [with] Printed "Fiery Summons" Document.**

Atlanta: [Ku Klux Klan], 1928. One-page letter on standard stationery sheet; signed in print, dated January 18, 1928. With accompanying printed document, "Fiery Summons," lithographed in two colors on 11" x 7-1/2" sheet. Old folds; brief edgewear and fold-separations to the latter document; Very Good.

Letter from Hiram Wesley Evans, Imperial Wizard of the Ku Klux Klan, to addressed to "Faithful and Esteemed Klansman." The letter announces a new campaign against "a mighty power which challenges the very fundamentals of Americanism..." and alerts the recipient that they will be receiving, in the near interval, "a Fiery Summons from the Exalted Cyclops of your Klan to attend a meeting on a stated night, and on that night you will learn more of the duty and service to which you, as a Klansman, are now to be called." The promised "Fiery Summons" is included here, announcing a meeting on February 22nd of the same year; with blank space for Exalted Cyclops signature (unused).

The precise nature of the "mighty power" alluded to in Evans's letter is left unstated here, but we would speculate that the reference is almost certainly to the recently announced Presidential candidacy of New York Governor Al Smith, whose Catholicism and anti-Prohibitionism became central issues in that year's elections, prompting vicious anti-Catholic rhetoric from the Klan and other nativist right-wing groups.

**\$450.**

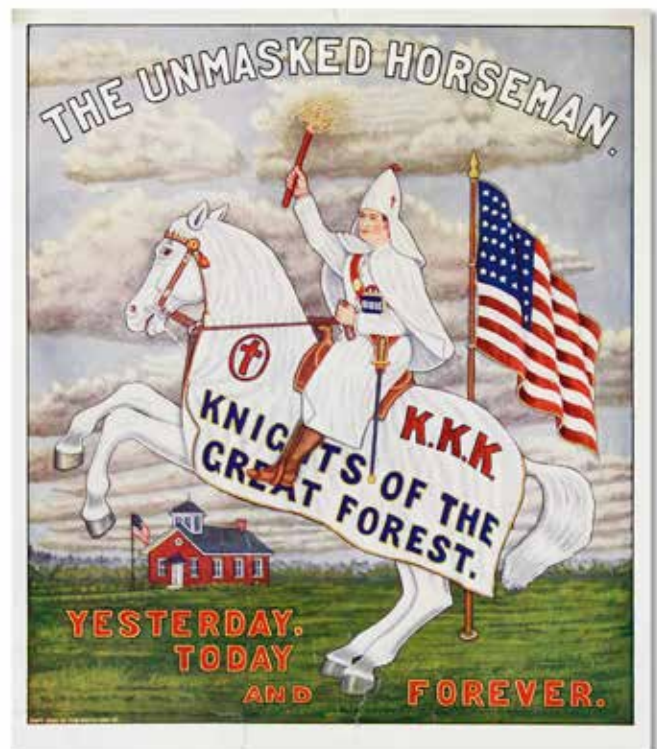
### 156. [KKK] Anonymous Artist

**Lithograph: The Unmasked Horseman [...] Yesterday, Today and Forever.**

N.p.: Photo-Art Co., 1928. Lithograph in colors, 16-1/2" x 14", inside black rule with narrow borders. Brief repairs on verso; three spots of paper loss on verso, (not affecting image); numerous faint, small creases; still Very Good, with image bright and fresh.

A highly unusual image, depicting an unmasked Klansman on horseback, bearing a burning torch in one hand and a Bible in the other. The removal of the klansman's mask was a symbolic gesture made by ascendants to the rank of "K-Trio", the penultimate rank in the Klan hierarchy; the mask's removal signified that the klansman's standing was such that he no longer had to disguise his identity to the public. A lithograph such as this would have amounted to a public acknowledgment of the subject's Klan affiliation, and would have been presented to only a few of the Klan's highest-ranking members. Rare; OCLC notes one location only (University of Wisconsin).

**\$1,250.**





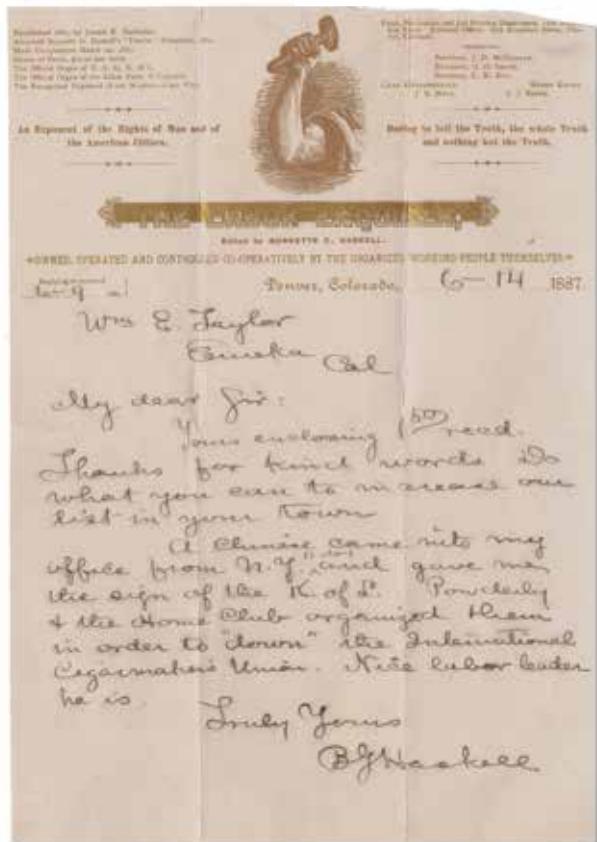
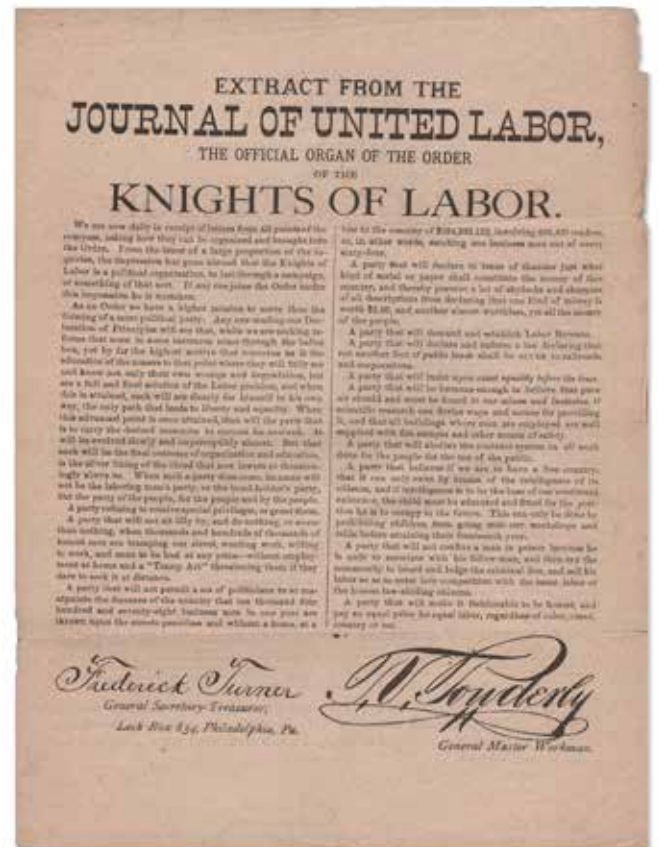
## 157. [KNIGHTS OF LABOR]

### Preamble and Declaration of Principles of the Knights of Labor of America.

[Philadelphia]: Knights of Labor, N.d. (after 1883). Circular, 10-3/4" x 7-3/4" (ca 27cm x 20cm). Printed both sides of a single sheet. Paper slightly toned; faint clear tape adhesions at upper and lower margins; Very Good. Text printed in two columns below headlines; recto prints: "Preamble and Declaration of Principles of the Knights of Labor of America;" verso prints: Extract From the Journal of United Labor, the Official Organ of the Order of the Knights of Labor;" signed in print by Frederick Turner, Gen. Secretary; T.V. Powderly, General Master Workman.

The Knights of Labor began as a highly secret society in Philadelphia in 1869, and for the next thirteen years remained a tiny organization, without a written Constitution and with a membership ritual, borrowed largely from the Masonic tradition, which was transmitted strictly by word of mouth. In 1881 the Knights decided to go public, and within 5 years membership ballooned to nearly a million members, with locals in every state of the Union. After reaching a peak in 1886, the Knights began losing membership to the burgeoning Socialist Party and the various radical labor unions; by 1900 it had been reduced to just a few thousand scattered members. This recruiting circular, issued between 1883 and 1885, is a fragile relic of the Knights' most fecund period. Scarce; OCLC locates 2 copies, though we have located two further copies at LC and the Chicago Historical Society.

**\$850.**



## 158. [KNIGHTS OF LABOR] BURNETTE, Haskell G.

### Autograph Letter, Signed. June 14, 1887.

Denver: 1887. Autograph letter on letterhead of The Labor Enquirer, to a Wm. J. Taylor of Eureka, California, dated June 14th, 1887. Old folds; brief loss at upper corner (with loss of a few printed characters of letterhead); Very Good.

A snide missive regarding Terrence Powderly, who at this time was Grand Master Workman of the Knights of Labor, from his bitter western rival Haskell G. Burnette. Burnette begins by thanking his correspondent for sending subscription dues, then goes on: "...A Chinese came into my office from N.Y. to-day and gave me the sign of the K. of L. Powderly & the Home Club organized them in order to "down" the International Cigarmakers Union. Nice labor leader he is."

Opposition to Chinese laborers had long been an unshakeable tenet for the Knights of Labor, and the K of L under Powderly was no exception; but following the Rock Springs massacre of 1885, in which 28 Chinese miners were killed by white rioters carrying K of L banners, certain Eastern members began to question the policy, and a few New York and Pennsylvania locals even began admitting Chinese members. This was anathema to the more radical (and xenophobic) western wing of the Knights, led by the Marxist-Socialist Burnette G. Haskell, who despised Powderly and voiced his views freely in his own popular weekly newspaper The Labor Enquirer. Eventually (in 1892) the radical wing of the Knights succeeded in ousting the increasingly conservative and hidebound Powderly from his leadership. Burnette G. Haskell would go on to found a radical utopian colony, the "Kaweah Cooperative Commonwealth," in the Sierra foothills of California, which flourished until about 1892.

**\$400.**



## 159. [KNIGHTS OF LABOR - CALIFORNIA] BROWNE, Carl

**Carl Browne's Labor Knight. Two Issues: Vol. 3, No. 52 (Nov. 3, 1907) and unnumbered issue dated June 20, 1911.**

Calistoga, CA: Carl Browne, 1907 / 1911. First Edition. Issue from 1907 bifolium [4pp], 45cm x 30cm, on newsprint, printed only on recto of first leaf. Second issue in broadside format, reproduced by spirit duplicator or some other early mimeograph process in orange-brown ink; printed on one side of a single quarto sheet (ca 35cm x 26cm). Archivaly backed on Japanese tissue. Horizontal fold-lines; uneven printing causing some drop-outs to lettering along left margin of second issue (no loss of sense); Very Good.



Carl Dryden Browne (1846-1914) is best remembered as the Grand Marshal of the "Army of the Commonwealth of Christ," better known as "Coxey's Army," a rag-tag assemblage of unemployed workers and rabble-rousers that marched from Massillon, Ohio to Washington in 1894 to protest government inaction in the face of the Panic of 1893. It was the first large-scale protest march on the nation's capitol, and the precursor for many such marches to follow. Browne was also the most prominent resident of Freedom Colony, a utopian community established in southeastern Kansas in 1898, the site of his abortive role in the development of the early aircraft industry, described by Timothy Miller (in *American Communes 1860-1960*): "...At Freedom Colony [Browne] constructed a meditation platform in a tree and there, after considerable observation of crows, conceived, before the Wright brothers, a plan for an airplane. Several models were built, but no full-size prototype emerged."



After the demise of Freedom Colony in 1905, Browne relocated to Calistoga, California, from whence he issued this idiosyncratic, irregularly-published news sheet devoted to the excoriation of Capital and the exaltation of Labor. As with all issues we have seen, the current numbers are hand-lettered and illustrated by Browne in highly eccentric fashion, the hand-drawn artwork resembling tattoo flash as much as traditional political cartooning. The earlier issue appears to have the sole purpose of announcing the pending legal name-change of Browne's son, William Randolph Hearst Browne, "on account of the recently discovered moral manners of the boy's name sake, and his traitorous conduct in the recent municipal campaign against Union Labor..." The second issue, headlined "Editorial Page," manages in the space of about 200 words to skewer Big Money, the rail trusts, the criminal justice system, San Francisco mayor P.H. McCarthy, organized religion, and California's anti-vice crusaders. Browne's overall message is summed up in the motto at bottom left: "Destroy Money First To Remove Evil." A charming and significantly uncommon publication: OCLC finds only three institutional holdings for any issues, all fragmentary.

**\$350.**

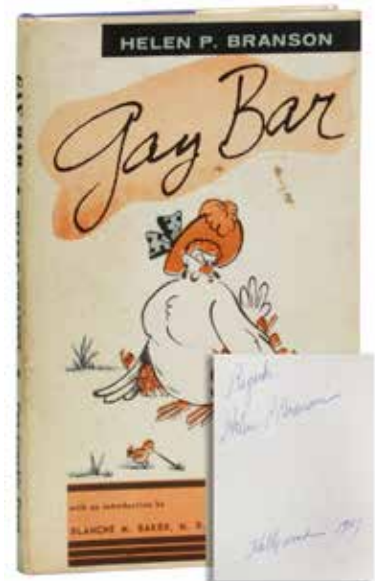
## 160. [LGBT] BRANSON, Helen P. (with an introduction by Blanche M. Baker)

**Gay Bar [Ltd Ed, Signed].**

San Francisco: Pan-Graphic Press, 1957. First Edition. Author's Limited Premiere Edition, this being copy no.410. Slim octavo (21.5cm); blue cloth, with titles stamped in lime green on spine and front panel; dust-jacket; 89pp. Inscribed by Branson on the limitation page: "Regards, Helen P. Branson / Hollywood 1957." Contemporary owner's name and date to front endpaper, with faint trace of foxing to text edges; very Near Fine. Dustjacket is unclipped (priced \$3.00), with light, scattered foxing and a few small stains to panels; Very Good+.

Memoir of gay bar owner Helen Branson, whose bar "Helen's" was a San Francisco institution and a crucible for the nascent Gay Rights movement. A valuable picture of gay life at a time when homosexuality was still a forbidden topic for discussion or publication in the United States. This was the first production of the Pan-Graphic Press, which also published the seminal gay journal *Mattachine Review*. In James T. Sears' history of the Mattachine Press, he estimates the first printing for *Gay Bar* at 1600 copies, with "500 sold prior to publication;" we suspect these were likely the "Author's Edition," which would likely have been sold to friends and patrons of Branson's bar. A genuinely scarce title; we find no copies in the trade (2014), and OCLC notes fewer than 2 dozen institutional holdings. YOUNG 295.

**\$1,250.**



## FROM THE OLDEST GAY BAR IN AMERICA

### 161. [LGBT - MASSACHUSETTS] Various Artists

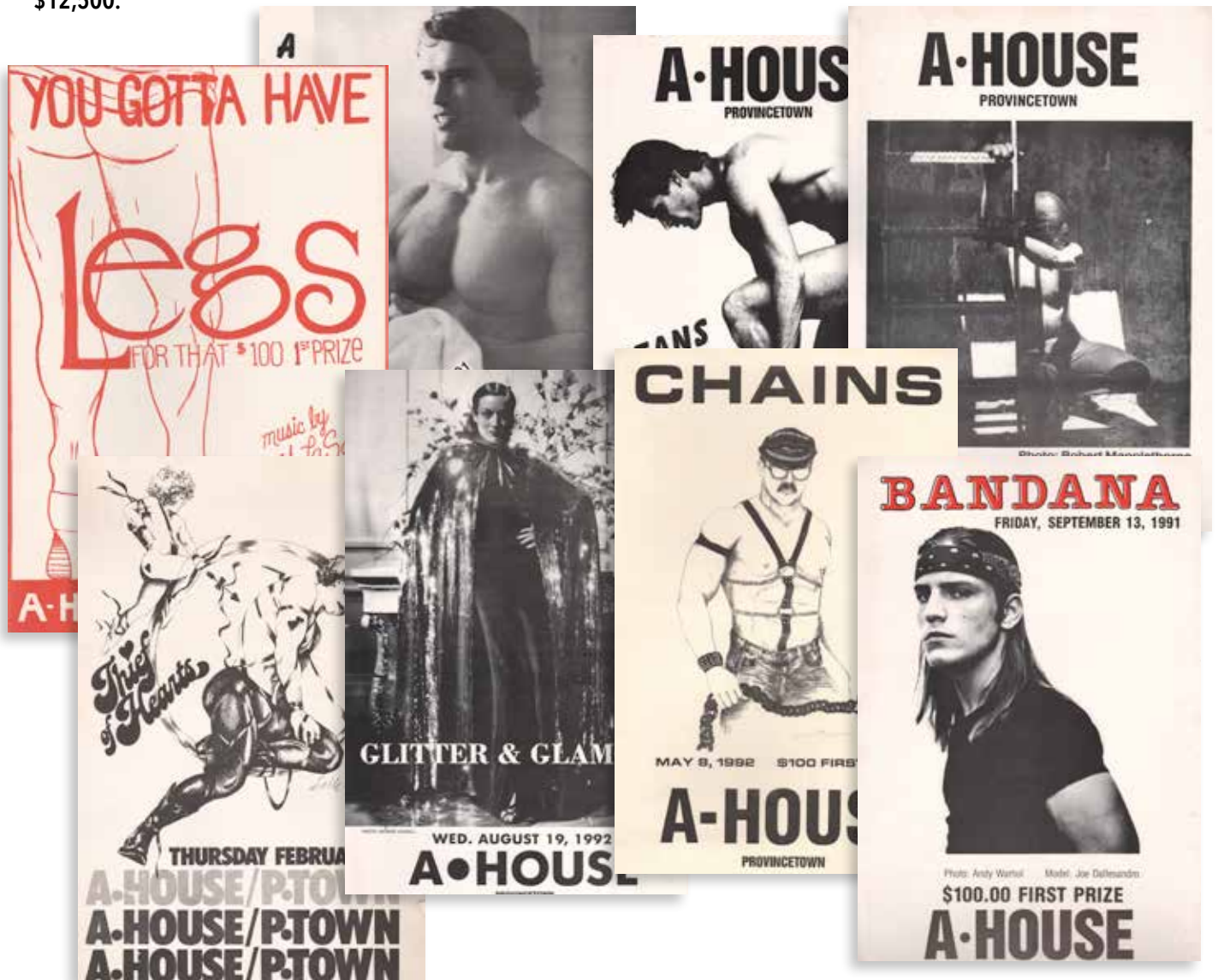
#### Collection of 65 Event Posters from the A-House, Provincetown, MA. ca 1983-1999.

Provincetown, MA: Atlantic House, ca.1983-1999. 65 posters, ca.10" x 15" - 14" x 17", offset printed or xeroxed in black & white and in colors on variously-colored stock; most illustrated. A few examples with light edgewear, occasional spotting or grime on verso, faint creases and short tears - Very Good or better, with the majority being clean, Near Fine examples.

Large group of event posters from Atlantic House, or A-House, located in Provincetown, MA and considered by many to be the oldest Gay Bar in the U.S. The Atlantic House was built in 1798 by Daniel Pease, Provincetown's first Postmaster, and operated by him until his death in 1834. The building changed hands and names several times until 1871, when it was purchased by Frank Potter Smith and named Atlantic House - a name which has stuck permanently. During the 1920's, A-House was the hangout for writers like Eugene O'Neill and Tennessee Williams (a nude photo of Williams strolling on Provincetown beaches hangs in the bar), as well as any number of alternate lifestyles. In 1950 ownership was taken over by Reginald Cabral, and since then, it became both truly "gay friendly" and the most popular watering hole in Provincetown. Since the early 50's, A-House has held weekly theme parties in the big room (their disco), and has has a dedicated Macho Room upstairs, a bar for "Leather Men" and their admirers, etc (see: [www.ahouse.com/history.html](http://www.ahouse.com/history.html)).

The present collection shows an excellent, representative sampling of posters advertising A-House events: the annual White Party, Military Ball, Tattoo Party, the Harvest Moon Ball, the Glitter & Glamor Party, and a host of others. The posters were illustrated or designed by various artists, some well-known; many sport hand-drawn homoerotic artwork, others depict well-built shirtless celebrities such as Arnold Schwarzenegger and Jean Claude Van Damme, with several examples reproducing photographs taken by Andy Warhol and Robert Mapplethorpe. A number of the posters bear sobering reminders of life at the height of the AIDS scare: posters entitled "Safe Sex Sluts," "BENEFIT - Sid, One of Our Own," and a 1994 Benefit poster for the Provincetown AIDS Support Group, prominently featuring a portrait of Judy Garland. The earliest posters are dated 1983, though some undated posters appear earlier; most date from the mid-Eighties to early Nineties; some color-copied examples clearly later. A substantial group of posters from one of this country's historic and longest-running gay establishments.

\$12,500.





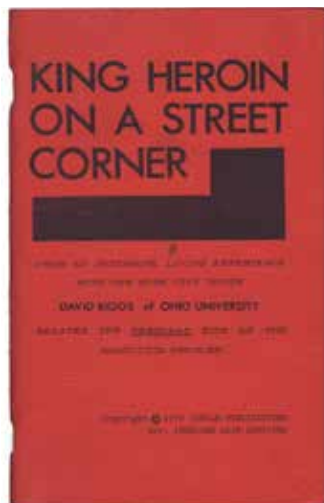
## 162. [NARCOTICS] HELBRANT, Maurice

### Narcotic Agent.

New York: Vanguard Press, 1941. First Edition. Octavo (21cm); hunter green cloth, with titles stamped in black on spine and front panel; dustjacket; 319pp. Base of spine nudged, with faint tanning to text edges; Near Fine. Dustjacket is price-clipped, lightly edgeworn, with short tears and shallow edge-chipping, fading to red spine lettering and nine small tape mends verso; Very Good.

Memoir of a long-time undercover narcotic agent for the U.S. Department of Treasury, known to newspaper readers and radio audiences as "Colonel Smokey." Helbrand gives first-hand accounts of the various underworld characters he met while on the job: junkies, dealers, gangsters, and international drug syndicates. The Vanguard edition is quite uncommon, preceding by 12 years the considerably abridged version bound with William S. Burroughs' "Junkie" (Ace Books, 1953).

**\$350.**



## 163. [NARCOTICS] RIGGS, David

### King Heroin on a Street Corner.

Athens, OH: Circle Publications, 1970. First Edition. Slim octavo (21.5cm); red wrappers printed in black, stapled; 45pp. Oxidation to staples, with some trivial wear to extremities; Near Fine.

A detailed and deeply sympathetic account by an Ohio University sociology student, who spent a summer in Williamsburg, NY living on a single street corner in an effort to understand the inhabitants of the neighborhood and how the heroin epidemic affected them. OCLC shows a single holding (Illinois College).

**\$200.**

## 164. [NARCOTICS] [HESS, Albert G.]

### Seven Vintage Hong Kong Police Department Photographs used as illustrations in Hess's "Chasing the Dragon: A Report on Drug Addiction in Hong Kong" (1965).

N.p.; N.d. (ca 1959). Seven glossy black and white photographs produced by the Hong Kong Police Department's Narcotics Bureau. Each photo 5" x 7", mounted, captioned and credited on a page of original manuscript (all images credited to H.K. Government Information Services, dated 1959), with instructions for placement below text. Fine condition.

A group of rarely seen images documenting heroin use and manufacture during the height of Hong Kong's dominance in the world heroin trade in the Fifties. Photos are titled "Woman Smoking Heroin by "Chasing the Dragon"; "Heroin Divan Built of Bamboo and Matting in Dense Undergrowth on a Hillside;" "Heroin Users Preparing to Smoke In A Divan;"

"Paraphernalia of a Hong Kong Heroin User;" "Heroin Factory in the Bathroom of a Hong Kong House;" "Another Heroin Factory in a Home;" "Roof Dwellers On Top of an Apartment Building in the Wan Chai District of Victoria." There were no fewer than 15 illustrations, total, in the finished work, so these seven images are by no means complete, but nonetheless comprise a compelling documentary account of 1950s drug culture.

**\$800.**





# 18 FAIRLY CHEERY LETTERS FROM A SERIAL KILLER

## 165. [PSYCHO KILLERS] GACY, John Wayne

### Archive of Letters, Signed Documents, and Related Materials.

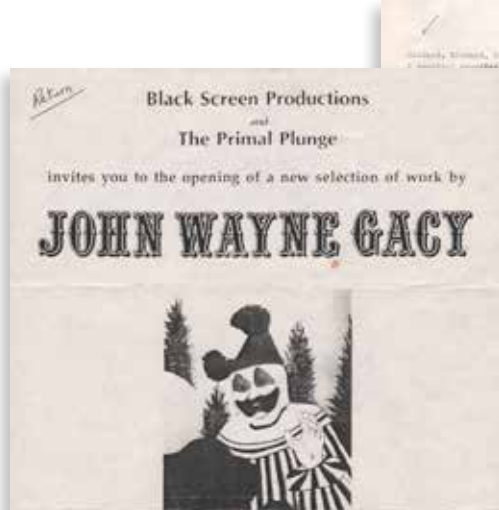
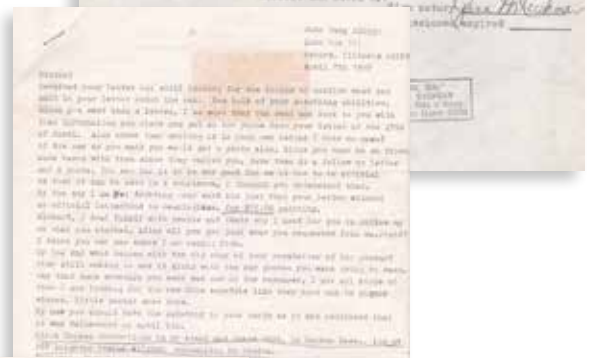
[Mostly Menard, IL; ca 1989-93]. Archive of 18 substantial typed, signed letters with excellent content, together with 5 other related signed documents; 15 unsigned documents generated by Mr. Gacy, and approximately 10 further related items, all assembled by journalist Richard Vachula, most in the course of writing a 1989 article for *Chicago Magazine* on Gacy's infamous career as a serial-killer. Letters generally 2 to 5 typed pages in length (a few shorter), signed either "John" or "J.W.," most with return envelopes bearing Gacy's prisoner number. The archive housed in protective sleeves in a three-ring binder. Condition generally fine.

Vachula, a Chicago freelance journalist, penned his article "The Gacy Connection" for *Chicago Magazine's* July, 1989 issue. The article presented convincing (but ultimately inconclusive) evidence that John Wayne Gacy's career as a serial killer may have extended as far back as 1955, when he was just thirteen years old, and that he may have been responsible for the unsolved deaths of three teenage Chicago neighbors that year. Vachula's correspondence with Gacy deals primarily with Gacy's early years in Chicago; his friendships with other neighborhood boys, landmarks, and events, in an attempt to establish some chain of association between Gacy and the three slain boys. Gacy is by turns cooperative, rambling, belligerent, self-serving and self-aggrandizing, often demanding compensation for his efforts. But in general he proves surprisingly open about his past and his "accomplishments," and in aggregate the letters contain a tremendous amount of biographical background on one of America's most notorious serial killers. The letters were quoted at length in Vachula's article, but have never been published in full.

In addition to the letters from Gacy, the archive contains a number of significant related documents, including advertising flyers for Gacy's prison-produced clown paintings; letters to other Gacy correspondents (collected by Vachula); press releases, photocopied documents produced by Gacy to be included in his correspondence, etc. A total of 49 items, providing a chilling record of a notorious criminal career.

PROVENANCE: Through the trade, from the collection of Richard Vachula.

**\$7,500.**



## PARIS IN THE DAYS OF '48

### 166. [PARIS COMMUNE - JUNE DAYS UPRISING] Various Authors

#### Collection of 11 tracts and broadsides relating to the 1848 "June Days" Paris Uprising.

Paris: Various Publishers, 1848-49. Collection of 11 rare folio tracts and broadsides, most supporting the workers' cause in the 1848 Paris Uprising. Occasional marginal losses and soil; old folds and creases, but no loss to text, all complete as issued.

The short-lived February Revolution of 1848, which resulted in the abdication of the Orleans monarchy and led to the institution of the Second Republic, also produced the brief, bloody workers' revolt known as the "June Days Uprising," in which workers, threatened with losing advances they had made in the February revolution, clashed with petit-bourgeois supporters of the Republic. Far outmatched by Republican troops, more than 1,500 workers died in the four-day conflict; thousands more were injured or arrested. Among the observers of the conflict was a young Karl Marx, who drew on the events in his major work "The 18th Brumaire of Louis Bonaparte" (1852). The June uprising was noted by Lenin as "the first great civil war between the proletariat and the bourgeoisie."

The current group of tracts and broadsides, which came to us in a single lot, mainly reflect the workers' perspective in the conflict, though at least one work documents the role of a Republican military officer in suppressing the rebellion. With two exceptions, all were issued contemporaneously. While none is unknown, all are at least uncommon, and several titles are of genuine rarity, not likely to be seen in commerce in the foreseeable future. Included are the following titles (author or editor supplied where known):

**\$3,750.**

**Micromegas. Le Cousin de Micromegas Aux Roberts-Macaires, Industriels.** Civils et Politiques, de la bonne ville de Paris. Imp. Cordier [1848]. OCLC 6 copies; 1 in North America.

**Pierre, Alexandre. Les Robert-Macaires de la République.** Paris: M. Alexandre-Pierre [1848]. OCLC 1 copy (BNF).

**Par la Mère Duchêne (pseud. Casimir Vermasse). Jésus-Christ devant Les Aristos Par la Mère Duchêne. Journée du 16 Avril - An 4028 du monde.** Paris: Impr. de Beaulé et Maignand, 1849. OCLC 9 copies; 3 in North America. One of a series of tracts, each with a different title, under the pseudonym "Mère Duchêne."

**Par la Mère Duchêne (pseud. Casimir Vermasse). Le Casque à Mèche Par la Mère Duchêne. Propagande militaire du citoyen La Ramée.** Paris: Impr. de Beaulé et Maignand, 1849. OCLC 2 copies; none in North America. Another in the series (see above).

**Bernard, S.-F. Tais-Toi, Rodin! Réponse Aux Calomnieux du Socialisme. Fermons les Clubs! Premier Pamphlet adressé à Monsieur Leon Faucher, ministre de l'Intérieur.** Paris: Société Typographique [1848]. OCLC 5 copies; 2 in North America.

**Gallois, Léonard. Documents Pour Servir a L'Histoire De La Revolution de 1848. Procès des Journees du 15 Mail et de Juin. Détails curieux sur l'intérieur de la maison SOBRIER. Troisième Lettre [of four].** Paris: Impr. Pilloy [1848]. OCLC notes 5 locations total for any of four tracts in the series, none in North America.

**Gallois, Léonard. Documents Pour Servir a L'Histoire De La Revolution de 1848. Procès des Journees du 15 Mail et de Juin. Détails curieux sur l'intérieur de la maison SOBRIER. Quatrième et Dernière Lettre.** Paris: Impr. Pilloy [1848]. Final letter in the series (see above).

**"Par un Officier d'État-Major." Histoire des 4 Jours, Recit Authentique Détaillé Complet, Des Evénements des 23, 24, 25, 26 Juin 1848, Par un Officier D'État-Major.** Paris: Impr. Centrale de Napoleon [1848]. 7pp. Includes engraved plan of the insurgency. OCLC 4 copies; 1 in North America (Stanford).

**de Bassignac, Alfred (ed). La Bouche D'Acier: Pamphlet Democratique.** Paris: Impr. Dondey-Dupre [1848]. Hatin ("Bibliographie historique...de la presse periodique") notes only a single issue, for Sept. 2, 1848, noting that the tract was issued "sur papier de toutes couleurs." This is a plain-paper issue. OCLC finds 9 locations, 3 in North America.

**["Citoyen Castaud"]. Les Trahisons de Ledru-Rollin. Révélations faites au Club du Salon de Mars, le samedi 25 novembre, par le cit. Castaud, ancien condamné politique, ancien membre de la Société Republicaine centrale et du Club de la Révolution.** Paris: Impr. de Beaulé et Maignand [1848]. Loss to left margin, just into text (no loss of sense). OCLC 6 locations; 2 in North America.

**[Advertising Broadside]. The Lucifer: English and French Monthly Newspaper.** Paris: Impr. J. Frey [1848]. Large broadside (ca 21" x 14-3/4") with woodcut caricature and satirical poem on the abdication of Louis-Philippe. OCLC 3 locations, none in North America.







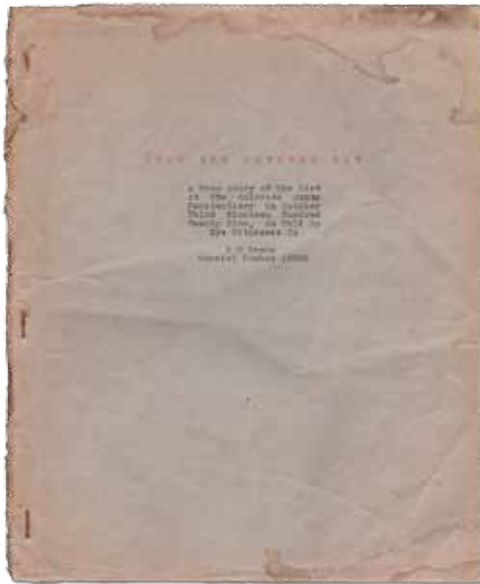
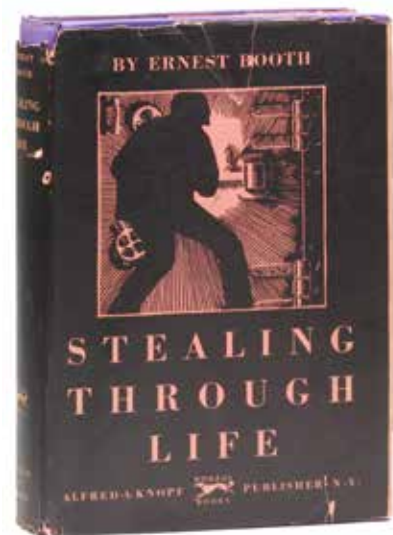
## 167. [PRISONS - CALIFORNIA] BOOTH, Ernest

### Stealing Through Life.

New York: Alfred A. Knopf, 1929. First Edition. First Printing. Octavo (22.5cm); purple cloth, with titles stamped in gilt on spine and front panel; red topstain; dustjacket; 308pp, [1]. Vintage bookseller's ticket to rear pastedown, upper board edges slightly darkened, with a slight bump to upper right corner of front panel; Near Fine. Dustjacket is price-clipped, with several edge tears and a dozen clear tape mends on verso; light wear and shallow chipping to extremities, with a deeper chip at crown (not affecting titles); just Very Good.

Narrative account of Ernest Booth, a career criminal who by his own admission was an accomplished burglar and forger. "Booth's career as a thief was punctuated by several brief stays in county jails and over half of a five-year sentence at San Quentin. He secured an excellent inmate job at San Quentin (photographer), but after a parole denial, soured on it and used the position as a front to appropriate salable items from the administration." Scarce in dustjacket. SUVAK 26.

\$750.



## [PRISONS - COLORADO] CRANE, R.M. Convict Number 15828

### That Red October Day: A True Story of the Riot at the Colorado State Penitentiary on October Third Nineteen Hundred Twenty Nine, As Told By Eyewitnesses to R.M. Crane, Convict Number 15828 [Original Manuscript].

[Cañon City, CO]: R.M. Crane, 1932. First Edition. Quarto (28cm); Buff wrappers, with title hand-typed on front cover; 11" x 8-1/2"; 28pp. mimeographed sheets, side-stapled into orange covers; 28pp. One new staple at upper right; other staples oxidized, some shallow, moderate staining to upper margins (not affecting text), Very Good. Ownership signature in pencil ("Lucile") at base of front wrapper.

Either a finished manuscript or else a hand-produced copy for private circulation, consisting of mimeographed sheets bound in hand-typed wrappers. The text is a detailed account of the 1929 riot at the Colorado State Penitentiary -- at the time, one of the largest riots in the history of the American penal system; the October 3rd events claimed the death of 8 guards and 5 inmates, and ultimately caused over a million dollars in damage to the facility. Author Crane was not an eyewitness to the riot, but assembled his narrative from interviews with fellow inmates who were. Several notable accounts have been written of the Colorado riot, but this is

the only one of which we are aware to be written from the perspective of the inmates.

The account was later published, with substantial changes to the text and with a second author's name (Lloyd Frady) on the title page. For that edition, which we have handled on a couple of occasions, OCLC notes 7 locations, but none for this preliminary version.

\$750.

## 169. [RADICAL LIBRARIES] Socialdemokratischen Vereins Bremen

### Bibliothek des Socialdemokratische Vereins Bremen. Katalog. Ausgegeben am 15 November 1900.

Bremen: Socialdemokratischen Vereins Bremen, 1900. First Edition. Octavo. Original staple-bound printed thin-paper wrappers; [i-vi], 71pp. Text paper toned, with creases and small losses at corners (not affecting text); brief wear to margins; complete and Good. Text entirely in German.

Apparently unrecorded catalog of the library of the Social-Democratic Club of Bremen, listing about 5000 titles in 13 broad subject areas. Produced during a period when Friedrich Ebert (later President of the Reich, 1919-25) was at the center of Socialist activity in Bremen, which in turn was an important center of Social-Democratic Party activity in Germany. Includes a 6-pp introduction (unsigned). Not catalogued in OCLC; not found in COPAC, KVK, or the European Library metacatalogue.

\$300.



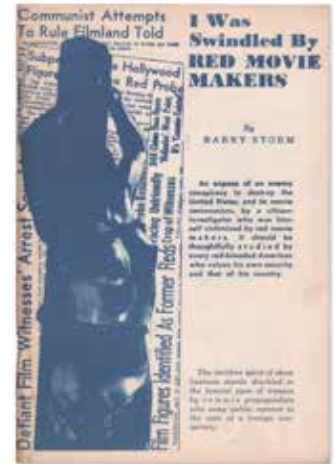
## 170. [RADICAL RIGHT - HOLLYWOOD] STORM, Barry

### I Was Swindled by Red Movie Makers.

Quincy, IL: Storm-Mollet Publishing Associates, 1954. First Edition. Octavo (8-1/2"). Stapled pictorial card wrappers; 18pp text, 30pp facsimiles. Slight external wear and soil; Near Fine.

The author, a Nevada writer and prospector, was a pioneer in the investigation of the legend of The Lost Dutchman Mine; his book on the subject, *Thunder God's Gold*, was adapted for the 1949 Hollywood film "Lust For Gold," starring Glenn Ford and Ida Lupino. However, Storm was deeply unhappy with the film and especially with its depiction of him as the fictional grandson of the original "Lost Dutchman." In this work, Storm mounts an extended, rambling, at times incoherent bastinade against the film's producers, whom he accuses of being part of Hollywood's "red network," and against the Hollywood film industry which, in his words, "stands shackled to the funeral pyre of treason by commie propagandists who sway public opinion to the uses of a foreign conspiracy." A rare entry in the Hollywood Red Scare pantheon; OCLC finds only seven locations; none others in trade (2014); never before seen by us.

\$200.



## 171. [RADICAL RIGHT] RANKIN, Ainsworth "Doc" (illus)

### Broadside: No Man Can Serve Two Masters! All Americans: Protestants, Jews, Catholics Unite!

Brooklyn: International Catholic Truth Society, [1938]. Broadside, 18-1/2" x 9". Printed recto-only on newsprint. Text in single column beneath cartoon graphic signed "Doc Rankin". Single horizontal fold; paper slightly toned and eroded at margins (not approaching text); complete and Good.

Right-wing broadside attacking Simon Gerson, who had recently been appointed Assistant to Manhattan Borough President Stanley Isaacs. Gerson (1909-2004) was the first openly Communist politician to hold an appointed office in New York; despite vicious attacks such as this from various right-wing groups he succeeded in holding on to his post for three years. Following WW2 (in which he served honorably), Gerson returned to politics, once again becoming embroiled in controversy when the Tammany machine blocked his appointment to fill deceased communist City Councilman Pete Cacchione's seat.

The graphic, reproduced from the Brooklyn *Daily Eagle*, shows Gerson conducting city business while a placid Josef Stalin oversees his work from the shadows. The drawing is signed by Doc Rankin, a freelance editorial cartoonist who, in addition to his long service on the *Eagle*, is widely believed to have been the real-life figure behind the anonymous "Mr. Prolific," one of the most-published illustrators of pornographic "Tijuana Bibles" in the 30s and 40s.

\$200.

## 172. [RADICAL RIGHT] [National Council for American Education]

### RED-ucators at Leading Women's Colleges.

New York: National Council for American Education, [1951]. First Edition. Quarto (11" x 8-1/2"). Side-stapled, mimeographed sheets, printed recto-only; 30pp. Mild soil, else Very Good.

An application of tried-and-true red-baiting techniques, which had already proved highly effective in the entertainment and publishing industries, to the world of higher education. "This dossier is issued by the National Council for American Education...as part of its campaign to rid the schools and colleges of Socialistic, un-American teachings and teachers." The report identifies 100 individuals purportedly associated with the Communist Party, all employed at American women's colleges in the Northeast, including Bennington, Bryn Mawr, Mount Holyoke, Sarah Lawrence, Skidmore, Smith, Vassar and Wellesley. The Council issued similar smear-sheets "outing" the faculties of Harvard, Yale, Chicago, Columbia, and others. All are uncommon; for the present title, OCLC finds only three locations (Mount Holyoke, MSU, and Abilene Christian University).

\$150.



### 173. [RUSSIAN REVOLUTION] "Amerikanskii" (pseud)

#### Capitalist [sic] America, Socialist [sic] Russia.

N.p., n.d. [St. Petersburg: 1918-1919?]. 12mo (17cm). Leaflet; printed self-wrappers; 16pp. Printed in black ink on brown newsprint. Folded sheets, not stapled at bulked edge. Fragile but complete, with small losses at margins, away from text; split at spine-fold; printing faint in spots; Good.

Bolshevik propaganda leaflet addressed to American and British occupying forces during the Russian Revolution. The text encourages soldiers to stand in class solidarity with their Soviet comrades and to reject "the tyranny of your Tzars Morgan, Rothchild and Rockefeller." Soldiers are advised to break military discipline and switch sides in the conflict: "You can break away. We know that you can for we did. You are powerful enough and numerous enough to arrest the officers or do with them what you please. Or you can come over to us. We are not enemies, but workmen like yourselves, and have nothing against you. Comrades! Refuse to be the murderers of your own class."



American troops, under the banner of the American North Russian Expeditionary Force (ANREF, aka "The Polar Bear Expedition") joined the Allied Intervention in Russia in April of 1918, fighting alongside badly outnumbered White Army (anti-Bolshevik) forces for about a year before withdrawing. In the interval, propaganda leaflets like this one seem to have accomplished their task -- morale among American troops was famously low throughout the expedition, and mass insubordination and even outright mutiny became regular occurrences towards the end of the campaign (though no instances of outright rebellion and desertion, as urged in this publication, are recorded).

OCLC records three locations for the current pamphlet (or one much like it - dimensions a title seem to be slight variants), with only one location in North America (Hoover Institution). The OCLC record, presumably based upon the Hoover Institution catalog, provides a date of 1922, which is almost certainly wrong - no U.S. or British troops remained on Soviet soil in 1922; the only plausible years of publication are 1918 or 1919. An exceptionally rare revolutionary-era document, and an extraordinary survival.

**\$750.**

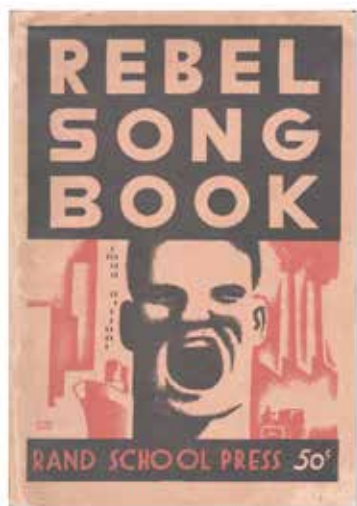
### 174. [SOCIALISM - SOCIALISTISCHER TURNER-BUND]

#### Lithographed Membership Certificate for the Socialistischer Turner-Bund, ca.1850's.

N.p. [Cincinnati?]: Issued without imprint, [N.d. but before 1860]. Tinted lithograph broadside, ca. 12" x 9", printed recto-only on thin paper. Text in one column within elaborate pictorial borders; blank portions for completion by hand (unused). Old folds; neat tape repairs verso; light soiling; Good.

Early membership certificate for the North American Socialistischer Turner-Bund, a German Socialist Athletic society formed by exiles from the Revolution of 1848. The Bund, established in 1850 in Cincinnati (with nearly simultaneous chapters in other centers of German immigration, including Philadelphia, New York, Milwaukee and Chicago), is generally considered the first organized Socialist organization in America. The organization disintegrated during the Civil War, but was re-established in the 1870's but with a much-reduced emphasis upon political affairs -- in fact, after about 1870, the descriptor "Socialistischer" was dropped from the organization's name.

**\$500.**



### 175. [SOCIALISM - SONGBOOKS ] FRIEDMAN, Samuel & Dorothy Bachman (eds)

#### Rebel Song Book. Eighty-Seven Socialist and Labor Songs for Voice and Piano.

New York: Rand School Press, 1935. First Edition. Octavo. Pictorial wrappers; 92pp + ads. Lengthy pencil annotation to final blank (lyrics to "Chevaliers de la Table Ronde"); ink ownership signature (Irene Symonds); overall light wear and soil; about Very Good.

An iconic radical songbook of the Thirties, with the striking cover graphic by the Rebel Arts Workshop. Compositions for voice and piano include such standards as "The Internationale," "Solidarity Forever," "Go Down Moses," and many others.

**\$200.**



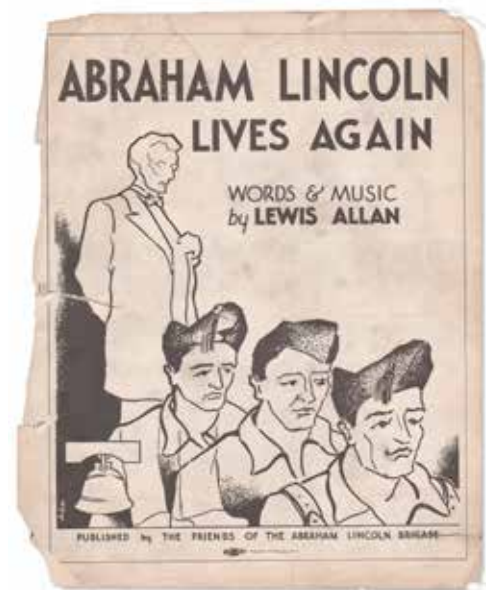
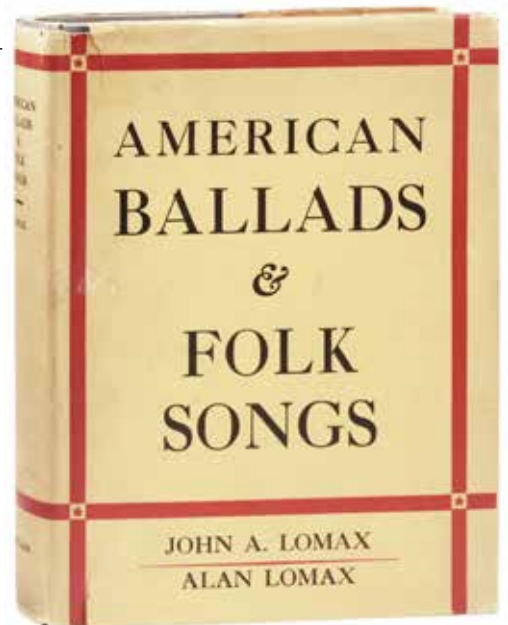
**176. [SONGBOOKS - FOLK MUSIC] LOMAX, John A. and Alan Lomax**

**American Ballads and Folk Songs.**

New York: Macmillan Company, 1934. First Trade Edition. First Printing, issued simultaneously with the 500 copy signed limited edition. Small quarto (24cm); dark gray textured cloth, with titles stamped in red on spine and front panel; red topstain; dustjacket; 625pp. Small bookstore label to rear pastedown with a hint of darkening to spine cloth, else very Near Fine. Dustjacket is unclipped, lightly sunned at spine and extremities, with some shallow chipping to crown, a few closed tears, light edgewear and dust-soil; Very Good+.

The first book compiled by father and son team John and Alan Lomax, a seminal collection of American ballads and folks songs gathered by the Lomaxes from nearly every corner of the United States. Like many early folklorists, Lomax sought to record traditional art forms that he saw as endangered by the widespread acceptance of popular music, and the influence of radio and record players. The Lomaxes would travel by car to farms, plantations, and especially to penitentiaries, carrying with them a 315 pound acetate disc recorder in the trunk to record songs. American Ballads contains a staggering variety of songs, culled from Americans from all walks of life: miners, convicts, railroad workers, cowboys, hobos, and church folk. Black or white, rich or poor, men or women - the Lomaxes sought them out for song recordings, and their first collaborative effort remains one of the great collections of American folk music ever gathered. The trade edition is scarce in any kind of dustjacket, the present example being far and away the best example we have seen.

**\$650.**



**177. [SPANISH CIVIL WAR] ALLAN, Lewis [pseud Abel Meeropol]**

**Abraham Lincoln Lives Again.**

New York: The Friends of the Abraham Lincoln Brigade, N.d. [1937?]. First Edition. Quarto (11" x 8-1/2"). Bifolium, printed on all 4 pages. Illustrated cover; two pages of musical notation; rear cover is a fundraising appeal for the Abraham Lincoln Battalion of the International Brigades. Soiled, chipped, and worn, with long tears into margins and losses at centerfold and extremities; some of these creating incursions (without loss) to the printed areas. Just Good, but complete and rare.

Extremely uncommon song-sheet printed for sale to raise funds for the Abraham Lincoln Brigade during the Spanish Civil War. Rear cover is a solicitation to join the Friends of the Abraham Lincoln Brigade, to support American troops "fighting that Spain may not become another Austria...that America may not become another Spain." The music and lyrics are credited to Lewis Allan, a pseudonym of New York City communist activist and schoolteacher Abel Meeropol, who is best remembered for writing the iconic anti-lynching ballad "Strange Fruit," made famous by jazz singer Billie Holliday. A heavily worn example, but the only one we've ever seen; OCLC notes a single location (Biblioteca Nacional, Madrid); none in North America and no other example found in commerce in the past 20 years.

**\$250.**

**178. [SPANISH CIVIL WAR] FANG, Xin**

**Xibanya ren min jun zhan ge...er Xibanya ge chang le.**

Dalian: Guanghai Shudian, 1948. First Edition. Octavo (18.25cm); illustrated wrappers; 175pp; text is in Chinese. Brief loss at crown, edgeworn, with soil to wrappers; Very Good.

Collection of Spanish Civil War songs originally compiled by U.S. veterans of the conflict, translated by Fang, and published in Dalian while it was under Communist control but before the Chinese revolution had succeeded on a national scale. Rare; we note none in commerce, and OCLC lists the title but shows no institutional holdings.

**\$450.**



# ARCHIVE OF SPANISH CIVIL WAR NEWSPAPERS

## 179. [SPANISH CIVIL WAR]

### Collection of 188 Republican Newspapers from the Spanish Civil War.

Various Places: Various Publishers, 1936-38. 188 tabloid issues (various sizes), with text and illustrations printed in black and red on newsprint. Condition generally Good to Very Good, a few better or worse, but all issues complete; most issues horizontally folded at center, many with mild to moderate toning to folds and extremities, with occasional splitting, chips and tears to margins; occasional marginalia, underlining, and doodling in red, black, and blue colored pencil.

A remarkable and diverse collection of daily newspapers published in Spain during the Spanish Civil War, 1936-38. More than thirty titles are represented (complete listing below), reflecting the enormous geographical and ideological diversity that contributed to the Republican coalition in Spain - and which ultimately contributed to its collapse. Most titles in Spanish; other languages represented include Catalan, French, Basque and English.

Per OCLC, most titles, if represented at all in the US, are held by fewer than 10 institutions; most represented by only scattered holdings in Spain, France, and The Netherlands; several titles not listed in OCLC.

**\$10,000.**

### INCLUDES:

*-El Mercantil Valenciano: Diario Republicano de Izquierdas.* Valencia: S.i., 1937. 18 issues, with publication sequence as follows: Año LXVI, Nos. 23.845, 854-856, 957-[958], 962, 965, 967-969, 971, 973, 982; Nos. 24.002-003, 005, 014.

*-El Socialista.* Madrid: Pablo Iglesias, 1937. 10 issues, with publication sequence as follows: Año LII, Nos. 8.464, 469-471, 474-475, 477, 555, 573, [no number].

*-El Pueblo: Diario del Partido Sindicalista.* Valencia: S.i., 1937. 6 issues, with publication sequence as follows: Año XLIV, Nos. 15.394, 409, 411, 413, 424, 435.

*-La Correspondencia de Valencia: Portavoz de la "Union General de Trabajadores."* Valencia: S.i., 1937. 13 issues, with publication sequence as follows: Año LX, Nos. 23.445, 450, 452-454, 456-457, 460, 464, 469, 478, 480, 482.

*-CNT: Organo de la Confederacion Nacional del Trabajo.* Madrid: S.i., 1937. 4 issues, with publication sequence as follows: Año VI, Nos. 625, 737, 740-741.

*-Trellat: Organ Centro del Partit Socialista Unificat de Catalunya (Internacional Comunista).* Barcelona: S.i., 1937. Text is in Catalan; illus. 12 issues, with publication sequence as follows: Any II, Nos. 390-398, 401-402, 404-405. \*No.402 possible partial issue (p.1-2 only).

*-Mundo Obrero: Organo Central del Partido Comunista (S.E.I.C.).* Madrid: S.i., 1937; illus. 13 issues, with publication sequence as follows: Nos. 443, [322], 451, 453-455, 513-515, 536-537, 570, 586, 591, 601.

*-Verdad: Organo del Partido Comunista.* Valencia: S.i., 1937; illus. 31 issues, with publication sequence as follows: Nos.38-43, 45-53, 59, 61-62, 68-80.

*-Fragua Social: Organo de la Confederacion Regional del Trabajo de Levante / Portavoz de la Confederacion Nacional del Trabajo de España.* Valencia: S.i., 1937; illus. 49 issues, with publication sequence as follows: Año II, Nos. 219, 224-225, 227-228, 233-234, 241-243, 245, 327-329, 331-332, 334-340, 342, 347-349, 351-352, 356, 358-363, 365-378.

*-Castilla Libre: Organo de la Confederacion Regional del Trabajo del Centro.* [Madrid]: CNT-AIT / Isabelo Romero, 1937. 3 issues, with publication sequence as follows: Año I, Nos. 102, 218-219.

*-Mañana: Portavoz del Partido Sindicalista en Cataluña.* Barcelona: Angel Pestaña, 1937; illus. 2 issues, with publication sequence as follows: Año I, Nos.72-73.

*-Euzkadi.* Barcelona: S.i., [1937]-1938; text is in Spanish and Basque. 2 issues, with publication sequence as follows: Año XXV, No.7639; Año XXVI, No.7667.

*-Claridad: Portavoz de la U.G.T.* Madrid: S.i., 1937. 3 issues, with publication sequence as follows: Año II, Nos.456, 525, 527.

*-El Correo de Andalucia: Diario Catolico Fundad en el Año 1899.* Sevilla: S.i., 1937; illus. 2 issues, with publication sequence as follows: Año 39, Nos. 12.678, 683.

*-Mundo Gráfico.* Madrid: S.i., 1937-38; illus. 2 issues, with publication sequence as follows: Año XXVII, No. 1.361; Año XVIII, No. 1.368.

*-ABC: Diario Ilustrado.* Madrid-Sevilla, S.i., 1936; illus. 2 issues, with publication sequence as follows: Año Trigesimosegundo, Nos. 10.341, 363.

*-Crónica.* Madrid: S.A., Hermosilla, 1938; illus. 1 issue: Año X, No.429.

*-Hoja Oficial del Lunes de Barcelona.* Barcelona: Casa de Asistencia Presidente Macia, 1938. 1 issue: No.646 (2 May, 1938).

*-Spain and the World.* London, S.Clements, 1938. 1 issue: Vol.II, No.37 (15 July, 1938).

*-Solidaridad Obrera: Organo de la Confederacion Regional del Trabajo en Cataluña / Portavoz de la Confederacion Nacional del Trabajo de España.* Barcelona: S.i., 1938; illus. 1 issue: Año VIII, No.1839 (20 March, 1938).

*-La Rambla: Portanveu del Partit Socialista Unificat de Catalunya (Internacional Comunista).* Barcelona: Rambla Caneletes, 1937; illus.; text is in Catalan. 1 issue: Any VIII, No.877 (4 November, 1937).

*-La Batalla: Organo Central del Partido Obrero de Unificacion Marxista.* Baños Nuevos: S.i., 1937; illus. 2 issues: Nos. 232 (1 May, 1937), 241 (13 May, 1937).

*-La Humanitat.* Barcelona: Lluís Companys, 1937; illus; text is in Catalan. 1 issue: Any VI, No. 1.777 (6 November, 1937).

*-La Libertad: Diario Republicano Independiente, Órgano de Expresión del Frente Popular.* Madrid: Talleres / Antonio Hermosilla, 1937; illus. 1 issue: Año XIX, No. 5.516 (21 November, 1937).

*-Informaciones: Diario de la Noche del Partido Socialista.* Madrid: Partido Socialista Obrero Español (?), 1937; illus. 1 issue: Año XVI, No. 4.735 (10 May, 1937).

*-Frente Rojo: Organo del Partido Comunista.* Barcelona: S.E.I.C., 1938; illus. 1 issue: Año I, No.339 (24 February, 1938).

*-Libertad.* Barcelona: S.i., 1937. 1 issue: Epoca 1.a, No.2 (1 August, 1937).

*-Regeneración: Organo de la Federación Anarquista del D.F.* Mexico City: S.i., 1937; illus. 1 issue: Año I, No.8 (1 October, 1937).

*-Le Libertaire: Organe Hebdomadaire de L'Union Anarchiste.* Paris: S.i., 1937; text is in French. 1 issue: No.574 (4 November, 1937).

*-Service Espagnol D'Information Textes et Documents.* Barcelona: S.i., 1938; text is in French. 2 issues: Nos. 36 and 52.

*-Spanish Information Service Texts and Documents: A Weekly Resume of our Daily "Servicio Español de Informacion."* Barcelona: S.i., 1938; text is in English. 1 issue: No.6 (14 January, 1938).









## 180. [SPANISH CIVIL WAR]

### L'oeuvre des Defenseurs de la Religion et de la Civilisation (Photographies du bombardement de Barcelone, le 30 Janvier 1938).

Paris: Imprimerie Cooperative Etoile, 1938. Broadside, 20" x 13". Printed recto only on thin, uncoated stock. Old folds (as issued); slight toning to paper; still Very Good or better, free of significant wear or soil.

Montage of seven photographic images of the bombing of Barcelona, most featuring rows of cadavers lined up on sidewalks or in streets. In keeping with Spanish propagandistic tradition (on both the left and the right), most of the victims pictured are infants, women, and small children. Rare; search of OCLC, COPAC, and European Library Consortium shows one location only (UCSD).

**\$250.**



## 181. [SPANISH CIVIL WAR]

### Les journées tragiques du 17 et 18 mars 1938, a Barcelone.

Barcelona: E.C. Borrell, 1938. Circular, 20" x 14". Printed both sides on a sheet of thick, uncoated paper. Old folds; soiling; small splits at margins; Good.

Collects 24 images of Italy's 1938 aerial bombardment of Barcelona, showing the destruction of buildings and rows of corpses on the streets. The Barcelona bombings of 16-18 March were indiscriminate, resulting in more than 1000 civilian deaths and striking a final blow against the already-struggling Republic. This broadside rare; not found in the catalog of any OCLC, COPAC, or European Library Consortium institution.

**\$250.**



## 182. [SPANISH CIVIL WAR] Workers Party of Marxist Unification of Spain (P.O.U.M.)

### The Spanish Revolution. Weekly English Bulletin of the Workers' Party of Marxist Unification of Spain (P.O.U.M.). Fourteen Issues (of Seventeen).

Barcelona: P.O.U.M., 1936-37. Quarto (ca 28cm); each issue 8pp. On newsprint, toned and slightly brittle with occasional marginal tears, but free of folds or losses; Very Good. Includes the following issues: Vol I, nos 1 (Oct. 21, 1936)-5, 8, 9; Vol II, nos 1-6; 8 (May 19, 1937; the final number issued). Together, 14 issues (of seventeen total issues published).

A substantially complete run, lacking only three issues, of this rare and fragile weekly, issued by the P.O.U.M. and edited by the American Trotskyists Lois and Charles Orr. By the time the weekly began publication, the P.O.U.M. was already under heavy attack by Stalinist groups, and following the disintegration of the Republican coalition in May, 1937, publication ceased with the May 19, 1937 issue. Greenwood Press reprinted the full run of The Spanish Revolution in the 1960s, but original issues are very scarce indeed; OCLC notes about five institutions with scattered holdings, none in North America.

**\$850.**

### 183. [TEAMSTERS] [JIMMY HOFFA]

#### Special Kit For Official Delegates.

Washington DC: Democratic Republican Independent Voter Education, 1964.  
First Edition. Original illustrated envelope (23 x 30.5cm) containing eight quarto pamphlets, stapled. Envelope bears the signature of Stanley Steingut, 114th Speaker of the New York State Assembly from 1967-1978; light soil and spotting, with a few long tears along edges; Very Good. Contents Fine, but for a single issue with mild toning to extremities.

Portfolio of items issued to Delegates at the Democratic National Convention in Atlantic City, NJ (August 24, 1964), supporting the defense of Teamster President James Hoffa against the investigation into his activities by U.S Attorney General Bobby Kennedy. The pamphlets cover the governments use of wiretapping, citizens' right to privacy, with extensive coverage of the Hoffa trial, a copy of a letter from a law professor questioning the tactics of the government in the Hoffa investigation, and a copy of an internal office memorandum describing a conversation between a LIFE magazine reporter and Bobby Kennedy about Hoffa - one which portrays Kennedy in an unflattering light. Not in OCLC.

**\$250**



### 184. [TEXTILE WORKERS] KRAUTH, A. (photographer)

#### Berkshire Knitting Mills, Reading, Pa. [Collection of 36 Stereo-Views, in custom case with viewer].

Reading, PA: Berkshire Knitting Mills, N.d. [ca 1930s]. Thirty six photographic stereo-views, each 3-1/4" x 4-1/2" (ca 85mm x 115mm). Images credited on verso, "phot. Prof. A. Krauth, 15 Warner Street, Somerville, MA." Housed in a custom cloth box, which also holds a folding metal stereopticon, with a brass plate bearing the Berkshire logo. Laid in is a printed invitation, addressed to one Celestia L. Keener of Reading, to attend the annual dinner of the Berkshire Knitting Mills "Quarter Century Club," postmarked 1950. Light rubbing and wear, but generally fine, with all cards (numbered 1-36) and stereopticon in good working order.

Excellent collection of views of the facilities and workers of the Berkshire Knitting Mills of Reading, Pennsylvania. Berkshire was founded in 1896 by two German immigrants, Ferdinand Thun and Henry Janssen, who had invented a novel tubular knitting machine, capable of producing seamless full-fashion stockings from cotton or nylon. The partners benefitted from the steadily-shortening hemlines of the first decades of the century, so that by the mid-Twenties Berkshire was the largest producer of "full-fashion" hosiery in the entire world, employing more than 9,000 workers at its height. In 1936 Berkshire was the site of one of Pennsylvania's most prolonged and violent strikes, eventually resulting in the death of one worker and extensive destruction of company property; the plant, however, remained a non-union shop until its eventual sale in the mid-1970s.

The current set of views, dating (based on costume and machinery) from the early- to mid-1930s, offers an excellent overall picture of working life at Berkshire during its most productive era. The workers - the vast majority of whom were women - are shown engaged in various occupations including winding, looping, folding and stacking, and quality control. There are also external views of the facilities and portraits of the company's principals Thun, Janssen, and long-serving Treasurer and General Manager, Gustav Oberlaender. We find no evidence that these views were ever commercially produced; more likely, they were commissioned for internal use by the company, with deluxe sets like

this one given as premiums to long-serving employees. None other in commerce (2014); not found in OCLC.

**\$850.**





## A SIGNIFICANT TROTSKY ASSOCIATION

### 185. TROTSKY, Leon (Max Eastman, transl)

**The Revolution Betrayed: What Is The Soviet Union and Where Is It Going? Presentation copy to Benjamin Stolberg. [together with]: Stolberg's personal copies of "Not Guilty" and "The Case of Leon Trotsky" and an original 3" x 5" photograph of Trotsky and Stolberg, dated April, 1937.**

New York: Doubleday, Doran, 1937. First Edition. Octavo (20.5cm). Cloth boards, stamped in red, white and gilt on spine; dustjacket; [i]-vii, 308pp. Presentation copy, inscribed by Trotsky to Benjamin Stolberg on front endpaper: "To Benjamin Stolberg / devotedly yours / Leon Trotsky / 21 - 11 - 1937." A tight, straight copy, Very Good to Near Fine; in the original pictorial dustwrapper, unclipped, faded on spine and with a few chips at extremities; VG.

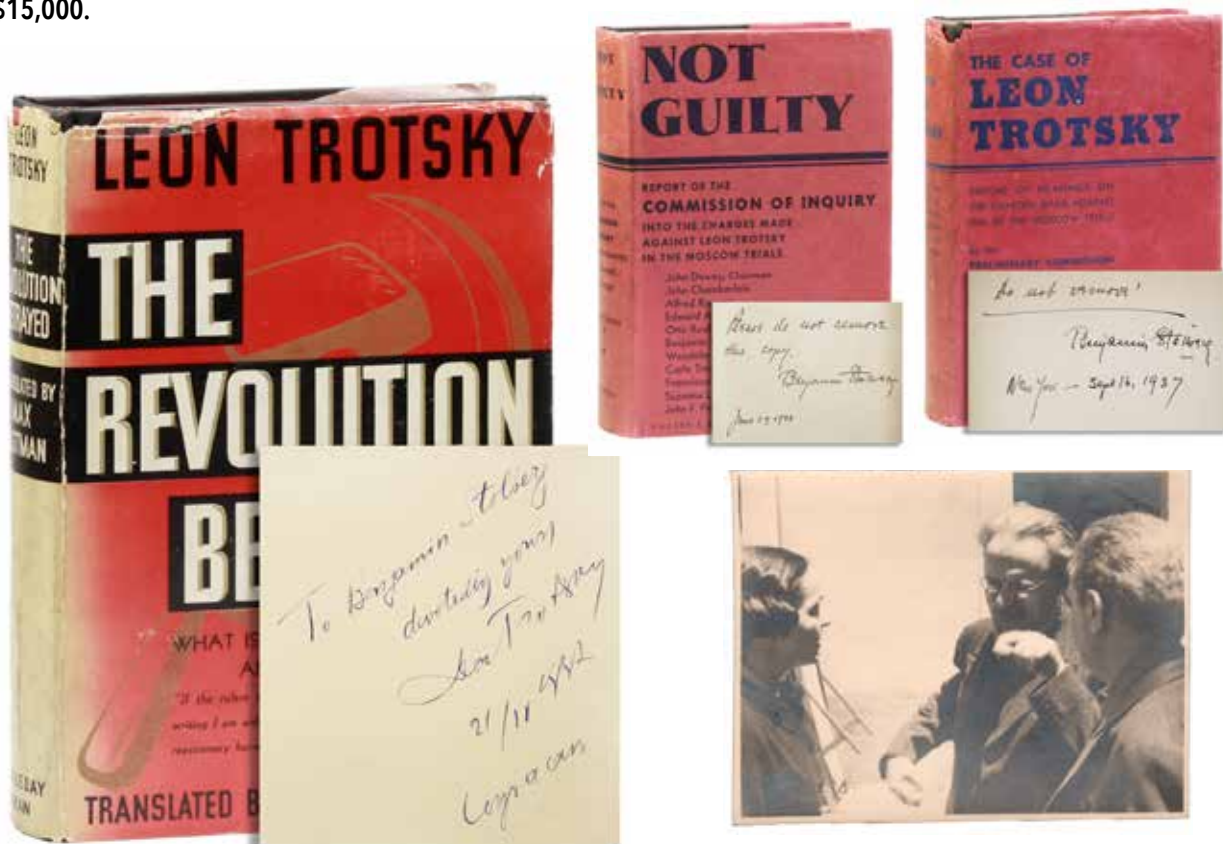
A major presentation copy of the work which effectively served as Trotsky's death sentence, a detailed and strident dismantling of Stalinist bureaucracy in the Soviet Union, which Trotsky described as "...a revival of genuine Russian barbarism...[under] a bureaucracy possessing little culture, and [imposing on] the masses a well-known gospel of obedience and silence." Trotsky's manuscript for *The Revolution Betrayed* was completed in the spring of 1936, and was certainly known to leaders of the Comintern by the time of the first Moscow show trial in August of that year, at which Trotsky was sentenced to death in absentia for conspiracy to assassinate Stalin. The death sentence was finally carried out in 1940, when a Comintern assassin attacked Trotsky in his home at Coyoacán, Mexico, killing him with a single blow to the head with an ice-axe.

Benjamin Stolberg (1891-1951) was a prominent and highly respected American labor journalist throughout the Thirties and Forties; his columns were syndicated by the Scripps-Howard newspaper syndicate as well as the *New York Post*, *The New York Times*, and various labor newspapers. As a member of the Dewey Commission - an independent tribunal of left-leaning intellectuals assembled to investigate the Comintern's accusations against Trotsky and his faction - Stolberg had a singular, and significant, connection to Trotsky. The Dewey Commission published two thick volumes concerning the Moscow Trials, the first a transcript of the Commission's 13-session deposition of Trotsky at his home in Coyoacán, Mexico in 1937 (titled *The Case of Leon Trotsky*), during the course of which this volume was almost certainly inscribed; the second a summary of the Commission's conclusions, which are neatly summarized in the book's title: *Not Guilty* (1938). Stolberg's personal copies of each of these volumes, with his dated ownership signature to each front endpaper, are included here, as is a small (3-1/2" x 4-1/2") vintage black and white photograph of Trotsky in the company of two unidentified visitors (probably Commission members), identified on verso in Stolberg's hand: Coyoacan / April 1937.

Autographed copies of *The Revolution Betrayed* are not, strictly speaking, rare - Trotsky hosted many visitors during his four-year exile in Coyoacán, and was not hesitant to sign copies of his books - but to our knowledge this is the first significant association copy to appear on the market in at least 20 years, and the only copy to have provenance relating it to a member of the Dewey Commission.

PROVENANCE: Through the trade, from a Stolberg descendant.

**\$15,000.**





# A SUBSTANTIAL, SIGNED TROTSKY MANUSCRIPT

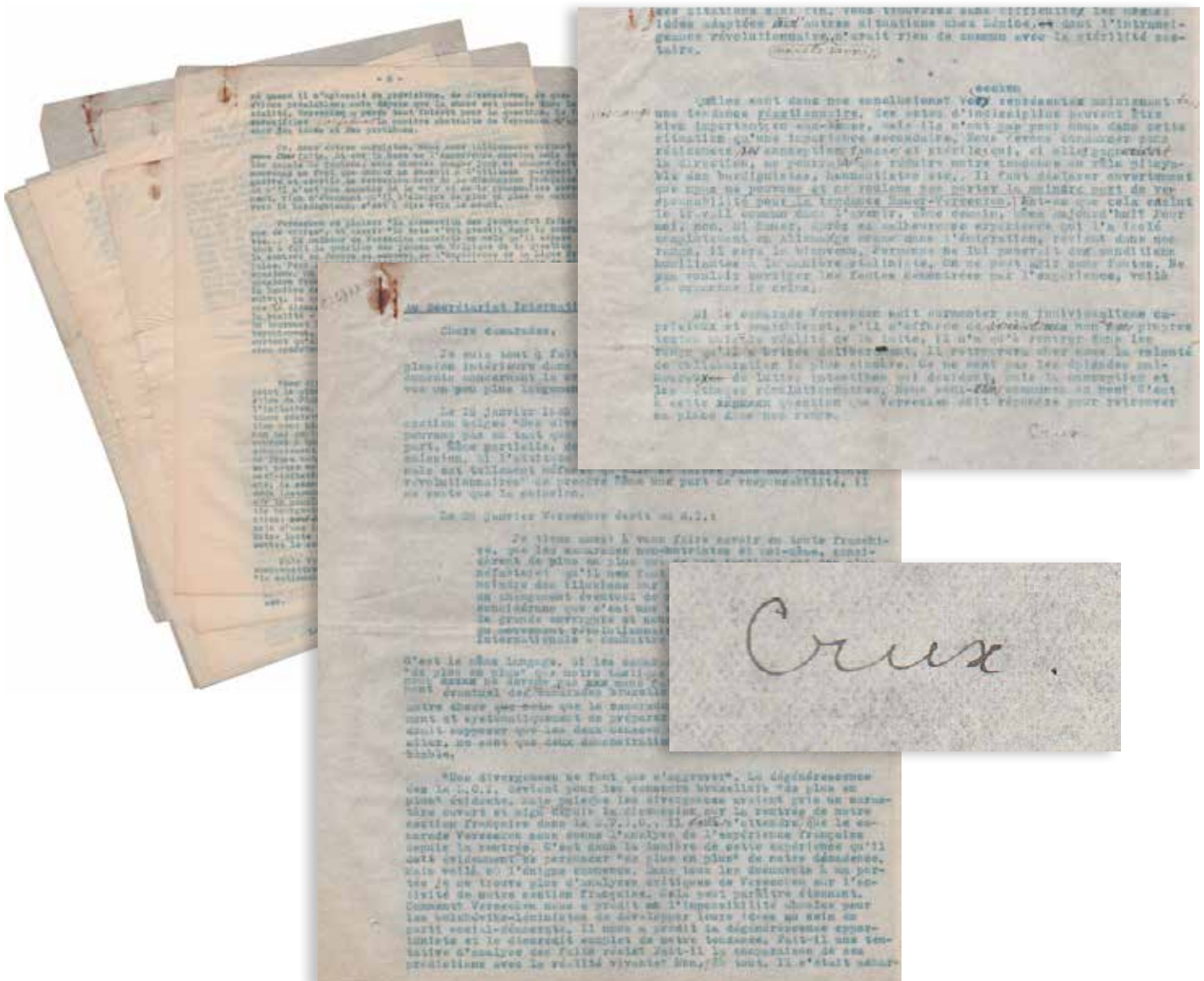
## 186. [TROTSKY, Leon] "Crux" (pseud Leon Trotsky)

Original corrected manuscript: "Au Secretariat International", dated 2 March 1935; signed in ink using his pseudonym "Crux".

N.p: 1935. Substantial original manuscript (carbon) of 8pp (ca 3000 words), on onionskin, with ink hand-corrections likely in Trotsky's hand. Signed at end of text, "Crux" - Trotsky's most common pseudonym during his period of exile. Minor old wear; paper-clip stain to upper margin; Very Good. Text entirely in French.

A long memorandum, addressed to the International Secretariat of the Ligue Communiste Internationale, concerning the Belgian Opposition and the defection of Georges Vereeken's Spartakus group. The text constitutes a major attack against Vereeken, who had broken with the main-line Trotskyists in Belgium over Trotsky's advocacy of the so-called "French Turn," a tactic of infiltrating mainstream Socialist parties throughout Europe in order to promote a more revolutionary agenda within them. Trotsky singles out Vereeken's support of the middle-of-the-road De Man economic plan in Belgium as evidence of ideological weakness. The document does not appear in the on-line archive of Trotsky's letters to Belgium at [www.marxists.org](http://www.marxists.org), but it is a known document; collected in its English version in the Merit Publishers edition of Trotsky's *Complete Writings* (1969).

\$3,000.





### 187. [UNDERGROUND NEWSPAPERS - MISSISSIPPI] Doggett, David (editor)

#### Kudzu - Special Movement Issue for the Fayette Festival

Jackson: Mississippi Student News Project, 1969. Tabloid (40.5cm); newsprint, with photo-illustrated cover in black & white; illus. Tiny snag at spine, else a fresh, Fine copy.

One of two special issues of *The Kudzu* printed prior to the Tony Lawrence Fayette Music Festival, which featured appearances by B.B. King, The Rolling Stones, Staple Singers, the Chambers Brothers, and Mahalia Jackson, among others. This issue notably featured several articles on Huey Newton and The Black Panther Party, reprinted from *The Movement* and *The Black Panther*. A superb photo of B.B. King graces the rear cover. Issues of *Kudzu* are scarce in commerce, particularly in this condition.

**\$150.**

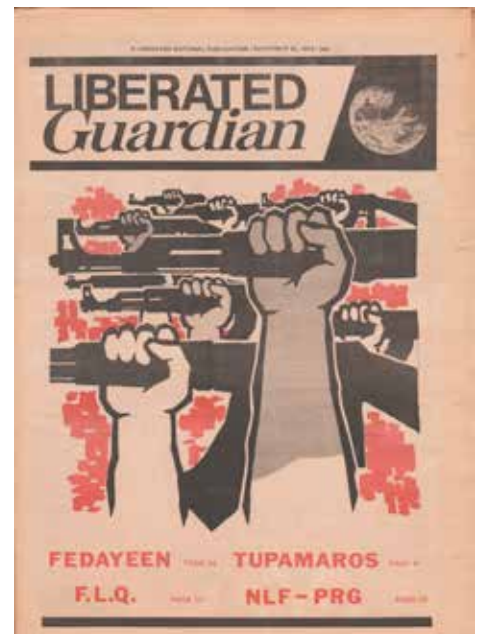
### 188. [UNDERGROUND NEWSPAPERS] Various Authors

#### Liberated Guardian [run of 36 issues, 1970-73].

New York: Liberated Guardian Worker's Collective, 1970-1973. Tabloid (43.5cm). A cohesive run of 36 issues, dated from April 1970 - February 1973, with the sequence running as follows: Vol.1, Nos.1-3, 6-9, 11-14, 16-21; Vol.2, Nos.1-11; Vol.3, Nos.1-8. Newsprint, with illustrated covers in black, white, and color; illus. Old fold, mailing label, and bulk rate slug to Vol.1, No.1, though all remaining issues are unfolded; occasional toning or light wear to text edges, and some trivial spine wear to a handful of issues; Vol.3, No.8 has paper loss to upper left corner from p.3-16; first and last issues Very Good+, with the remainder of the run being Near Fine copies.

Radical left publication founded in the Spring of 1970, when a group of *Guardian* workers went on strike and decided to start a new, collectively-run paper. There were allegations of sexism and exploitation, as well as strong political differences between the the offended faction and the mother publication. *Guardian* offices were seized in the dispute, and the front page of the premiere issue (the "Liberation Issue") features a large photograph of the staff standing in the fire escapes waving clenched fists. As was the case with many similar newspapers, publication was irregular, due to disputes, infighting, and ideological differences. *Liberated Guardian* took a militant, armed-struggle line, as evidenced by the variety of domestic and international causes it supported and covered: Black Panthers, the Castro regime, struggles in Indo-China, North Africa, and the Chinese cultural revolution, et al. Institutional holdings are scattered and spotty according to OCLC; this run, lacking (by our estimation) only a handful of issues, is the most complete that we have seen.

**\$750.**



### 189. [UNITED FARM WORKERS]

#### La Aguila: United Farmworkers Newsletter - July, 1973.

Columbus, OH: United Farm Workers Union, AFL-CIO, 1973. First Edition. 8.5" x 14" sheets, offset printed in black and red and stapled at upper left corner; [8pp]; illus. Horizontal fold at center (presumed as-issued), oxidation to staple, with mild toning and postal marks to rear wrapper; Very Good+.

Scarce UFW newsletter, published by the Boycott Office in Columbus, OH. Contents contain heavy coverage of boycott news and local events, most notably a visit by Cesar Chavez to Columbus, where he addressed 400 persons at the Aerospace Workers-UAW on June 30, 1973. A visually compelling item, featuring superb Chicano imagery on the rear cover. Not located in OCLC.

**\$200.**



## NOT LIKELY TO END WELL

### 190. [UTOPIAN MOVEMENTS - JONESTOWN]

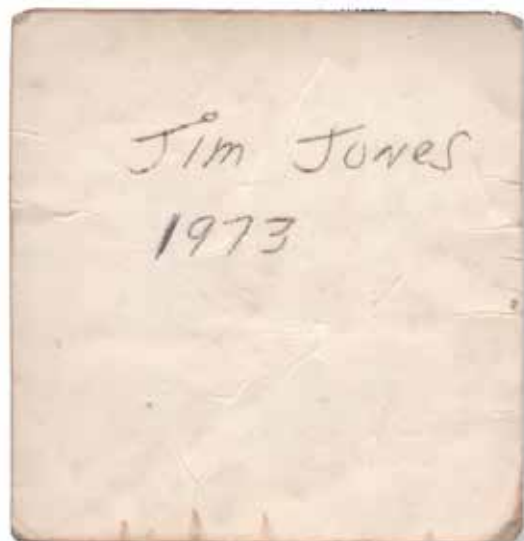
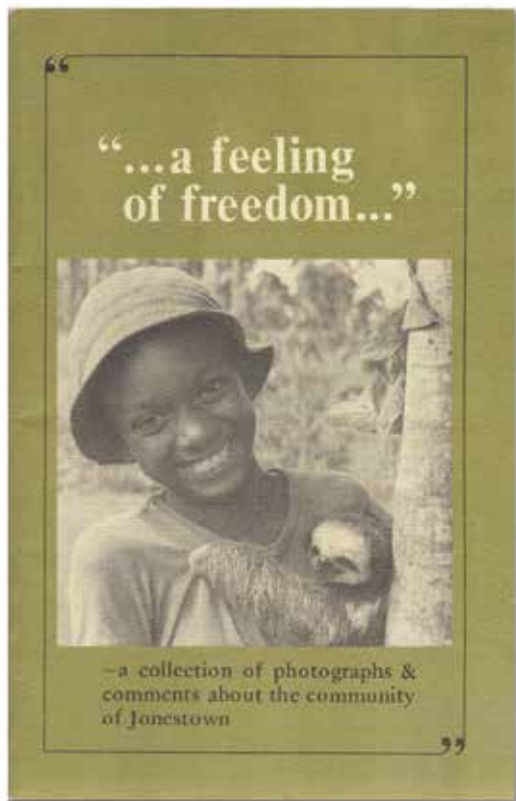
**...a feeling of freedom..."** A collection of photographs & comments about the community of Jonestown by residents and visitors at the Peoples Temple Agricultural/Medical Project in Guyana, South America. Together with an original photograph of Jim Jones.

San Francisco: Peoples Temple, [1978]. First Edition. Slim octavo (20.5cm); photo-illustrated wrappers, stapled; 16pp; illus. Some pinpoint rubbing to extremities, else Fine. Together with an original color photograph of Jones, measuring 8.5cm x 8.75cm; light edge wear and creasing, with a few faint (blood?) stains to image and "Jim Jones 1973" written in an unknown hand on verso - Very Good.

Scarce informational pamphlet extolling the virtues of Jonestown, the Peoples Temple Agricultural Project in northwestern Guayana. Jim Jones saw Jonestown as both a "socialist paradise" as well as a haven from the media scrutiny which seemed to follow him wherever he went. The pamphlet is illustrated throughout with black and white photographs of smiling children, seniors, and other community members, and filled with quotes by visitors and residents praising the manifold benefits of life in Jonestown. Of special interest are testimonials written by Rev. and Mrs. John Moore and attorney Charles Garry, who spent a week visiting Jonestown in May, 1978.

The photograph of Jones, laid into this pamphlet, was reportedly given by Jones to a Peoples Temple member suffering from cancer, who was told to place the photo over the afflicted area - a practice common to the Pentecostal and charismatic traditions, where pastors and evangelists would pray over or anoint handkerchiefs, which were then given to the sick and suffering as a method of transmitting healing. The pamphlet is quite uncommon, published 4-5 months prior to the November 18, 1978 mass suicide at Jonestown; we find no copies in the trade (2014), and OCLC notes just 2 holdings at UC Berkeley and UC Irvine.

**\$1,250.**





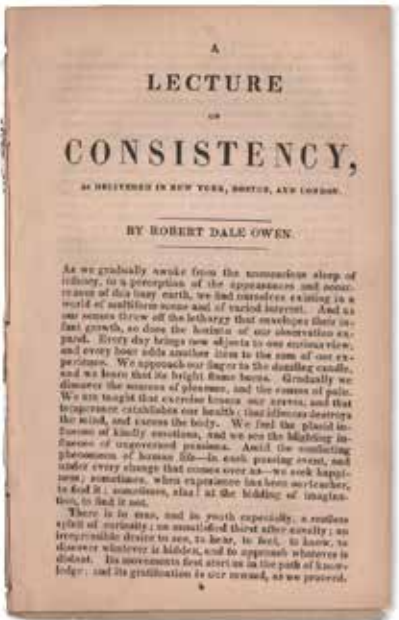
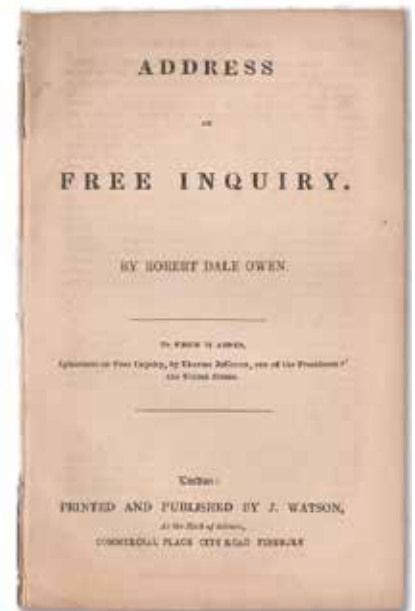
### 191. [UTOPIAN MOVEMENTS] OWEN, Robert Dale

#### Address on Free Inquiry / To Which is Added, Aphorisms on Free Inquiry, by Thomas Jefferson, one of the Presidents of the United States.

London: J. Watson, N.d. [ca 1840]. 16mo. Printed pamphlet; 16pp. Removed; lacking original cover wraps; Good.

A freethought tract. The Jefferson aphorisms are in fact not added, but incorporated into the text. Not in Ballinger (Nat. Library of Wales); OCLC finds 15 locations.

**\$250.**



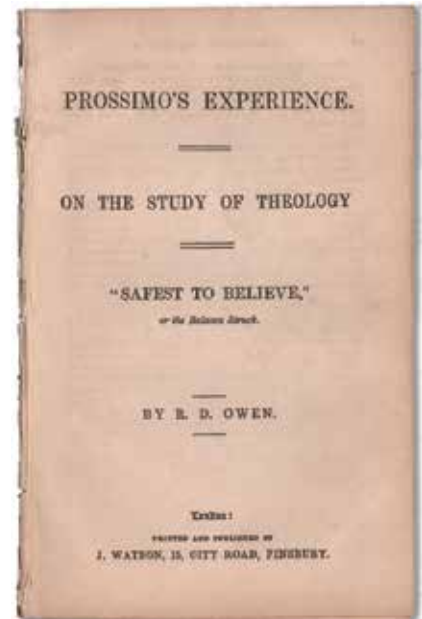
### 192. OWEN, Robert Dale

#### A Lecture on Consistency, as Delivered in New York, Boston and London.

[London: D.B. Cousins, ca 1841]. 16mo. Printed pamphlet; 16pp. Removed; lacking original cover wraps; Good.

A freethought tract. Not in Ballinger (Nat. Library of Wales); OCLC finds 8 locations; later reissued by J. Watson and others.

**\$250.**



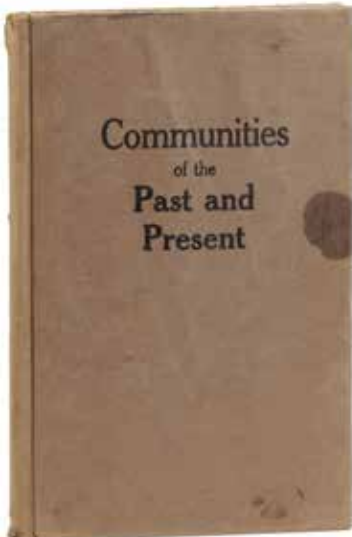
### 193. OWEN, Robert Dale

#### Prossimo's Experience. On the Study of Theology.

London: J. Watson, N.d. [1841?]. 16mo. Printed pamphlet; 16pp. Removed; lacking original cover wraps; Good.

A freethought tract. Not in Ballinger (Nat. Library of Wales); OCLC finds about 19 locations. Watson issued printings in 1841, 1843, and 1845; adverts on final leaf (announcing the pending publication of Owen's "Address on Free Inquiry") would appear to date this as the earliest issue.

**\$250.**



### 194. [UTOPIAN MOVEMENTS - LLANO COLONY] WOOSTER, Ernest

#### Communities of the Past and Present.

Newllano: Llano Colonist, 1924. First edition. Original drab printed paper boards; 156pp. Ink stain to front board; hinges partially cracked; early ownership signature to title page; Good.

General history of utopian experiments, from Ephrata to the "Heaven Everywhere" experiment of 1923. Introduction by Job Harriman, founder of the Llano Colony and editor of its newspaper, the *Llano Colonist*.

**\$100.**

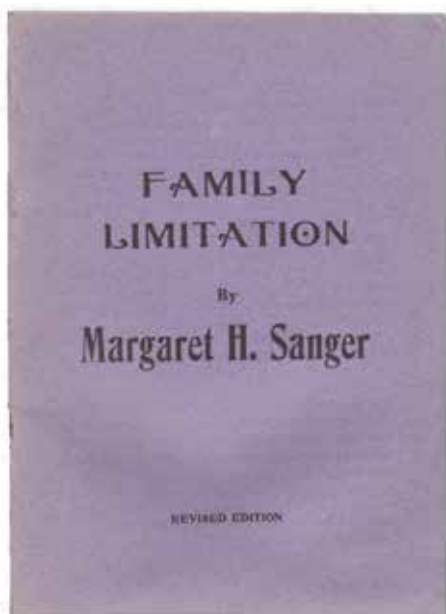
**195. [WAIFS] FITZGIBBON, D.J. (et al)**

**Jubilee Souvenir of St. Joseph's House for Homeless Industrious Boys, 725-735 Pine Street, Philadelphia, Pa. 1889-1914.**

Philadelphia: Bradley Printing Co. , 1914. First Edition. Oblong octavo (14cm x 21cm). Green cloth boards, stamped in silver on front cover; 240pp; illus. Mild external wear; engraved seminary library bookplate inside front cover; Very Good to Near Fine.

Deluxe 25th-anniversary keepsake of this Catholic orphanage founded in 1889. Nicely printed and well illustrated with portraits, views of the grounds, and scenes in the boys' dormitories, classrooms, vocational training spaces, athletics grounds, etc. Uncommon; none others in commerce (2013); OCLC gives 3 locations, all in Pennsylvania.

**\$150.**



**196. [WOMEN] SANGER, Margaret**

**Family Limitation. Revised Edition.**

N.p. [Portland, OR?]: s.i., N.d. (ca 1916). 12mo. Staple-bound pamphlet; printed purple card wrappers; [i], 1-16, [17]pp. Faint dampstain to lower margin throughout; text faint (printer's flaw) on p.2; still a well-preserved, Good to Very Good copy.

Scarce early edition of Sanger's ground-breaking birth-control manual, first published in 1914 and suppressed in all its early editions. This edition, published without date or imprint, appears based on the foreword to have been issued by a coalition of Pacific Northwest radical trade unionists. The foreword states: "This new edition [...] is mainly the result of the stupid persecution of the city administration of Portland, Ore. It caused the arrest of three union men at a Margaret Sanger meeting on June 19th, 1916 for selling this booklet...this edition is made chiefly for union men and women. It is placed in their hands with the sincere wish that it may help in realizing the ideals of union labor. We believe it will aid in the emancipation of women and help to bring us better working class conditions." Foreword includes endorsements from representatives of several PNW trade and labor unions, including the River Steamboatmen's Union, the I.L.A., and the Ironworkers' Union. Rare; OCLC finds only one location (U. Rochester) for any edition matching the current example in format and pagination.

**\$300**

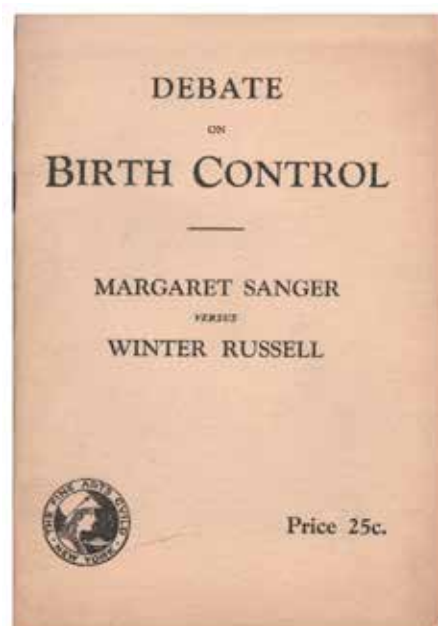
**197. [WOMEN] SANGER, Margaret versus Winter Russell**

**Debate Between Margaret Sanger, Negative, and Winter Russell, Affirmative. Subject: Resolved, That the spreading of birth control knowledge is injurious to the welfare of humanity [...] Parkview Palace, New York City Sunday Afternoon December 12, 1920. Under the Auspices of The Fine Arts Guild [&c.].**

New York: The Fine Arts Guild, 1921. First Edition. 12mo. Staple-bound pamphlet; printed card wrappers; 36pp. Mild dusting to covers, else Near Fine.

Complete text of this public debate between Margaret Sanger and Winter Russell, a New York lawyer and prominent anti-birth control spokesman. The debate was moderated by the American physician Adolphus Knopf. Sanger's opening speech, which ran to some 5,000 words, remains perhaps the most cogent and fully-accomplished statement of her philosophy, a devastating attack not only on the moral objections to contraception but also on the opponents of free speech. The debate was reprinted later by Haldeman-Julius, but this first edition, issued by The Fine Arts Guild (which was also the debate's sponsor), is uncommon; none others in commerce (2014); only six locations found in OCLC for this edition.

**\$250.**



## 198. [WOMEN] UPTON, Harriet Taylor and Elizabeth J. Hauser (eds)

**Susan B. Anthony. Feb. 15th, 1820 - Feb. 15th, 1904.**

Warren, OH: Harriet Taylor Upton and Elizabeth J. Hauser, N.A.W.S.A. Headquarters, 1904. 16mo. Staple-bound pamphlet; 11pp. Light dusting to covers, else fine.

Commemorative survey of the life and career of Susan B. Anthony, published on the occasion of her 84th birthday. The text is presented in the form of a catechism, with twenty questions and answers, and is clearly aimed at a juvenile or young adult audience: "Q: What was the nature of her first public work other than teaching? A: She was secretary of the Daughters of Temperance, and on March 1st, 1849 made her first appearance on a platform... Q: How did the public receive her? A: She was abused, maligned, misrepresented, and persecuted in many ways..." etc.

Rare juvenile; not located in OCLC, though a similar memorial pamphlet, published on the occasion of Anthony's death, appeared under the auspices of the NAWSA in 1906.

**\$500.**



## 199. [WOMEN] WRISTON, Barbara Brengle

**Connie After College.**

N.p.: For the Connecticut College Alumnae Fund, N.d. (ca 1950). First Edition. 12mo. Pictorial stiff card wrappers; [32pp]; chiefly illus. Trivial external toning and soil, still Near Fine. Pencil inscription to title page: "For Vivienne from Bobby," apparently in the author's hand.

Subtitled, "Connie, the college girl of the '40s, is now a wife and mother." A series of amateur but charming cartoons on the changing role of middle-class women in post-war America, clearly drawing on the author/artist's own experiences. Wriston (nee Brengle) was a graduate of Connecticut College (1942) and the wife of Walter B. Wriston, influential investment banker and one-time CEO of Citibank. Not located in OCLC.

**\$150.**

## 200. [WWII] HULL, Cordell

**The War And Human Freedom [translated into 13 languages].**

Washington DC: [Office of War Information, ca 1942]. 13 staple-bound miniature chapbooks, each approx. 2-3/4" x 2-1/2", each 40-45pp. Glossy pictorial wrappers with uniform design, each with a title in a different language. Included are editions in Portuguese, Danish, German, Italian, Finnish, Hebrew, Dutch, Flemish, Greek, French, Arabic, Farsi and Urdu. Fine condition.

The Office of War Information, the U.S. propaganda arm during WW2, engaged in extensive leafleting campaigns to spread the message of democracy to allies and enemies alike. Secretary of State Cordell Hull's celebrated 1942 radio address, "The War and Human Freedom," is here presented in a series of thirteen tiny leaflets, probably meant to be dropped from airplanes but also distributed by information officers on the ground in allied territories. The widespread broadcasting of Hull's most famous speech made him one of America's best-known diplomats and likely contributed to his receiving the Nobel Peace Prize in 1945. These pamphlets are quite scarce; no title is represented by more than a few institutional holdings in OCLC, and the majority are unrecorded.

**\$300.**





# 50 ORIGINAL PHOTOS OF GERMAN REFUGEE CAMPS, 1946

## 201. [WWII] UNITED NATIONS RELIEF and REHABILITATION ADMINISTRATION

### Displaced Persons Assembly Centers in the Enclave Military District.

[Bremen: ca 1946]: UNRRA. Original photographic album and typed report on 38 unnumbered leaves of heavy card-stock, incorporating text and 50 mounted silver-gelatin photographic prints, each 4-1/4" x 5-1/2" (ca 11cm x 14cm) or the reverse. Hand-lettered title page with hand-painted division insignia within text. Holes punched in left margin; sheets removed for conservation from original three-ring binder (which is unprinted and generic, but included). Title page stained and soiled; a few of the text pages soiled in margin, but overall in an excellent state of preservation, apparently complete and with all the photographs in a clean, sharp and unfaded state.

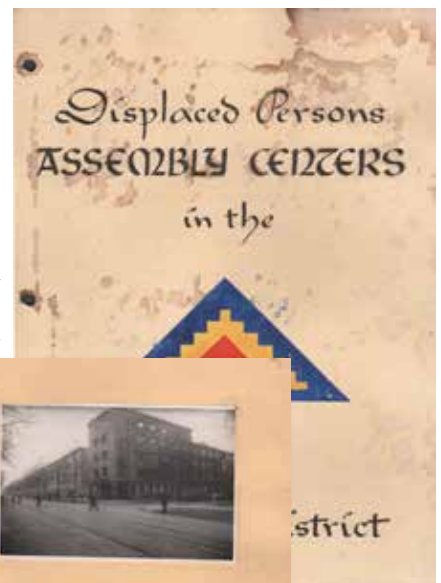
Carefully and expertly-prepared photographic album documenting refugee life in German displaced persons centers immediately after WW2. Provides detailed statistical records for each of the four Displaced Persons Centers in the Enclave Military District, which incorporated the region around Bremen and Bremerhaven in Northwestern Germany. These included Center no. 501, at Hamburger Strasse, Bremen; no. 502, the Tirpitz Center, on Schwarzer Weg, Bremen; no. 503, Grambker Muhle; and no. 504, in the village of Blumenthal.

The plan for the U.N.'s Displaced Persons Assembly Centers, as established under a 44-nation Allied treaty in 1943, was to provide temporary shelter, clothing, and nutrition for the estimated 9 million refugees -- many of them ex-prisoners, many of them Jews -- who would be left homeless at the end of the war. Repatriation was anticipated to be swift, and the mission expected to be short-lived. But reality turned out to be more complicated; in the words of one UNRRA veteran, "...none of the planning envisioned the wholly unanticipated reality that several hundred thousand Estonian, Latvian, Lithuanian, Polish, and other Slavic nationals would refuse to return to their homelands under Soviet Russian control. Nor could anyone have imagined the virulent anti-Semitism of the postwar Poles, committing pogroms against the remnant Jews who returned after the war from the Soviet Union...the assembly centers would, by September of 1945, become more permanent shelters for more than three hundred thousand displaced persons." (see Bernard Warach, *Hope: A Memoir*. NY: 2011). The current report, prepared in early 1946 (dated from contents) bears out this reality: many of the centers are still fully populated at the time of its preparation, and there is little evidence in either text or image of imminent outward migration. The last of the U.N. Displaced Persons Assembly Centers did not close until the mid-1950s.

The text portion of the report for each center lists the number of residents, broken down by nationality and ethnicity (88% of d.p.'s in the Enclave were Polish refugees); a brief history of the formation and command of each camp; physical plant and facilities, recreational activities available, and the full roster of the operating team. Most remarkably, each portion of the report is supported by 12 to 15 original, mounted photographs documenting daily life in the centers. The images are superb, capturing the everyday lives of residents and administrators without attempting to disguise what can only be described as the extremely spartan conditions in the camps. The photographs, though unattributed, are of professional quality, and offer a compelling glimpse of the lives of Eastern European (especially Polish) refugees displaced by the war.

We find no published analogue to this report in OCLC. A search of on-line finding aids at the United Nations Archives and of the UNRRA materials at the Library of Congress reveals no catalogued example of this report, nor of any similar report for other districts. Given the elaborateness of the album, and the obvious care taken with its preparation, we would conjecture that it was produced for presentation to one of the civilian or military administrators of the UNRRA in the Enclave Military District.

**\$2,750**



# PART 4 : GRAPHICS, PHOTO

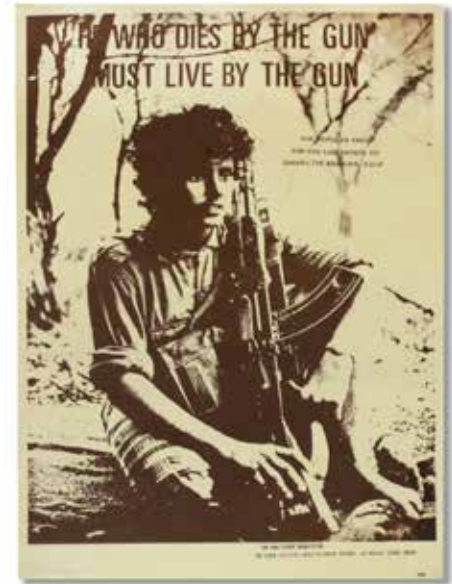
## 202. [ARAB STUDENT ORGANIZATION]

### He Who Dies By The Gun Must Live By The Gun.

Eugene, OR: The Arab Student Organization / Eugene Coalition Liberation Support Movement, [n.d. but ca.early 1970's]. Original lithographed poster, printed and illustrated in dark brown on thick beige stock, measuring 35.5cm x 50.5cm (14" x 20"). Light creasing to lower left corner, with some faint foxing on verso; Very Good+ or better.

Poster supporting the Popular Front for the Liberation of Oman & the Arabian Gulf (PFLOAG), a Marxist and Arab nationalist revolutionary organization active in the Persian Gulf Arab states. Formed in 1968, the group's activities peaked during the Dhofar Rebellion. The poster features a young guerrilla holding an AK-47, locked in a "thousand yard stare." Not in OCLC.

**\$250.**



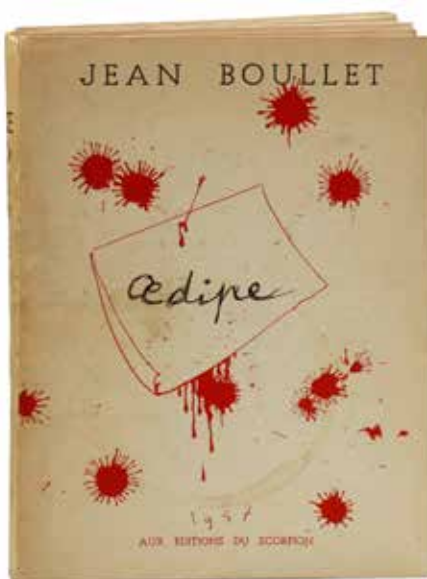
## 203. BOULLET, Jean

### Oedipe, ou Tout le Monde ne Peut Pas Être Orphelin.

[Paris: Le Terrain Vague/Editions du Scorpion, 1957]. First trade edition of 425 copies, this copy not numbered (apparently as usual). Octavo; 43 folded, die-cut leaves laid loose within pictorial wrappers. Faint ring-stain to front cover; internally clean and unmarked in original wrappers; Very Good.

A portfolio of 42 mostly homoerotic drawings based on the Oedipus legend, each within a captioned bifolium with die-cut window through which the illustration is visible. A charming work in an unusual format. Reprinted in 1958 by the same publisher, but the first edition notably scarce; only 2 locations noted in OCLC, few in trade.

**\$450.**



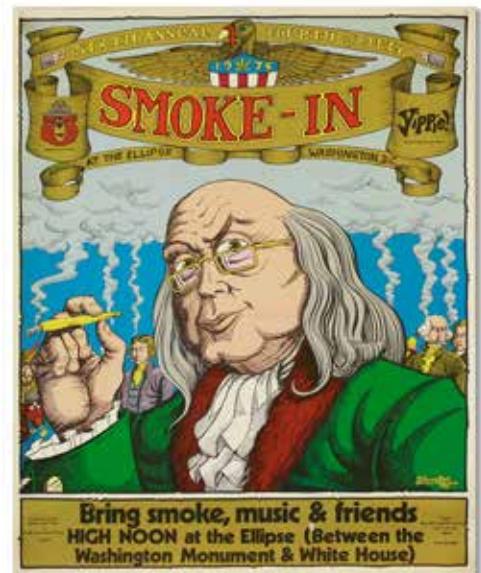
## 204. BRAMLEY, P.

### Sixth Annual Fourth of July Smoke-In at the Ellipse

New York: Youth International Party, 1975. Original lithographed poster, printed in colors on white stock measuring ca.43cm x 56xcm (17" x 22"). 1cm tear at upper right corner, with a few small rubs to lower quarter; Near Fine.

Poster for the 6th Annual 4th of July Smoke-In, an event co-sponsored by the Yippies and the Mother Love Tribe. Prominently featured at center is P. Bramley's drawing of Benjamin Franklin (and various other founding fathers) enjoying a joint or three alongside Smokey the Bear and underground comix characters the Fabulous Furry Freak Brothers. "Bring smoke, music & friends - High Noon at the Ellipse (Between the Washington Monument & White House)." OCLC locates 2 copies (UVA and NLM), and we find 2 others at the OMCA and Victoria & Albert Museum.

**\$350.**



## 205. BREAD AND PUPPET THEATRE [Peter Schumann?]

### Bread and Puppet Newspaper: Six Issues, 1967-1970.

[New York: Bread and Puppet Theatre]. Six original, mimeographed issues. Irregularly numbered; includes the following: No. 2 (dated Jan, 1968); No. 3 (dated Jan, 1968); No. 4 (undated); No. 5 (dated Jan, 1967); issue for April, 1972 (unnumbered); issue for Autumn, 1970 (unnumbered, and with alternate title *Bread and News*). Together, six volumes in staple-bound self-wrappers, each issue ca. 20-30pp. Varying wear, with cover soil, brief marginal tears, and creasing, generally Good to Very Good.

Bread and Puppet Theatre was founded in 1963 by Peter Schumann on New York City's Lower East Side. At first, Schumann and his colleagues built large-scale rod and hand puppets and put on shows for children, with themes running from rent and rats to police and other problems in the neighborhood. As the theater troupe grew, so did the complexity of their productions and puppets. Annual presentations for Christmas, Easter, Thanksgiving and Memorial Day frequently included children and adults from within the community, with many of the performances being done in the street. During the Vietnam War, B&P staged block-long processions involving hundreds of participants.

From the beginning, Bread and Puppet augmented its theatrical productions with a lively output of self-published (mostly mimeographed) pamphlets, broadsides, and chap-books. Like the puppet-plays (and often designed to accompany them), these publications bridged the gap between artistic expression and moral pedagogy, combining an avant-garde, insistently primitive graphic style with simple left-wing political messages. The results were some of the most compelling (if crudely-produced) artist's books of the period. The "Newspaper", issued from 1966 through the early 1970s, drew on contemporary news headlines, using stories pulled from the daily newspapers as inspiration for a brief, illustrated morality tale -- the current examples draw on the discovery of H-Bomb fragments in the wreck of a B-52 bomber; the death and burial of American soldier Edwin Grey; the passage of a Senate bill making it a federal crime to kidnap or assault a member of Congress, etc.

Original issues of *Bread and Puppet Newspaper* are uncommon; runs of any size are rare. Of the eight OCLC member institutions listing any holdings of this publication, none hold anything approaching a complete run. Two institutions (UVA, NYU) own substantial, but incomplete runs of five or more issues; the remainder hold only one or two issues each. The most comprehensive collection of Bread & Puppet materials is the Bread and Puppet Archives at University of Vermont; the current publications are not separately catalogued there, nor are they listed in the on-line finding aid to that collection. We have not previously encountered any Bread and Puppet material of this vintage in commerce.

\$1,500.







## 206. Bread And Puppet Theatre [Peter Schumann?]

### Bread and Puppet Theater Crucifixion - Easter 1967.

[New York: Bread and Puppet Theatre, 1967]. 12mo (15cm). Staple-bound, mimeographed wrappers; 32pp (chiefly illus). Slight wear and creasing to covers; internally clean; Very Good.

Probably issued in conjunction with a B&P Easter pageant for 1967, concludes the story of the Resurrection with a brief juxtaposition of the horrors of war. The result is a beautifully conceived and exquisitely drawn artist's book, in our estimation one of the loveliest pieces in the Bread & Puppet oeuvre.

Rare; not catalogued by any OCLC member institution; not listed in the finding aid of the Bread and Puppet Archives at the University of Vermont.

**\$500.**

## 207. Bread And Puppet Theatre [Peter Schumann?]

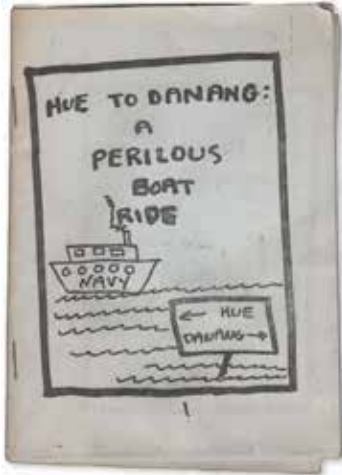
### Flying.

[New York]: Bread and Puppet Press, 1967. 12mo (15cm). Staple-bound, mimeographed wrappers; 32pp (chiefly illus). Slight wear and creasing to covers; internally clean; Very Good.

A parable on the life of U.S. Air Force combat pilots in Vietnam. Like most Bread and Puppet publications from this period, the book is illustrated in a naive, child-like style that reinforces a simple, humanitarian message.

Rare; not catalogued by any OCLC member institution; not listed in the finding aid of the Bread and Puppet Archives at the University of Vermont.

**\$400.**



## 208. Bread And Puppet Theatre [Peter Schumann?]

### Hue to Danang: A Perilous Boat Ride.

[New York: Bread and Puppet Theatre, 1968]. 12mo (15cm). Staple-bound, mimeographed wrappers; 32pp (chiefly illus). Slight wear and creasing to covers; internally clean; Very Good.

Illustrates an article from the New York *Times* of Feb. 11, 1968, describing the evacuation of troops and civilians from the South Vietnamese city of Hue, during the Tet Offensive.

Rare; OCLC notes only a single location (Emory); none others in commerce; not listed in the finding aid of the Bread and Puppet Archives at the University of Vermont.

**\$350.**

## 209. Text by Rihaku [aka Li Bai]...Translated by Ezra Pound

### Lament of the Frontier Guard.

[New York]: Bread and Puppet Press, 1967. Octavo (18cm). Staple-bound, mimeographed wrappers; [38]pp (chiefly illus). Slight wear and creasing to covers; internally clean; Very Good.

Illustrated edition of Ezra Pound's translation of the 8th-century Tang Dynasty poet Rihaku's (aka Li Bai, Li Po) "Lament of the Frontier Guard," with the illustrations, in the primitive, child-like style typical of Bread and Puppet publications, drawing parallels with the Vietnam conflict.

Rare; OCLC finds only a single holding (Yale); not listed in the finding aid of the Bread and Puppet Archives at the University of Vermont.

**\$400.**



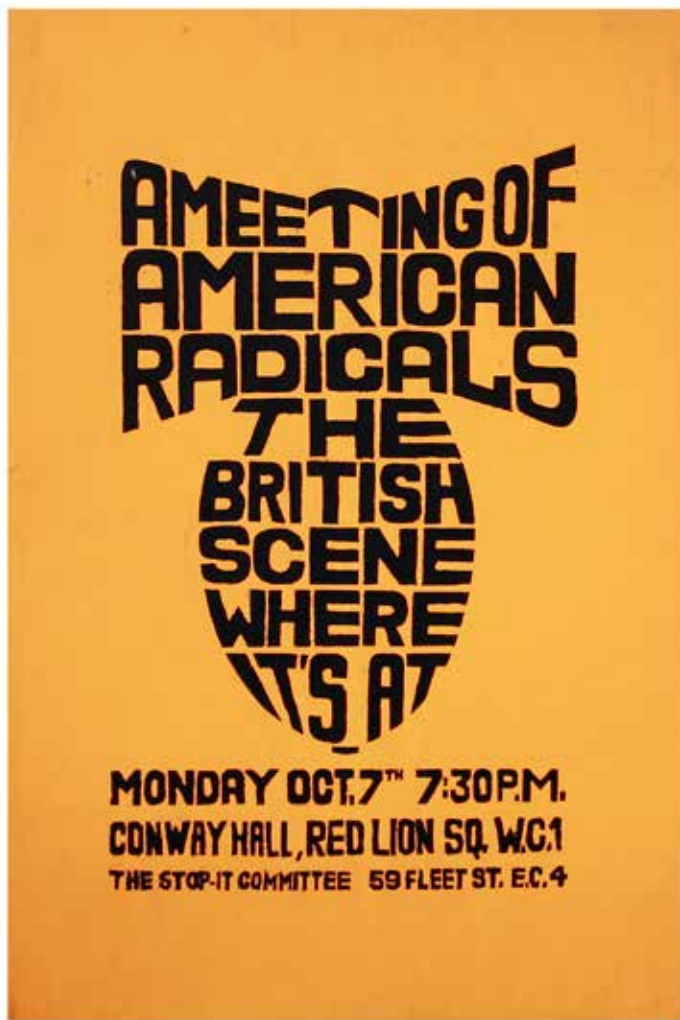
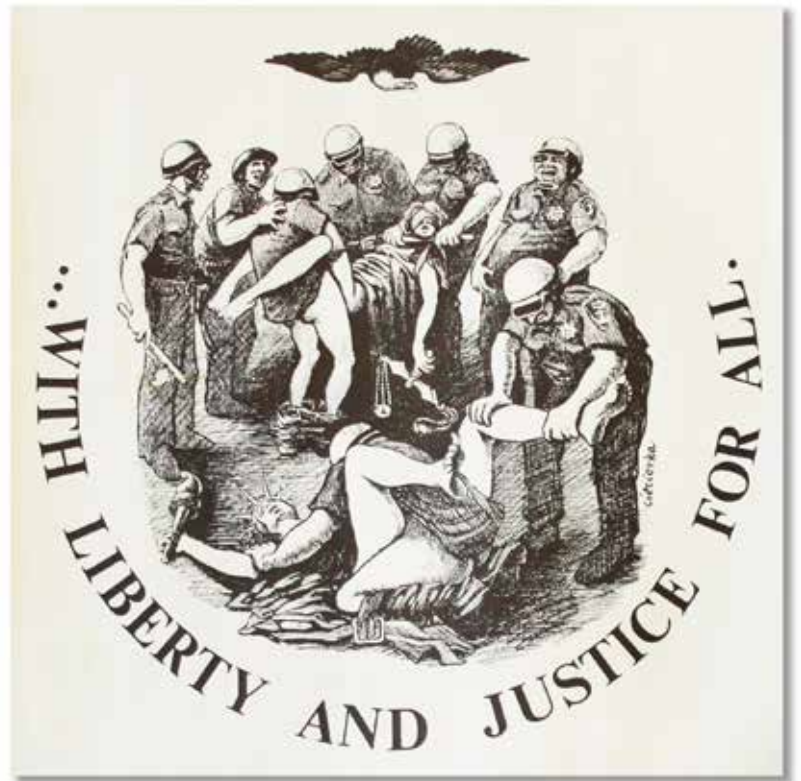
## 210. CIECIORKA, Frank

### ...With Liberty And Justice For All.

N.p.: ca. 1968. Original lithographed poster, 17-3/4" x 17-3/4". Printed in black on heavy white paperstock. Light soil to image; faint creasing; Very Good to Near Fine / A-/B+.

One of Ciecioraka's most provocative images, of a group of fat policemen gang-raping the avatars of Justice and Liberty while the American eagle watches from above. Likely produced in the wake of the 1968 Democratic National Convention in Chicago. Never widely circulated, for obvious reasons, and today rare. Ciecioraka is best known for his iconic image of a raised, clenched fist, one of the most recognizable graphics of the Sixties.

**\$300.**



## 211. [CONWAY HALL]

### A Meeting of American Radicals / The British Scene Where It's At.

N.p. [London, ca 1985?]. Original silk-screened poster, 29" x 20". Printed in two colors on heavy poster stock. Faint wrinkling throughout; light soil; Very Good +. Archivaly hinged to acid-free backing, in gallery frame.

Universal calendar points to 1985 being the most likely date of creation for this vivid and graphically inspired poster, advertising a meeting of American radicals at the famed Conway Hall, long-time meeting place for radicals and intellectual center of the Conway Hall Ethical Society, thought to be the oldest continually-surviving freethought organization in the world.

**\$500.**

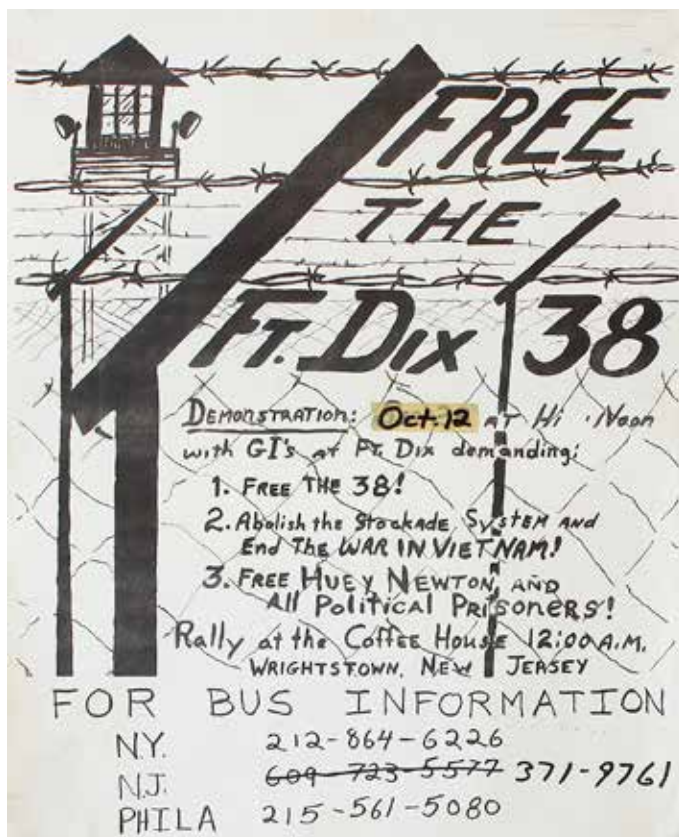
## 212. EPSTEIN, A.J.

### Chicago, Aug.'68 - A Closed Convention in a Closed City

Chicago: Students for a Democratic Society, 1968. Original lithographed poster, with text and illustrations printed in black on white stock, measuring 39.5cm x 63.5cm (15.5" x 25"). Faint, scattered stains at margins; Very Good.

Poster created by Andrew J. Epstein, a queer artist and photographer who is best-known for his documentation of queer life in Chicago and other events in the post-Stonewall era. This was one of two posters Epstein created for an SDS gathering in Chicago to coincide with the 1968 Democratic Party Convention, an act for which he was expelled from the Chicago Academy of Fine Art. Not in OCLC, though we do locate an example at the OMCA.

\$500.



## 213. [FORT DIX 38]

### Free The Ft. Dix 38.

Wrightstown, NJ: S.i., [1969]. Original lithographed poster, with text and illustrations printed in black on white stock, measuring 43cm x 56cm (17" x 22"). Light wear and creasing along bottom edge, with slight curl to a few corners; demonstration date hand-corrected in marker on masking tape and applied at center of poster, with NJ contact number similarly corrected by hand; Very Good+.

Crudely-drawn poster for an October 12, 1969 demonstration at the U.S. military base at Ft. Dix, NJ. An army of civilians nearly 10,000-strong, made up primarily of young people and led by a contingent of 100 women, marched from the G.I. Coffee House in Wrightstown toward Ft. Dix. The march began at noon, with speakers from the Rainbow Coalition -- Black Panther Party, the Young Lords Organization, and the Young Patriots -- addressing the crowd. The group marched upon the base and made their way inside the eastern perimeter before being stopped by MP's with bayonets and tear gas. Because of the strong sympathy for the marchers among the 32,000 GI's stationed at Dix, more than half the MP's were put on restriction the following day, and in the coming days, all 375 prisoners were either transferred or released from the stockades. A wonderful survival; we find no examples in the trade, and none in OCLC.

\$350.



# INSCRIBED BY GROSZ, WITH LETTER & ORIGINAL DRAWING

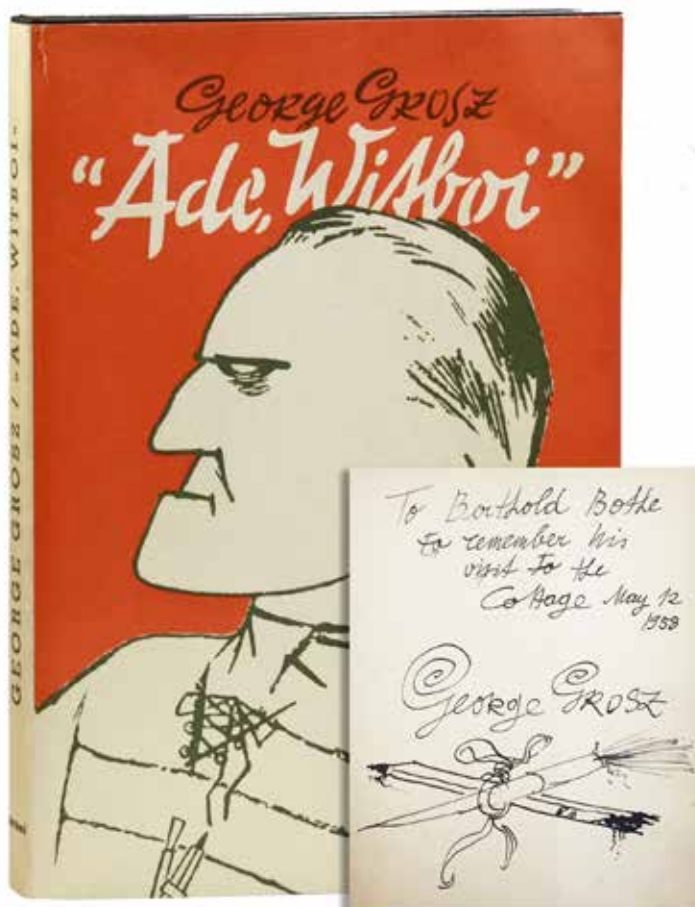
## 214. GROSZ, George (illustrations); OSCHILEWSKI, Walther G. (introduction)

### Ade, Witboi [Inscribed with an Original Drawing and TLS Laid In].

Berlin-Grunewald: Arani, 1955. First German Edition. Quartos (28cm); black cloth, with titles and illustrators' facsimile signature stamped in ivory on spine and front panel; dustjacket; 46pp, [12], most on rectos only; illus; text in German. Inscribed by Grosz to Berthold Bothe on the front endpaper, beneath which he has added an original drawing of artists instruments: "To Berthold Bothe / To remember his visit to the Cottage / May 12, 1958." Neat split to cloth at lower front joint, small nick to rear joint, with hairline cracks to both hinges; Very Good. In a supplied dustjacket, bright and crisp, with a single closed tear near the upper left joint, nearly repaired on verso - very Near Fine. Together with a 1-page typed letter from Grosz to Bothe's wife, Mrs. Elsbeth Levy [Bothe]; 102 words on Grosz's personal letterhead, signed by him with a flourish in yellow, orange, and green inks. A few old folds and tiny edge tears; Very Good.

Collection of previously unpublished graphic work by Grosz created between 1912-1932, reproducing 65 black and white illustrations and 20 in color. The volume is largely reflective of the German artist's caricatural drawings of Berlin street life. Bothe, the recipient of the book, was a regional director for the United Auto Workers in Maryland; his wife, Elsbeth Levy Bothe, was a Judge who served on the Baltimore Circuit Court for nearly two decades, a lifelong liberal and a staunch advocate for minorities.

\$2,500.



# EDITION OF 50, WITH 5 ORIGINAL HINE PHOTOGRAPHS

## 215. [HINE, Lewis] Lewis W. Hine Memorial Committee

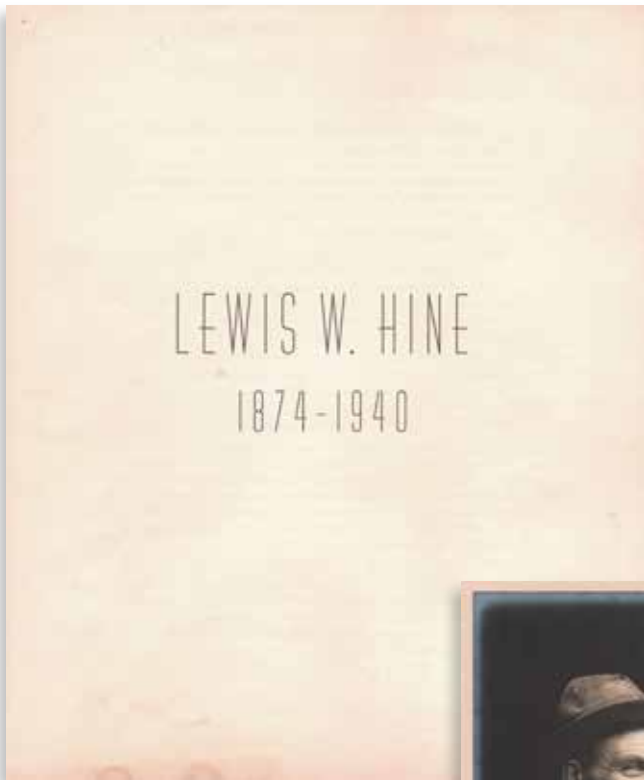
### Lewis H. Hine 1874-1940 [Portfolio of 5 Original Silver Gelatin Photographs on Social Themes].

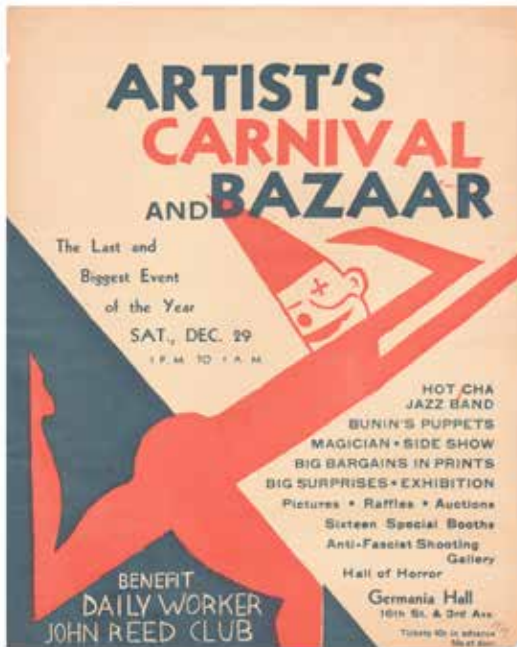
New York: Lewis W. Hine Memorial Collection Committee / Photo League, [1946]. Limited Edition. 5 original gelatin silver photographs, printed posthumously by the Lewis Hine Memorial Collection Committee from the original negatives. Each approximately 6¼" x 4½" (15.9 x 11.4cm) or the reverse. Each photograph mounted on 12" x 10" sheet, in card portfolio with 4-pp letterpress introduction by Marynn Ausubel. Issued in an edition of 50. Exterior of portfolio stained and soiled; faint tidemark at base of introductory sheet; the photographs bright and unsoiled on clean mounts.

The second such portfolio of original photographs issued by the Lewis W. Hine Memorial Committee of the Photo League (the first was issued in 1942, and included only 4 images). The present portfolio includes several of Hine's most enduring portraits, including (1) Albanian Woman, Ellis Island (1905); (2) Bowery Mission Bread Line, 2 a.m. (1907); (3) Homework, Artificial Flowers, New York City, 1908 (1908); Little Orphan Annie in a Pittsburgh Institution (1909); Stevedore, New York Waterfront (undated).

A stunning portfolio of work by one of the great masters of documentary photography of the 20th century, and a noted rarity. The last example recorded in commerce was incomplete (lacking one photograph), appearing at Christie's (New York) in 2001, where it achieved \$8,800. The current example complete and fine but for some potential conservation to the portfolio.

**\$12,500.**





## 216. [JOHN REED CLUB OF NEW YORK]

### Artist's Carnival and Bazaar - The Last and Biggest Event of the Year - Benefit Daily Worker / John Reed Club

[New York, ca 1934]. Original lithographed broadside in two colors, 10-3/4" x 7-3/4" (ca 27.5cm x 21cm). Printed recto-only on thin paper; central graphic with surrounding text. Slightly toned; tiny losses at corners; pencil date at lower right; Very Good.

A wonderful (though, sadly, anonymous) Constructivist-inspired graphic advertising a benefit carnival for the *Daily Worker*, sponsored by the John Reed Club of New York. Undated, though a pencil date has been placed in an anonymous hand at lower right of the sheet. The striking graphic, in two colors, is unattributed; however the roster of New York artists associated with the John Reed Club at this time is truly impressive - Stuart Davis, Louis Lozowick, Hugo Gellert, Lydia Gibson, William Siegel, and a host of others were affiliated with the JRC during the period. The assertive two-dimensionality of this image certainly echoes the work of Davis, though it could just as easily been executed by one of the hundreds of students enrolled in the John Reed Club art schools. In any case, a rare survival and a charming design.

**\$450.**



## 217. LIBERMAN, Alexander

### United We Win.

Washington DC: Office of War Information / War Manpower Commission, [1943]. Original four-color lithographed poster, measuring 72.5cm x 102cm (28.5" x 40"). Original folds; light wear; Near Fine.

Excellent example of this iconic poster, featuring a daring inter-racial production image by Liberman and bold, modern graphics anticipating the avant-garde style of the 50's. One of Liberman's most powerful photographs, dramatizing racial integration the workplace during wartime.

**\$1,500.**



# GUY H. LOCKWOOD, SOCIALIST CARTOONIST

## 218. LOCKWOOD, Guy H.

### Archive of 10 original cartoons, mock-ups and illustrations by cartoonist G. H. Lockwood (and others).

[Kalamazoo, MI: ca 1903-1915]. 10 original pen-and-ink illustrations, on heavy artist's board. Five signed by Lockwood; two pieces unsigned but apparently in Lockwood's hand; three works signed by other artists. Dimensions vary; most pieces ca. 13" x 7" to 12" x 10"; some slightly smaller. A few with marginal chips or soiling; several with pencil markings for placement for publication; overall Very Good.

Excellent small archive of work by the cartoonist, publisher, Socialist Party organizer and pamphleteer Guy H. Lockwood (1870-1947). A search of OCLC discovers no fewer than 30 publications written and published by Lockwood from his Kalamazoo studio between 1900 and 1928, including two Socialist periodicals (*The Billy Goat* and *Unity*), several how-to publications for artists, and dozens of pamphlets on subjects ranging from health fads to occultism to progressive politics. In addition to his many publishing activities, Lockwood operated a correspondence art school from about 1910-1934; included here are three examples of work by students and associates (or possibly five; the two unsigned works are difficult to attribute positively to Lockwood). The drawings are for the most part political in nature, and most appear to have been prepared for publication. They include:

- ::Lockwood's mock-up for a subscription card for *The Appeal To Reason*, undated (ca 1900-1905);
- ::Newspaper illustration, signed "GH Lockwood," headlined "The Short Hand Room" (dated 1904);
- ::Lockwood's masthead for an unidentified publication, headlined "Railroad Edition" (ca 1900-1905);
- ::Lockwood's mock-up for an advertisement for American Socialist College (dated 1903);
- ::Uncaptioned illustration, signed "GH Lockwood", of a woman house-cleaner (dated 1904);
- ::Unsigned masthead, possibly by Lockwood, titled "Can You Put A Tail On A Billy Goat?", for the magazine *Unity* (ca 1910s);
- ::Unsigned drawing of a teamster stuck in the mud, undated, apparently cut from a larger sheet;

::Masthead for *The Billy Goat*, signed "GES", (ca 1910)

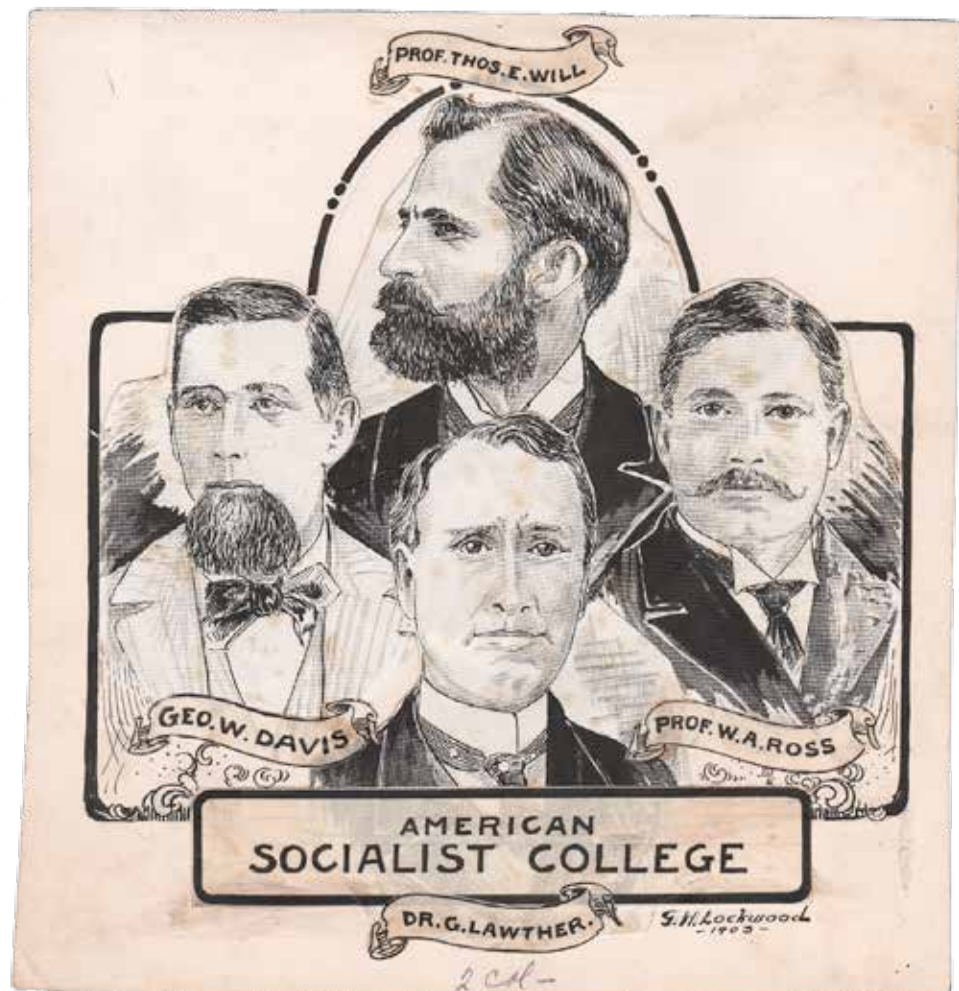
::Humorous portrait of Lockwood, titled "A Little Journey to the School of Lockwood the Heavy Hoofed, or a Maker of Artists", signature illegible, dated 1915;

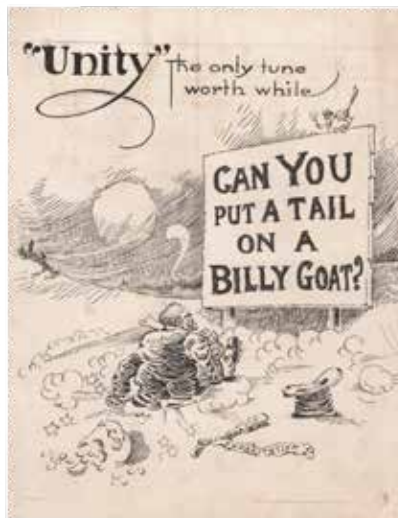
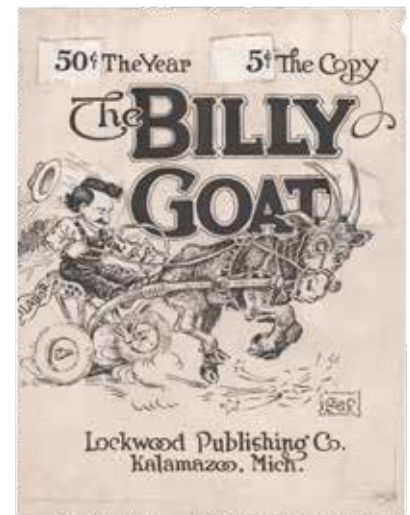
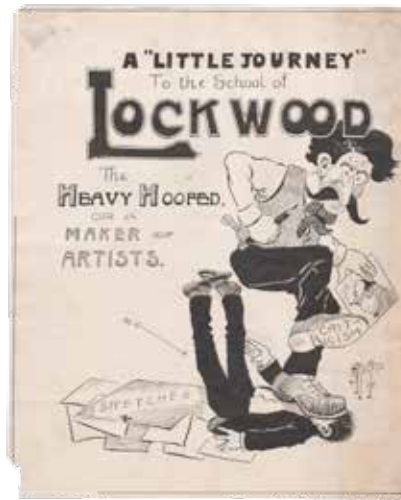
::another portrait of Lockwood, titled "Lockwood On A Toot", signed "Gris," undated.

::Report, dated April 1, 1934 from Lockwood as State Organizer of the Michigan Socialist Party (5 mimeographed sheets, in envelope with return address of the Lockwood Art School).

Together, a valuable record of this talented but little-known artist's work, as well as of Progressive-era radical publishing history.

**\$2,500.**







## 219. LÓPEZ, Yolanda M.

### Free Los Siete.

[San Francisco]: S.i., [1969]. Original poster, offset lithographed in black on white stock, measuring 36.5cm x 56.5cm (14.25" x 22.25"). Previously rolled, else Fine.

Iconic poster by Yolanda M. López, a Chicana activist and artist in the Bay Area, a participant in the Third World Liberation Front and advocate for Los Siete de la Raza. The design first appeared in the pages of the Chicano underground paper *¡Basta Ya!* No.3, and was repeatedly used in banners at demonstrations and public events. Los Siete de la Raza was the label given to seven young Latinos from the Mission District of San Francisco who were accused in the death of police officer Joe Brodник; the trial galvanized the Latino community, providing the young men with tremendous support. All seven men were eventually acquitted. A scarce poster; no other examples in the trade, and not catalogued in OCLC.

**\$850.**



## 220. NEFF, Earl J.

### Original watercolor: "Gypsy Camp".

ca. 1924. Original graphite and watercolor sketch on thick paper, 18.5cm x 35cm (ca 7-1/2" x 13-3/4"). Apparently cut from a larger sheet; dimensions slightly uneven. Initialed, titled and dated in pencil, lower right. Colors vibrant and unfaded, free of creases, wear or soil; Fine.

An attractive and evocative image by Ohio artist Earl Neff (1903-1993), an American regionalist best known for his 100-foot-long mural (still extant) in the Cleveland headquarters of the Brotherhood of Locomotive Engineers and Trainmen. Neff was a prolific muralist, completing no fewer than seventeen public projects during his tenure with the Cleveland Federal Arts Project, of which he was Director from 1935-6. Neff's work is in the permanent collection of the Cleveland Museum of Art and the Canton Museum of Art, and a number of his murals remain on public view. The current image captures an aspect of American culture that would all but disappear by the end of the Great Depression - an outdoor gypsy encampment, complete with tents and jalopies, the foreground occupied by a dark-complexioned, ethnically-costumed woman tending her campfire.

**\$850.**





## 221. [PARIS 68]

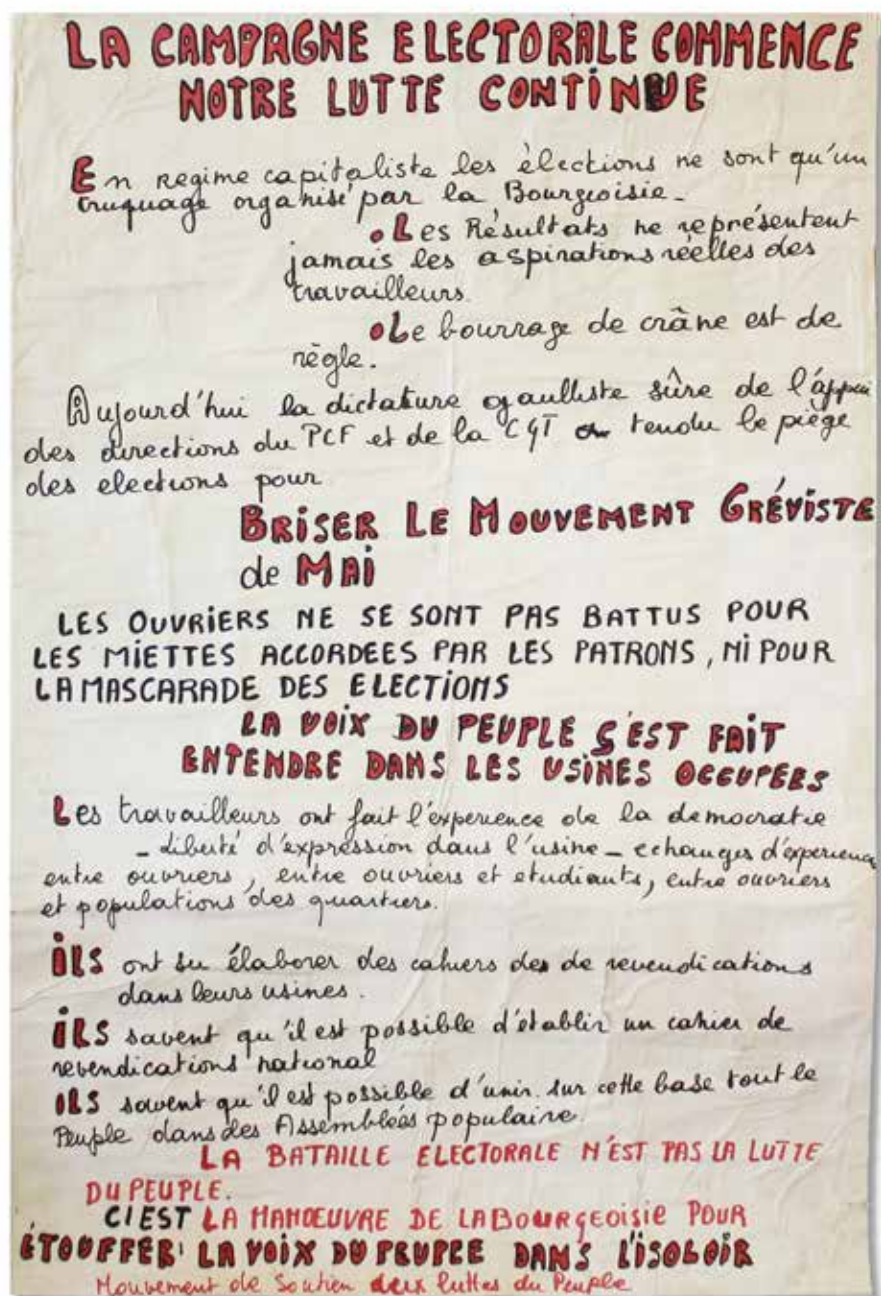
### La Campagne Electorale Commence / Notre Lutte Continue.

[Paris: May, 1968]. Original hand-lettered poster, ca 39" x 27". Lettered in red and black on white paper. Removed from a wall, with layers of paper and wheatpaste adhered to verso; overall wrinkling, a few closed tears, but overall in a remarkable state of preservation, with no losses or major flaws. Archivaly hinged to acid-free backing, in gallery frame.

Unique, hand-lettered poster calling on workers to boycott the 1968 General Elections, which the artist characterizes as a Gaullist plot to "Shatter the May Workers' Movement". The poster goes on to say, "...the factory workers are not fooled by the crumbs thrown them by the bosses, nor by the masquerade of the elections...the workers have experienced Democracy [...] free speech in the factory [...] they know that it's possible to create a national list of demands, they know that it's possible to unite under this list the entire population [...] the Electoral battle is not the people's struggle, it's the bourgeoisie's attempt to suffocate the voice of the people in the voting booth!"

Unattributed to a specific hand, but signed at base "Mouvement de Soutien des Luittes du Peuple" [Movement in Support of the People's Struggle], a short-lived offshoot of the Marxist student organization Union des Jeunes Communistes Marxistes-Léninistes, organized in May, 1968 by the left-intellectual, philosopher and novelist Guy Lardreau. A remarkable survival.

\$2,500.



## 222. [PRAGUE 1968]

### Budme Pevni! [We Are United!].

[Prague: 1968]. Original silk-screened poster, 33-1/2" x 27-1/2" (at largest dimension). Printed in black ink on newsprint. Blue rubber stamp below image: "Socialismus Ano - Ocupace Ne!!" (Socialism Yes - Occupation No!!). Borders irregular; archivally conserved on tissue-paper backing; archivally hinged to acid-free backer and framed. Slight browning; few mended tears at edges; Very Good / B+.

An iconic image from the 1968 Soviet invasion of Czechoslovakia. The producers of such works, operating in haste and secrecy, intended them for immediate wheat-pasting onto walls (whereafter Soviet forces would have ensured an extremely ephemeral survival time), and thus paid scant attention to paper quality or production values. As a result they are now exceptionally uncommon. This example well-preserved, albeit printed on what appears to have been a stray piece of newsprint.

**\$2,500**



## 223. ROBINSON, Boardman

### Lithographed Portrait of General Leonard Wood.

N.p.: N.p., [n.d. but ca.1920's]. Original lithograph featuring a bust portrait of General Leonard Wood, signed in pencil by both Wood and artist Boardman Robinson. On off-white stock measuring 49cm x 65cm (19.25" x 25.5"), professionally hinged and matted. A few short closed edge tears (not extending into image), with faint creases; Very Good-Near Fine.

Stately portrait of General Leonard Wood (1860-1927), a physician who, among many accomplishments, served as the United States Army's Chief of Staff, Military Governor of Cuba, and Governor General of the Philippines. A celebrated military figure, Wood fought in the final battle against Apache leader Geronimo, and helped organize the "Rough Riders" with Theodore Roosevelt. A truly uncommon (and oddly patriotic) work by Boardman Robinson, who is best known for his political cartoons and illustrations for the socialist monthly *The Masses*, as well as the *Liberator* and *New Masses*. The lithograph has no statement of limitation, and we find no published example of this image, nor any record in OCLC; presumably a commissioned work, executed for General Wood for his personal use.

**\$750.**



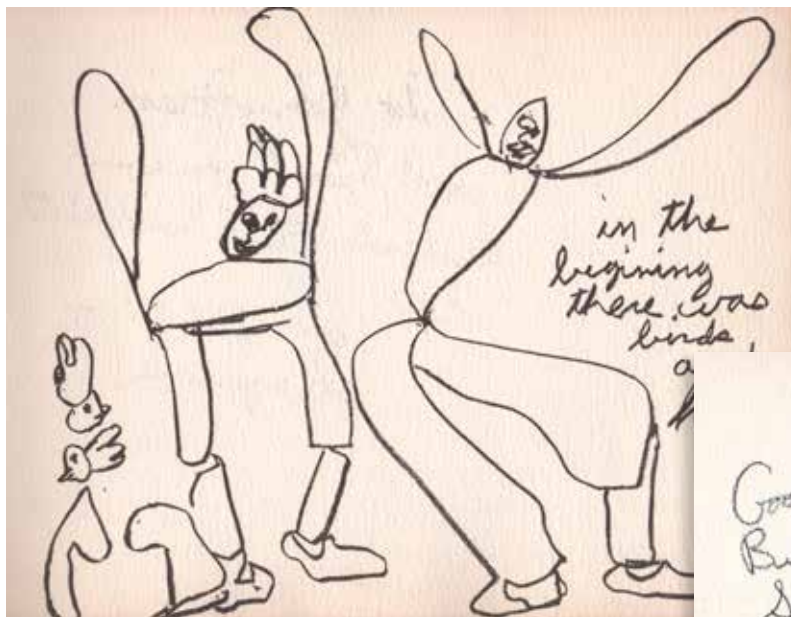
## 224. ROSENBLATT, Adolph

### The Platforms: 22 Drawings of America Selecting a President [Inscribed].

[N.p., n.d. (ca 1960)]. First Edition. Oblong quarto (33.5 x 25cm); 23 sheets of hand-made paper, printed on rectos only and wire-bound on left side. Inscribed on verso of front cover: "To John and Jean / Good luck on your Buffalo Bill Wild West Show / Love Adolph and Suzanne." Light dusting and subtle, even toning to covers, with shallow, moderate stain to lower right edge of rear cover and terminal leaves; Very Good+

Rare artist's book portraying, in crudely-drawn but emotionally charged figures, the increasing alienation of modern life as symbolized by the rise of IBM and the 1960 Presidential elections. Rosenblatt was a long-time (1966-1999) professor of sculpture at the University of Wisconsin, Milwaukee's Peck School of the Arts. The current work rare; self-published and likely produced in small numbers. OCLC notes 3 holdings in North America.

**\$750.**



To John + Jean  
Good Luck on your  
Buffalo Bill Wild West  
Show  
Love Adolph +  
Suzanne



## INSCRIBED BY TROTSKY'S WOULD-BE ASSASSIN

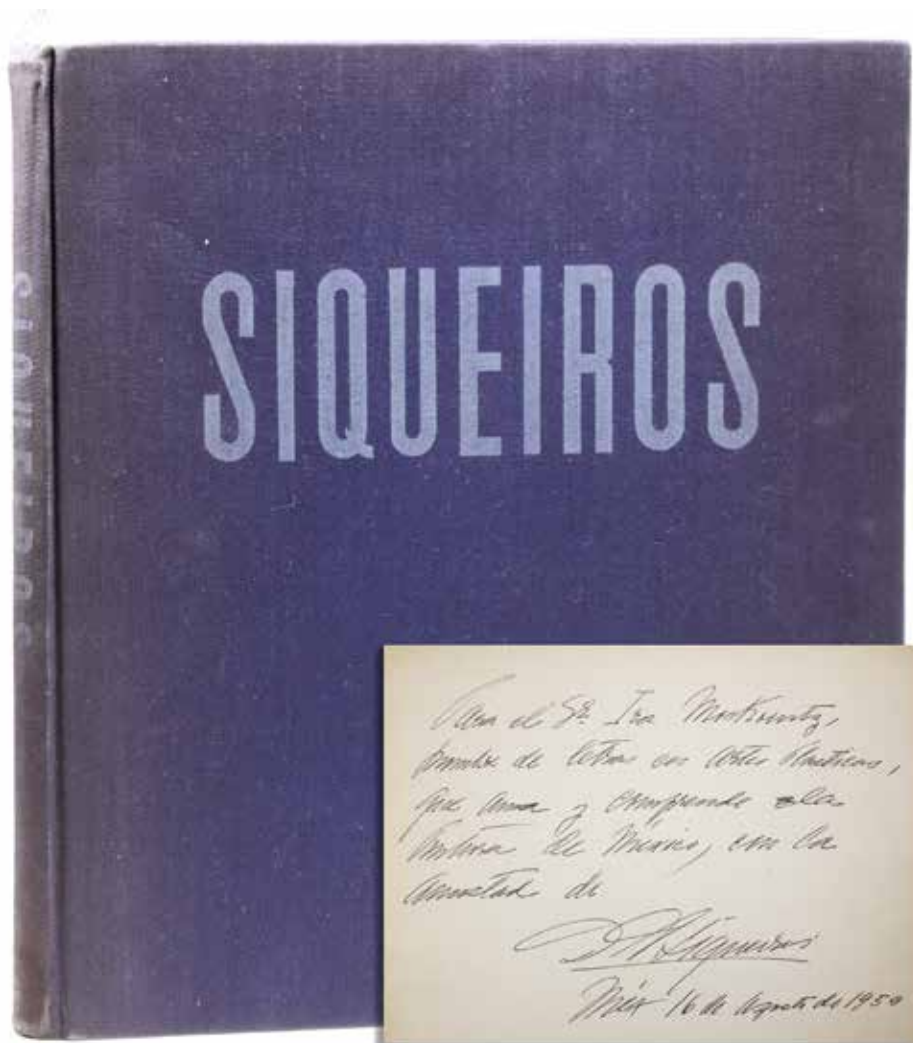
### 225. SIQUEIROS, Jose David Alfaro

**Siqueiros. Por La Via de Una Pintura Neorrealista o Realista Social Moderna en Mexico :: Sur La Route D'Une Peinture Neo-Realiste Ou Realiste Social Moderne Au Mexique :: Through The Road of a Neo-Realism or Modern Social Realistic Painting in Mexico (Inscribed Presentation Copy).**

Mexico City: [Instituto Nacional de Bellas Artes], 1951. First Edition. Large quarto (32cm). Original blue cloth boards; unpagged. Presentation copy, warmly inscribed by Siqueiros on second blank: "Para el Sr. Ira Moskowitz, hombre de letras en artes plasticos, que ama y comprende la pintura de Mexico, con la amistad de JDA Siqueiros," dated August, 1959. A tight, square copy of the book; cloth a little faded and soiled at spine and extremities; lacking dustwrapper; Very Good.

The most substantial monograph on Siqueiros' work published during his lifetime. This a major presentation copy, to the Polish-American painter and printmaker Ira Moskowitz, best-remembered for his long residency in Taos, New Mexico where he produced a large body of work documenting lives of Native Americans and Mexican-Americans. Siqueiros, second in prominence only to Diego Rivera among the great Mexican muralists, was a lifelong Marxist and a committed revolutionary. He was an instrumental member of the Stalinist plot to assassinate Leon Trotsky, personally participating in an unsuccessful machine-gun attack on Trotsky's house in 1940.

**\$1,250.**



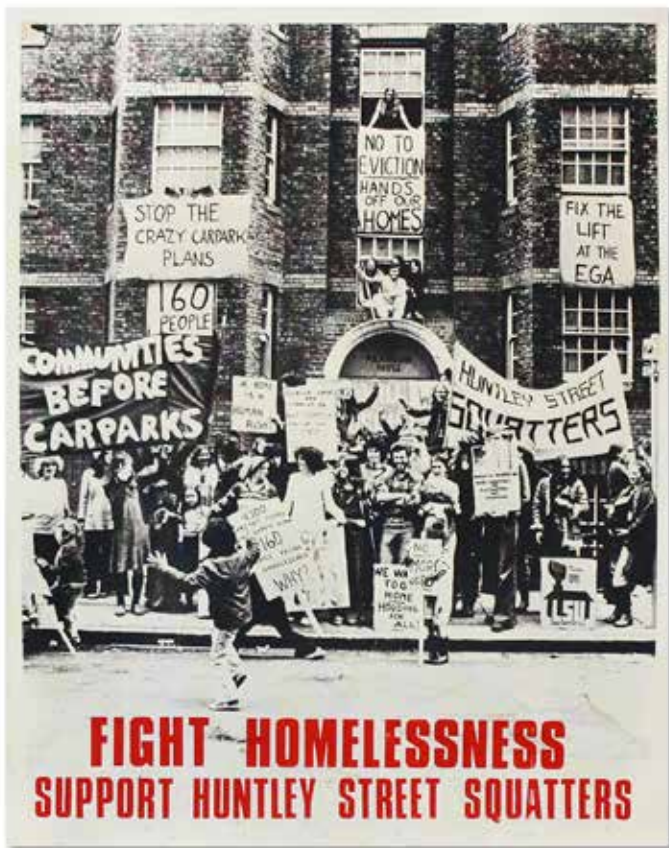
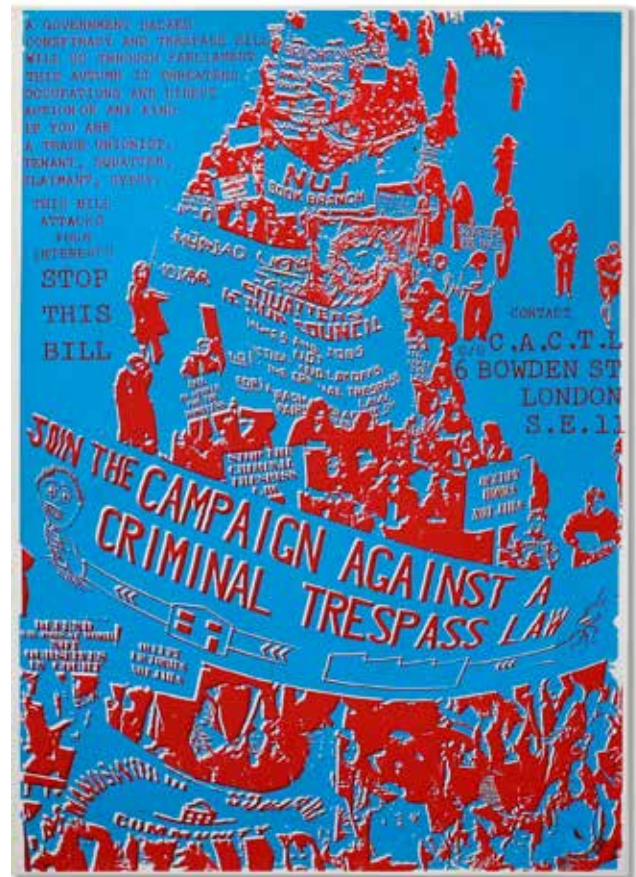
## 226. [SQUATTERS' RIGHTS - GREAT BRITAIN]

### Join The Campaign Against A Criminal Trespass Law.

N.p. [London: ca 1976]: C.A.C.T.L. [Campaign Against the Criminal Trespass Law]. Original silk-screened poster in two colors; 30" x 20". Trivial edge-rubbing; Fine / Grade A. Archivaly hinged to acid-free backing, in gallery frame.

Large, vivid poster promoting the rights of squatters, tenants, and gypsies. Unattributed, but possibly from Paddington Printshop in London, a peoples' printmaking workshop where a great many squatters' rights materials were produced. This poster advertises the Campaign Against the Criminal Trespass Law (organized in 1976), and warns: "If you are a trade unionist, tenant, squatter, claimant, gypsy: this bill attacks your interests - Stop This Bill."

\$750.



## 227. [SQUATTERS' RIGHTS - LONDON]

### "Fight Homelessness - Support Huntley Street Squatters".

[London: ca. 1978]. Original photo-lithographed poster, with image printed black on white stock and text silkscreened in red ink at lower edge; measures 45cm x 57cm (17.75" x 22.25"). Light wear and shallow creasing to upper right margin (roughly 4"), with a dash of red ink on verso; Very Good+ to Near Fine.

Poster produced by the Huntley Street Squatters, who were located at 1-9 Huntley Street in Bloomsbury. In addition to being the center of the London Squatters Union, the Huntley Street squat was home to more than 150 squatters and 32 children who occupied the building in 1977-78. The mansion block, owned by Camden and Islington Health Authority, had lain empty for two years, and quickly became a focus for the squatters' movement in London. Led by Piers Corbyn, the squatters set up a café, hosted festivals, and even set up an office which helped to re-house the homeless. After 17 months, 300 police officers with bulldozers converged upon the building and evicted all who lived there. A rare poster; no examples in the trade (2014), not listed in OCLC, with the only example found by us held at the International Institute of Social History in Amsterdam.

\$750.



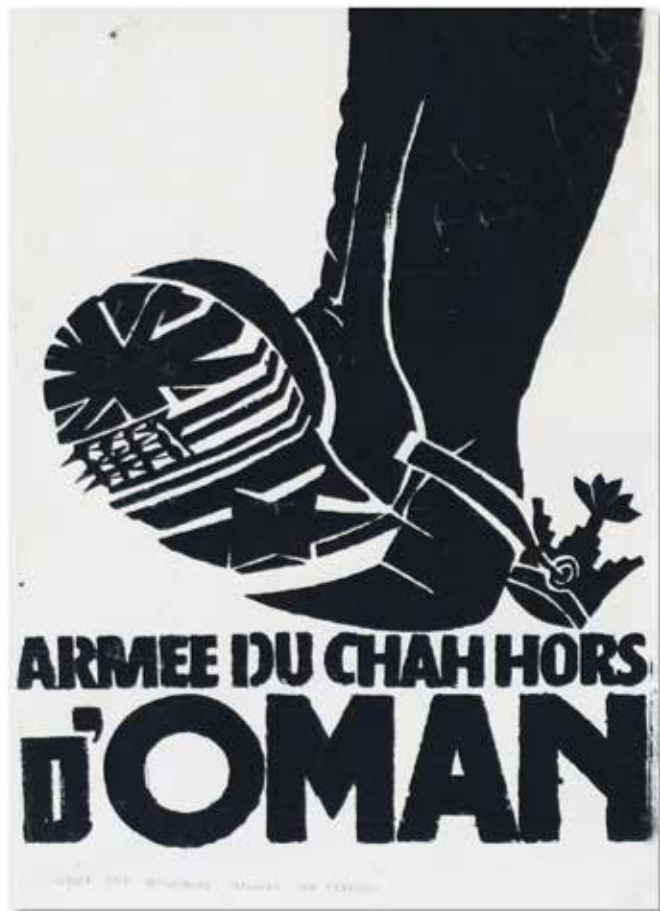
## 228. [SQUATTERS' RIGHTS - LONDON]

### Joe Levy, Multi Millionaire Property Developer [...] Whose Side Are The Police On?.

[London: S.i. but likely the All London Squatters, 1974]. Original silkscreened poster, printed in navy blue on yellow stock, measuring 52cm x 65cm (20.5" x 25 5/8"). Edgeworn and creased, with tears at the margins and shallow loss to three of four corners (none affecting image); Very Good.

Poster calling attention to the plight of those evicted from the Camden Street Squat, formerly located at 220 Camden High Street. The owner of the building, Joseph Levy (1906-1990), was a wealthy London property developer whose company, Stock Conversion, helped rebuild the city in the decades following the Blitz. In February 1974, Levy enlisted the help of 100 police officers to evict the occupants of the Camden Street Squat, had the building boarded and locked, leaving numerous families displaced. Levy was despised by the All London Squatters, the group behind Camden Street, and according to their meeting notes (see <http://www.wussu.com/squatting/als17024.htm>), plans were in motion to picket both his offices as well as the local courts, though they were ultimately unsuccessful in regaining entry into the squat. A rare poster, not listed in OCLC.

\$850.



## 229. [Union des Etudiants Iraniens en France]

### Armee Du Chah Hors D'Oman

[Paris]: Union des Etudiants Iraniens en France, [n.d. but ca. early 1970's]. Original silkscreened poster, printed and illustrated in black on white Gaubert Japon stock, measuring 32.5cm x 50cm (12 7/8" x 19 6/8"). Creasing and light wear to extremities, with a single tiny tear to right margin; Very Good+.

Poster created by the Union of Iranian Students in France in opposition to Shah Reza Pahlavi's directive to send Iranian troops into Oman. The UK, Jordan, and Iran provided military support to Sultan Qaboos bin Said Al Said against guerrilla forces during the Dhofar insurgency in the early 1970's. The poster is not listed in OCLC, and any material produced by the Union des Etudiants Iraniens en France held institutionally is represented by 3 or fewer examples.

\$450.



**230. [WEATHER UNDERGROUND - DAYS OF RAGE] [Anonymous Artist]**

**Brian Flanagan For Sheriff Watch Him Run.**

N.p. [Chicago: 1969]. Original silk-screened poster in three colors, 23" x 29". Browned at margins, but image area bright and clean. Archivaly hinged to acid-free backing, in gallery frame.

Brian Flanagan (b. 1946) was a member of both SDS and the Weathermen, directly connected to the fatal Greenwich Village apartment explosion in which three Weathermen were killed while preparing for a bomb attack on Fort Dix (Flanagan had reputedly left the apartment briefly for more supplies). This extremely rare poster promotes Flanagan's parodic write-in campaign for Mayor of Chicago during the Days of Rage. Following a fateful run-in with City Attorney Richard Elrod on the streets of Chicago, in which Elrod was left with a broken neck and partial paralysis, Flanagan was tried for attempted murder and inciting mayhem. He was eventually acquitted on all charges, but the case became a cause celebre for the Weathermen and other radical left groups. An extremely ephemeral piece, likely produced in tiny quantities and posted even less.

**\$1,500.**



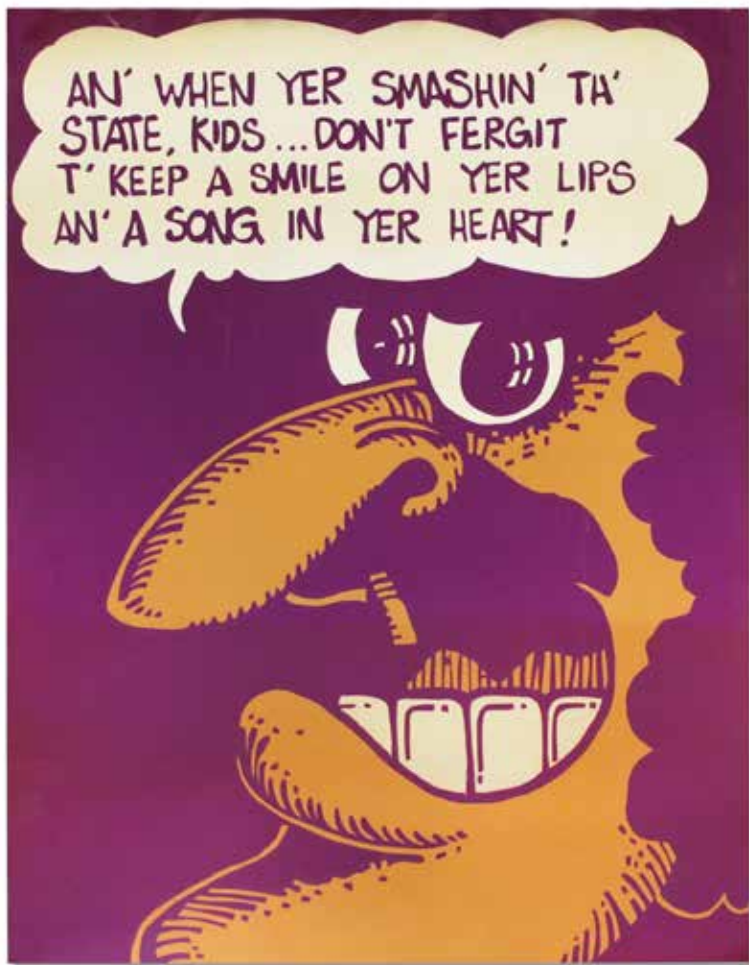
## 231. Wilfred Owen Brigade

### Freedom For Political Prisoners.

San Francisco: Wilfred Owen Brigade, 1976. Offset lithographed poster, 17" x 25". Printed in black on heavy poster stock, off-white. Fine example, archivally hinged to acid-free backing, in gallery frame.

An early work by the important San Francisco revolutionary art collective known briefly (from about 1975-1977) as the Wilfred Owen Brigade and later as the San Francisco Poster Brigade. Though the SFPB produced and posted its work anonymously, the primary creative force behind the group was Rachel Romero, still active as an artist and printmaker in Northern California. Others were involved, including artist/curator/impresario Leon Klayman who, according to Romero, played primarily an organizational and distributional role. Most SFPB works were produced first by linocut, then reproduced in larger quantities by photo-offset (as with the present example). This is a particularly early and uncommon graphic.

**\$400.**



## 232. WILLIAMSON, Skip

**"An' When Yer Smashin' Th' State, Kids...Don't Fergit T' Keep A Smile On Yer Lips An' A Song In Yer Heart!"**

[Los Angeles: Peace Press, 1971]. Original silkscreened poster, printed in purple and ochre on white stock measuring 44cm x 57.5cm (17.25" x 22 5/8"). Light toning to white portions, else Near Fine.

Poster featuring a drawing from Williamson's "Class War Comix" (1971) and printed by the Peace Press, a southern California workers and artist's collective active between 1967-1987. Founded by Jerry Palmer and others involved in the SDS and VDC, the collective drew clients like the Black Panther Party, Malcolm X Committee, Chicano Moratorium, Timothy Leary, and Brian Wilson, et al.

**\$500.**



## UNIQUE, HAND-MADE, AND EXTRAORDINARY

### 233. [WW2} Victory Workshop

#### Vote The Defeatists Out Of Public Office! Unconditional Surrender of the Hitler Axis and the 5th Column! All-Out Production For Victory.

New York: Artist's League of America, [ca 1943]. Original stenciled poster in 7 panels, overall size approx. 52" x 76". Panels assembled at an early date (probably as issued), the whole professionally stabilized and laid down on archival linen backing. Small losses at folds, slight offsetting at panel junctures from adhesive backing; still Very Good, with no incursions into image area. Grade B.



An extremely scarce, and monumental, example of an American hand-stenciled propaganda poster, inspired by and executed in the style of the Soviet "Tass Windows." The Artist's League of America was a group of socially-concerned artists in New York, organized in the wake of the American Artist's Congress and headed by such notable figures as Lynd Ward, Phillip Evergood, Rockwell Kent, Charles Keller and others. The "Victory Workshop" was a small working group within the ALA tasked with producing material to support the American war effort. The group held a well-publicized exhibition in March-April 1943 at the New School For Social Research, titled "Art, A Weapon of Total War", emphasizing work "[suitable for] murals and panels for factory rest-rooms, cafeterias, union halls and workers' housing.... exhibition and silkscreen murals.... window and lobby displays; and various visual aids" (see Hemingway, *Artists on the Left: American Artists and the Communist Movement, 1926-1956*, New Haven: 2002, p.192-194). It is for this exhibition that the current work, calling for a United Front against Hitler's Germany and the removal from public life of such divisive (i.e., anti-New Deal) figures as Dies, J. Edgar Hoover, Hamilton Fish, etc., was almost certainly produced.

The degree to which such Victory Workshop stencils can be attributed to Charles Keller is debatable; however, Keller is generally acknowledged to have been the main creative force behind the workshop and it is likely that he at least played an overarching creative role in all posters produced there. Extremely rare; no other examples in commerce of any Victory Workshop works, and only one example known (of a different work) at the Wolfsonian Museum, Miami.

**\$8,500**



## 234. WW2 [Symington-Gould Corporation]

### Write 'Em Out! Drop 'Em In!

[Rochester, NY: Symington-Gould Corp, ca 1942]. Black/white offset lithograph, 41" x 28". Text relief-printed in white within photographic portrait of an African-American worker. A few brief mended tears in margin, else free of restoration or wear; a fine example. Archival mounted on linen.

Excellent and scarce War Production poster, privately produced by the Symington-Gould Corporation, a manufacturer of heavy parts for railroads and military hardware. Symington-Gould had manufacturing facilities in Rochester and Buffalo and appears to have been a leader in motivating employees to increase wartime production; the company's Rochester facility made national headlines in 1942 for increasing its output of tank parts by 14% in a single month. This motivational poster, soliciting suggestions from workers, is unusual for featuring an African-American spokesman. The quoted figure, identified as "Ed. Poles", may have been a local celebrity, but we cannot attribute the name to a specific individual. A Negro League baseball player named Ed Poles played for the New York Lincoln Black Sox in 1922, but appears to have died in the early 1930s, well before this poster was produced.

\$750.



### 235. [YIPPIES - WASHINGTON, D.C.]

#### "Wash. D.C. July 4, 1971 Smoke-In - Let's twist again like we did last summer!" [3 Variants].

[Washington, D.C.: Youth International Party, 1971]. Three illustrated broadsides, offset lithographed in black and in colors on white stock, each measuring 28cm x 17cm (11" x 17"); offered here in three printing variants - a) purple, pink, and brown, b) black and white, and c) rainbow-colored, the first printed on recto only, with the latter two printed on recto and verso. Faint horizontal fold at center of each broadside, some trivial edgewear and tiny creases, with some faint spotting to extremities of variant b - overall Near Fine.

Attractive set of broadsides promoting the second annual 4th of July Smoke-In on the Washington, D.C. Mall, a Yippie-sponsored event which began the previous year. Each broadside features a photo of a young man smoking a joint while holding a burning American flag, with the Chubby Checker lyric "Let's twist again like we did last summer!" printed at lower margin. The latter two variants have event information printed on verso, along with a large cartoon, an article titled "It Happened Last July 4th," and another titled "Lee Otis: 1 Joint = 30 Years." Includes a series of quotes and a photograph of

Otis, once the leader of Houston SNCC, who in 1968 was sentenced to 30 years in federal prison by an all-white jury for handing a single joint to an undercover police officer. Not listed in OCLC, though we find examples held by the LC (variant a) and Wisconsin Historical Society (variant c).

\$600.



### 236. YOUNG, Art

#### Hell Up To Date: The Reckless Journey of R. Palasco Drant, Special Correspondent, Through the Infernal Regions, As Recorded by Himself.

Chicago: Schulte Publishing Company, 1893. Oblong Quarto. Original pictorial wrappers; xi; 82pp text, each page with facing plate leaf. Wrappers slightly edgeworn, with small chips and losses; rear wrapper and final plate leaf with horizontal tear into margin (not approaching image); Very Good.

The somewhat uncommon softcover issue of Young's first book, which appeared simultaneously in cloth (and was preceded by a deluxe, larger-format issue, a year previous, with the alternate title *Hades Up To Date*). A satirical re-telling of Dante's *Inferno*, incorporating aspects of modern social and political life. Though little of the strong socialist polemic for which Young would later become famous in the pages of *The Masses* and *The Liberator* is in evidence in these early drawings, his skill at caricature is

already fully developed, and his send-ups of such contemporary figures as lawyers, tailors, ball-players and "mashers" remain entertaining more than a hundred years later. Uncommon in the trade, especially in this wrapped issue.

\$450.

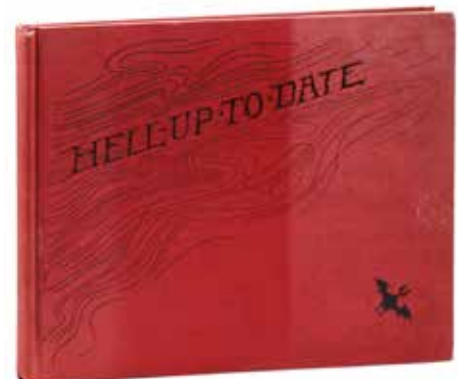
### 237. YOUNG, Art

#### Hell Up To Date: The Reckless Journey of R. Palasco Drant, Special Correspondent, Through the Infernal Regions, As Recorded by Himself.

Chicago: Schulte Publishing Company, 1893. Oblong Quarto. Publisher's pictorial cloth boards; xi; 82pp text, each page with facing plate leaf. Tight, Very Good copy in original boards; front board unevenly sunned, else tight and fresh; internally free of markings or significant wear.

The cloth issue of (235) above.

\$450.





**Pete Seeger, 1919-2014**  
**Hero and inspiration.**