

time is now
to smash jimcrow

**LORNE BAIR
RARE BOOKS**

CATALOG 25

This 25th catalog represents a sort of departure for us at Lorne Bair Rare Books. For this milestone, my staff and I have chosen to showcase fifty (plus one) of what we consider our most interesting items from recently acquired inventory, nearly all completely new to the market, nearly all either unique or practically so. Our emphasis as always remains on material reflecting the history of American social movements, as expressed in the political, literary, and artistic productions of this country and others. We've had a great deal of fun gathering the material for this catalog, and we hope it will be as much fun for you, our readers and customers.



The publication of this catalog also marks, nearly to the week, my twentieth year in the business of rare books and manuscripts. I would be remiss not to thank the many dealers, collectors, librarians, bibliographers and well-wishers who have made it possible for me to stick around this long. You're too many to thank by name, but you know who you are and so do I. A special thanks goes to my fellow workers: Francesca Blom, Lee Ann Dransfield, Helene Golay, and Amir Naghib – an incredible team of brilliant, talented people, without whom so many aspirations would still be hanging in mid-air.

Thanks guys.

ALL ITEMS

are offered subject to prior sale. Unless prior arrangements have been made, payment is expected with order and may be made by check, money order, credit card (Visa, MasterCard, Discover, American Express), or direct transfer of funds (wire transfer or Paypal). Institutions may be billed. Returns will be accepted for any reason within ten days of receipt.

ALL ITEMS

are guaranteed to be as described. Any restorations, sophistications, or alterations have been noted. Autograph and manuscript material is guaranteed without conditions or restrictions, and may be returned at any time if shown not to be authentic.

DOMESTIC SHIPPING

is by USPS Priority Mail at the rate of \$9.50 for the first item and \$3 for each additional item. Overseas shipping will vary depending upon destination and weight; quotations can be supplied. Alternative carriers may be arranged.

WE ARE MEMBERS

of the ABAA (Antiquarian Bookseller's Association of America) and ILAB (International League of Antiquarian Booksellers) and we strive to adhere to those organizations' standards of professionalism and ethics.



*The FIRST SERIOUS STUDY of AFRICAN-AMERICAN MUSIC,
a COPY with SIGNIFICANT PROVENANCE*

1. [ALLEN, William Francis, et al]

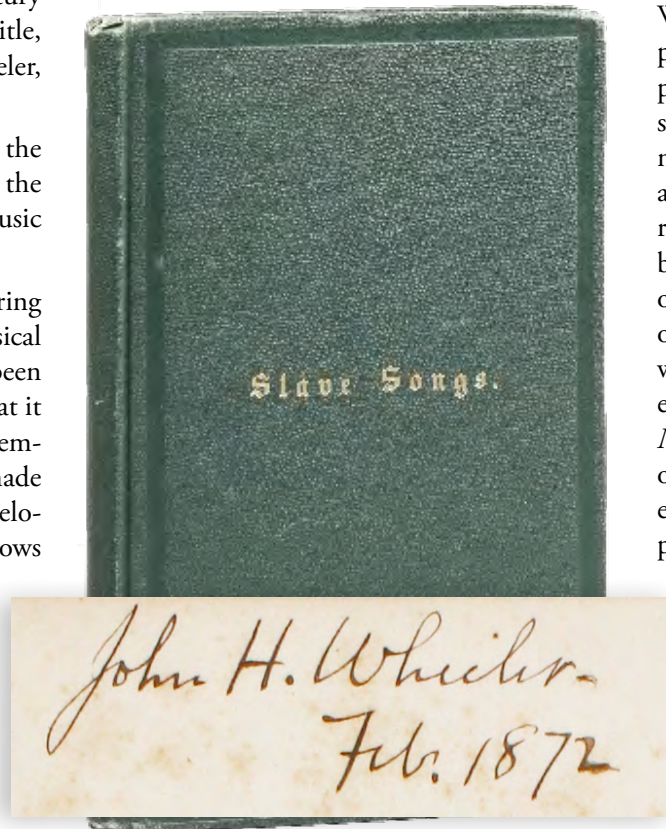
Slave Songs of the United States

New York: A. Simpson & Co., 1867. First Edition. Octavo (23cm); original blind-ruled pebble-grained green cloth, upper cover lettered in gilt, unadorned spine, brown glazed endpapers; [4],xliv,[6],115pp; music to 136 songs. Spine ends and corners a bit rubbed, mild scattered foxing within, with contemporary and early 20th-century ownership inscriptions to half title, including that of John H. Wheeler, dated Feb. 1872.

The first published work on the music of the slave states and the first full-length study of the music of African-Americans.

The authors begin this pioneering book by observing: "...the musical capacity of the negro race has been recognized for so many years that it is hard to explain why no systematic effort has hitherto been made to collect and preserve their melodies" (p. i). The work that follows is remarkable, not only for its sympathetic assessment of the "creative power" underlying African-American folk idioms, but also for its methodology, which anticipates the work of so-called "scientific" folklorists some forty years later: "...the greater part of the music here presented has been taken down by the editors from the lips of the colored people themselves...the difficulty experienced in attaining absolute correctness is greater than might be supposed by those who have never tried the experiment..." The result is the first authoritative collection of African-American folk songs, both religious and secular, including many now-ubiquitous tunes as "Roll, Jordan, Roll" and "Nobody Knows the Trouble I've Had," often providing valuable etymologies of the songs and their singers (of the latter, for instance, the authors

write: "This song was a favorite in the colored schools of Charleston in 1865; it has since that time spread to the Sea Islands" (p. 55)). Songs are divided into four sections, divided by geographical region: Southeastern, Northern Seaboard, Inland, and Gulf States. The last of these features seven Creole songs from Louisiana. The text proper is comprised chiefly of music, though most of the pieces include substantial explanatory notes on history and regional variations.



This is the copy of John H. Wheeler, North Carolina plantation-owner, bibliophile and politician. He served as the North Carolina State Treasurer (1843-5) and U.S. Minister to Nicaragua (1855-6). More notably, Wheeler was the owner of two escaped slaves, one of whom, Hannah Bond, was the author of the celebrated *The Bondwoman's Narrative*, the manuscript of which went undiscovered until 2001 when it was published under the editor-

ship of Henry Louis Gates, Jr. Wheeler was renowned for his extensive collection of works on slavery and the abolition-

ist movement, which Gates

has characterized as a means of studying "the mind of the enemy, perhaps better to master and control his slaves, and to prevent them from escaping" (see his essay, "Borrowing Privileges," *New York Times*, June 2, 2002).

Reissued in 1871 and reprinted several times in the 20th century; however the 1867 first printing is by no means a common work, especially in such nice condition. . SABIN 82067. WORK p.435.

SOLD.

2. BRETON, André, ed.

Le Surréalisme au Service de la Révolution. Nos. 1-6 [All Published]

[Paris: Librairie José Corti, 1930-1933]. First Edition. Six volumes; quarto (28cm); uniformly bound in cream wrappers, yapp edges; No. 1 printed in green, the rest printed in green and yellow; photographic plates and other illus. throughout. Some minor shelf-wear, spines a hint toned, No. 6 textblock somewhat foxed, else a Near Fine collection in original wrappers. Nos. 5 and 6 with publisher's cancel replacing "José Corti" with "Éditions des Cahiers Libres."

Seminal periodical of surrealist-political discourse, successor to *La Révolution Surréaliste* (1924-1929), which had also been edited by the movement's founder and enthusiastic contributor André Breton. Among the authors, film-makers, and photographers represented in this collection are Tristan Tzara, Salvador Dalí, Luis Buñuel, Man Ray, Marcel Duchamp, Max Ernst, Joan Miro, and Sigmund Freud.

Surréalisme au Service began publication shortly after the demise of *La Révolution Surréaliste*, when the movement had begun moving in a more political direction. Breton penned his second *Surrealist Manifesto* in 1930, following Marcel Duchamp's break from the movement. In the *Second Manifesto*, Breton took Surrealism in a consciously political direction, openly embracing Communism, and banning from publication any members of the movement who failed to embrace "collective action." It was in this spirit that Breton began editing *Le Surréalisme au Service de la Révolution*, so named in an effort "to reassure the Communists, as was the first issue's opening declaration of loyalty to the Third International" (Clifford Browder, *André Breton, Arbiter of Surrealism* (1967), p. 29). This political alignment may partly explain the short lifespan of the periodical, as it alienated the upper class readership to whom the poetry and artwork most appealed. After the dissolution of *Surréalisme au Service*, the Swiss publisher Albert Skira founded *Minotaure* (1933-1939), a less political successor for which Breton once again assumed the role of editor.

SOLD.



3. [BROOKS, Gwendolyn] BROWN, Patricia, Don L. Lee, and Francis Ward (editors)

To Gwen With Love: An Anthology Dedicated to Gwendolyn Brooks

Chicago: Johnson Publishing Company, Inc., 1971. First Edition. First Printing, cloth issue. Octavo (23.5cm); purple cloth, with titles stamped in gilt on spine and front cover; dustjacket; [12], 149, [1]pp. Inscribed by Brooks on the half-title page: "For Mama, Love, Gwendolyn." Base of spine gently nudged, else Fine. Dustjacket is unclipped (priced \$7.95), lightly edgeworn, with a few short tears and attendant creases; Very Good+.

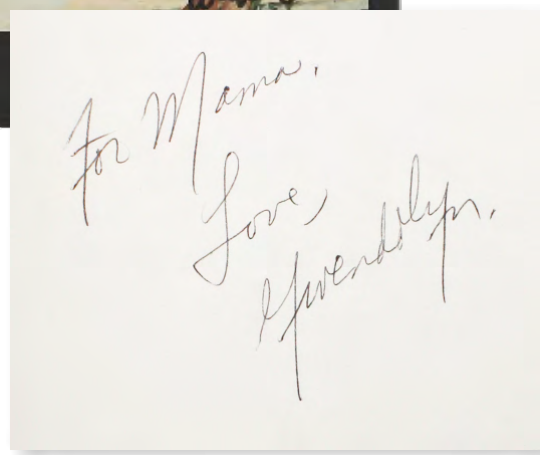
Anthology of poetry and prose dedicated to the first African-American woman to win the Pulitzer Prize. The volume emerged as a result of an event initiated by the Kuumba Workshop on December 28, 1969 (held at Chicago's Afro-Arts Theater), which brought together writers, artists, poets, and musicians to pay tribute to Brooks's influence on their respective crafts. The anthology contains contributions by Johari Amini, Sarah Webster Fabio, Nikki Giovanni, Samuel Allen, Joe Goncalves, Don L. Lee, Etheridge Knight, Dudley Randall, Sonia Sanchez, Sterling Plumpp, and John Oliver Killens, et al. A significant family association copy, inscribed by Brooks to her mother, Keziah Wims Brooks.

The deep influence of Keziah Wims Brooks on her daughter's career has been widely noted. Born in 1888, into a middle-class family in Topeka, Kansas, Keziah is described lovingly in Gwendolyn's memoir *Report From Part One* (Det:1972) as a woman "with all kinds of nerve," who encouraged her daughter's literary aspirations from an early age, even to the point of excusing Gwendolyn from household chores so that she could polish her writing. Keziah put Gwendolyn to work writing allegorical plays for her church school, and pushed her to get her poems out into the world, at one point sending samples of her work to James Weldon Johnson, at another putting Langston Hughes on the spot with a similar request. Hughes was encouraging, and indeed would become something of a mentor to Gwendolyn in later years. Keziah saw her daughter as a potential "lady Paul Laurence Dunbar" and beginning in late childhood Gwendolyn appears to have poured much of her energy into fulfilling that prophecy. By age thirteen she was writing two poems a day, and had published her first poem, in the magazine

American Childhood. By sixteen she was a weekly contributor to Chicago's principal African-American newspaper, the *Defender* (seventy-five of her poems were published there before she had graduated high school). By twenty her work had already begun appearing in anthologies (see Brooks, *Report from Part One*, pp 46ff.).

Brooks would go on to a tremendously successful career, winning the Pulitzer Prize for Poetry in 1950 (the first African-American woman to be so honored) and becoming one of the most-anthologized poets of her generation. It is safe to say that no individual bore a stronger influence on this success than Keziah Brooks, and we can imagine few more meaningful associations than this one.

SOLD.



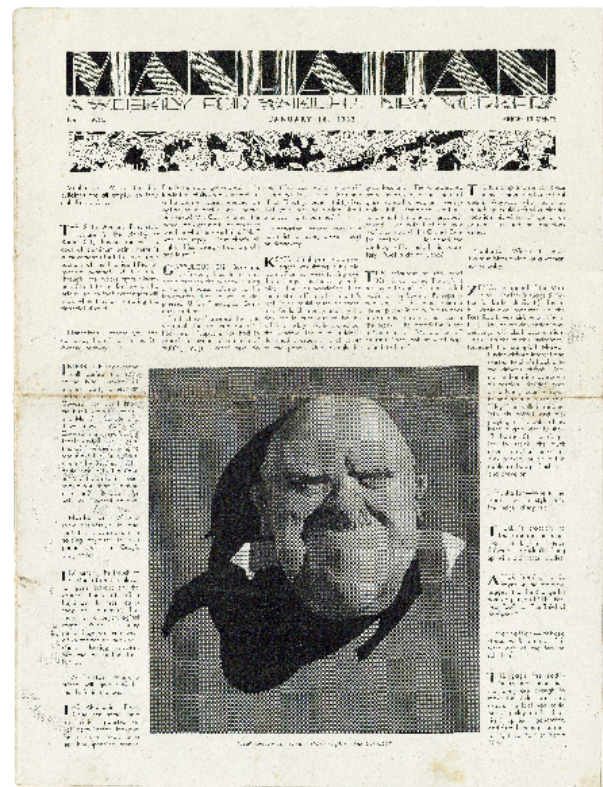
4. CAMPBELL, E[lmer] Simms (illustrator)

“A Night-Club Map of Harlem” [in] *Manhattan: A Weekly For Wakeful New Yorkers* Vol.1, No.1 (Jan 1933).

New York: Dell Publishing Company, Inc., 1933. First Edition. Tabloid (40.5cm); black and white offset printed wrappers; 16pp; illus. Horizontally folded at center, with mild wear and foxing along the fold, and 1.5cm separation along right margin; mild wear to extremities, with some rubbing and dustiness to front wrapper; the illustrated centerfold map is notably bright and unblemished, with 1.5cm separation along left and right margins; a Very Good, sound copy. We have seen at least two copies of the premiere issue, similarly folded, with an illustrated two-color wrap-around band; the band is lacking on this copy, though we cannot conclusively state whether all copies of the magazine were issued with one; neither of the two copies at auction in the past decade appears to have included the band.

Elmer Simms Campbell was the first African-American illustrator to have his work published in mainstream magazines. After studying at the University of Chicago, Art Institute of Chicago, and Art Students League in New York City, Campbell did freelance work for *College Comics*, *Opportunity*, and *The Saturday Evening Post*; he would go on to do regular work for *Playboy*, and between 1933-1958, he had a either a column or cartoons in nearly every issue of *Esquire*. Campbell had close ties to Harlem, where he lived prior to relocating to the more upscale Westchester County. He enjoyed a close relationship with Cab Calloway, who in his autobiography wrote of the artist: “Like me, he was a hard worker, a hard drinker and a high liver...When we got to know each other, we would go out at night to the Harlem after-hours joints like the Rhythm Club and just drink and talk and laugh and raise hell until the sun came up...Harlem was the place for a Negro to be. And no one knew it better than my friend, E. Simms Campbell” (*Of Minnie the Moocher and Me*, NY: 1976).

If New York is “the city that never sleeps,” then this was the map that showed you where to go to stay awake. Campbell’s cartoon map prominently features well-known venues like The Cotton Club, Radium Club, and Savoy Ballroom alongside neighborhood favorites like Tillies (“Specializes in fried chicken - and it’s really good!”) and Log Cabin (“Ask for Geo. Woods, an inti-



mate little spot”). He used stars to indicate places that were open all night, and stated “The only important omission is the location of the various speakeasies but since there are about 500 of them you won’t have much trouble...” His streets of Harlem under the moonlight feature an assorted cast of characters – everyone from society-types, dancers, musicians, and peanut vendors, to pimps and hookers, cops, dancing girls, and a dodgy-looking fellow selling marijuana cigarettes, 2 for 25 cents (“Ahm th’ Reefer man”).

The map is considered a legendary rarity of the Prohibition era and Harlem’s Jazz Age, largely due to its appearance in an obscure publication with limited distribution that ceased publication after a month. Aside from the recent sale of the original artwork (Swann, 2016), we find only 2 examples in the auction record (Swann, 2011 and PBA, 2014). OCLC finds 2 locations only for this publication (NYPL, Yale).

SOLD.

(See Overleaf)

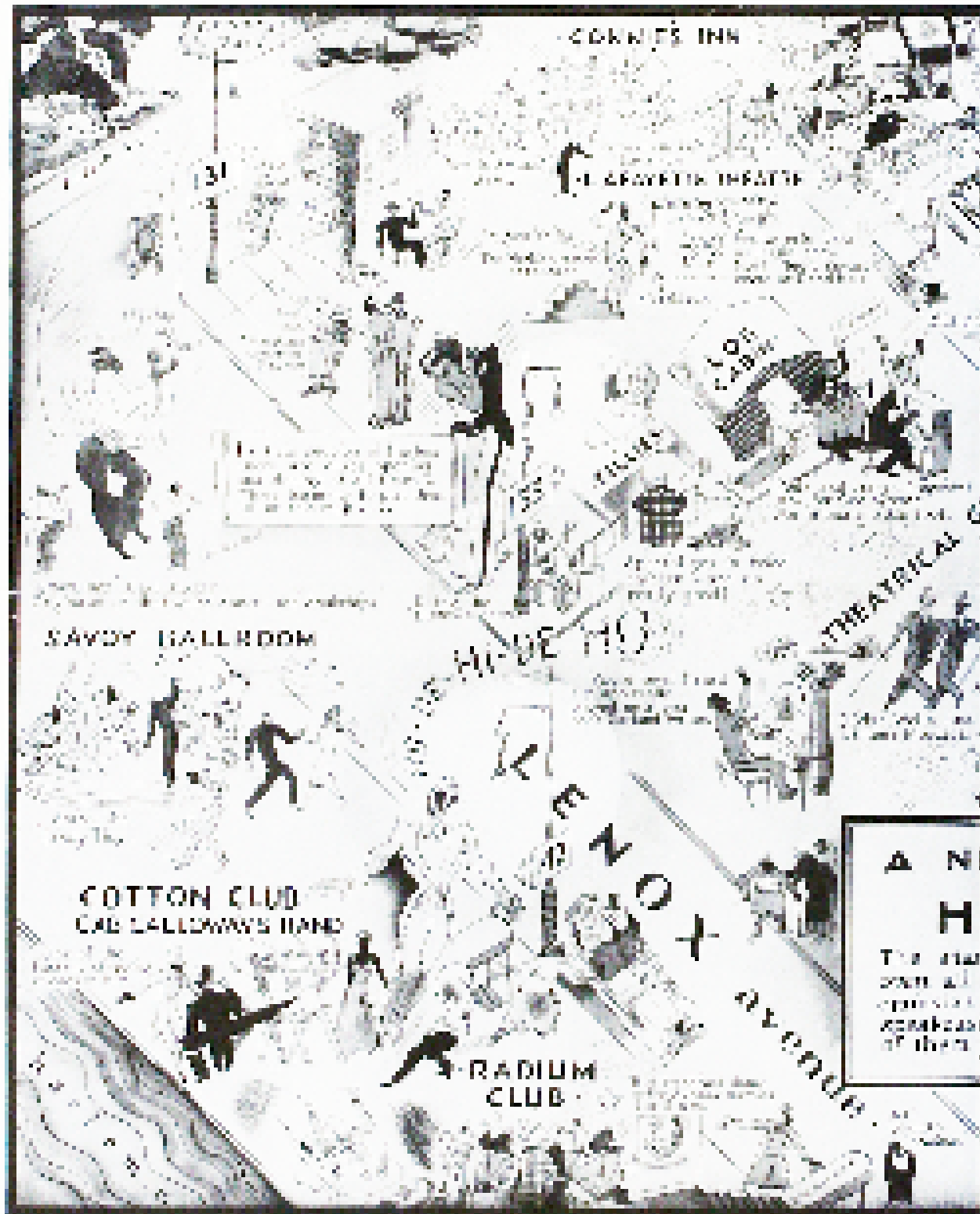
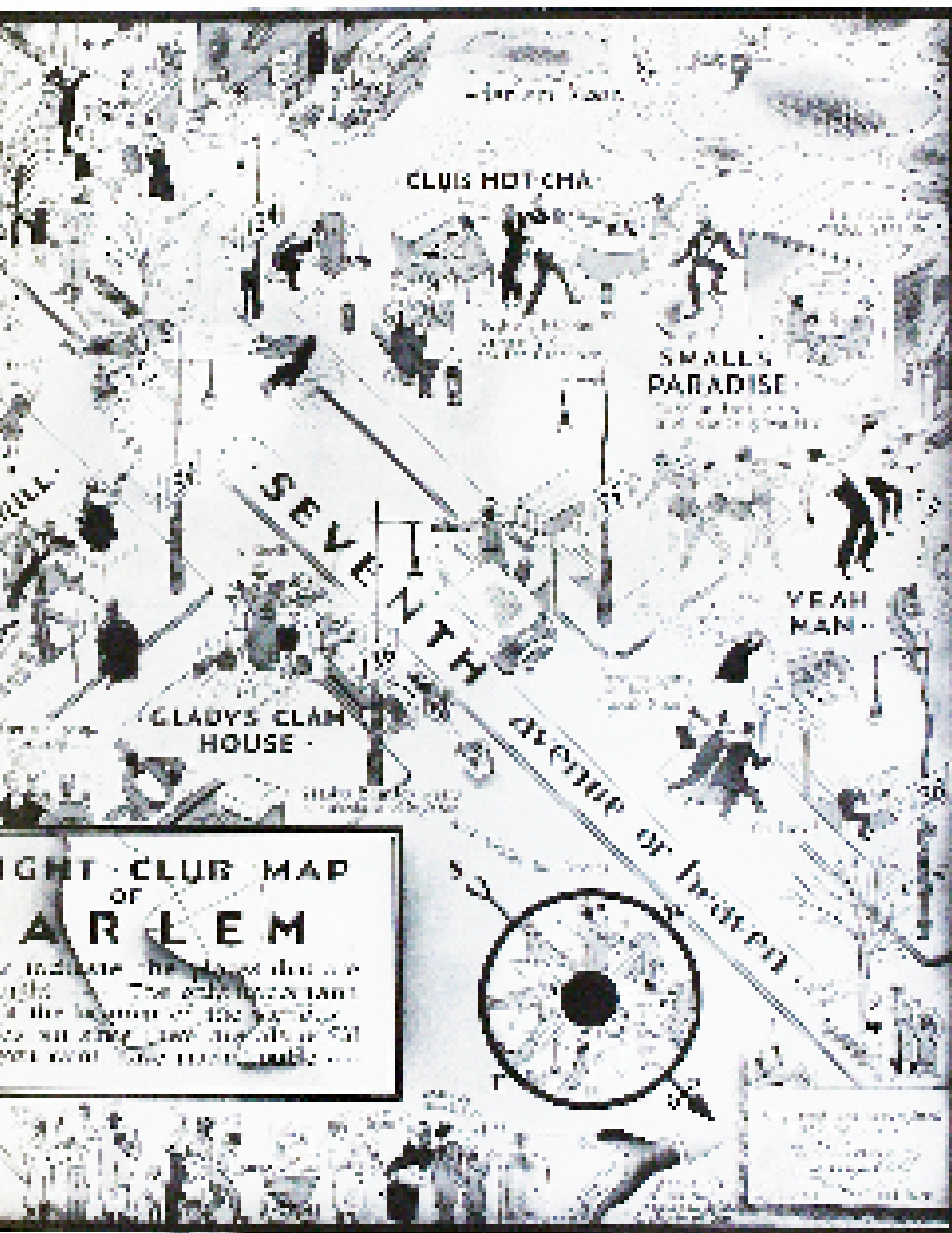


Illustration of a city street scene, likely from the early 20th century, showing various buildings and landmarks. The scene is filled with people and vehicles, suggesting a busy urban environment. The illustration is rendered in a high-contrast, black and white style with a grainy, textured appearance.



5. CLEAVER, Eldridge and Huey Newton (editors); Emory Douglas (design)

The Black Panther: Black Community News Service - Run of 46 Issues

San Francisco: Black Panther Party, 1970. 46 tabloid issues, including one double issue (44.5cm); illustrated newsprint wrappers; ca.20-32pp per issue. Publication sequence runs as follows (January 3 - December 26, 1970): Vol.IV, Nos.5-10, 12-22, 24-30; Vol.V, Nos.1-4, 6-7, 9-13, 15-17, 20-26. All issues horizontally folded at center, with mild dustiness, light toning and wear to extremities; a handful of issues folded slightly off-center, resulting in short tears and creasing to extremities; Vol.V, No.6 with 6" x 2" loss to masthead; a few issues with stray pencil or pen marks to front wrapper margins, several others with volume/number hand-corrected (presumably done in-house); Very Good to Near Fine overall.

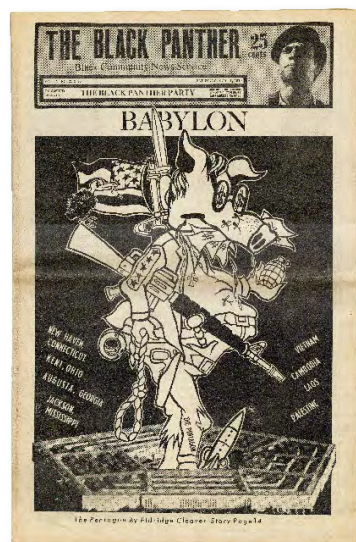
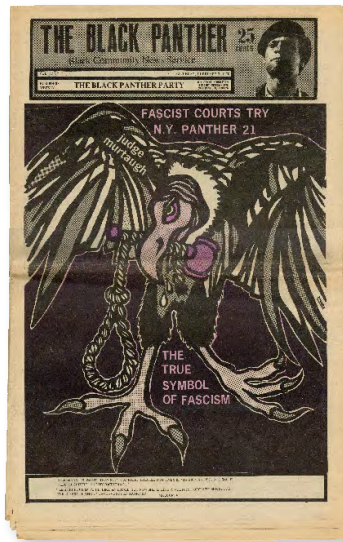
A near-complete, sequential run of the Black Panther Party's official newspaper. 1970 was a breakthrough year for the paper, both in terms of content, circulation, and overall aesthetic; at the height of its popularity during 1970-71, the paper's peak weekly circulation was estimated to be as high as 400,000. In terms of content, Huey Newton was acknowledged as the chief theoretician of the Party and its newspaper, but in terms of generating mass appeal, much of the credit goes to Emory Douglas. To quote Douglas's biographer, Sam Durant, "Douglas's work on the *Black Panther* newspaper and for the party was fearless in content and style. He was the party's Revolutionary Artist, graphic designer, illustrator, political cartoonist, and the master craftsman of its visual identity. His distinctive illustration styles, cartooning skills, and resourceful collage and image recycling made the paper as explosive visually as it was verbally...Part of Douglas's genius was that he used the visually seductive methods of advertising and subverted them into weapons of the revolution. His images served two purposes: to illustrate conditions that made revolution a reasonable response and to construct a

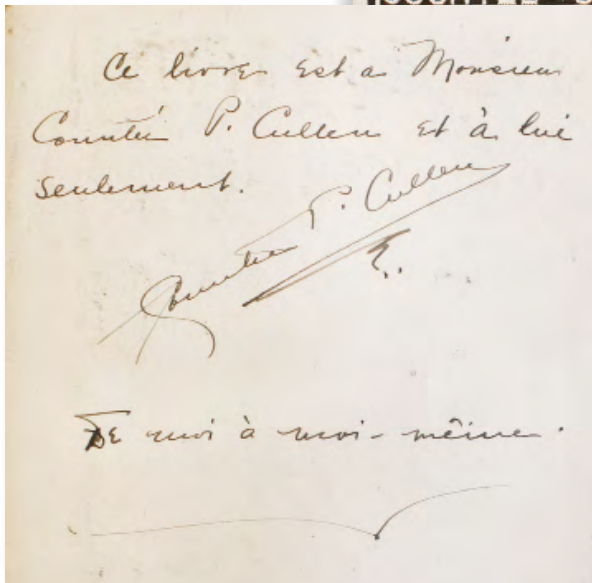
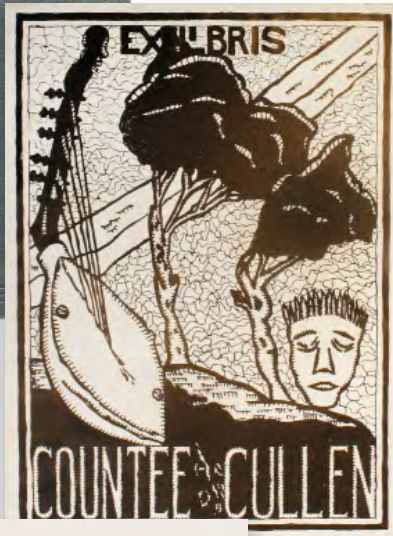
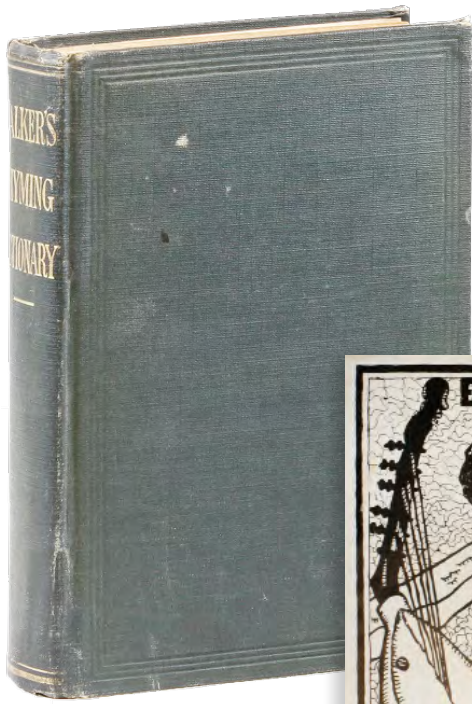
visual mythology of power for people who felt powerless and victimized" (see *Black Panther: the Revolutionary Art of Emory Douglas*. NY:2007).

Unlike issues from the earliest days of the paper and those issued after about 1974, the present run is visually stunning and innovative in its design and layout. Supplements (where issued) are present, and nearly every issue features full-page revolutionary artwork by Douglas on the front or rear wrappers. At least a dozen issues feature brightly-illustrated or photomontaged centerfolds (Huey Newton, Bobby Seale, Ericka Huggins, *et al*), and three issues feature full-sized centerfold posters of Eldridge Cleaver, Alprentice "Bunchy" Carter, and the Revolutionary People's Constitutional Convention. Despite the awkward numeration, the present run lacks only five of the 51 issues published in 1970. Substantial runs, in uniformly attractive condition, are uncommon, both in the trade and at auction. DANKY 957.

SOLD.







6. [CULLEN, Countee] WALKER, J.

A Rhyming, Spelling, & Pronouncing Dictionary of The English Language

New York: Fitzgerald Publishing Corporation, Successor to Dick & Fitzgerald, [n.d. but ca.1900's]. Reprint of Dick & Fitzgerald's New and Revised Edition published in 1866. Octavo (19cm); hunter green cloth, covers with triple blind-ruled borders and titles stamped in gilt on spine; xxii, 23-706pp. Harlem Renaissance poet Countee Cullen's copy, with his large decorative bookplate to front pastedown, inscribed by Cullen in French to himself on the front endpaper: "Ce livre est à Monsieur Countee P. Cullen et à lui seulement. Countee P. Cullen / De moi à moi-même." Eleven entries lightly marked in pencil (pp.218, 233, 389); spine cloth slightly darkened, though gilt remains bright; slight shelfwear overall, with minor board exposure at corners; text edges tanned, with a few small nicks to right margins of first two pages; a Very Good, sound copy.

A unique artifact, likely dating (judging by the French inscription) from Cullen's *annus mirabilis* of 1928, when he was awarded a Guggenheim fellowship to study and write in France; this was also the year of his celebrated marriage to Yolande Du Bois, the daughter of W.E.B. Du Bois.

It is difficult for us to gauge the degree of use the dictionary might have received under Cullen's ownership. Of the eleven entries marked throughout the book, none is particularly suggestive; the rhymes hinted at – "long/thong/endlong," "sloth/troth/wroth" – do not seem to appear in any of the poet's better-known poems. But the mere fact of ownership is suggestive; that Cullen would resort to a reference work of such a conservative and (dare we say) anti-modern character reinforces his reputation as a poet who consciously worked within received poetic forms in pursuit of a poetic that would unite black and white, as well as traditional and modern, audiences.

SOLD.

7. EINSTEIN, Albert

Typed Letter, Signed, June 27, 1938. 1pp, to Abraham Tulin

[New York: 1938]. Typed letter on Palestine Orchestra Fund letterhead, signed at closing "A. Einstein" as Honorary President. Old folds from mailing, mild toning to extremities, still Near Fine, with autograph clear and legible in Einstein's typically small hand.

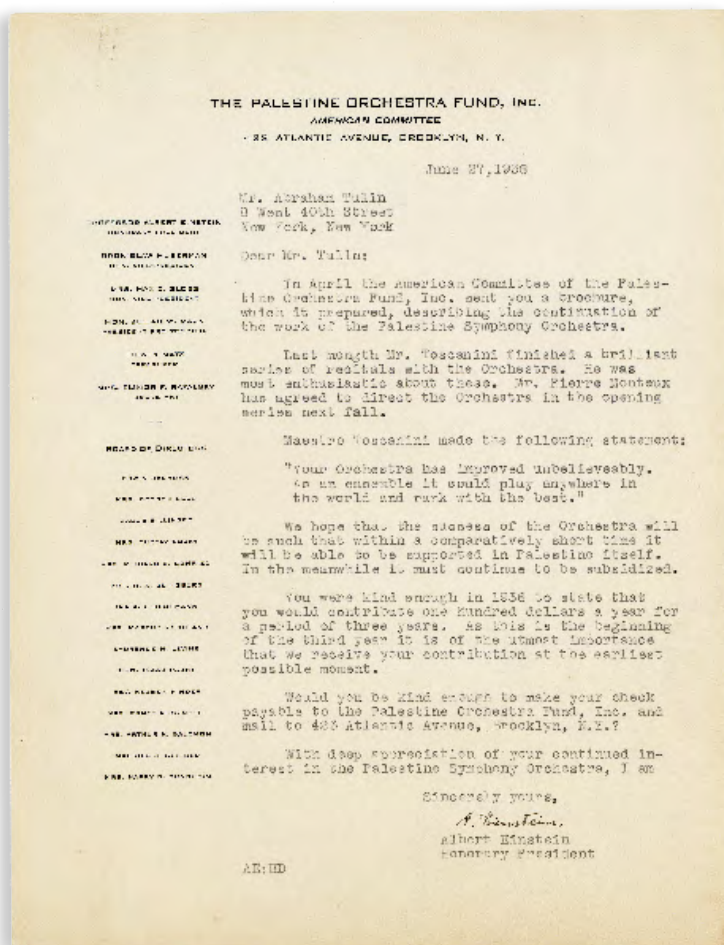
Fundraising letter, soliciting donations to support the fledgling Palestine Symphony Orchestra, which had just concluded its successful second season under the directorship of Arturo Toscanini, whom Einstein quotes: "Your orchestra has improved unbelievably [sic]. As an ensemble it could play anywhere in the world and rank with the best." The letter concludes with a request for a \$100 contribution to "subsidize" the orchestra until "it will be able to be supported in Palestine itself."

The Palestine Symphony was the brainchild of violinist Bronislaw Huberman, who conceived the project as a way to promote the Zionist cause while simultaneously expatriating continental Jews who, having lost their positions in the leading European orchestras, now faced penury and persecution in their native countries. Ultimately more than 80 musicians, most from Germany, Austria, and Poland, successfully emigrated, many with their families. It has been estimated that Huberman's efforts ultimately saved as many as 1,000 Jewish lives.

They also gave rise to one of the great international symphonies of the 20th century; beginning with its inaugural concert in Tel Aviv, conducted by Toscanini, the Palestine Symphony (which became the Israel Philharmonic in 1948) has been associated with a host of legendary musicians and conductors, including William Steinberg, Leonard Bernstein, Zubin Mehta, Kurt Masur, Pinchas Zukerman, Daniel Barenboim, and many others. Albert Einstein served as the symphony's Honorary President from 1936 to 1939.

The recipient of the letter, Abraham Tulin (c. 1891-1973) was a prominent Jewish-American attorney, a graduate of Yale and Harvard Law School, for many years associated with the Haifa Technion, the Israeli Institute of Technology. He was highly active in Zionist causes, serving as chief counsel of the Jewish Agency for Palestine in 1947 and as an American delegate to the World Zionist Congresses of 1919, 1927, 1931 and 1933.

SOLD.



8. FANTE, John

Dago Red

New York: The Viking Press, 1940. First Edition. Octavo (20.75cm); blue-gray buckram, with titling and decorations stamped in maroon on spine and front cover; maroon topstain; dustjacket; [12], 211, [3]pp; illus. Signed on the first blank page, 22 days prior to the date of publication: "John Fante / Sept.1, 1940." Decorative bookplate to front pastedown, slight forward lean, with just a hint of sunning to spine; internally fresh, with a bright, even topstain; Near Fine. Dust-jacket is unclipped (priced \$2.50), spine-sunned and lightly edgeworn, with a few small nicks to spine ends and lower rear panel, a 2" tear along upper rear joint, and a handful of shorter ones; touch of grubbiness and two stray ink marks to rear panel; still a quite presentable, Very Good or better example.

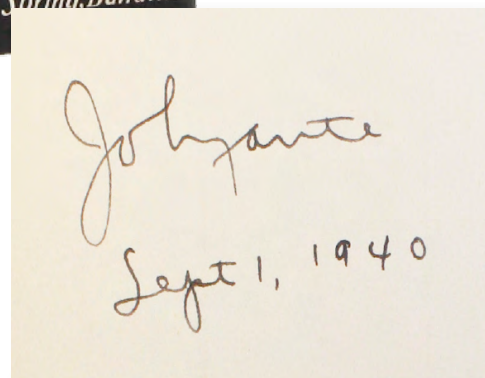
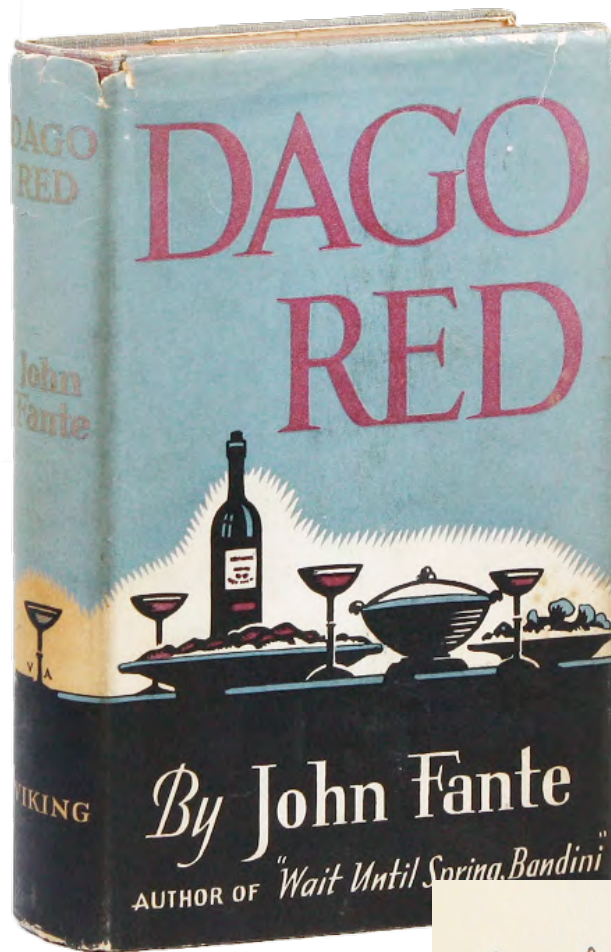
A very nice copy of this high-spot of Italian-American working-class fiction. *Dago Red* was Fante's third book and first collection of short stories, most of which had previously appeared in the pages of Mencken's *The American Mercury*. The stories, some deeply autobiographical, portray the lives of working-class Italian Americans in a Colorado town, and demonstrate the reach of Catholicism into nearly every facet of daily life. The book was well-received upon publication; as Fante's biographer Stephen Cooper notes: "After the mixed reviews of *Ask the Dust*, the critics were again enthusiastic. The New York Times found Fante's talent lying 'over each page bright as sunlight on fresh green grass.' Steinbeck himself, impressed enough to break his rule against publicizing other

writers, allowed himself to be quoted: 'This is a warm good book which has in it forgotten things which should not have been forgotten.' And *Time* called *Dago Red* "perhaps 1940's best book of short stories" (Cooper, *Full of Life: A Biography of John Fante*, pp.185-186). The book would remain out of print for over four decades, until

Fante's work was brought to the attention of Black Sparrow Press publisher John Martin by the poet Charles Bukowski, who boldly declared "Fante was my God." With the addition of several stories, Martin would publish the 13 stories from *Dago Red* in 1985 under the title *The Wine of Youth*.

As is true for many books, even from mainstream publishers, that appeared in the final years of the Great Depression, the first printing is scarce, rarely found in such desirable condition. COAN p.168; HANNA 1133.

SOLD.



9. FAST, Howard *Spartacus*

New York: By the Author, 1951. First Edition. Pre-publication subscriber's edition, self-published by Fast and sold prior to the regular edition. Octavo (21cm); brown cloth (one of four variants, with no established priority), with titles stamped in gilt on spine; dustjacket; 364, [1]pp. Numbered and signed by the author on the front endpaper. Deaccessioned bookplate from Carnegie-Melon's Hunt Library (Thomas Bell Collection) to front pastedown, small library stamp to lower edge of rear pastedown, with brief penciled notation to upper margin of copyright page; Near Fine. Dustjacket is unclipped (priced \$5.00), edgeworn, with chipping to extremities, numerous tears and attendant creases, with bleed-through from seven small pieces of cello-tape applied to verso; Very Good only.

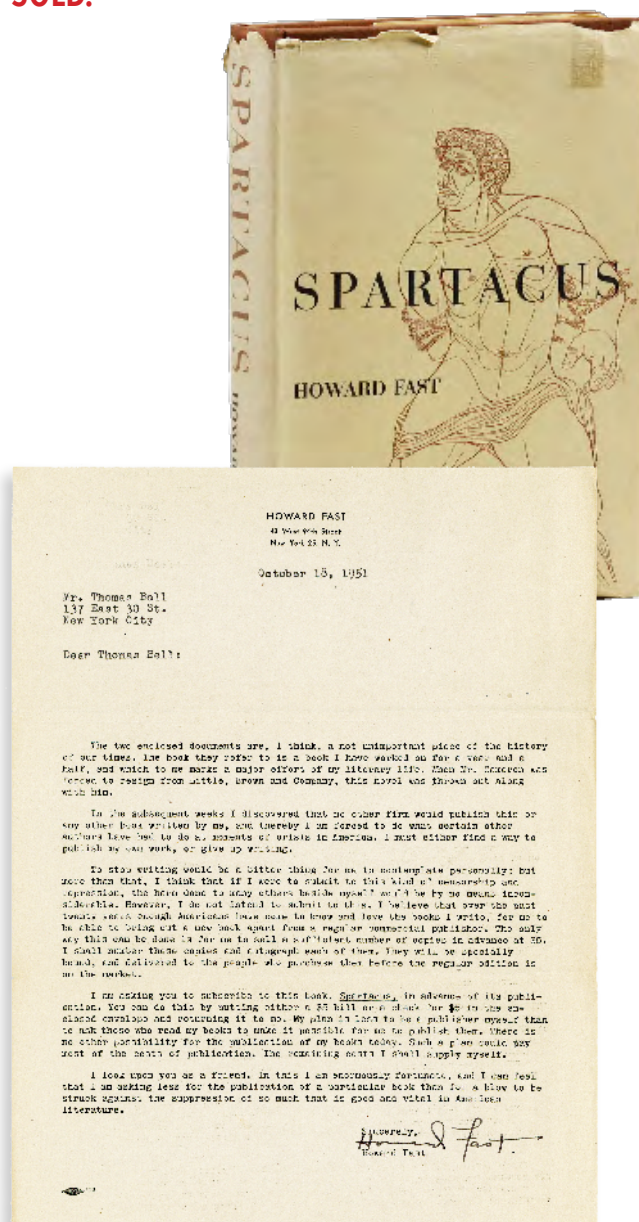
Laid into this copy are two letters: one typed letter (unsigned) from Angus Cameron to Fast, congratulating him on his skillfully-wrought novel, and mentioning the inclusion of his official reader's report written just prior to being forced out of Little, Brown and Company (included here); and a one-page TLS from Fast to novelist Thomas Bell, dated October 18, 1951, referencing the two aforementioned items, discussing the hardships he endured attempting to publish *Spartacus*, and asking him to subscribe to the book in advance of publication. Old folds, some toning to one letter, the remaining two with small tears and creasing to extremities; Very Good+.

In 1950, after the three-month prison sentence that followed his HUAC hearing, Fast had been blacklisted, effectively barring him from mainstream publication and Hollywood screenwriting. In his 1951 letter to Bell, Fast explains that when his editor 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. Against all odds, the book became a runaway best-seller. Its adaptation for film at the end of

the decade (Stanley Kubrick's Oscar-winning blockbuster *Spartacus*, starring Kirk Douglas and Laurence Olivier) is an event widely credited with "breaking the back" of the Hollywood Blacklist, putting an end to a dismal interval in American cinematic history.

A significant association copy, connecting Fast with a major Twentieth Century proletarian author. Pittsburgh novelist Thomas Bell penned two Rideout-listed radical novels - the 1941 proletarian classic *Out of This Furnace*, a work which is still in print and still widely taught; and *All Brides Are Beautiful* (1935). RIDEOUT p.300.

SOLD.



10. [FORCADE, Tom]

Zippie Joy! [Alt. title: "New Joy"]. Vol I, nos 1-3 (all published).

Chicago: Zip, 1972. First Edition. Three tabloid issues, each ca. 42cm x 28cm (17" x 11"). On newsprint; unpaginated (ca 4 - 8pp per issue). Issue 1 with mimeographed errata slip laid in. Various external toning and wear; old folds (presumably as issued); Very Good or better, and complete.

The complete run of this rarely-encountered journal of the Zippies, a short-lived underground group which formed in response to the 1972 Miami Republican Convention to oppose the Yippie hegemony of Abbie Hoffman and Jerry Rubin. The Zippie movement was led by flamboyant underground publishing guru Tom Forcade, who in 1968 had helped start the Underground Press Syndicate in conjunction with several others including John Wilcock of the *East Village Other*. Forcade went on to become a leading spokesman for the legalization of marijuana, founding the seminal pot journal *High Times* in 1974. During this time he also became one of the country's leading drug smugglers, personally shepherding (via twin-engine Cessna) hundreds of tons of high-grade Colombian weed into New York in the mid-Seventies. In November of 1978, Forcade, reputedly paranoid and depressed, committed suicide in his Manhattan apartment.

Forcade's involvement in *Zippie Joy* can only be imputed, as the publication bore no editorial masthead and none of the articles are signed. However, given Forcade's central position in the Zippies and his background in underground publishing, we would assume he had a direct hand in production and probably contributed a fair amount of the content. The journal is rare; OCLC notes only four institutions with physical holdings (Kansas, Michigan, N'western, and Wisconsin Historical Society); of these, none appear complete.

SOLD.



11. FORD MOTOR COMPANY

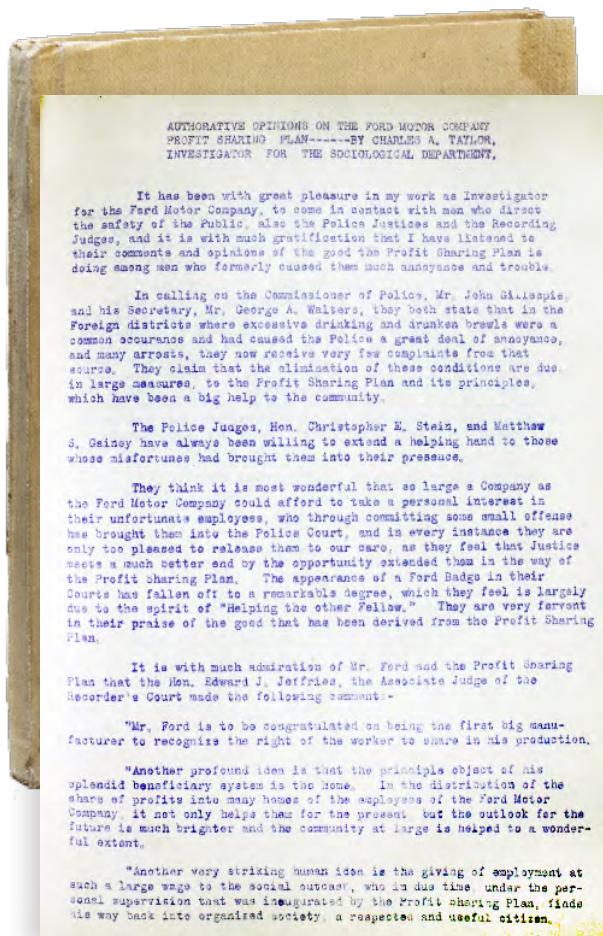
Bound Collection of Mimeographed Field Reports and Photographs Issued by the Sociological Department of Ford Motor Co., 1915

[Detroit: Sociological Department of the Ford Motor Company, 1915]. Quarto (27.5cm.); bound in full tan cloth; approx. 175 mimeographed leaves printed on rectos only; 4 original photographs mounted to linen and bound in. Cloth boards soiled, cloth of rear spine joint starting to split, textblock rather loose in binding, a few later leaves a bit frayed at the edges, else internally Very Good and sound. Most likely one of a very limited number issued for internal use--we have been unable to locate another copy.

A series of internal reports, some possibly intended for public distribution, issued shortly after the establishment of the company's notorious Sociological Department. Putatively formed to look after the welfare of its thousands of hourly wage employees, the Sociological Department effectively operated as a private secret police force that infiltrated every aspect of employees' private lives, enforcing standards of morality, hygiene, patriotism and thrift. Ford's wage-earners were expected to live up to his standards of red-blooded Americanism or else risk blacklisting – effectively barring them from promotions or pay-raises – or, worse, being fired outright.

Not surprisingly, given Henry Ford's nativist tendencies, more than a hint of racism underlay much of the Sociological Department's mission. Michael Ballaban (japlopnik.com) quotes the company's own description of the graduation ceremony at The Ford English School, run by the Sociological Department: "The culmination of the Ford English School program was the graduation ceremony, where students were transformed into Americans...after a quick change out of sight of the audience, students emerged wearing "American" suits and hats, waving American flags, having undergone a spiritual smelting process where the impurities of foreignness were burnt off as slag to be tossed away leaving a new 100% American."

The current volume is especially notable for the four large photographs (each measuring 7.75x10.5"), each accompanied by a full page of explanatory text. Includes



a photograph of a one-room shack lodging six adults and one baby (shown in the photo), described as a relatively common living arrangement prior to the Plan. The second photograph shows the back yard of one such shack where "The water tap is located in the yard and is left running the year round to prevent freezing." The concluding two photographs depict the advantages of the newly instituted Plan: an attractive new bungalow and a group photograph of the Ford English School with rows of workers at long tables before which stand dozens of teachers, each at his own blackboard. A large portion of the text is devoted to sociological case studies, titled "human interest" stories (but perhaps better described as investigation reports), along with letters of appreciation from students of the English School (translated from Armenian, Serbian, Roumanian, etc).

SOLD.

(See Overleaf)





12. [FRANK, Leo] CONNOLLY, C.P.

The Truth About the Frank Case

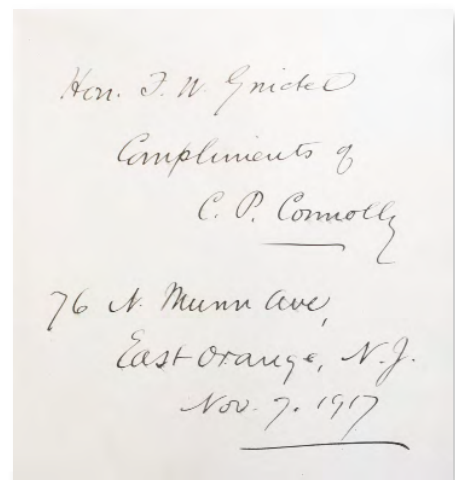
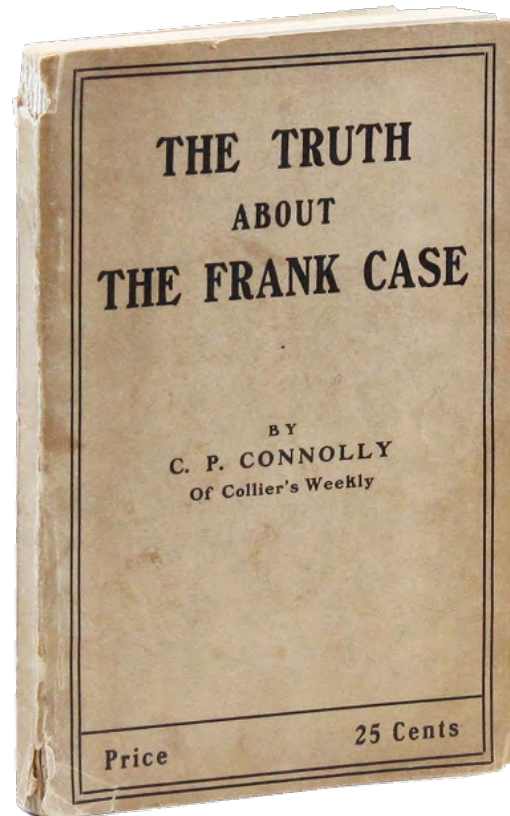
New York: Vail-Ballou Company Publishers, [1915]. First Edition. Small octavo (19cm.); original tan printed wrappers; 95pp.; photographic portrait frontispiece, one photographic plate depicting a partial reproduction of one of crime scene evidence. Brief losses to spine ends, minor darkening to extremities, else Very Good and sound. Author inscription to front free endpaper dated East Orange, NJ, Nov. 7, 1917, "Hon. F.W. Grickel [?] / Compliments of C.P. Connolly." On title page: "Re-printed in part from *Collier's Weekly*."

Early and uncommon journalistic account of the 1914 trial of Leo Frank. Frank, a Cornell-educated Jewish factory superindendent in Atlanta was accused of the murder of Molly Phagan, a 13-year-old employee at the pencil factory which he oversaw. Following a protracted and deeply flawed trial, marked by accusations of antisemitism and jury tampering, Frank was finally found guilty and sentenced to death. Public outcry against the verdict – typified by works such as this one by Connolly, a staff writer for *Collier's Weekly* – resulted in Frank's death sentence being commuted to life in prison. Just a few months after the commutation, however, Frank was kidnapped from his prison cell and lynched in Marietta, Georgia, Phagan's home-town. A number of Georgia officials, including an ex-governor and a sitting judge, were implicated in the lynching, but no case was ever taken to trial. The event had a deep and lasting impact on Jewish communities throughout the South; it has been estimated that as many as half of Georgia's 3,000 Jews left the state in the months following the Frank lynching.

The present work is comprised of two of Connolly's pro-Frank contributions to *Collier's Weekly*, originally published in December, 1914, four months before Frank's sentence was commuted. Connolly was moved to report on the case after revelations during the trial that Jim Conley, Frank's co-defendant, was probably solely responsible for the murder. When new evidence was not allowed in the trial, Connolly and a few other newspapermen from outside of Georgia "saw the familiar ingredients of anti-industrialism, police incompetence, and newspaper sensationalism complicating the attack upon Frank. But each stressed Atlanta's hatred of the Jew" (see Leonard Dinnerstein, *The Leo Frank Case* (1968), p. 116).

A somewhat uncommon work, especially signed; rarely seen in commerce (we have handled just one other copy); OCLC notes about thirty scattered locations, but few in Special Collections.

SOLD.



13. [FRANK, Leo] Unidentified Photographer Real-Photo Postcard of the Lynching of Leo Frank.

[Marietta?; n.d. but 1915]. Original silver gelatin photographic postcard (14x8.75cm.); minor wear, verso a bit dust- and finger-soiled, else Very Good or better, not postally used.

Original photograph taken shortly after the lynching of Leo Frank in a grove outside Marietta, Georgia, depicting a group of predominantly working-class men, including one young African American, gathered below Frank's still-strung-up body. Presumably none but one of the bystanders captured in the photograph were part of the original lynch mob, which had disbanded before Frank was even pronounced dead. In fact, the lynch party was comprised of only the "best citizens" of Marietta, including a clergyman, two former Superior Court justices, and an ex-sheriff. The only member of the lynch party identified in this photograph, which appeared in a contemporary article in the *New York Times*, was its organizer, Judge Newton A. Morris, the man in the straw hat to the far right. In the photograph, Frank has been blindfolded and his wrists and ankles shackled, his legs wrapped in a urine-stained blanket.

In early 1915 Frank's death sentence – obtained after a protracted and deeply flawed jury trial – was commuted to life in prison. But public sentiment against Frank remained strong, inflamed largely by the same antisemitic public voices that had been responsible for his conviction, prominent among them former Georgia Governor Joseph Mackey Brown. Nativist and racist groups made clear their intention to exact "rough justice," and it was only a month after being moved from a cell in Atlanta

to a prison farm at Milledgeville, about a hundred miles south, that Frank was stabbed and had his throat cut by a fellow inmate. Frank survived, thanks to two other prisoners who happened to be doctors, but his respite was brief: barely another month passed before a lynch mob stormed the prison hospital room where Frank was still convalescing, dragged him from his cell, drove him the nearly 120 miles to Marietta, and lynched him in a grove of trees adjacent to the house of his supposed victim, Mary Phagan (for the foregoing, see Leonard Dinnerstein, *The Leo Frank Case* (1968), pp. 136ff).



Tragically, by the time the party arrived in Marietta all but four of the kidnappers had become convinced of Frank's innocence and made the suggestion that they return him to the farm. This, they were told, would be impossible, as it was too late to return to Milledgeville without getting caught. None of the perpetrators of the lynching was ever arrested, though their identities were well known to police and, for that matter, to everyone else, thanks to the numerous detailed photographs that were taken at the scene.

Photo post-cards of the hanging, like this one, were a hot commodity immediately following the event, reputedly selling so briskly at twenty-five cents apiece that local authorities passed an ordinance requiring hawkers to obtain a license to

sell them (see Elaine Alphin, *An Unspeakable Crime*. Minneapolis: 2010). Today, of course, original photographs of the lynching are of exceptional rarity. Gruesome as they are, they mark an event that came to define antisemitic attitudes in the 20th-century American South and left a lasting scar on Jewish communities in the South for decades to come.

SOLD.

“THEY ARE *the* LOVERS of LAW *and* ORDER WHO OBSERVE
the LAW WHEN *the* GOVERNMENT BREAKS IT.”

14. [FUGITIVE SLAVE ACT] [ANTHONY BURNS]

The Boston Slave Riot, and Trial of Anthony Burns. Containing the report of the Faneuil Hall meeting; the murder of Batchelder; Theodore Parker's lesson for the day; speeches of counsel on both sides, corrected by themselves; a verbatim report of Judge Loring's decision; and detailed account of the embarkation.

Boston: Pettridge and Company, 1854. First Edition. Octavo (26cm). Sewn pamphlet; original printed blue wrappers with woodcut portrait; 86pp + [12]pp publisher's ads. Moderate external wear and soil; rear wrapper stained with loss to one corner, costing a single character of wrapper text; old stains and scattered foxing within. A complete, Good copy.

Standard account of this highly celebrated trial and its associated mass civil disobedience. Burns (ca 1830-1863) was born a slave on a Virginia plantation but escaped to freedom at the age of 19, only to be subsequently captured in Boston and tried under the Fugitive Slave Act of 1850. Burns's arrest coincided almost to the week with the Missouri Compromise of 1854, further inflaming Boston's already enraged abolitionist community. A crowd of both white and black abolitionists gathered in an attempt to free Burns from jail; in the ensuing melee more than a dozen protesters were injured and a U.S. Marshal was stabbed to death. Burns remained in custody, lost his trial, and was remanded to the custody of his former owner. An excellent account of the occasion is to be found in *Appleton's Cyclopedia of American Biography*:

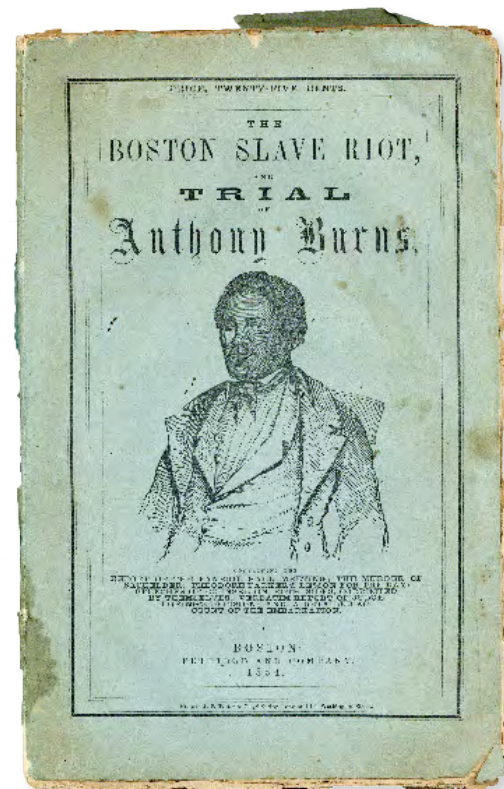
“When the decision was made known, many houses were draped in black, and the state of popular feeling was such that the government directed that the prisoner be sent to Virginia on board the revenue cutter “Morris.” He was escorted to the wharf by a strong guard, through streets packed with excited crowds. At the wharf the tumult seemed about to culminate in riot, when the Rev. Daniel Foster...exclaimed, “Let us pray!” and silence fell upon the multitude, who stood with uncovered heads, while Burns was hurried on board the cutter. A more impressively dramatic

ending, or one more characteristic of an excited but law-abiding and God-fearing New England community, could hardly be conceived for this famous case...”

Burns's case formed the subject of Thoreau's 1854 essay “Slavery In Massachusetts,” in which he famously wrote “They are the lovers of law and order who observe the law when the government breaks it.” The case also helped to galvanize Free State sentiment against the Fugitive Slave Act, and especially helped to radicalize Boston's abolitionist community, furthering divisions that within a decade would lead the country into civil war. In an uncharacteristically happy conclusion, however, Burns's defenders were able to purchase his freedom in 1855; he graduated from Oberlin College in 1858, and finished out the remainder of his brief life as a Baptist minister in Canada.

The pamphlet is well-represented in institutional collections but uncommon in commerce, with only two examples appearing at auction in the past fifteen years. This a nicely preserved copy retaining its original wrappers. SABIN 9400. SCHOMBURG CATALOG p.1127.

SOLD.



15. [GARVEY, Marcus] BLACK STAR LINE Original Stock Certificate, 1920.

New York: J. Meyers Inc. [printer], [1919]. Printed stock certificate (22.75cm x 27.75cm); pictorial elements within green decorative border; recto fully accomplished in manuscript, verso text blank. Previous folds, a couple of short tears to extremities, the largest at bottom edge with minor subsequent creasing, else a Very Good example. Certificate no. 26668 providing two shares costing \$5 apiece to a Mr. Newton D. Bacote, dated October 18, 1920, and signed by Jeremiah Certain (?) as Secretary-Treasurer and Orlando Montrose Thompson as President (though in reality Thompson was only Vice President). Pressure-stamp applied to certificate dated 1919.

Marcus Garvey founded the Black Star Line in 1919 as a part of his Back-to-Africa movement, selling stock at Universal Negro Improvement Association conferences. The purpose of the Line was to provide transportation of

goods and people to Africa, and for its first years of operation the scheme appeared poised for success. The SS Yarmouth, a refitted First World War coal boat (which the company renamed the SS Frederick Douglass) was outfitted with an all-black crew and a black captain, and made a number of successful passages between the U.S. and the West Indies between 1919 and 1922. But Garvey's inability to obtain and fit a vessel capable of making the full trans-Atlantic voyage to Africa eventually doomed the enterprise. J. Edgar Hoover's infiltration of the company in late 1921 led to a mail fraud charge on a technicality (the ship depicted on a Black Star Line brochure was not actually owned by the company), and the Line ceased to operate early in 1922. The same year, a jury indicted Garvey for mail fraud and he was sentenced to five years in prison. By the time the Line ceased to run, no ships had made it as far as Africa.

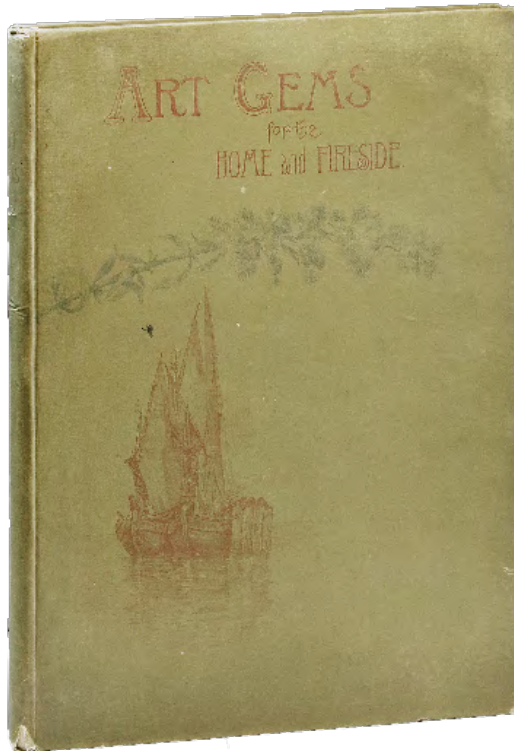
SOLD.



16. [GILMAN, Charlotte P.] STETSON, Mrs. Charles W. (ie, Charlotte Perkins Gilman)

Art Gems for the Home and Fireside.

Providence: J.A. & R.A. Reid, Publishers, 1888. First Edition. Folio (39.5cm); olive green cloth, with titling and decorative elements stamped in red and dark green to spine and covers; 104pp; illustrated with 50 steel engravings. Small previous owners name neatly rubber-stamped to front endpaper (Eda Briggs), with her inked name directly beneath (dated Christmas 1889) and penciled gift inscription to same ("To Harriet from Aunt Eda / Take good care of it."). Small label from a Boston Dry Goods Store to front pastedown; some rubbing and mild discoloration to cloth at extremities, with a few small areas of board exposure at corners and lower board edges; spine ends worn, with a 1.5cm tear at heel and small repaired tear at upper spine panel directly beneath title; small, moderately-rubbed patch at center of rear cover; hinges sound, with the text and plates clean throughout; a Very Good, sound copy.



Long unknown to Gilman scholars, *Art Gems* is now recognized as the pioneering feminist's first book. The fascinating circumstances of its publication have been discussed by Gilman's biographer Cythia Davis:

In 1888, a year supposedly consumed by nervous exhaustion and mental incapacity, Charlotte published her first book, *Art Gems for the Home and Fireside*. The roughly hundred-page illustrated volume covers forty-nine artists, each work accompanied by commentary written by the book's author, "Mrs. Charles Walter Stetson," a formality Charlotte may have adopted to capitalize on her husband's better renown in the art world. Charlotte never mentions this book in any autobiographical reflection – per-

haps because she published it at a time when she had abandoned her journal, perhaps because she considered the book a compilation rather than an original work, or perhaps because this proof of productivity complicated her claims to debilitating illness" (Davis, *Charlotte Perkins Gilman: A Biography*, p.104ff).

Prior to her marriage to Stetson in 1884, Gilman had studied at the Rhode Island School of Design, and subsequently supported herself as a painter and a designer of trade cards. At a glance, the volume appears little more than a Victorian American parlor book, with little relation to Gilman's later feminist, socialist, and utopian ideologies. But careful examination reveals that, whether she wrote about race, suffrage, or art, Gilman was a sensitive social critic. Her commentary on the images in *Art Gems* is frequently sarcastic, occasionally biting, especially as regards the representation of women in the artworks she has included. As one critic has noted, discussing Gilman's interpretative captions: "[Gilman's] phrasing suggests that she is imposing ... her personal disappointment with the pervasive view that "no one would believe" an attractive woman can care deeply about books...We cannot ignore the social purpose and sarcasm behind Gilman's interpretation or the

significance of her frustration with the social construction of domestic femininity: ideological characterizations of the woman were fluid yet persistent" (Catherine J. Golden, *Images of the Woman Reader in Victorian British and American Fiction* (University Press of Florida, 2003).

Notably uncommon in the first edition (a subsequent edition was published by Reid in 1890), particularly in a well-preserved state; OCLC locates 19 copies.

SOLD.

17. GOINS, John B.

The American Waiter: Instructions in American and European Plan Service, Banquet and Private Party Work.

Chicago: The Hotel Monthly Press, 1914. Third Edition. Narrow 12mo. (17cm); flexible black leatherette covers, with titles stamped in gilt on spine and front cover; red edge-staining; [4], 225, [2] + 8pp ads; illus. Covers with mild signs of handling, small stain to lower right corner of textblock, with a tiny nick to upper right corner of rear paste-down and mail-order label to lower third of title page (Angelica Jacket Co., New York, "America's Foremost Mail-Order House for Cooks, Linen, Cutlery & Books"); Very Good+ to Near Fine.

Third and final edition of John B. Goins's influential servant's manual, originally published in 1902 as *The American Colored Waiter*. Goins was an African American headwaiter with 18 years experience serving in Chicago's upscale dining rooms; he also ran a school for black waiters, where this volume was presumably the standard textbook.

The fancy restaurant waiter's job was complex, demanding, and competitive – especially for Black men. To succeed in the white, upper-class milieu of gentlemen's clubs and fancy resorts, African-American servers were forced to adopt a particularly stringent code of conduct, marked by efficient but unobtrusive deference. As one historian has stated, "...by reacting immediately and cheerfully to the client's wishes – and all the clients in the expensive restaurants were white – the black waiter could be seen as asimulating [sic] the enforced obsequiousness and racial subordination that had been, and still was, the norm for all blacks in the South" (see Vladimir Alexandrov, "A Black Waiter in Gilded Age Chicago." *The Black Russian Blog*, 2012).

As a seasoned professional, well-versed in this art of "enforced obsequiousness," Goins's instructions to prospective waiters extended "to the entire man," dealing with everything from dress, demeanor and hygiene, to detailed diagrams on place settings and the handling of various dishes. To train his waiters to anticipate the demands of their white employers, his manual provided a list of "don'ts" ranging from innocuous to critical, which included, among other proscriptions:

"DON'T pull your mustache;

DON'T fail to report for duty without permission;

DON'T play or get familiar with female help;

DON'T complain about your work;

DON'T dictate to guest;

DON'T play in the kitchen;

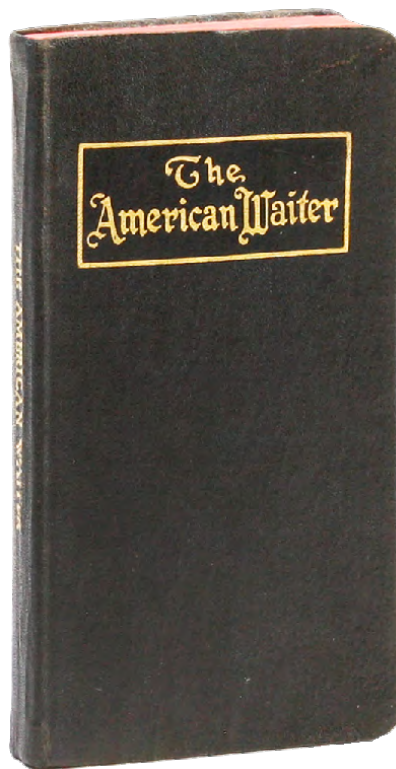
DON'T use tobacco or gum in the dining room;

and finally, above all: "DON'T strike."

The manual went through several incarnations, beginning with the first edition titled *The American Colored Waiter* (1902, 94pp); by the time the second edition was published, with additional content, the title was modified to *The American Waiter* (1908, 152pp), presumably to encourage wider sales. This final edition, considered the most complete, is substantially expanded from the previous two, retaining the modified

title and issued with an additional 73 pages of content. Scarce; OCLC finds 12 copies for the third edition, only scattered holdings for the earlier ones.

SOLD.



18. GREEN, Alma D [Editor & Publisher]

The Negro Travelers' Green Book. 1959 Edition.

New York: Victor H. Green & Co, 1958. 12mo (18cm). Pictorial glossy thick-paper wrappers; 84pp; includes illustrations and advertisements. External rubbing and wear, with evidence of use including an old oil-stain to lower third of front wrapper, extending onto first two leaves of text, not affecting readability; otherwise internally complete and clean; a solid, Good copy.

This publication, despite having been issued annually (and in increasing numbers) between 1936 and 1966, is today of legendary scarcity, among the most sought-after documents of America's Jim Crow era. The *Green Book* was the brainchild of WW1 veteran and New York City mail carrier Victor Green, who originally conceived the work as a guide to Negro-friendly businesses in the New York environs. The guide grew annually to include, first, the Eastern Seaboard states and, by the mid-1950s, the entire country. The current example, for 1959, also includes entries for Bermuda, Alaska, Canada, and Mexico. Green subsidized the production of his guide through the sale of advertising, and ads for Black-friendly and Black-owned businesses (usually synonymous!) appear throughout.

As an emblem of the indignities and inconveniences forced upon African-American citizens during the Jim Crow era, the Green Book's importance cannot be overstated. Indeed, as critic Julian Lucas eloquently states in a recent article for the literary journal *Cabinet*, the Green Book's legacy remains relevant even for modern travelers:

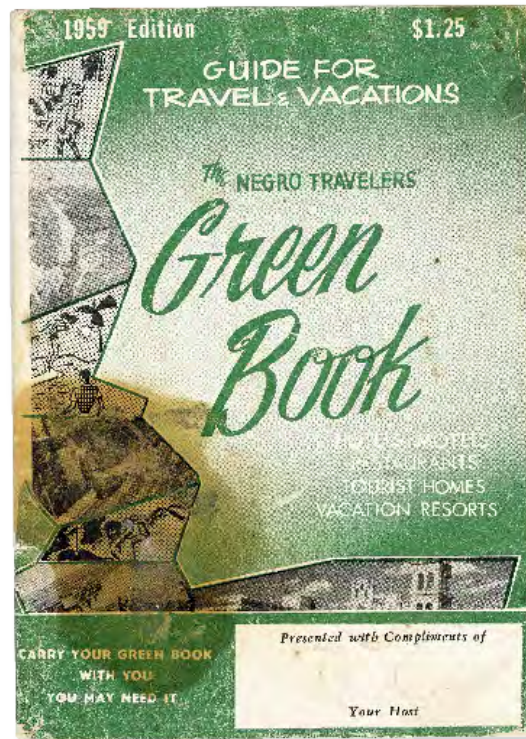
"The history of black people in the United States has always been, among other things, a struggle to move freely in what Du Bois expansively thought of

as our "American world." A world filled with "embarrassments," hostile to knowledge and navigation, made opaque by the deracination of enslavement, the forced illiteracy and travel pass system of the plantation, and the vagrancy laws that, after abolition, held the so-called freedmen in place. A world that still throws up obstacles to Negro Travelers — invisible boundaries that, when crossed, can assert themselves with all the brutal bluntness of a bullet from the gun of a police officer or a neighborhood watchman. It continues, this long struggle for the freedom to move. Among its instruments, somewhere between the fugitive's forged pass and the smartphone camera, The Green Book takes its modest place" (Julian Lucas, *Cabinet* no. 59 (Summer 2016), p.16).

Scholarly interest in the *Green Book* has grown in recent decades, with a profusion of periodical articles appearing in both popular and academic journals as well as an off-broadway play and a best-selling children's book (Calvin Ramsey's *Ruth and the Green Book*, NY: 2010). Along with this revival in interest has come an awareness of how truly uncommon this once-ubiquitous little guide has become: only two complete copies have appeared at auction in the past

twenty years (also a third, defective copy), and until this copy we had not encountered an example "in the wild" in over a decade of concerted searching. OCLC notes about thirty holdings overall for various editions (though, oddly, this 1959 Edition appears to be one of the most narrowly-held, with only two entries that we can find). Of these, a fair number appear to be in circulation rather than in Special Collections, so we would surmise that they are likely rebound or otherwise compromised copies.

SOLD.



19. [GRIFFIN, Marvin]

Highlander Folk School: Communist Training School, Monteagle, Tenn.

Atlanta: Georgia Commission on Education, (1957). First Edition. Large (22" x 35") single sheet, folded to approx. 4" x 9". A couple of brief splits at folds, else just minor wear; postally used else Very Good.

A tabloid intended to warn citizens about the "seditious" intentions of the board and faculty of the Highlander Folk School, a private institution in southeast Tennessee, was founded by Don West and Myles Horton in 1932. Highlander began as a folk school, teaching traditional Southern Appalachian crafts; but by the mid-1950s it had evolved into a training facility for southern civil rights workers. This poster-sized brochure is printed and illustrated on both sides, with the recto opening to a large photomontage of supposed "communist training activities" at the school during Labor Day weekend, 1957. These include an address by Martin

Luther King; visits by Rosa Parks and Rev. Ralph Abernathy; a performance by Pete Seeger; and a large central image of an African-American man hugging and kissing an older white woman on the lips – clearly intended to arouse outrage among segregation-minded citizens in Tennessee and North Georgia. Verso lists the communist affiliations of the school's faculty and board, and urges citizens to "...learn more of Communist infiltration and the direction of Communist movements. Only through informaion and knowledge can we combat this alien menace to Constitutional government." Following the allegations promulgated in this brochure, the State of Tennessee revoked the school's charter in 1961, confiscating its land and assets which were sold at public auction. Signed in print by segregationist Georgia Governor Marvin Griffin. A noteworthy and uncommon piece of anti-civil rights propaganda. Smaller, mimeographed versions of the brochure were also circulated; this is the preferred, full-size original.

SOLD.



20. GUTHRIE, Woody

American Folksong

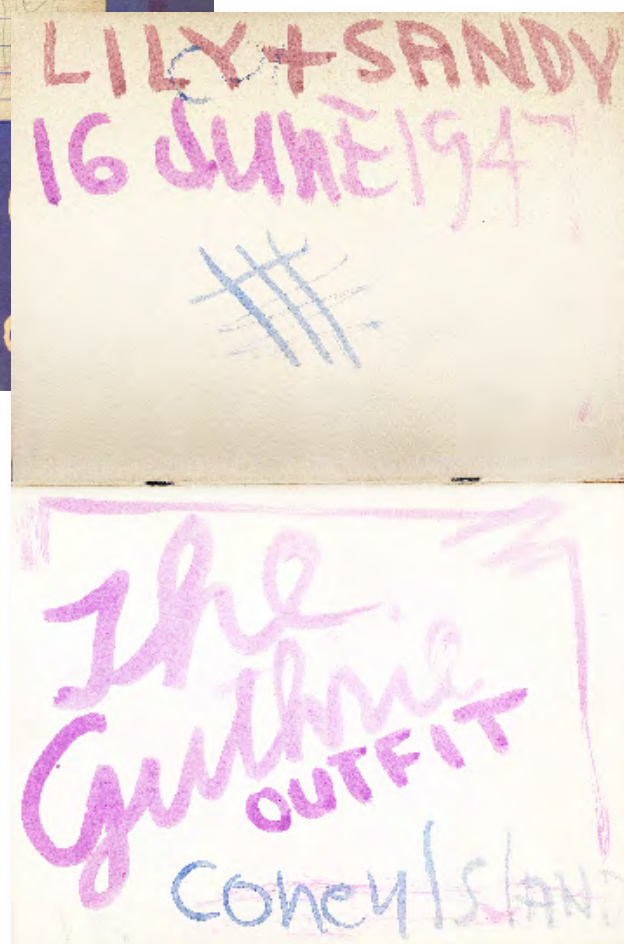
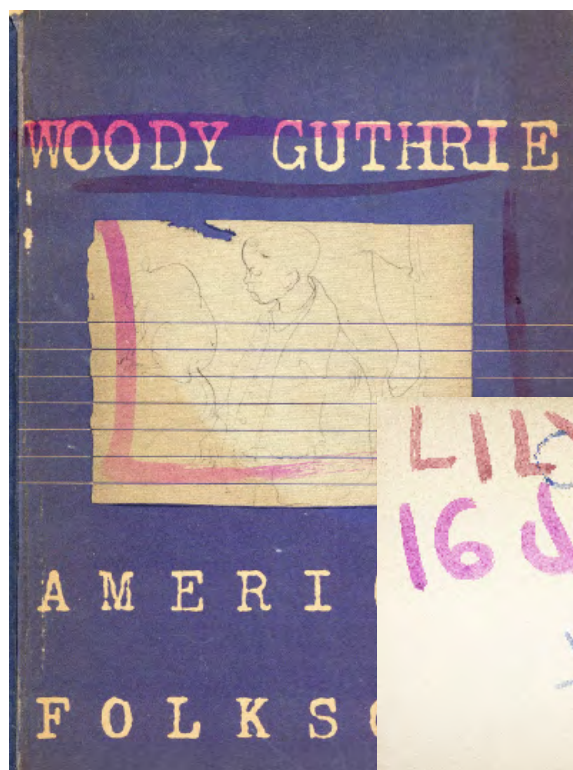
New York: Moe Asch / Disc Company of America, 1947. First Edition. Small quarto (25cm). Pictorial, stiff card wrappers; 48pp; illus. Tight, Very Good copy. Watercolor presentation inscription inside front cover: “To Lily & Sandy / 16 June 1947 / The Guthrie Outfit / Coney Island.” Further inscribed in blue ink, in the forward margin of each leaf (the inscription thus totalling 24 lines, transcribed below), and signed at final leaf “Woody Guthrie.” In custom drop-back, flannel-cloth box.

An important Guthrie book, containing a number of his best songs; one of his toughest to find in acceptable condition, and very rare signed. In addition to the colorful watercolor presentation, this copy includes an extraordinary, lengthy inscription in which Guthrie reminisces on the birth and death of his daughter Cathy Ann, who had died in an electrical fire a few months previous: “...it makes me think about the longtime question of how can several good things all take place on some one certain night and then turn right around and see so many worse and sadder things happen on some other night...just a little few of the many good reasons why I drew such a big pretty mark through that same night and date so I can just sit back now and watch Lily and Sandy and my calendar and almost feel my good feelings grow.” Research has failed to turn up the identity of “Lily and Sandy” (no one with these given names is referenced in the finding aid to the Guthrie family papers at the Woody Guthrie Center in Tulsa); but given the context – elsewhere in his inscription Guthrie describes

hearing Sandy “play that piano down there in Dave and Ethel’s basement” – we imagine these to have been musician friends, perhaps from Guthrie’s Mermaid Avenue neighborhood, or perhaps visiting to attend on Marjorie during the latter stages of her most recent pregnancy (Woody and Marjorie’s second child, Arlo, would be born a few weeks after this inscription was made).

One of the more remarkable Guthrie inscriptions we have encountered, in its own right comprising a “lost” manuscript of considerable depth and pathos.

SOLD.



A MAGNIFICENT WOODY GUTHRIE INSCRIPTION

Our daughter Cathy was born according to the old Chinese belief on the same night that I first met Sandy and heard you play that piano down there in Karl and Ethel's basement on that night when all of us ate and drank and warmed ourselves up with songs and dances of every kind which made me a lot closer friend of Karl, Ethel, Lily and Sandy, and of the whole ~~and~~ called the ~~Chinese~~ ^{Chinese} ~~business~~ that is a good way to look at birthdays, a reason to look it right back to the night, to the hour and back to the very minute at all both places which makes me think about the long-time question of how can several good things all take place on some one certain night and then turn right around and see so many ~~more~~ ^{more} and sadder things happen on some other night and these are just a little few of the many good reasons why I drew such a big pretty mark through that same night and date so I can just sit back now and watch Lily and Sandy and my calendar and almost feel my good feelings grow.
Woody Guthrie

21. HANSBERRY, Lorraine; Danny Lyon (et al)

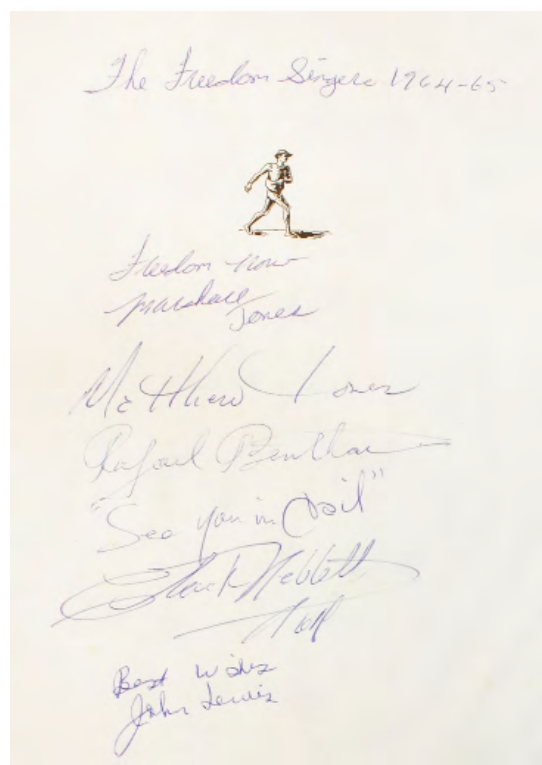
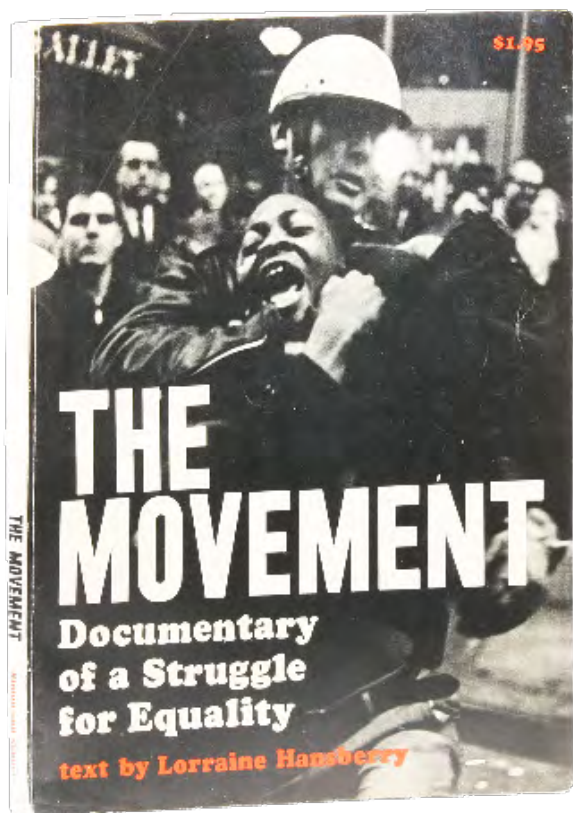
The Movement: Documentary of a Struggle for Equality

New York: Simon and Schuster, 1964. First Edition. First Printing, wrapped issue. Quarto (27.5cm); photo-illustrated wrappers; 128pp; illus. Signed and inscribed preceding the title page by members of The Freedom Singers and former SNCC Chairman John Lewis: "The Freedom Singers 1964-65 / Freedom Now / Marshall Jones / Matthew Jones / Rafael Bentham / "See you in jail" / Charles Neblett / '64 / Best Wishes, John Lewis." Forward lean, light wear to extremities, with faint vertical crease along front joint; Very Good+.

Documentary photobook on the Civil Rights struggle in the South, with images taken chiefly by SNCC staff photographer Danny Lyon, but also by Roy De Carava, Robert Frank, David Heath, Kenneth Thompson, Don Charles, and Norris McNamara.

This copy inscribed by four members of The Freedom Singers, a group that was intrinsically connected to the Civil Rights movement; their stated mission (beyond entertaining audiences with stirring renditions of the spirituals and freedom songs that were central to the Movement) was to educate Black Southerners about their basic freedoms, including the right to vote, and to encourage the integration of "whites only" territory. The make-up of the Freedom Singers was fluid; this inscription is from the 1964 iteration of the group, which includes Marshall and Matthew Jones, Rafael Bentham and Charles Neblett. Below their autographs the book has been additionally signed by legendary Georgia politician and Civil Rights icon John Lewis. Text supplied by African-American playwright Lorraine Hansberry, among the last works she would publish prior to her death in 1965.

SOLD.



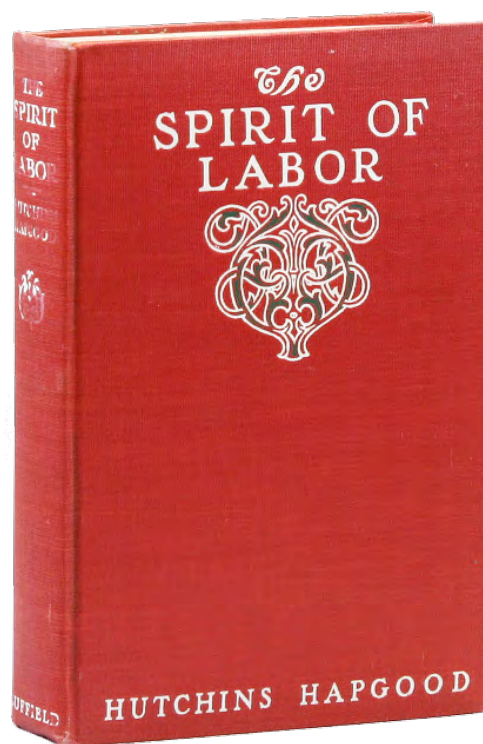
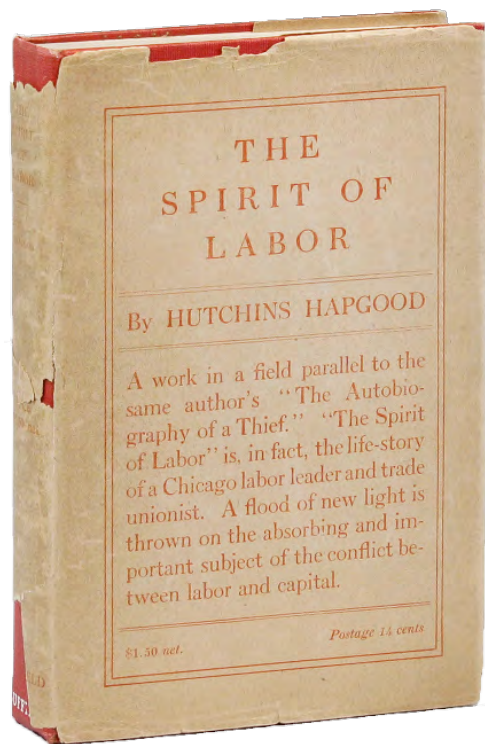
22. HAPGOOD, Hutchins

The Spirit of Labor

New York: Duffield & Company, 1907. First Edition. First Printing. Octavo (19.75cm); red cloth, with titling and decorative elements stamped in white and green on spine and front cover; dustjacket; 410, [1], [2]pp ads. Title page is a cancel; base of spine gently nudged, partial flaking to spine lettering, with some offsetting from jacket flaps onto endpapers; a fresh, Near Fine copy. Dustjacket priced \$1.50 net at mid spine; edge-worn, spine gently sunned, with splits and tears along joints and flap folds, shallow chips along upper edge and corners, with deeper chips to spine ends, affecting publisher's name at heel; a Good, substantially complete example.

The author's second book and only novel, a narrative examining "labor struggles, anarchist politics, and proletarian culture in Chicago, the heart of the radical labor movement in the turn-of-the-century United States. Through the story of its central character, anarchist carpenter Anton Johanssen, *The Spirit of Labor* pulls the reader into a vibrant, gritty world inhabited by unionists and scabs, anarchists and socialists, hoboes and tramps, radical reformers, shady politicians and corrupt policemen. A scarce title, out of print for nearly a century until republished in 2004 by the University of Illinois Press. Nigh-on impossible in the dustwrapper. HANNA 1570.

SOLD.



23. [HASSLER, Alfred and Benton Resnick] Martin Luther King and The Montgomery Story

Nyack, NY: Fellowship of Reconciliation, [1957-58]. First Edition. Slim quarto (26cm); illustrated wrappers; [16]pp; illus. A bright, Fine copy.

A comic book originally conceived by the inter-faith peace organization Fellowship of Reconciliation (FOR) following the Montgomery Bus Boycott, seeking to capitalize on its success and spread the "Montgomery Story" as an example of the potential of nonviolent action for advancing social change. At the center of this effort was Alfred Hassler, FOR's Director of Publications, a former conscientious objector during World War 2 who had already written a number of anti-war books and articles. Though he had never written a comic book, Hassler had a fascination with finding creative ways to reach broader audiences. His comic book was brought to life thanks to a \$5,000 grant from the Fund for the Republic. Hassler teamed up with Benton Resnick, manager of Toby Press, who would serve as the crucial creative link between FOR and the comic publishing world. The two authors corresponded with King throughout the process, soliciting his input on the story line and factual points. The comic book was produced in a run of 250,000 copies, the first of which were distributed in December, 1957.

Strong endorsements from throughout the South, includ-

ing from the FOR and MLK himself, helped overcome popular resistance to the comic book format, which had not previously been used to deliver such a serious message of social change (though *The Montgomery Story* does share kinship with similar contemporary efforts on the political right, such as the 1950 anti-communist classic *Blood is the Harvest*). Thanks to these endorsements, *The*

Montgomery Story met with a strong reception. In the coming years, the comic book would be translated and be distributed to South America, Europe, Africa, and the Middle East.

The artist or artists responsible for the comic have never been identified. The work bears a superficial resemblance to that of a number of contemporary African-American cartoonist/illustrators, including Tom Feelings (who did in fact provide the drawings for a similar project, the 1960 NAACP voter-registration comic *The Street Where You Live*). However, the attribution will have to remain a matter of speculation, as no one has ever come forward to claim responsibility for the work.



Despite the enormous size of the initial printing, the comic is now considered something of a rarity, especially in fine condition. This is a pristine, apparently unread and uncirculated copy, far nicer than any we have seen in commerce.

SOLD.

24. HENRY, George (pseud G.H. Shoaf)

Love Crucified: A Romance of the Colorado War

Girard, KS: Appeal Publishing Co., 1905. First Edition. Slim octavo (19.25cm.); original gray pictorial wrappers; 121,[7](ads)pp; text illus. throughout. Light edge wear from handling, spine a bit toned with ends starting to separate from textblock, occasional soil, else Very Good. Contemporary ownership rubberstamp to title page of O.M. Southworth, a brick-mason in Girard, Kansas.

Exceedingly uncommon radical labor novel based on the events of the Colorado Labor Wars of 1903 and 1904, a series of strikes organized by members of the Western Federation of Miners, the violence of which led to the imposition of martial law by the Colorado National Guard. The novel is absent from the expected bibliographies, but is discussed at some length in J. Anthony Lukas, *Big Trouble* (2012), where Shoaf is described as "...a figure out of the most preposterous dime novels;" Lukas also confirms that at least part of the novel is based on fact, with one of the characters clearly based on IWW and WFM organizer William D. "Big Bill" Haywood.

Shoaf appears to have enjoyed a colorful and not particularly upstanding career. Born in Lockhart, Texas, in 1875, he was the son of a prodigious gunslinger, who (according to Shoaf) once shot a Mexican dead over a poker game and then took his 7-year-old son, present during the episode, home to supper. Shoaf's political leanings were inherited from his Populist politician uncle John "Dirty Shirt" Davis, and, later, from Eugene Debs. After hearing Debs speak at the San Antonio Opera House, Shoaf ditched the Socialist Party, of which he had been a member, and founded the San Antonio branch of the Social Democratic Party. In this capacity he began a career in journalism, working first for the infamous freethinking journalist William C. Brann, editor of the San Antonio *Express*. Together Brann and Shoaf moved to Chicago where Shoaf spent a spell trying to

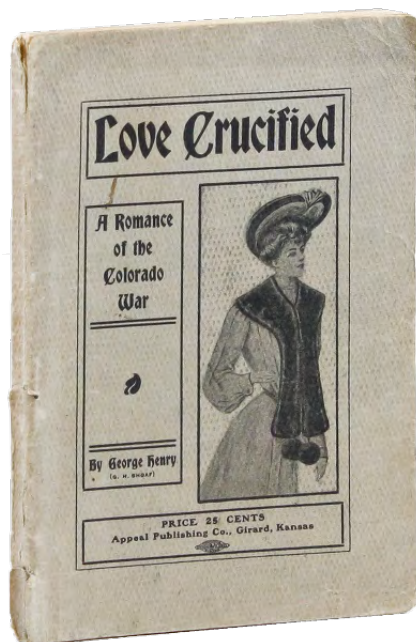
incite a violent revolution by warning white laborers against the impending "yellow peril," at one point reputedly disguising himself as a Chinese man in pig-tails in a failed attempt to incite a xenophobic mob. Starting in 1902, Shoaf worked for William Randolph Hearst's midwestern newspaper *The American*, where he engaged in such unsavory journalistic practices as seducing a maid in order to obtain a much-coveted photograph of her mistress. In 1903 the Socialist paper *Appeal to Reason* recruited Shoaf to cover the Colorado Labor Wars, where he continued to womanize and generally eschew moral standards in favor of a good scoop. Convinced that Pinkerton agents were out to get him he purchased a .38-caliber revolver, at one point claiming to have been mobbed in a saloon by

three agents upon whom he pulled his pistol and yelled "Up with your hands, gentlemen, belly the bar, and keep your hands raised, or I'll start shooting now!," making his escape through the swinging doors (Lukas, p. 670). It was during this period that he and Vincent St. John, an organizer for the WFMs and IWW, plotted to assassinate the famous Pinkerton agent James McParland, best-known for infiltrating the Molly Maguires in the 1870s. However, McParland's ever-present pack of huskies kept Shoaf and St. John from ever getting close enough to act.

Love Crucified is loosely based on real events, including Shoaf's aforementioned escapades during the Colorado Wars, though the romantic

interest with a young upper-class woman is presumably pure fantasy (as Socialist editor and publisher Emanuel Haldeman-Julius said of Shoaf: he had "a prejudice to facts"). Rare; missed by Smith, Blake and Hanna, not mentioned in Rideout. OCLC gives two physical locations as of August, 2016 (Denver Public and University of Utah).

SOLD.



25. HERRINGTON, Jeff M.

When Crime Pays Off: A volume written after a continuous lesson learned in that always-existent institution, the School of Experience.

[Mobile, AL: Press of Heiter-Starke Printing Co., 1937]. First Edition. Octavo (23.5cm.); original red card wrappers, photo-illustrated jacket; 124pp.; photographic illus. throughout. Wrapper extremities a bit rubbed and worn, long closed tear to jacket touching text and image without loss, rear cover of jacket quite rubbed with loss to text and image with some minor loss of meaning. Still, Very Good overall in a Good or better example of the exceedingly ephemeral, pictorial wrap-around dustjacket. Perforated subscription card bound in rear.

Memoirs of a long-time member of the Pensacola, Florida, police force, mostly a lengthy and colorful roll-call of the crimes and criminals he encountered over a thirty-year career. Generously illustrated with photographs, including crime scenes and mugshots.

One does not generally associate this peaceful and picturesque Gulf-Coast city with serious crime, but Herrington's rogue's gallery is quite impressive, including no shortage of forgers, pickpockets, grifters, deviants, syphilitics (not kidding) and, of course, murderers. The photographic illustrations and the descriptions of crimes provide a sensational gloss, undercutting the book's putative moral intent, as stated in the author's Preface: "There is no other alternative intended in this book other than to offer sincere advice, all of which is predicated on the Holy Bible. Every case pointed out herein has some moral, and I am sure if it is read carefully, someone who might have a tendency to live careless lives may see

the error of their way and call a halt before it is too late."

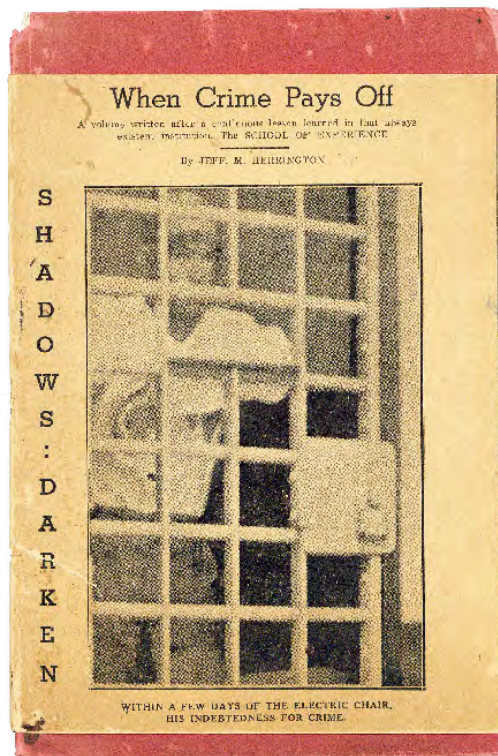
Herrington joined the Pensacola police force in 1907, and was soon thereafter assigned to mounted duty, riding his beloved and trusted horse (and later motorcycle, both frequently pictured) on his daily rounds. Over the course of his career, Herrington professes to have "arrested hundreds of boys and girls," of whom the vast majority were under the age of 24. It was the hope of defeating this pattern of juvenile delinquency, Herrington states, that led to his publishing this collection, and many of his anecdotes are directed especially to young readers.

Not surprisingly given the time and setting, there is a racist undertone to many of Herrington's anecdotes. The book begins with an account of the murder of 19-year-old farmer's daughter Lola Canady at the hands of Claude Neal, a Black man. Neal was overtaken by a mob before he could be captured by the police, mutilated, lynched, and riddled with bullets, ending up a "shattered and mutilated mass of humanity" events which Herrington describes in graphic but rather dispassionate detail, concluding with a quote from *The Book of Numbers*: "Moreover ye shall take no satisfaction for the life of a murderer, which is guilty of death; but he shall surely be put to death." Other anecdotes include young men "hoboing" on freight trains with the resultant loss of

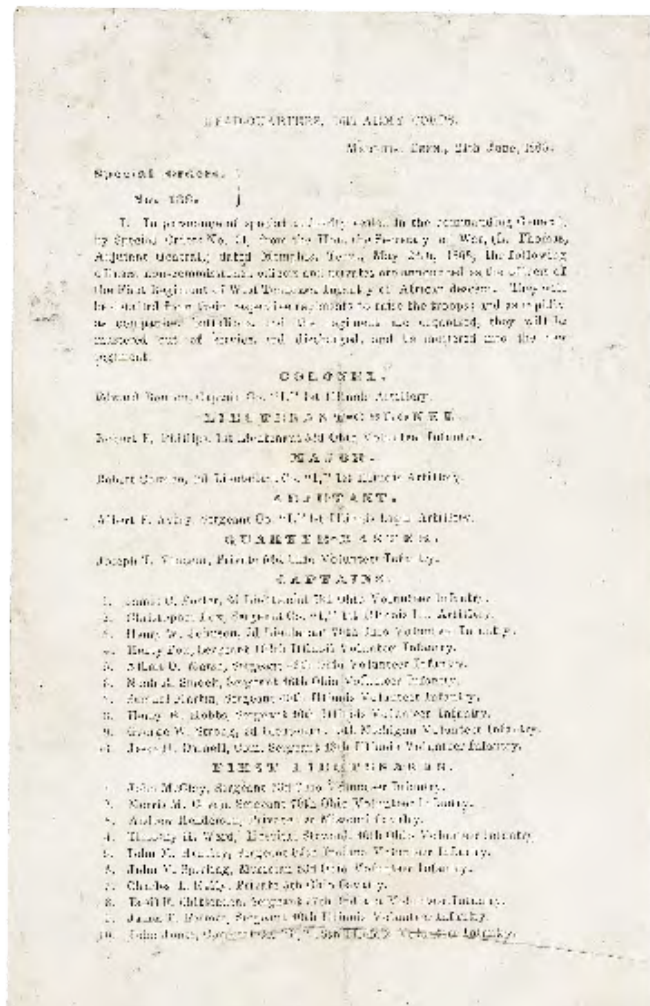
legs; "A Terrifying Squirrel Hunt"; "Colored Killers"; "Two Death Cars"; and the electrocution of a "Negro Giant." Concludes with biblical advice, a promotion of the Boy Scouts, and advice to children and parents on juvenile delinquency.

Exceedingly scarce: OCLC locates only 2 copies as of April, 2016, both in Florida institutions.

SOLD.



MUSTERING a REGIMENT of FORMER(?) SLAVES



26. HUBBARD, S.J. [Maj. General]

Special orders No. 139 [...] the following officers, non-commissioned officers and privates are announced as the officers of the First Regiment of West Tennessee Infantry of African descent....

Memphis: Headquarters, 16th Army Corps, 1863. First Edition. Broadsheet 7-1/2" x 5", printed on both sides of a single leaf. Old folds; discoloration and scattered foxing; a Good, well-preserved example.

Special Order establishing the first unit of colored troops in Tennessee, some months following the Union's victory

at the Battle of Memphis, which effectively ended Confederate control of the state. The First Regiment West Tennessee Infantry (AD) mustered in June of 1863; in early 1864 they were combined with the First Alabama Infantry (colored) to form the 59th Colored Infantry. The unit fought with distinction in a number of major battles, notably the Battle of Brice's Crossroads, Mississippi, which though a crushing defeat for the Union was one of the first battles in which a regiment composed entirely of former slaves saw direct action.

The emancipation of enslaved African-Americans that followed the Union's occupation of Tennessee was, at best, a double-edged sword. In his *Brief Sketch of the Organization and Services of the Fifty-Ninth Regiment* (Dayton: 1883), the unit's Commanding Officer Robert Cowden recounts the methods by which colored troops were raised in Tennessee [and, presumably, in other occupied slave states]: "...recruits were collected from plantations and from camps...all the field and staff, commissioned and non-commissioned, as well as all the line officers and first sergeants of companies, were white men...The plan for 'persuading' recruits while it could hardly be called the shot-gun policy was equally as convincing, and never failed to get the 'recruit.' The negroes were held as property by their masters, and were appropriated as such, along with mules and horses, which were put in the same list and confiscated as a 'military necessity'...in this way, in the space of six weeks, the entire command was made up, without the expense of a single dollar to the Government..."

The current broadside descends from the estate of Lt.-Col. Robert E. Phillips, who was second in command of the West Tennessee Colored Infantry until his retirement in December of 1863. It is offered together with two other 19th-century documents relating to Phillips's military career and later life, including an 1884 quartz mining claim in Placer County, California, where Phillips presumably lived out his days.

This document rare; not separately catalogued in the collection of any OCLC member institution, and apparently not reproduced of the *Official Records of the War of Rebellion*.

\$1,500.

27. KENT, Rockwell (et al)

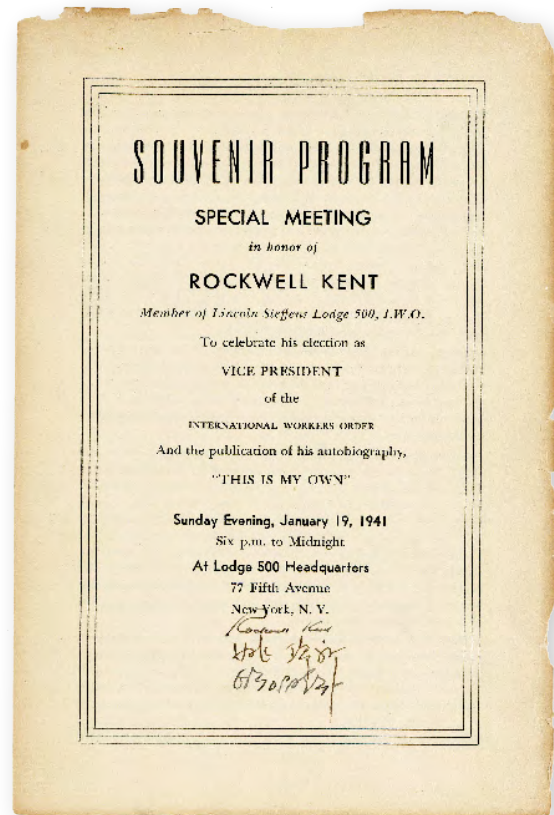
Souvenir Program: Special Meeting in honor of Rockwell Kent, Member of Lincoln Steffens Lodge 500, I.W.O. to Celebrate His Election as Vice President of the International Workers Order and the Publication of his Autobiography "This Is My Own"

[New York: 1941]. Bifolium (22.5cm); single sheet of beige laid paper (9" x 12"), folded once to create a 4-page program. Signed in ink by Rockwell Kent, Yao Tschin-Schin, and William Gropper at lower front wrapper. Edges toned, with short tears, attendant creases, and shallow chips (none affecting text); Very Good.

Kent's long-time leftist political affiliations, though well-documented, are not frequently discussed in the context of his work. He was a member of the American Socialist Party as early as 1908, and retained a life-long affinity for progressive causes. In 1948 he ran for Congress on the American Labor Party ticket; and during the Cold War, as his work grew increasingly out-of-favor in the U.S., his reputation in the Soviet Union grew, culminating with his being awarded the Lenin Peace Prize in 1967.

The current souvenir program commemorates Kent's 1941 election to Vice President of the International Workers Order (I.W.O.), a mutual benefit and fraternal organization with loose ties to the Communist Party. The event doubled as a forum for celebrating the publication of Kent's recently-published autobiography *This Is My Own*. Contents include Kent's two-page introductory lecture, with the rear wrapper providing the order of events for the evening; fellow artist William Gropper acted as Master of Ceremonies, with performances by soprano Mildred Green and distinguished Chinese pianist Yao Tschin-Schin. A rare piece of Kentiana; we find no example for sale in the trade (July 2016), and 1 copy in OCLC (Frostburg State), that example similarly signed by the three principal figures associated with the event.

SOLD.



“ONE of the MOST REMARKABLE BOOKS EVER ISSUED, and
PROBABLY ONE of the MOST DANGEROUS”

28. KLEIN, Nicholas; Ryan Walker, illus.

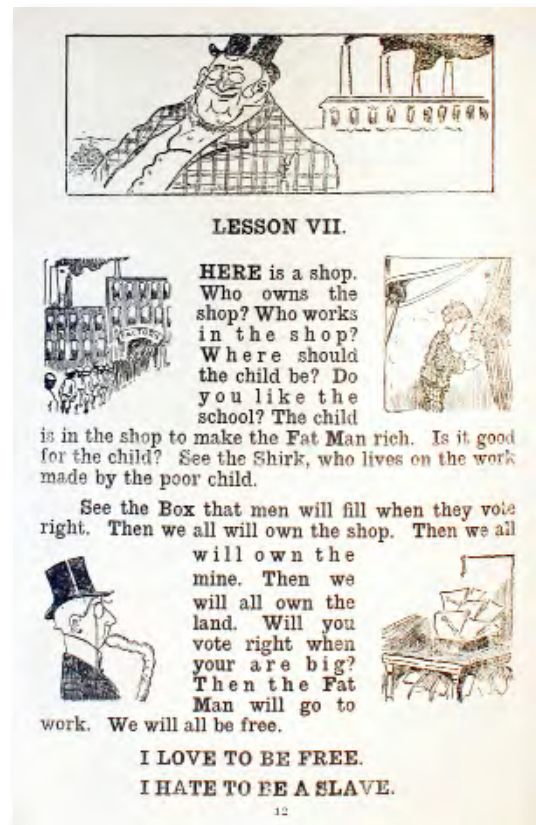
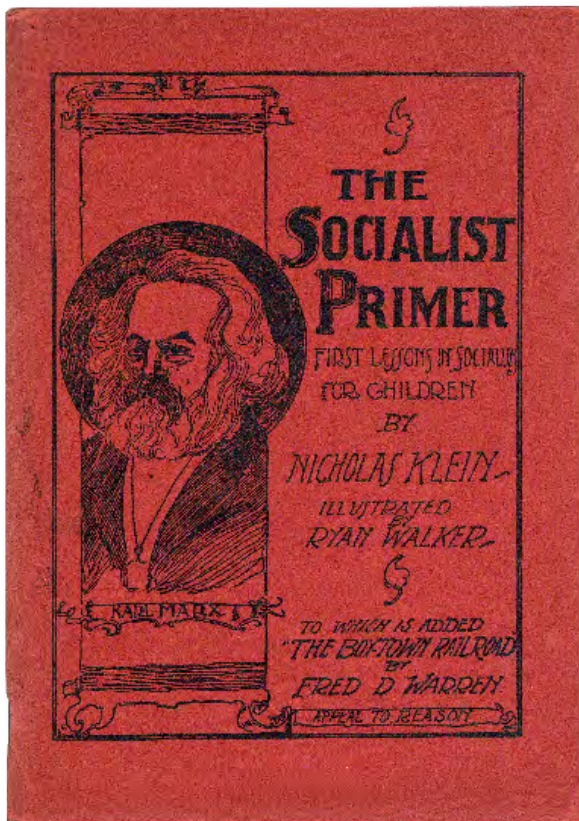
The Socialist Primer: A Book of First Lessons for The Little Ones in Words of One Syllable.

Girard, KS: Appeal To Reason, 1908. First Edition. Octavo (19cm.); red pictorial card wrappers; 52pp; illus. Minor darkening to wrapper extremities, else Near Fine.

Exceptionally nice copy of a very scarce American radical juvenile, described in a 1910 New York *Times* article as “one of the most remarkable books ever issued, and probably one of the most dangerous” (quoted in Mickenberg, *Tales for Little Rebels*, p.10). The contents begin with a schematic alphabet and proceed through various illustrated “lessons” intended to initiate primary-schoolers in the realities of class conflict. Each brief lesson concludes with

a moral, e.g. “Who Works For The Fat Man? Who Is A Slave?,” or, “The World Is For All Men. We Will Have No Slave Here.” Concludes with the short story “The Boy-Town Railroad” by Fred D. Warren. Though presumably widely distributed in the first two decades of the 20th century, a period during which the American Socialist Party established more than 100 Socialist Sunday Schools across the country, the *Primer* is now truly scarce, and a key work of American radical juvenile literature. No other copies in the trade (May, 2016). OCLC gives four locations only, at Yale, the Public Library of Cincinnati, the Balch Institute, and SMU. EGBERT II, p. 387; MICKENBERG pp.10-13.

SOLD.



29. [LA GUARDIA, Fiorello]

The Commemorative Trowel Presented to Mayor Fiorello La Guardia on the occasion of Ground-breaking for the Williamsburg Houses, 1937

[New York]: Gorham Manufacturing Company, 1936. Commemorative masonry trowel (30.5cm); blade and pommel cast in Gorham Sterling silver, with a handle of smooth-carved bone; weighs ca. 7.8oz. Verso bearing the words "Gorham Sterling" at base of the blade, along with the numerical code "2085" and the company's lion, anchor, capital 'G', and hammer hallmarks. Upper surface bears lengthy engraved inscription: "The Williamsburg Project Associated Architects / R.H. Shreve, Chief Architect / James F. Bly / M.W. Del Gaudio / Arthur G. Holden / William Lescaze / Samuel Gardstein / John W. Ingle, Jr. / G. Harmon Gurney / Paul Trapani / Harry Leslie Walker / Present This Trowel to the Honorable Fiorello H. La Guardia / Mayor of The City of New York For His Use in Laying the Corner Stone of Williamsburg Houses / October 14, 1936." Blade modestly tarnished, consistent with age, displaying some mild wear towards the tip, else sound and well-preserved.

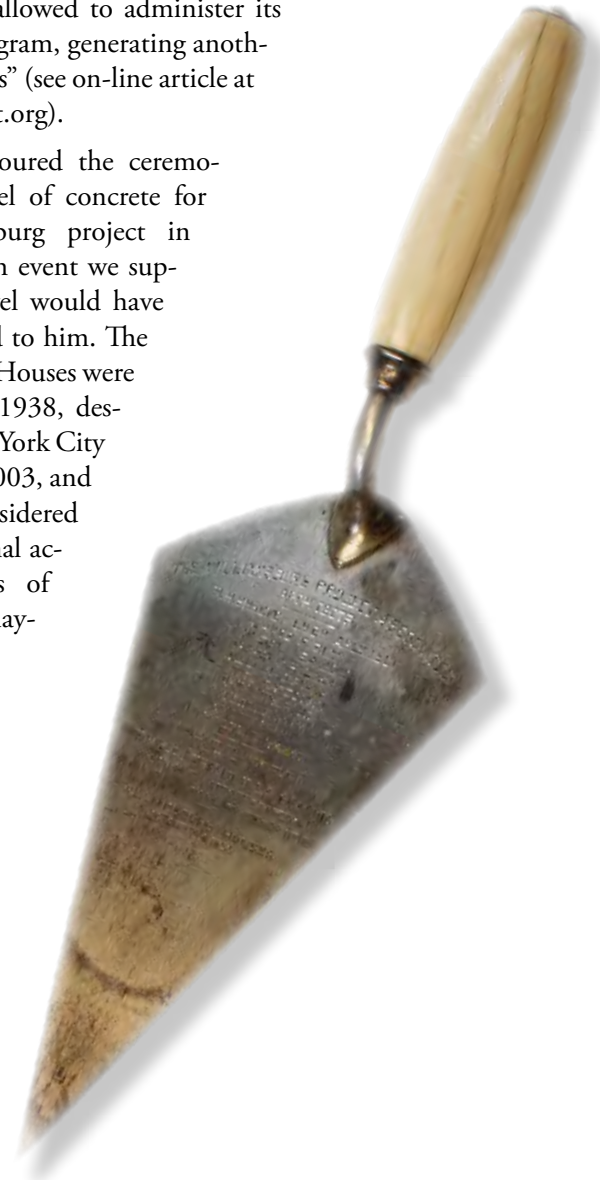
The Williamsburg Houses, originally called the Ten Eyck Houses, was the first large-scale public housing project built in New York, and from the standpoint of design and livability is still considered one of the most successful. Built from 1936 to 1938 under the auspices of the Housing Division of the Public Works Administration (PWA), the project was the largest slum clearance and low-rent housing project completed under the Federal Housing program, built at a cost of \$12,800,000. The development consisted of twenty apartment houses, four stories high, accommodating more than 1500 low-income families. When completed, together with a landscaped park and numerous playgrounds, the project covered twenty-five acres, over what had been twelve slum blocks of tenement housing.

Mayor Fiorello La Guardia was a staunch advocate of slum clearance and the building of quality public housing for low-income New Yorkers, programs which

were undoubtedly essential to the city's survival during the difficult years of the Great Depression. La Guardia also developed a great reputation for getting other people to pay for such projects: New Deal federal assistance programs such as the Civil Works Administration (CWA) offered grants directly to municipalities, and during his first two terms as Mayor La Guardia competed aggressively for CWA, PWA, and other federal funds. "By the time he took office, New York City had already captured 20% of the jobs offered by the CWA...By 1935, New York City was capturing *one-seventh of the federal outlay* for relief [emphasis ours]. In addition, it was the only city allowed to administer its own WPA program, generating another 200,000 jobs" (see on-line article at www.tenement.org).

La Guardia poured the ceremonial first shovel of concrete for the Williamsburg project in 1936, at which event we suppose this trowel would have been presented to him. The Williamsburg Houses were completed in 1938, designated a New York City landmark in 2003, and are now considered one of the signal accomplishments of La Guardia's mayoral career.

SOLD.



30. LOCKE, Alain

The Negro and His Music

Washington DC: The Associates in Negro Folk Education, 1936. First Edition. Octavo (20.5cm); original decorative paper-covered boards; [6], 142pp. Presentation copy, inscribed by Locke on the front endpaper: "For Marion [sic] Anderson, in deep appreciation and friendship, Alain Locke / 1939." Sunning to spine, with some mild shelfwear to boards and off-setting to title page from a previously laid-in item; Very Good+.

Superb association copy a noteworthy study of the music of the Negro Renaissance, from a key Harlem Renaissance scholar and musicologist to the most widely celebrated African-American performer of her day. Part of Locke's popular series of "Bronze Booklets," published with the assistance of Charles Osgood Mason, in which Locke offered brief appreciations of the achievements of African-Americans in various aspects of American culture, including Art, Literature, Economics, Sociology and, of course, Music.

In his chapter "Negro Musicians To-day," Locke highlights Marion Anderson (misspelling her first name throughout the book and in his inscription), "who has achieved international fame as 'one of the greatest voices of this generation.'" Locke goes on to expound lyrically on Anderson's career: "Hers is for the moment the outstanding success in vocal achievement by virtue of the exceptional combination of a phenomenal voice with exceptional interpretative power and versatility...there remains to the Negro singer only one unopened door in American musical recognition, and that is the Metropolitan Opera. And many critics agree that Miss Anderson is entitled to such recognition." It would take another nearly 20 years, but Anderson did in fact appear at the Met in 1955, in the role of Ulrica in Verdi's *Un ballo in maschera*. It was

the first performance by an African American of any gender on the Metropolitan Opera stage; it was also the first and last time that Anderson appeared in an operatic role.

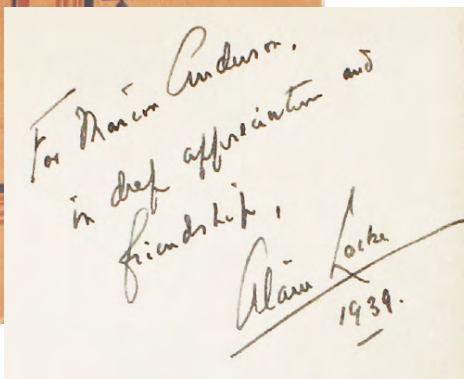
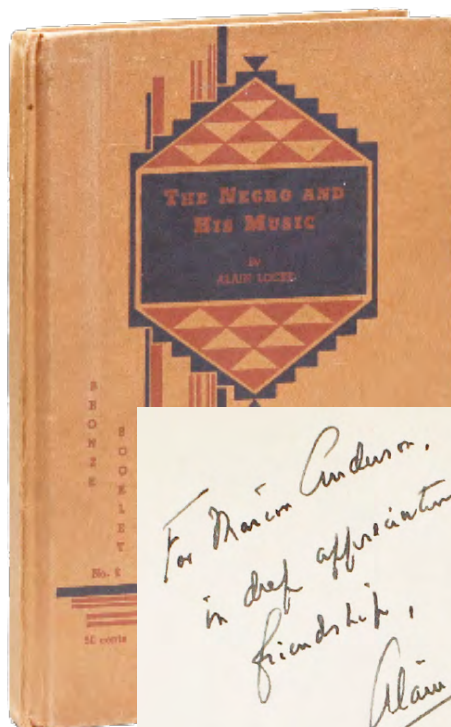
In an event that has been described as "one of the most important musical events of the 20th century" (Susan Stamberg, NPR broadcast of 4/9/2014) on April 9, 1939, under the auspices of Howard University, Anderson performed an outdoor recital at the Lincoln Memorial in Washington, D.C. The event was moved outdoors because Anderson had, at the last minute, been denied

the use of Constitution Hall, a segregated facility owned and managed by the Daughters of the American Revolution. This infamous snub to one of America's greatest living artists received extensive press attention and resulted in many DAR members resigning their memberships. One of these was Eleanor Roosevelt, who famously announced: "to remain as a member implies approval of [their] action, and therefore I am resigning."

The date of Locke's inscription to Anderson here, three years after publication, leads us to speculate that the book may have been presented to her on the occasion of this epoch-making concert. Locke was a long-time faculty member of Howard, would surely have been in attendance

at the concert and likely took a hand in its organization. While no clear evidence exists (at least, none that we have been able to discover) to link the presentation directly to the April concert, we think the circumstantial evidence is quite convincing.

SOLD.



31. LOEB, Harold & Alfred Kreymborg (eds.)**Broom: An International Magazine of the Arts - Full Run of 20 Issues [Plus Supplement]**

Rome, Berlin, and New York: Harold A. Loeb / Broom Publishing Company, Inc., 1921-1923. 20 quarto issues, plus one supplement (ca. 27.5cm - 33cm); illustrated wrappers; serially paginated; illus. Publication sequence runs as follows: Vol.1, Nos.1-4; Vol.2, Nos.1-4; Vol.3, Nos.1-4; Vol.4, Nos.1-4; Vol.5, Nos.1-4; supplement issue (16pp, reprinted from Vol.2, No.3). All issues with mild to moderate dustiness, toning, and edge wear to wrappers; nine issues with numerous edge tears, attendant creasing, and varying degrees of splitting along joints; Vol.2, No.1 shows a dozen pin-sized holes affecting front wrapper and preliminary pages; Vol.3, No.2 shows signs of being re-glued at an early date; Vol.3, No.3 with scattered dark stains to lower wrapper edges; a handful of issues bearing small losses to spines and extremities, a few others with small stains and the occasional stray pencil mark; a few wrappers loose, due to the poor quality of the binder's glue; front wrapper on supplement issue heavily dust-soiled, with oxidation to staples, and contemporary ownership inscription to upper margin of front wrapper. Occasional light toning to text edges, though overall, quite fresh and unfoxed; a Good to Very Good+ group overall.

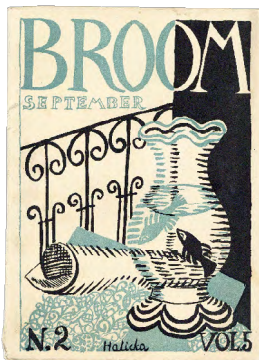
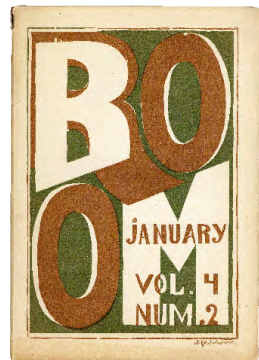
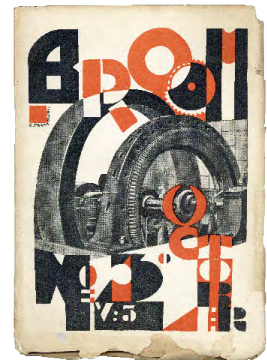
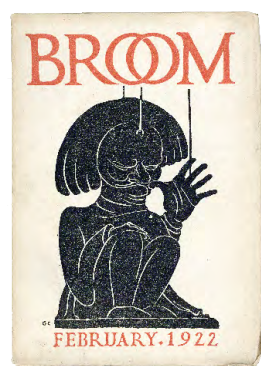
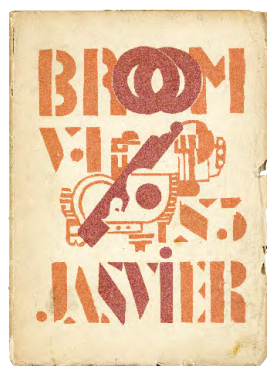
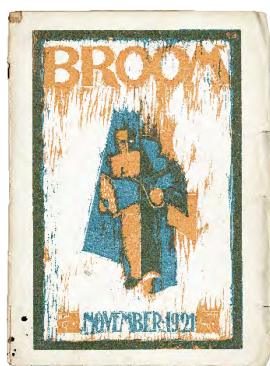
Practically speaking, a complete run of this legendary interwar avant-garde journal, published in alternating locations between 1921-1924 by American novelist and editor Harold A. Loeb. *Broom* was instrumental in introducing Americans to European avant-garde art, and according to his "Manifesto I" at the end of the first issue, Loeb's desire was to select "from the continental literature of the present time the writings of exceptional quality most adaptable for translation into English. These will appear side by side with the contemporaneous effort in Great Britain and America." Stunning covers were designed by El Lissitzky, Man Ray, Juan Gris, Enrico Prampolini, Fernand Léger, Louis Marcoussis, Ladislav Medges, Alice Halicka, and others, with artwork and photographs contributed by Picasso, László Moholy-Nagy, Louis Lozowick, Rockwell Kent, Henri Matisse, Paul Klee, George Grosz, William Gropper, *et al.* Translated works by Dostoevsky, Apollinaire, Aragon, Eluard,

and Cocteau appeared alongside contributions by Conrad Aiken, Sherwood Anderson, Maxwell Bodenheim, Malcolm Cowley, Hart Crane, e.e. cummings, John Dos Passos, Waldo Frank, Marianne Moore, Carl Sandburg, Gertrude Stein, Wallace Stevens, Jean Toomer, William Carlos Williams, and Virginia Woolf.

The present run contains all issues of the magazine that were distributed. The last of the New York issues (Vol.6, No.1), designed by El Lissitzky, was never distributed due to difficulties with the postal censors, a controversy which is discussed in detail by Frederick Hoffman: *Broom's* troubles began after Charles L. Durboraw's story in the November, 1923 issue aroused the ire of one "Mr. Smith," a Post Office censor. Writes Hoffman, "Mr. Smith found [Durboraw's story] after *Broom* had been mailed and he threatened to read the next number before it reached the mail. This he did. He found in the January number a philosophical narrative, "Prince Llan," by Kenneth Burke, which mentioned a "plural breast-ed woman." That was enough for Mr. Smith. *Broom* was banned from the mail under Section 480 of the Postal Laws. The censoring proved more than the tired nerves and the depleted pocketbooks of the editors could stand" (Hoffman, *The Little Magazine: A History and a Bibliography*, p.106). The final issue was never offered for sale and is essentially a ghost – though we are aware of one copy in the marketplace in the past three decades (the below-mentioned Sotheby Parke-Bernet sale of 1977).

This is thus the most complete recorded run of which we are aware in commerce. We find no complete runs in the auction record, the most substantial offerings being two groups of 17 and 19 issues (Sotheby Parke Bernet, 1977; Swann, 1982 respectively). A supplementary issue, included here, is an offprint from vol 2, no. 3, containing the full text of Pirandello's absurdist drama *Six Characters in Search of an Author*, presumably the first separate appearance of the play in America.

SOLD.



32. MCMAHON, John R. [Robert]

[Bound Manuscript for] *Edward Wayne: A Novel*

Little Falls, NJ: By the Author, 1924. Quarto (28cm); hunter green canvas cloth, with title label applied at center of front cover; the author's name and Little Falls, NJ address is printed at upper left corner of title label, *Edward Wayne: A Novel* By John R. McMahon typed at center, with the holograph notation "2d Version as edited for 3d version, finished Dec. 10, 1924" in McMahon's hand along upper edge; 523 typed pages (rectos only). Author's small address label at upper corner of front pastedown, cloth slightly rubbed, with a touch of mottling to two corners; title label toned, with a small moisture stain to lower left corner; with the author's extensive holograph corrections, notations, and omissions (in pencil) throughout the text on nearly every page; Very Good+.

McMahon (1875-1956) was the author of the 1907 Rideout-listed radical novel *Toilers and Idlers* and a prominent progressive journalist, for some years a staff writer for the socialist monthly *Wilshire's Magazine*, where his colleagues included Upton Sinclair and Ernest Untermann. McMahon was briefly married to the pioneering woman journalist Margherita Hamm, with whom he covered the 1905 murder trial of William D. Haywood. Hamm died prematurely, in 1907, and McMahon appears to have relocated to New Jersey some time before the First World War, where he wrote two non-fiction books for urban homesteaders, *The House That Junk Built* (1915) and *Success in the Suburbs* (1917).

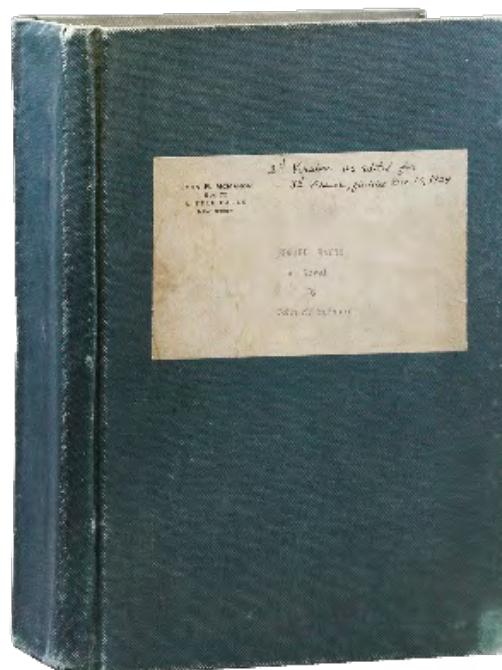
Edward Wayne, written some time later and apparently never published, is a long, rambling socialist conversion narrative, clearly drawing many of its plot lines from McMahon and Hamm's own careers, but also seeming to incorporate – perhaps in an attempt at wish-fulfillment – elements of the parallel lives of John Reed and Louise Bryant, another journalistic duo whose careers, unlike those of McMahon and Hamm, led to widespread fame and even, in Reed's case, a heroic martyrdom.

Edward Wayne follows the title character from his boyhood in the New Hampshire countryside through adulthood. After running away from home with his brother, Edward Wayne seeks his fortune first in Chicago, then working a series of menial jobs before finding work as

a typesetter in New York. He shows promise at writing, and develops his skill as a beat reporter throughout the city. The narrative proceeds through the Spanish-American conflict, the Labor Wars (where young Edward becomes radicalized and marries his socialist-journalist sweetheart), and World War One. The story culminates with the two lovers' post-War rendezvous in Paris, where they decide to travel separately to Russia, to cover the Revolution and participate in a delegation bearing the good will of American radicals. Wayne contracts typhus upon arriving in Moscow, where he succumbs to his illness and dies before he is able to reunite with his wife, and a day prior to his audience with Lenin. His wife arrives some weeks later, only to find her husband's name etched in stone and memorialized in the public square – a parallel, no doubt, to Reed's placard on the Kremlin Wall Necropolis.

A radical romance of the type that was popular around the turn of the century, and possessing no special literary merit, it is not hard to see why *Edward Wayne* was never published. But as a fictionalized memoir, reflecting the experiences of a first-hand observer of many facets of this heroic period in American radical history, it strikes us as a major discovery, well worthy of further research.

SOLD.



33. MAYNE, Xavier (pseud Edward Irenaeus Prime-Stevenson)

The Intersexes: A History of Similisexualism as a Problem in Social Life

N.p. [but Geneva]: Privately Printed, [1908]. First Edition. One of 125 numbered copies, this being copy no.114. Octavo (25cm); maroon cloth and pebble-grained morocco, with titles stamped in gilt on spine; marbled endpapers; top edge gilt; xii, [2], 641, [9]pp. Extensively annotated in at least three distinct hands – two in ink, one in graphite – the most pervasive of which is certainly contemporary with time of publication. Mild wear to joints, spine bands, and board edges; mild bump to upper and lower edge of front board; faint, shallow dampstaining to right margin of title page and 4 preliminary leaves; brief repair to upper right corner of dedication page; Very Good.

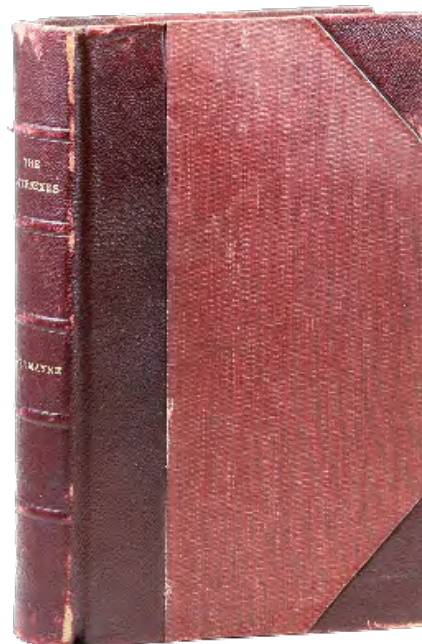
A key work of early 20th-century homosexual literature, pseudonymously written by Edward Irenaeus Prime-Stevenson (1858-1942). Identified by Margaret Breen as "... the most substantial of Prime-Stevenson's works," *The Intersexes* takes its title from the English translation of *Sexuelle Zwischenstufen*, the term Magnus Hirschfeld, the most prominent German sexologist and homosexual rights advocate of the early twentieth century, used in his writings, and is dedicated to the memory of Krafft-Ebing, whom Prime-Stevenson had met and been encouraged by. "*The Intersexes* serves as a kind of guidebook – a layman's sexological *Pilgrim's Progress* – for homosexuality. Whether homosexual or not, readers, Prime-Stevenson assumes, are in need of assistance in understanding people whose "similisexual instinct defines a series of originally intermediary sexes...rather than mere aberrations, degeneracies, psychic tangents, from the male and female...Increasingly, he emphasizes contributions to Western culture, the arts in particular, that homosexuals, especially male homosexuals, have made: "in the more aesthetic professions [the Uranian's] work has been the wonder of the world since it began...he includes numerous lists of notable male and female homosexuals who were either "complete or partial" Uranians" (Margaret S. Breen, "Homosexual Identity, Translation, and Prime-Stevenson's Imre and The Intersexes." CLCWeb: Comparative Literature and Culture 14.1 (2012).

The present copy is heavily annotated in three distinct

hands. The first of these consists strictly of editorial changes (in pencil), the second offers a few underlined passages and brief interactions with the text (in ink). The most pervasive round of annotations (in black and red ink) are contemporary with the time of publication, reflecting someone with deep insight into the subject matter and showing meaningful interaction with the text and in many areas expanding on Prime-Stevenson's work or translation. While this copy bears no ownership markings, we can infer that the owner was likely acquainted with the author. This commenter's annotation to the title page supplies the author's name "Edward Irenaeus Prime-Stevenson" below the printed pseudonym, and the lower margin provides some insight into the place of publication - "Georg & Co. / Librairie de l'Université / Geneva, Switzerland." Our attempts to identify the annotations' authors by context have proved fruitless, but given their nature and their pervasiveness, it is tempting to think they may have been intended as editorial markings, perhaps in preparation for a second (never published) edition.

Long acknowledged as one of the great rarities of early homosexual literature. No examples for sale in the trade (August, 2016) or in the auction record going back 25 years (ref. ABPC & Rare Book Hub); OCLC locates 19 copies, of these, only eight in North America.

SOLD.



THE INTERSEXES:
A
HISTORY OF SIMILISEXUALISM

AS A PROBLEM IN SOCIAL LIFE.

BY
X "XAVIER MAYNE,"

AUTHOR OF "INRE: A MEMORANDUM."

X *Edward Immanuel Pinner - Stevenson.*

"Before we denounce the homosexual as anarchic against Nature, as renegade toward religion, as pariah in society, as monster in humanity, as criminal in law, let us be sure that we have considered well whatever the complex mystery of Life presents as his detestation."



PRIVATELY PRINTED, AND ALL RIGHTS RESERVED.

*Genève.
Librairie de l'Université
Genève.
Suisse.*

34. MENCKEN, H.L.

Four Signed Notes to Polly de Roode, 1937, Concerning Marna (Mrs. Jim) Tully

Four signed notes on five sheets, all to Mencken's personal secretary Polly De Roode. Baltimore & New York: 1937. The collection is comprised as follows:

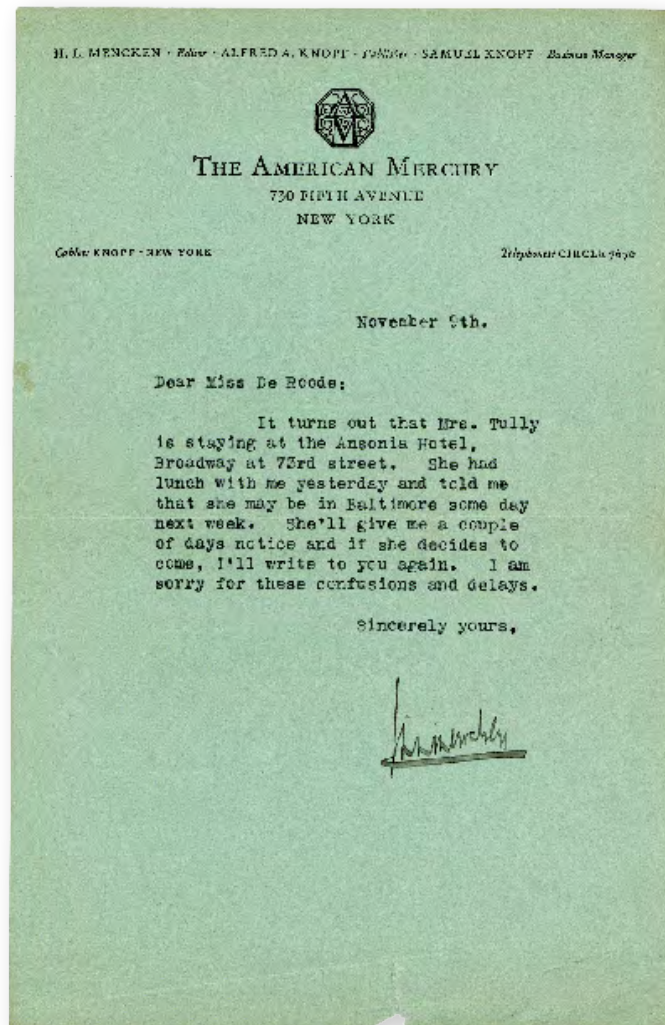
1. Typed note signed on Mencken's personal letterhead dated Baltimore, November 3rd (1937), consisting of nine lines of text. Previous mail folds and some minor discoloration, else Very Good.
2. Typed note signed on Mencken's personal letterhead dated Baltimore, November 4th, consisting of seven lines of text. Previous mail folds else Very Good or better.
3. Autograph letter on two leaves of Mencken's personal letterhead dated Baltimore, "Monday" [November 7th], consisting of 10 lines of text. Previous mail folds else Very Good or better.
4. Typed note signed on green American Mercury letterhead dated New York, November 9th, consisting of nine lines of text. Previous fold, minor creasing with small loss to bottom edge not affecting text, else Very Good.

In September, 1927, the writer Sara Haardt (the future Mrs. H.L. Mencken) arrived in Hollywood with a letter of introduction from Mencken to Jim Tully asking that Tully act as Haardt's chaperon during her visit.

While in Hollywood Haardt would meet Tully's second wife Marna (née Myers), who, in November that year, made the trip to Baltimore where Mencken expected to meet her. As the four pieces of correspondence detail, twenty-three-year old Marna was a rather elusive guest. In the first letter Mencken instructs "Miss de Roode," "she [Mrs. Tully] should be here either tomorrow (Friday) or Sunday. She must be fed beautifully while she is here, and I hope I can count on you, as a Christian woman, to come along..." The following day he writes: "The fireworks and field sports in honor of La Tully seem to be

off. The Algonquin Hotel reports that she is not there, and so my letters have missed her..." On November 7th Mencken was due to travel to New York where "[I] shall try to find Mrs. Tully. Where she is I don't know. But my spies should unearth her..." Finally, the suspense dissolves with the last letter, of November 9th: "It turns out that Mrs. Tully is staying at the Ansonia Hotel...She had lunch with me yesterday." Though Mencken does not expand on this meeting, Paul J. Bauer and Mark Dawidziak write in their biography of Jim Tully: "Those who met her [Marna], from H.L. Mencken to George Bernard Shaw, were invariably charmed" (Bauer and Dawidziak, *Jim Tully: American Writer, Irish Rover, Hollywood Brawler* (2011), p. 155).

\$1,500.



H. L. MENCKEN
1524 HOLLINS ST
BALTIMORE.

②
man in the famous Playes, indicate
that Sara has made a powerful
impression there.

Love you

Hamlin

spies should catch the more money.
Let us have a party when I get
back. I'll tell her what you say.
a telegram from Walter Briggs. head

Dear Miss de Rooze:-

Sara writes that Jim Tully's wife is coming to Baltimore, and I figure that she should be here either tomorrow (Friday) or Sunday. She must be fed beautifully while she is here, and I hope I can count on you, as a Christian woman, to come along. Unluckily, I don't know precisely when she is to arrive, but I'll call you up when I find out. I have written to her twice, but so far have no answer. Ah, the artistic temperament!

Sara writes that she is having a horrible time. I deduce from that that she is getting along beautifully.

Sincerely yours,

Hamlin

November 4th

Dear Miss de Rooze:-

The fireworks and field sports in honor of La Tully seem to be off. The Algonquin Hotel reports that she is not there, and so my letters have missed her. On Monday I shall have to go to New York. I'll find her then, and try to arrange for her to come down after my own return at the end of the week. I trust you to help me entertain her if she comes! If you and Miss Mayfield fail, then I am lost, and Sara will damn me when she comes home!

Sincerely yours,

Hamlin

35. [MOLLY MAGUIRES - PENNSYLVANIA]

Manuscript Broadside: “Notice to All Whom It may Concern, July 26, 1866...” [with] Printed Membership Certificate, Miner’s Benevolent Association, Broad Top, PA, dated 1864

N.p. [Broad Top, PA?]: 1866. Manuscript broadside on single sheet of ruled wove paper, 12-1/4” x 7-3/4”. Old folds and soil; tack-holes and small marginal losses (not approaching text); complete and good. Membership certificate 4-3/4” x 6-1/4”, small mend at top edge; good, with manuscript inscription in ink on verso.

Two ephemeral items dating from the earliest period of organized mine labor in the coal fields of Pennsylvania, offering compelling evidence of a Molly Maguires-like secret society operating at a time, and in a region, not well-recorded in the standard histories of the period.

The Molly Maguires, also known as the Ancient Order of Hibernians, was a secret society of Irish Catholic laborers that operated chiefly in the anthracite region of Pennsylvania from the 1850s through the 1870s. The Mollies advocated and practiced violence, including murder, not only against mine managers and owners but also against scab laborers, rival Welsh miners, and any others against whom they bore a vendetta. In 1876 the group was famously infiltrated by Pinkerton spy James McParland; his testimony resulted in the arrest, imprisonment and execution of the principal Molly Maguire leaders, effectively disintegrating the society.

The current items bear all the hallmarks of Molly Maguism, though they are linked not to the anthracite region but to the Broad Top collieries in Huntingdon County, in southwestern Pennsylvania. This region, known for its “semi-bituminous” coal, has only tangentially been associated with Molly Maguire activities in standard histories. The present documents support these tangential associations and offer rare primary evidence of how the Mollies conducted their campaigns of intimidation and reprisal. As noted by historian Kevin Kenny (*Making Sense of the Molly Maguires*, NY:1998), as early as the 1840s “ferocious threats towards individuals [were] affixed to stores and trees in public places” in the Pennsylvania coal regions; these were generally associated with the “Buckshots,” Irish-American gangs who were prede-

cessors to the Molly Maguires. The present broadside is firmly in this tradition, threatening “broken skulls” to any “black sheep... [who] go in to load any of our coal.” A telling detail is the author’s use of the phrase “black sheep” to refer to scab laborers -- this was a standard Molly Maguires locution, and in fact appears verbatim in contemporary newspaper accounts, including that of the murder, by bludgeoning, of Patrick Mackey which took place at Broad Top in 1869: “... the murdered man, was ... denounced as [a] ‘black sheep’ by the members of the Union. This difficulty no doubt led to the murder of poor Mackey” (*Pittsburgh Gazette*, Aug. 27, 1869). The *Pittsburgh Commercial* of the same date offered a more brutal depiction of the events, concluding: “He was a victim of the ‘Molly Magires’ [sic].”

Other evidence exists of a degree of mobility among Mollies between the Broad Top collieries and the anthracite fields to the north and east. In his 1876 confession to the murders of Benjamin Yost and John P. Jones, James Kerrigan identified one Jeremiah Kane as “the Body Master [i.e., local section leader of the Mollies] at Broad Top;” Kane was associated with the 1870 murder of Patrick Burns in Tuscarora, in Schuylkill County [Kenny p.189n.]. In this context, it is tempting to associate the “Ed Sweeney” here mentioned with the Molly of the same name who figured prominently in James McParland’s 1876 testimony: “I was very suspicious of Sweeney, and I got him to walk in front of me. I said my eyes were bad, and I could not see...I got him ahead of me, and I made up my mind to keep him there” (see Wayne G. Broehl, *The Molly Maguires* p.283). As has been noted by others, the surname “Sweeney” was a common one, the given name “Edward” no less so; but the possible connection of our Sweeney, identified on the verso of his membership certificate as “a true union man and Black listed at that” to later events in the anthracite fields is compelling.

The connection between our Ed Sweeney and the one named by McParland; whether he was in fact the author of the current broadside; whether the broadside had a direct connection to the Molly Maguires or was simply the work of a disgruntled miner, are all matters for conjecture and further research. The suggested links are compelling enough, and primary material from this period scant enough, to give us confidence in the value of the documents for scholarship.

SOLD.

Worcester (July 26, 1864)

To all whom it may concern

With reference, you all have by this time become aware of the scheme on foot the order I received from the Commanding Officer O. Mc. Hugh & his Lord of the House of Bull Paper is the manner the action he gave the order at least it appears as for he is going around all day to day begging the men in his Department to go in & load that coal but we want you all the Hugh to understand we stand for an advance on the price for digging that very coal & what we are to do in time to come & if we get the advance we will go in & load it otherwise we shall not go in to the son of a Bitch who shall dare go in to load any of our coal there has been some glass broke about this neighborhood lately & there will be shells broke in their

But I am the first man that don't welcome to go in consider this a all be sorry

at arm

out by God



He is a true union
man and Black
Lyd at
that
John Connolly

36. MORGAN, Claire (pseud Patricia Highsmith)

The Price of Salt

New York: Coward-McCann, Inc., 1952. First Edition. Octavo (21cm); black and teal cloth-covered boards, with titles stamped in red on spine and front cover; dustjacket; [8], 276, [4]pp. Tasteful bookplate to front pastedown, small, vintage booksellers ticket to lower rear pastedown, base of spine gently nudged, else a fresh, Fine copy. Dustjacket is unclipped (priced \$3.00), gently spine-sunned, with light wear to spine ends, extremities, and upper corners, three closed tears, and faint two-digit rubber stamp to upper edge of rear flap; unrestored, Very Good+ to Near Fine.

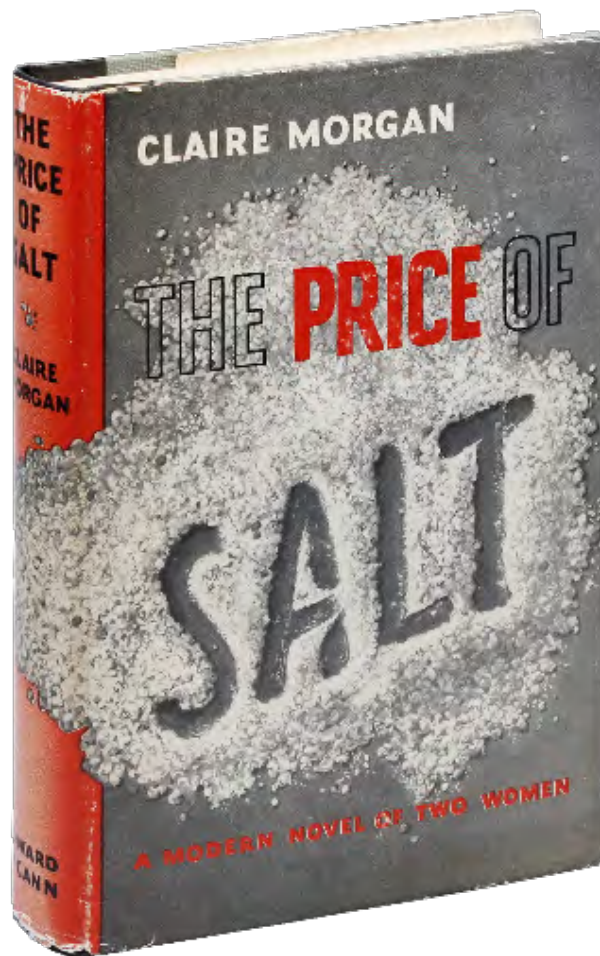
Highsmith's second novel and only pseudonymous work, written following the success of *Strangers on a Train*. A semi-autobiographical work and major contribution to lesbiana, noted, for many years, as the only lesbian novel with a happy ending. At the time, such literature was "often sent to readers through the mail, making them subject to censorship by the postal authorities. Although the novels could depict "perverse" sexuality, they could not be seen to endorse it: those who indulged had to return to the straight and narrow or be punished" (see Margaret Talbot, "Forbidden Love: The passions behind Patricia Highsmith's "The Price of Salt." *The New Yorker*, November 30, 2015). "The Price of Salt" was bold for its time in many ways: it didn't condemn its lovers to suicide or send them back to

their men. It suggested that queers, in certain cities and certain professions, could find friends, communities, and creative work that were fulfilling and sustaining. And it departed from the butch-femme paradigm that was standard not only in the popular conception of lesbians, but in almost all lesbian fiction before it. It tells us, in short, that even in 1952 women who fell in love with other women could break all kinds of molds, without breaking themselves (Carlson, Erin G. "Patricia Highsmith's "The Price of Salt," The Lesbian Novel That's Now A Major Motion Picture." *The National Book Review*, 2016).

While the hardcover edition, issued in a single printing by Coward-McCann, was published in small numbers,

the novel sold more than a million copies after being released as a 25-cent Bantam paperback. For decades Highsmith publicly disavowed the book, though she agreed to a new edition in 1990, without a pseudonym, for which she contributed an afterword in which she seemed pleased by the novel's devoted readership. Basis for Todd Haynes's Oscar-nominated film *Carol*, starring Cate Blanchett and Rooney Mara. Easily the scarcest of the author's books; of the 20 copies held in US institutions, fewer than 15 are in special collections. GRIER p.111 (A***).

SOLD.



**37. [MORISON, William W. and Otis Cobb;
Works Projects Administration, Recreation
Project, City of Oakland]**

**Marionette Report [TOGETHER
WITH] Two Original Marionettes**

Oakland: Works Project Administration, State of California, Area Eight, Recreation Division, 1936. Quarto (28.5cm.); later string-bound brown *papier-peint* boards, green *papier-peint* endpapers; [114] leaves; four photographic plates, 24 color drawings bound in, 24 original mounted photographs. Together with two original marionettes (approx. 47cm. tall) made of soft pine, cloth, and metal, painted faces, one marionette sporting a wig made of wool (?). The clown marionette's shirt is a bit spotted and soiled else Near Fine.

Neatly bound archival mimeographed document issued after the first year (June, 1935-June, 1936) of the WPA's Marionette Project in Oakland, California, together with two marionettes, a clown and an old man/woman (based on photographs we can only conclude that this marionette could have played the role of Old Rip Van Winkle, Dame Winkle, the blacksmith, or Old Dame Schneider). The clown marionette does not appear in any of the photographs, though it is possible it was later painted into its present form.

In June, 1935, the Recreation Department in Oakland, California, received a marionette stage with lights, drapes, and a few marionettes from the Marionette Division of the Federal Theatre Project. Over the course of the year, the Department assembled 34 marionettes and mounted two hour-long shows, "Jack and the Beanstalk" and "Rip Van Winkle." Within a year, "Jack" was performed 55 times to more than 4,000 spectators, and "Rip" was performed 57 times to more than 27,000 spectators. According to the overview of the report, "The group [of workers on the project] was composed of people without particular artistic ability, creativeness, imagination, or initiative. All were fair craftsmen when told exactly what to do. There was, apparently, the feeling of 'futility of achievement' because the endeavor was considered as 'assigned work' rather than realizing the thought behind the activity or its ultimate possibilities." However, with the critical success of "Jack and the Beanstalk," which required only seven marionettes, "the moral and gener-

al attitude was greatly improved," and the much more ambitious "Rip Van Winkle," which required 27 marionettes, came to fruition. Bound in with the report are five facsimile letters from appreciative spectators, including children, two original drawings by a child fan, the original drawing for a poster of "Jack and the Beanstalk," and the complete scripts for both productions.

SOLD.



(See Overleaf)





38. OHASHI, Richard [compiler]**Photo Album and Collection of Related Photographs and Items Belonging to Japanese-American WWII Infantryman Richard Ohashi**

V.p.: ca. 1944-1946. Oblong octavo photo album (15x22cm.); full green gilt-tooled morocco, upper cover lettered in gilt "Richard Ohashi / CK 442 Inf. / Italia," gilt-ruled spine in 5 compartments; [36] leaves containing 91 mounted and pasted-in photographs (83 snapshots, eight enlargements) and four commercial photographic postcards. 61 additional loose photographs (various sizes; seven in color) and 13 service medals, pins, and patches. Album boards a bit bowed and rubbed, extremities slightly faded, else Very Good or better overall.

Photo album of a member of the 442nd Infantry Regiment, notable during WW2 for being one of the most decorated units of its size and comprised almost entirely of Americans of Japanese descent at a time when most "Nisei" were held in internment camps. The present collection chronicles the wartime experiences of Richard B. Ohashi (1925-2015), of Cheyenne, Wyoming, member of the 3rd Battalion, Company K. Enlistment records indicate that Ohashi entered service in August, 1944, with the majority of the present photographs taken from 1945 to early 1946. With the exception, perhaps, of one destroyed German tank, none of the present images depict the grueling combat for which the Regiment was so highly decorated. Explaining why there is so little photographic documentation of the 442nd, Susumu Ito, another member of the Regiment, known for his prolific

wartime photography, explained that "We had orders not to have cameras" (*Popular Photography Magazine*, August 21, 2015). As a result, most of the photographs appear to have been taken during periods of rest, predominantly featuring fellow soldiers, both Nisei and white, the former most likely all from a single camp, many of them inscribed by the subject. Perhaps the most moving among them reads "Mio carissimo--Bambino--Gee it's been swell knowing you. If you ever forget the war just look at this picture and you'll remember how gruesome

it was." This may have been written with tongue-in-cheek, however, as the photograph depicts the presumed author of the note smiling broadly. A number of photographs depict geographical signage (mostly in Italy, with snapshots of the leaning tower of Pisa given a page in the album), one sign advertises the American Red Cross "Go for Broke" Club (of-

ficial slogan of the 442nd). Of the 152 photographs included in the collection, approximately 50 are of Ohashi's large family (according to his obituary he had 12 brothers and sisters), presumably taken in his hometown Cheyenne either during or shortly after the war.

SOLD.



39. PARSONS, A[ibert] R.**ALS, 2pp, to James Magie, Date-marked from Cook County Jail, signed "A.R. Parsons"**

Chicago: 1887. ALS in black ink. Two full pages (50 lines / ca 500 words), written on a folded sheet, dated November 3, 1887. A few corrections and elisions, but generally in a neat, readable hand, the signature clear and legible. A few passages underlined in red pencil, presumably by the recipient. Old folds from mailing; paper very slightly toned; in all, a strong, well-preserved document.

A remarkable, long and detailed letter, written just seven days before Parsons' execution by hanging, following his conviction for conspiracy in the Haymarket Bombing of May 1886. Parsons writes to James K. Magie, a Chicago newspaperman and political organizer who had been called to testify at the trial and who, in fact, had delivered rather damning testimony concerning the violent rhetoric used by the defendants. Parsons offers a painstaking analysis of the evidence against him and his four co-conspirators, addressing in order each of the key assertions made by the prosecution and presenting his own counter-arguments to their theories. Parsons assails in particular the testimony of informant Gottfried Waller, who by the time of this letter had recanted his testimony, claiming it had been coerced by intimidation. Parsons also addresses one of the more esoteric of the prosecution's theories, concerning a secretly-coded call to arms, supposedly posted by defendant August Spies in Chicago's labor paper the *Arbeiter Zeitung*: "...As to the word *Ruhe*," Parsons writes, "the record shows he [Spies] inserted it in the paper without knowing its signification."

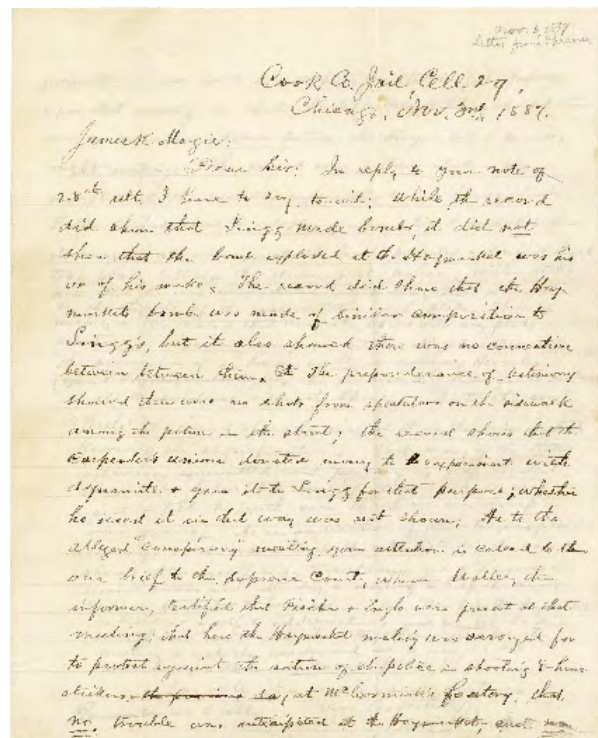
Parsons manages through most of the long letter to maintain a tone of analytical detachment, but near the end his indignation – as well as an awareness of his looming fate – becomes evident. "That many of the state's witnesses committed rank perjury is self-evident. It is to be hoped that some of these rascals may repent & tell the truth, even though we are asleep in our graves." He closes with an oddly touching sentiment: "I am well, the prisoners send greetings. Remember me to all, Very Respectfully A.R. Parsons."

Parsons and three co-defendants – August Spies, George Engel, and Adolph Fischer – were hanged on Novem-

ber 11, 1887 (a fifth conspirator, Louis Lingg, convicted of manufacturing the bomb that killed four policemen, committed suicide in his cell a day earlier). Three other co-defendants were sentenced to life in prison, but were pardoned in 1891 by Illinois Governor John Altgeld, who in his pardoning remarks stated, "...the evidence does not show any connection whatsoever between the defendants and the man who threw [the bomb]." History has generally sided with Altgeld; the true identity of the bomber has never been discovered, and most historians of the event have concluded that Parsons and his co-defendants were victims of a judicial railroading of obscene proportions.

The letter is an extraordinary survival. We find no evidence of it (nor any other Parsons manuscript) in the auction record. It came to us among a small cache of other (unrelated) James Magie correspondence, all included herewith (an itemized description of which is available on request). We cannot imagine a more poignant relic of an event considered by many to be the defining tragedy, and in many ways the genesis, of the modern American labor movement.

SOLD.



preparations were made to meet possible attack of the police upon that meeting, in short his (Waller's) testimony showed there was no connection whatever between the Haymarket & Monday night meetings. The record says nothing about a plan adopted at the Monday night meeting to see Lingg's boat, Waller testified about the adoption of a resolution to protect 8-hour strikers with all means, including bombs; provided a conflict should take place between the strikers & the police, Waller states now that he was intimidated into making these statements by the threats of the representatives of the state. There is nothing in the record that connects Spies with any plots whatever, Speeches, newspaper articles, alleged interviews, the possession of a bomb shell, an ordinary Hercules (Giant Powder) cartridge, & the so called "Revenge" Circular is all the evidence against Spies. As to the word "Kerke" the record shows he inserted it in the paper without knowing its significance. That many of the State's witnesses committed rank perjury is self-evident. It is to be hoped that some of these scoundrels may repent & tell the truth, even though we are asleep in our graves. As an indication of the outrageous proceedings in the whole trial, notwithstanding the record shows, that myself, wife, two children aged 5 & 6 years & several ladies were attending a meeting to help the sewing girls on strike on 8-hours when a Committee from the Haymarket Mr. Fielden & myself to address them & and we all, ladies & children went over there together & attended the meeting & yet they condemned me to die as an accessory with an unknown person!!!

I am well, the prisoners send greetings
Remember me to all, Very Respectfully
A.R. Parsons.

40. POOSHKEEN, Alexander [alt. spelling Aleksandr Pushkin]; William D. Lewis, trans.

The Bakchesarian Fountain [...] and other poems, by various authors, translated from the original Russian

Philadelphia: C. Sherman, 1849. First American Edition. 16mo (15.25cm.); original drab printed wrappers; 72pp. Wrapper extremities a bit worn with some tiny losses to extremities, spine rubbed with shallow losses to spine ends, contemporary manuscript spine title (in Lewis's hand?). Very Good, a nicely preserved pamphlet. Translator's inscription to upper cover: "To Joseph R. Paxton Esquire / with the kind regards of / Wm. D. Lewis," undated. Possibly inscribed to the contemporaneous British garden designer and architect of the same name, though this is only speculation. One manuscript correction to text (p. 70) apparently in Lewis's hand.

Lewis, an American businessman, arrived in St. Petersburg in 1814 and "at once devoted himself to the acquisition of the Russian tongue, and for that purpose spent some time in Moscow and Iver on the Volga, being hospitably received by the best society in those cities" (see *Biographical Encyclopedia of Pennsylvania in the Nineteenth Century*, p.19). Lewis remained in Russia until 1819, over time establishing personal acquaintances with some of the leading Russian literary figures of the period, in particular the circle of Gavril Derzhavin, whose work Lewis appears to have translated as early as 1815. His translation of the "Folk Songs" of Iurii Neledinskii-Meletskii, published in the *Philadelphia National Gazette* in 1821, is probably the earliest published Russian literary translation by an American.

The current work gathers a selection of Lewis's transla-

tions from the Russian, most importantly the title poem, Pushkin's "The Fountain of Bakchesarai." This is the second published appearance of Pushkin in America, preceded only by G.C. Hebbe's translation of *The Captain's Daughter* (NY: 1846). Lewis published the pamphlet privately, dedicating it to his "Russian friends...as a small testimonial of gratitude for the many kindnesses of which I was the object in their most hospitable country, in early life." The pamphlet was distributed privately, among friends, and "immediately after its issue turned into a bibliographic rarity" (for this and much of the foregoing,

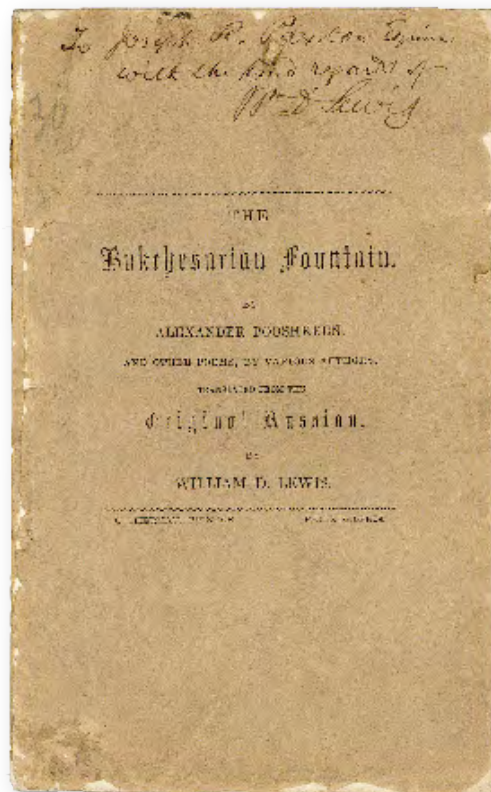
see Norman E. Saul and Richard D. McKinzie, *Russian-American Dialogue on Cultural Relations, 1776-1914* (Columbia, MO: 1997), pp. 17-18n).

Why Lewis waited some thirty years after returning from Russia to publish this collection is a mystery; most of the translations were likely made in the 1820s, when he was still a young man. One possible explanation may be Pushkin's sudden prominence in the 1840's. Though his work was still all-but unknown to American readers, Pushkin (whose great-grandfather was African by birth) was known by reputation through the Abolitionist movement, principally through J.G. Whittier's biographical essay in the abolitionist newspaper *The National Era* in 1847, in which, noting the poet's African heritage, he wrote: "...we refer to this famous

writer in order to show the complete inappropriateness and unjustifiable nature of general stereotypes about the colored population in America."

OCLC notes three locations only for the first edition (Yale, Columbia, Huntington Library), with a single copy noted in commerce since 1990 (per Rare Book Hub and ABPC).

SOLD.



41. [PRISONS - MISSISSIPPI] Anonymous Photographer[s]

Album of 42 Original Photographs of the Mississippi State Penitentiary (aka Parchman Farm)

Photo album of 21 leaves, in binding of brown patterned card-stock; 7" x 10" (ca 18cm x 25cm); fully used. 42 photographs mounted one or two to a page; dimensions ranging from 3-1/2" x 5-3/4" to 5" x 7"; a few fractionally larger or smaller. Album leaves completely detached at bound edge, the result of age rather than rough handling. Images generally fine and unfaded; several with ink captions in image (identifying subjects), but most scenes and subjects unidentified. An apparently complete, well-preserved collection of images. Undated, but datable from context to the decade of the 1930s.

A compelling collection of rare vernacular (with possibly a few professional) photographs of one of the South's most notorious and storied prisons. The Mississippi State Penitentiary, founded in 1901, known in popular parlance as "Parchman Farm," operated for much of its history as a for-profit plantation run by convict labor. Convicts could be sentenced to a term at Parchman for even minor infractions, and since a disproportionate number of convicts under Mississippi's judicial system were (and continue to be) Black men, the farm essentially represented a continuation of plantation slavery well into the Twentieth Century. As historian David Oshinsky has written: "Parchman [was] a giant money machine: profitable, self-sufficient, and secure. For Southerners of both races, it represented something familiar...Parchman was a powerful link to the past – a place of racial discipline where blacks in striped clothing worked the cotton fields for the enrichment of others" (*Worse Than Slavery: Parchman Farm and the Ordeal of Jim Crow Justice*. NY:1996).

Perhaps because of its location in the Mississippi Delta, the heart of the Southern blues, Parchman Farm has entered popular culture in a way few other prisons have. Beginning in the early Thirties, when John and Alan Lomax visited the prison to make field recordings of prisoners' work chants, or "field hollers," Parchman has been synonymous with African-American musical culture. The legendary blues artists Son House and Bukka White each recorded songs about their stretches at Parchman, and

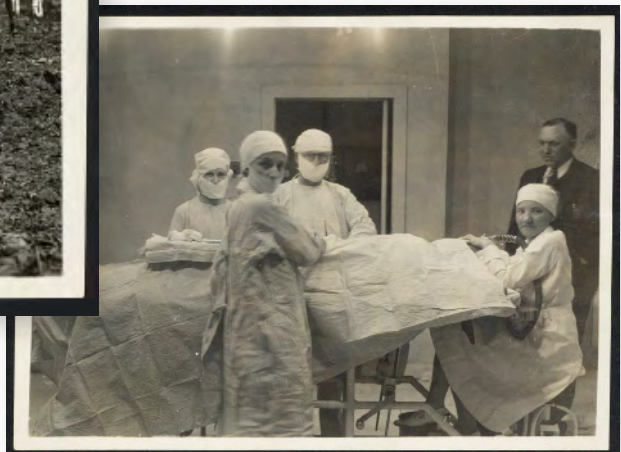
White's 'Parchman Farm Blues' has been recorded by artists as diverse as Mose Allison and John Mayall. Literary and film references to Parchman abound, from Faulkner to Grisham, and Parchman re-entered American popular consciousness in the early Sixties, when the prison was used to hold civil rights workers who had been arrested as part of the Freedom Ride movement. At one point more than 300 Freedom Riders, both black and white, were incarcerated at Parchman, where they were stripped, intimidated, and put to work on chain gangs.

The current album provides a graphic representation of the realities of daily life on Parchman Farm in the 1930s. The circumstances of its compilation are unclear, but based on content we theorize that the album was assembled by a prison employee, possibly one of the white nurses employed at the prison hospital (of the 42 images, 12 are of hospital facilities and staff). We note with interest that a similar (though substantially larger) collection of images resides at The University of Mississippi, part of the archive of Martha Alice Stewart, a prison nurse who worked at Parchman from 1930 to 1940. While many of the images in the present album are known, and many others duplicate images in the Stewart Collection, we find roughly a dozen shots here that do not appear to be replicated elsewhere. The photographer(s) are not identified, but most of the images appear to us to be candid snapshots rather than formally posed scenes, the work of an amateur rather than a paid photographer. Subjects include inmates at work and at rest, staff members in both posed and informal settings, hospital staff, and facilities including the storied "cages" where inmates were housed. Several images have been crudely captioned in blue ink, providing surnames in the case of staff or nicknames in the case of inmates. This would tend to support our supposition that the album was compiled by a staff member or someone else with an intimate familiarity with the prison population, possibly to be kept as a record of his/her tenure at Parchman, or possibly as a parting gift for a retiring colleague.

As a visual archive of African-American prison life in the American South, we have handled or seen nothing equivalent in over twenty years of bookselling. A really remarkable album on a subject of enduring importance.

SOLD.

(See Overleaf)





42. STILL, William

The Underground Rail Road. A Record of Facts, Authentic Narratives, Letters, &c., Narrating the Hardships, Hair-breadth Escapes, and Death Struggles of the Slaves in their Efforts for Freedom, as Related by Themselves and Others, or Witnessed by the Author

Philadelphia: Porter & Coates, Publishers, 1872. First Edition. Thick octavo (24.5cm); publisher's deluxe binding, paneled terracotta pebbled cloth, with titling and decorations stamped in gilt on spine and covers; dark brown clay-coated endpapers; 4pp.ads, 780, [2]; engraved frontispiece portrait of Still, with 43 plates of illustrations. Cloth gently sunned at spine and extremities, spine ends worn, with some rubbing to edges and corners; owner's name (Joseph H. Moore) rubber-stamped to front endpaper and first blank; a few faint stains to text edges, else solid and quite clean throughout; Very Good+.

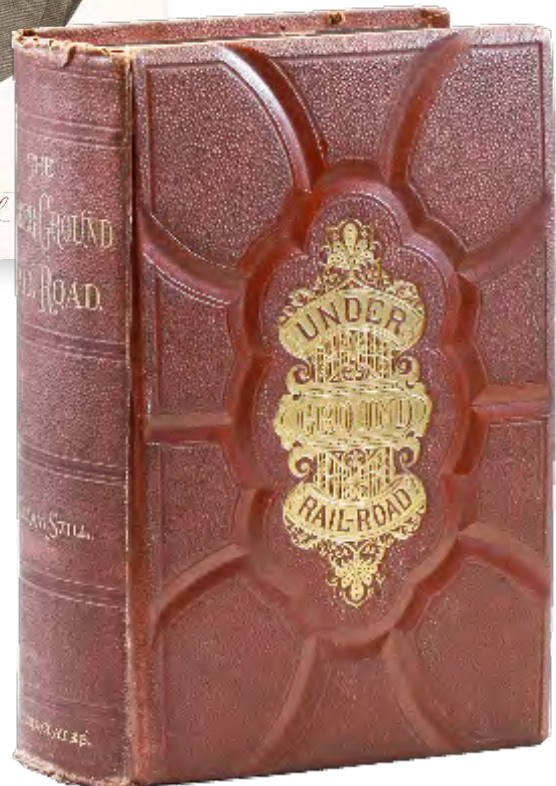
The major published work by Still, and an essential title. The volume documents in great detail the stories of escaped slaves, and remains the only first-person account of Black activities on the Underground Railroad written and self-published by an African-American.

Still (ca 1821-1902), popularly known as "The Father of the Underground Railroad," is credited with having helped more than 800 slaves to freedom between the 1840s and the end of the Civil War. As a leading figure in Philadelphia's Free Black community, Still's fundraising efforts were essential to the success of the Railroad; he continued these philanthropic activities after Emancipation, serving on the boards of the Freedmen's Aid Union, the Soldiers and Sailors Orphan Home, Storer College, and many other African-American philanthrop-

ic endeavors.

The Underground Rail Road compiles Still's meticulous notes concerning the many escaped slaves who passed through the Philadelphia "station," including names, brief biographies, and the destination for each individual, along with any adopted aliases (which were retained in hopes of later reuniting family members who were separated by slavery). Still kept his notes secret, hidden in diaries, and the full extent of his activities was not publicly known until after the work's publication in 1872. *The Underground Rail Road* went through three editions, and was displayed at the Philadelphia Centennial Exhibition in 1876. Uncommon in the deluxe binding. WORK, p.338.

SOLD.



43. REITMAN, Ben L. and Bertha Thompson

Sister of the Road: The Autobiography of Box-Car Bertha [With Rare Publisher's Prospectus]

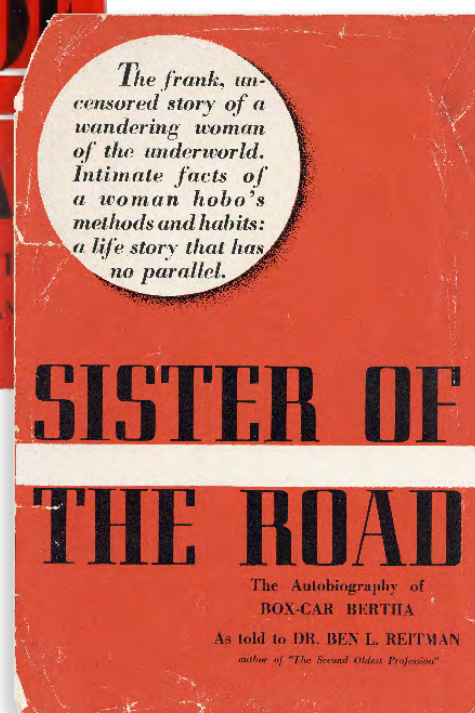
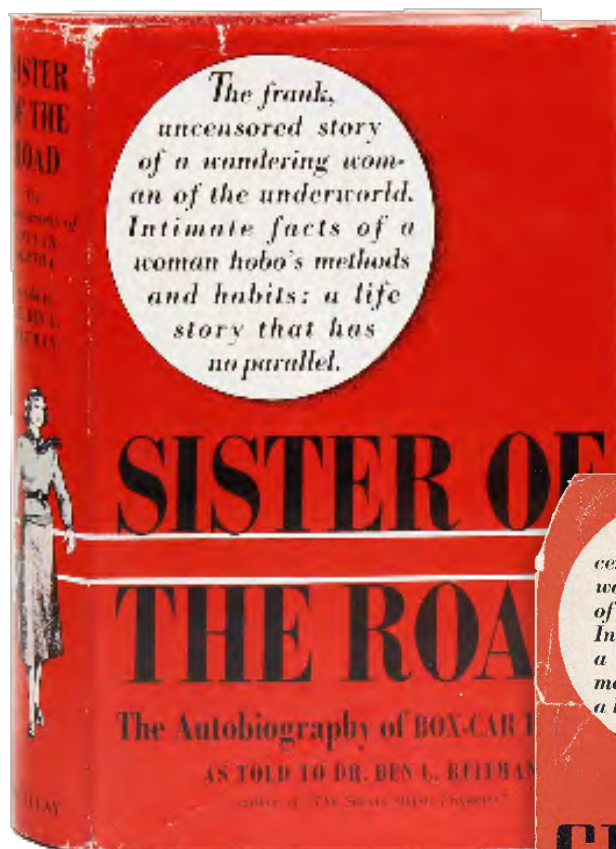
New York: The Macaulay Company, 1937. First Edition. First Printing. Octavo (20.5cm); red cloth, with titles stamped in black on spine and circular decoration embossed to front cover; red topstain; dustjacket; 314, [6] pp. Slight forward lean, with remnant of tape residue to left edge of one terminal blank, where a particularly gruesome photograph was once attached; still Near Fine, with the top-stain bright and unfaded. Dust-jacket is unclipped, lightly edgeworn, with some rubbing to crown and upper front joint, faint crease to lower front panel, with a few short closed tears; a bright, unfaded example, Very Good+ to Near Fine. Offered together with the rare publisher's prospectus – an item not previously seen by us – in the format of a 4pp brochure printed in three colors, containing biographical sketches of Thompson and Reitman, a list of terminology and facts on hobo women, and an excerpt from the book. Prospectus is edgeworn and creased, with splits to spine fold, triangular loss to spine ends (not affecting text), and several short tears; Good, complete copy.

Fictionalized autobiography of "Boxcar Bertha" Thompson, providing a frank depiction of the life of a female

hobo, surviving the Great Depression by riding the rails with occasional forays into petty crime and prostitution. By the infamous "Hobo King" Ben Reitman, whose career as a whorehouse physician made him something of a saint in Chicago's underworld. Basis for Martin Scorsese's early (1972) film adaptation, starring David Carradine and Barbara Hershey. Rare in the first edition, this being the

only jacketed example we have seen or handled.

SOLD.



44. THOMPSON, Jim & Raymond Pettibon South Of Heaven

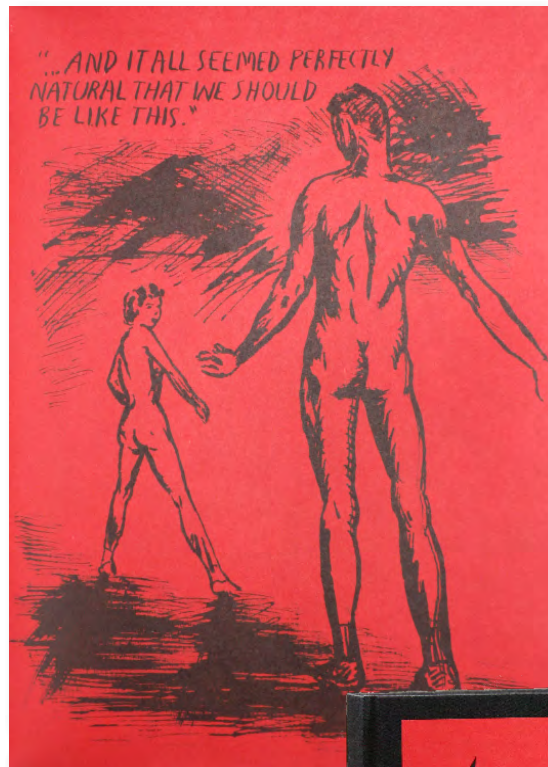
San Francisco: The Arion Press, 2010. First Edition Thus (and first hardcover edition). One of 400 numbered copies signed by the illustrator, this being copy no.140. Quarto (30.5cm); publisher's full black cloth, with red die-cut paper applied to covers and paper spine label; [2], 183, [7]pp, with an additional 44 pages of illustrations, printed in two shades of black on red sheets, interleaved throughout the text. A Fine copy.

Originally published as a Gold Medal paperback original in 1967, *South of Heaven* was a late work in the Thompson canon, a novel that was both intensely autobiographical and deeply steeped in the hard-boiled and proletarian traditions which Thompson's work exemplifies. In *South of Heaven* Thompson revisits his early years as a "powder monkey" in the west Texas oil fields, with a cast of characters that includes hoboes, Wobblies, hard-men, and derrick tramps. In his introduction, Arnold Hano, Thompson's long-time friend and editor at Lion Books, offers the following assessment: "The novel, with its tale of the last big pipeline built in the continental United States, is of historical worth, a fictionalized account, yet so real in its depiction of the horrific working conditions, it takes its place among the finest proletarian novels of this country" (pp.5-6). He goes on to compare *South of Heaven* to Upton Sinclair's *The Jungle*, stating: "What Upton Sinclair did to the meat-packing workers, Thompson does to oil pipeline workers" (p.6).

The 44 original illustrations by punk artist Raymond Pettibon create a spare and brutal vision of Thompson's world, often punctuated with the artist's own captions. Pettibon came to prominence during the early 1980's in the southern California music scene, creating per-

formance flyers and album covers for bands including Black Flag and Sonic Youth. Known primarily for his comic-like drawings in India ink, and subject matter that often leans toward violence and anti-authoritarianism, Pettibon's imagery and ironic text fit neatly with the spirit of Thompson's work while contextualizing it for a contemporary audience. As with all productions of this San Francisco fine press, the book's design and craftsmanship are superb at every level, making this a most desirable edition of Thompson's last major work of fiction.

SOLD.



45. TOLSTOY, L[eo] N.

Ispoved' [A Confession].

Moskva: Posrednik, 1906. First Russian Edition. Slim octavo (20cm.); original green photo-illustrated wrappers; 85pp. Wrappers rather faded and toned along extremities, general wear from handling, small dampstain to upper cover, else About Very Good overall. Contemporary ownership signature to upper cover.

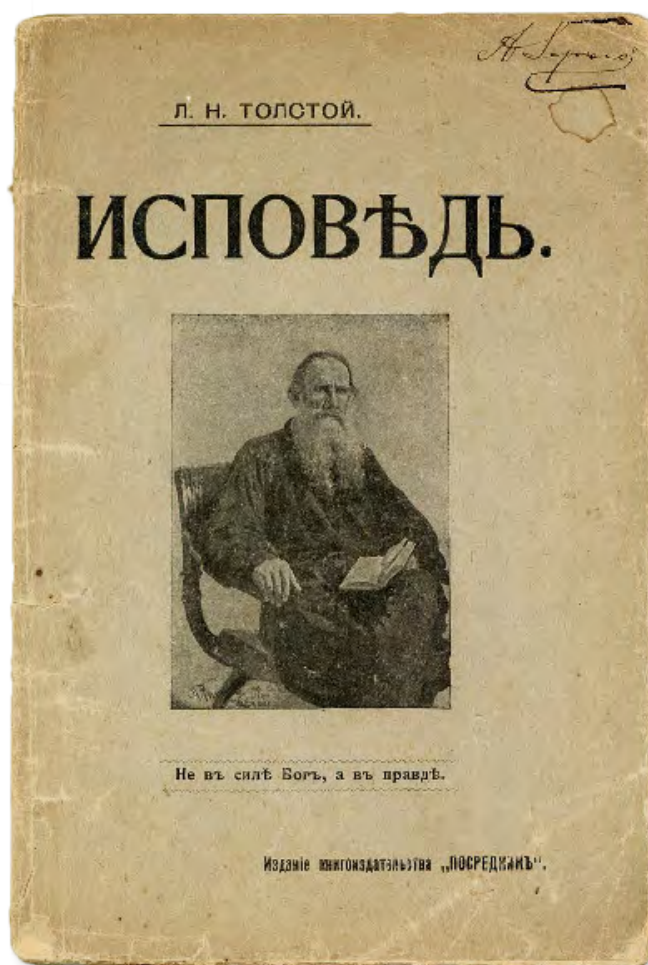
Autobiographical essay on the author's spiritual evolution, penned shortly after Tolstoy turned to Christian anarchism in late-middle age. Inspired by his reading of Schopenhauer's "The World as Will and Representation," the author describes emerging from a midlife crisis and a break from his literary past. Tolstoy was raised in the Orthodox Church, though by his teenage years was no longer practicing his childhood faith. Instead, the author writes early on in this essay, "I endeavoured to reach perfection in intellectual attainments" (as quoted from Thomas Sharper Knowlson's *Leo Tolstoy: A Biographical and Critical Study* (1904), p. 42). By late middle age the prospect of reaching literary and intellectual perfection no longer appealed to Tolstoy, who instead turned towards spiritual introspection. As he describes it, his melancholia immediately lessened when he said "God is life," though the author would not write of his Christian beliefs until the publication of *What I Believe* (also known as *My Religion*) in 1884. The influence of Tolstoy's religious works has been far-reaching, especially in their advocacy of nonviolent resistance, the most notable reader and practitioner arguably being Mahatma

Gandhi, who wrote to Tolstoy after reading his *Letter to a Hindu* (1908).

The present work would eventually serve as an introduction to a series of three works on religion which Tolstoy himself considered to be his best and most important work. First published in *Russkaya Mysl*, no. 5, in 1882, *Ispoved'* was almost immediately banned by the Orthodox Church censorship. The text resurfaced again in Geneva in 1884, though it would not be until this 1906

edition that the piece appeared in Tolstoy's native Russia in book form, published by *Posrednik*, Tolstoy's own non-profit publishing house. The edition is rare; not previously seen by us, and absent from commerce; OCLC locates no copies in North America as of July, 2016.

\$750.



46. 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* [together with] Original 3" x 5" photograph of Trotsky and Stolberg, dated 1937

New York: Doubleday, Doran, 1937. First Edition. Octavo. 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 or better in the original pictorial dustwrapper,, 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 print of Trotsky in the company of two unidentified visitors (probably Commission members), identified on verso in Stolberg's hand:

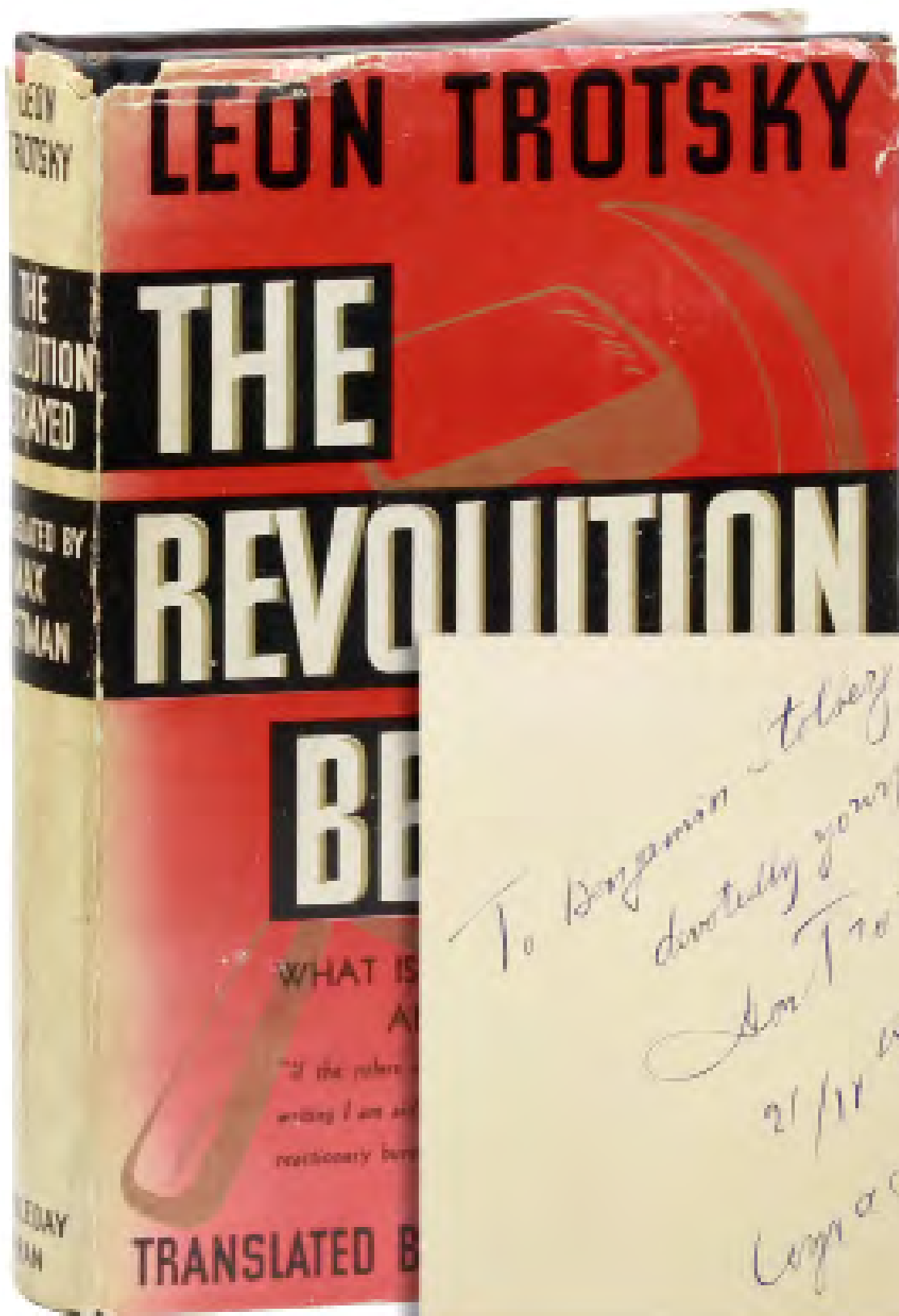


Coyoacan / April 1937.

Autographed copies of *The Revolution Betrayed* are not, strictly speaking, uncommon – 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.

SOLD.



47. TULLY, Jim

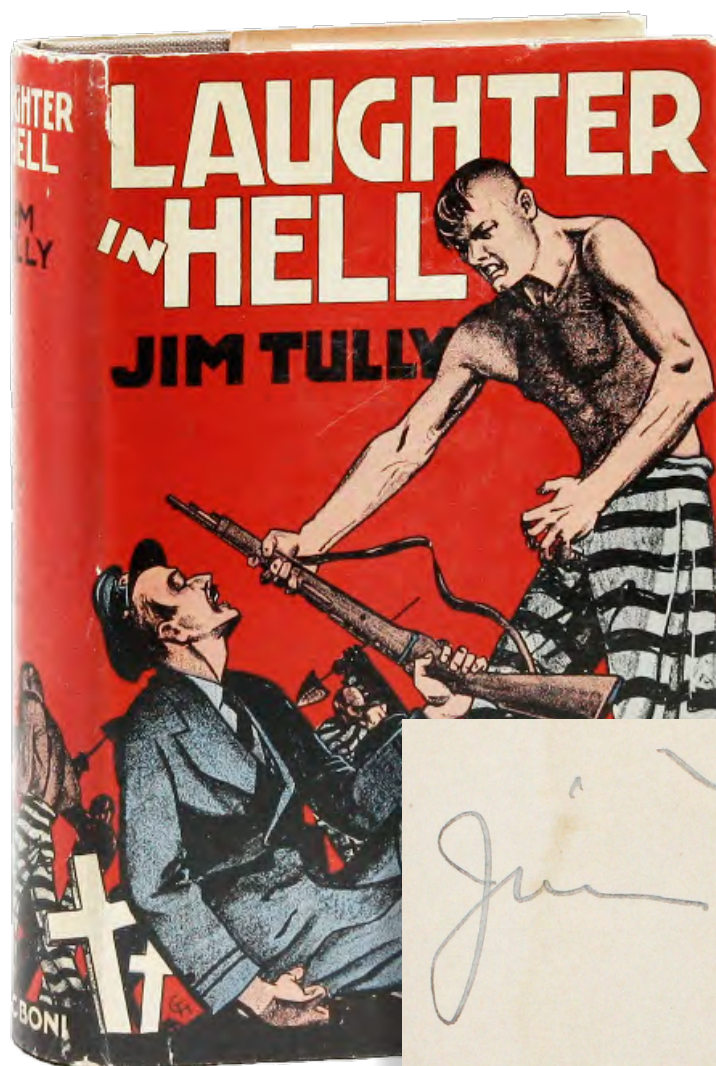
Laughter In Hell

New York: Albert & Charles Boni, Inc., 1932. First Edition. First Printing. Octavo (19.5cm); gray cloth, with titling and decorative elements stamped in black on spine; red topstain; dustjacket; viii, [9]-266, [6]pp. Signed by Tully on the front endpaper. Hint of offset to endpapers, else a tight, Fine copy. Dustjacket is unclipped (priced \$2.50), lightly edgeworn, with a handful of short, closed tears; spine panel notably bright and unfaded; Near Fine.

Tully's ninth book, "set in the 1880's, about an Irish-American railroad man who is sentenced to a chain

gang after killing his wife and her lover in a jealous rage" (see PROUTY. *The Dozen and One: A Field Guide to the Books of Jim Tully*, p.[11]). The second and last of Tully's books to be adapted for film, the basis for Edward L. Cahn's 1933 film of the same name, which cast Tully himself alongside Pat O'Brien, Tommy Conlon, and Merna Kennedy. In our experience *Laughter in Hell*, though late, is one of the toughest titles in the Tully canon to obtain in collector's condition; this is as fine a copy as we have seen. HANNA 3570.

SOLD.



48. [U.S. NAVY] McKEEVER, "Mellie" [J.G.? Pair of Patriotic Memorial Textiles Commemorating the Voyage of the Great White Fleet, 1907-1908.

N.p. [Japan?]: ca 1907. Pair of large trapunto banners, both removed from frames.

First banner 82cm x 60cm (ca 32" x 24"); embroidered in silk with trapunto elements on a black silk ground; photographic portrait on cabinet card inserted in embroidered pocket at center, inscribed "Mellie McKeever" on verso. Silk ground fragile, with a few thin tears but no significant losses; light soil; embroidered portions generally well-preserved, and colors bright. Very Good. Second banner 65cm x 50cm (ca 25" x 20"); photo-transfer on silk with embroidered ornaments. Slight fading to embroidered portions, but generally well-preserved and sound; Very Good. Both banners with documented provenance, through the trade from the descendants of one "Mellie" McKeever of Richwood, West Virginia. Searching for a direct link to the 1907 flotilla we find that Jones (*With the American Fleet from the Atlantic to the Pacific*, Seattle:1908) lists a "J.G. McKiever" as a Seaman 1st Class aboard the USS Alabama, but we have been unable to confirm a direct match with our West Virginia McKeever as the name does not turn up in naval muster rolls of the period under either spelling.

Two exceptional and well-preserved examples of the ornamental trapunto banners that were popular souvenirs among U.S. sailors and marines during the late 19th and early 20th century. Yokohama was the principal point of production for these items, but we have also seen examples from the Philippines and mainland China; Japanese examples (such as these) are generally distinguished by a higher quality of workmanship and more sophisticated composition. The banners became popular among British and American sailors beginning as early as the Boxer Rebellion and the Spanish-American War, but seem to have reached their peak of popularity with the arrival in the Pacific of Teddy Roosevelt's Great White Fleet in 1908. Some 14,000 American sailors and marines made land at various Far Eastern ports-of-call in that year, and given the regularity with which these textiles still appear one imagines that every sailor must have brought at least one such souvenir home with him.

The first example, though of an unusually impressive size, is of a type frequently seen, displaying typical naval iconography right down to the hand-painted battleship portrait (of a three-stack battleship of the Virginia class, its hull painted white reflecting its peace-time mission) at bottom center. The embroidered frame, to hold a cabinet portrait of the sailor or perhaps a loved one, is a typical feature found on more elaborate examples. The American Eagle, in full battle stance, is a nearly universal visual motif on these banners.

The second banner is of a style we have not previously seen and for which we can find no analogues in the extensive literature of naval souvenirs. It is clearly a family portrait, probably a composite made from cartes-des-visites carried by McKeever; the portraits are printed by silkscreen using a photo-transfer process, with applied embroidery decorations. The likenesses are clearly enlarged – it is unthinkable that a common sailor would have had room within a battleship berth to carry full-size portraits of his family – and it strikes us that this must have seemed an almost magical process at the time of creation, especially to a young man from a tiny lumber-and-coal town in central West Virginia.

Aside from their obvious virtues as objects of art and extraordinary handicraft, we regard these banners as compelling pieces of material culture from a period of unprecedented social transformation in the United States. According to the Naval Historical Center, U.S. naval rolls expanded by nearly 400% between the beginning of the Spanish-American War and the launching of the Great White Fleet in 1907. To meet this demand, for the first time in its history, the Navy began recruiting from the American heartland rather than solely from the Eastern Seaboard states. The generation of inland farmers and mechanics to follow was thus the first in American history to experience, first-hand, cultures as diverse and divergent from their own as those of Europe, Asia, and the Pacific Islands; they represented not only the beginning of the American imperialist enterprise, but also the first stirrings of America's global consciousness. That so many of these banners have survived in good condition is evidence of the degree to which they were treasured by their owners, for whom they represented an experience that must have been transformative and definitive.

\$3,500.

(See Overleaf)





49. VAN RONK, Dave, Richard Ellington (et al)

The Bosses' Songbook: Songs to Stifle the Flames of Discontent (Two Editions), With ALS dated 1996.

New York: Bosses' Artists / Richard Ellington, 1959. First edition, 12mo (15.5cm); staple-bound, pictorial thick paper wrappers; 31pp; illus. Second edition, octavo (21.5cm); staple-bound pictorial card wrappers, 36pp; illus. Mild external wear to both volumes, internally clean, tight and unmarked. Together with a 2pp ALS from Dave Van Ronk to musicologist Ron Cohen, dated June, 1996. Letter with central crease from mailing, else Fine; written in blue ink, signed "Dave."

Both editions, including the nearly unattainable first, of this legendary Greenwich Village songbook, co-edited by Dave Van Ronk and Dick Ellington in 1959. Intended as both a tribute to and parody of traditional labor songsters such as the IWW's "Little Red Songbook," *The Bosses' Songbook* adapts traditional tunes to satirical lyrics dealing with current political events. The tone is ironic throughout: pretending to adopt the point-of-view of the capitalist establishment, but adhering to the format of the traditional labor songster, with song titles such as "The Right to Suffer Blues" and "Unfinished Strike-Breakers Song," the authors skewer Eisenhower-era obsessions with conformity and political conservatism. The first edition, clearly a hastily- and cheaply-produced affair, appeared in late 1958 or early 1959, and sold out quickly on the streets of Greenwich Village, with the second edition appearing the same year.

Authorship of the songs in *The Bosses' Songbook* has long been a matter of speculation. According to the preface to the first edition, the editors "omitted giving authors' credits, even when possible, since authorship of some of these tunes is under dispute while the writers of others are completely unknown. And those that we do know are on enough lists already." A sort of key, prepared by Dick Ellington, appeared in the preface to the second edition,

listing songwriters including Van Ronk, Roy Berkeley, Barry Kornfeld, Lee Shaw, and Frank Hamilton among others but not matching the names to individual songs.

In a long and colorful 1996 letter, included here, co-editor and legendary Greenwich Village folk musician Dave Van Ronk reminisces on the circumstances of the *Songbook's* production and matches a good number of songs to their authors, in some cases providing background on the songs' origins, in others providing credits that are quite unexpected (of the song "Stalingrad, Odessa & the Vlad-

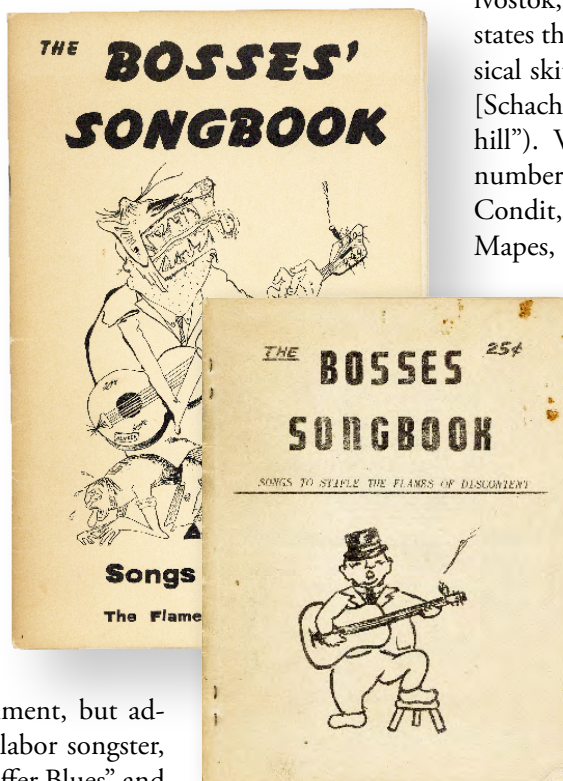
ivostok," for example, Van Ronk states that it was written for a "musical skit produced by the Y.S.L.C. [Schachtmanite] by Owen Cahill"). Van Ronk also provides a number of names, including Tom Condit, Phil Pearlman, and Jo Mapes, not included in Ellington's

1959 preface. Of the classic "Twelve Days of Marxmas" Van Ronk writes: "improvised at a drunken party - among the contributors: Shel Derechin, Sandy Cuttrell, Joe Dabkowski, Tom Condit and D.V.R. - that anyone remembered it the next day is a testimony to the resilience of youth." In a postscript, Van Ronk writes "I had nothing to do with

the editing of the Second Edition. I was supposed to write a new introduction but kept procrastinating until Dick gave up on me in disgust and went ahead without it."

OCLC finds 26 locations for the second edition; only 6 for the first. Manuscript material by Van Ronk, who died in 2002, appears absent from the marketplace, perhaps a surprise given the prominence conferred upon him by the 2013 Coen Brothers film *Inside Llewyn Davis*, which was largely inspired by Van Ronk's posthumously-published memoir *The Mayor of MacDougal Street*.

SOLD.



Dear Ron,

Dust Vines, Rocks
June 1966

I was hoping to see you last month and pass this stuff along to you in person, but we've been on the road a lot of late and the home front has been sorely neglected.

We managed to separate copies of both editions of the Bosses Songbook which have been festering in a closet since 1969 (or thereabouts - the carbon 14 tests are inconclusive).

The writers, collectors, and informants who were involved are mostly listed in the second edition with the exceptions of Tom Condit, who collected "Song of the South" at Camp Le June, Phil Pearlman who wrote "Talking Little Rock", and Jo Maper (March) who contributed "Hold the Line" and the magnificently egregious "Rebels Rebel a Song". (This last apparently was written at the University of Chicago by a conservative, to satirize a leftist S.L.A.T.E. (Student League for Something or Other) ticket ~~for~~ in a student election in the early '60's. S.L.A.T.E. picked the tune up and used it for a campaign song. They lost.)

Some other authors & provenances:

Bosses Lefeguard - Ray Berkeley

Modern Union Maid - Ray Berkeley

Stalingrad Ode - The Vladivostok - From a musical ~~of~~ spit produced by the U.S.C. (Seabornite) - Owen Cabell?

Ballad of a Party Folksinger - Ray Berkeley

Whiffenpoof Song - Lawrence Block

Liberty's Prison - Ray Berkeley

Jesus Christ - Lawrence Block

Which Side are we on - Verses 1, 2, 4, Lawrence Block

Other verses - Ray Berkeley

Funk's Song - ?

Twelve Days of Maymas - improvised at a drunken party - among the contributors: Steel Foreman, Sandy Cutrell, Joe Dubrowsky, Tom Condit, and D.V.R. - That anyone remembered it the next day is a testimony to the resilience of youth.

Left Wing Negro's Song - ? (Larry Block?)

50. [WW2] Anonymous Artist

Racist Effigy of Emperor Hirohito,
Hung in the Town Square of West
Newbury, Massachusetts, 1945

Hand-constructed effigy created from cotton fabrics, filled with shredded newspaper and embellished with hand-drawn details; ca. 40" tall, circumference approximately 30" at waist. Accompanied (presumably as intended) by two fabric pennants, one a crude caricature of the Japanese "Rising Sun" flag, the other an apparently standard-issue Civilian Defense banner; also a hand-lettered sign on cardboard, reading "The Rising Sun Has Set / So Sorry!!!" Cloth aged and fragile in spots, with tears opening at base of skull and both legs near ankle. Newspaper stuffing browned from age and probably acidic. Overall exhibiting expected signs of age and wear but essentially intact and worthy of conservation.

An extraordinary relic of one of the definitive events in American 20th-century history. September 2, 1945 – better known as "V-J [for 'Victory over Japan'] Day" – saw widespread celebrations across the United States as Japanese officials signed a treaty of surrender aboard the U.S.S. Missouri, marking an end to a devastating war in the Pacific that had claimed tens of thousand of American lives. Nearly every town in America, large or small, held its own V-J Day Parade that day, and if press reports from the period are to be trusted nearly every one of these parades featured at least one crude likeness of Japan's Emperor Hirohito being dragged through the streets, hung from a tree, or burned at the stake. A contemporary newspaper account from Cleveland, Ohio is typical:

*Practically everybody who wasn't dead was out. Whistles until downtown Cleveland resembled a madhouse...soldiers, sailors and marines kissed their girlfriends in the face of thousands of delighted onlookers – and didn't mind at all. Neither did the onlookers...Members of the Lake Erie post of the VFW snake-danced with a band through downtown hotels...10 kids in a maroon sedan dragged an effigy of Hirohito from the rear bumper... (Cleveland Plain Dealer, 9/3/1945, quoted in Albrecht, *Cleveland in World War II*, Charleston, SC: 2015).*

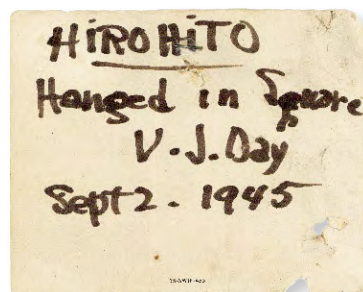
The current example is reputed to have spent V-J Day hanging from a tree in the central square of the village of

West Newbury, MA, about forty miles northeast of Boston. It was recovered from a barn on the former property of one Elizabeth Thompson (1903-1995), long-time President of the West Newbury Historical Society and by all accounts regarded as the village's "town historian" for much of her adult life. The precise circumstances surrounding Thompson's acquisition of the piece are unclear, though it makes a certain amount of sense that an object of local historical importance would have made its way to the town's resident antiquary. A hand-lettered card on a piece of scrap paper, possibly in Thompson's hand, identifies the object: "Hirohito / Hanged in Square / V.J. Day / Sept 2. 1945."

As effigies go, we imagine this one to be neither more nor less elaborate than most of its kind. Its crudeness, in fact, is among its compelling features. The figure has clearly been hastily improvised from cast-off materials (though we are impressed at the quality of the Japanese-print cotton outer garment, which must have been a rather fine piece of fabric in its time) and finished only sufficiently to fulfill its singular and arcane purpose as a talisman of death and suffering. Indeed, it is as a work of sympathetic folk-magic that the object most intrigues us. The picture of the Puritan descendants of West Newbury, to say nothing of the hundreds of thousands of other white, Protestant Americans engaged simultaneously, across a vast continent in identical ritual desecrations of crude images of their enemy – a practice with roots in the dimmest reaches of prehistory – strikes us as the perfect image to capture the cultural collapse of civilizations at war.

Provenance: through a New England auction house, from the estate of Elizabeth Thompson of West Newbury, Massachusetts.

\$1,000.





51. WYNNE, Milton

The Time Is Now To Smash Jim Crow

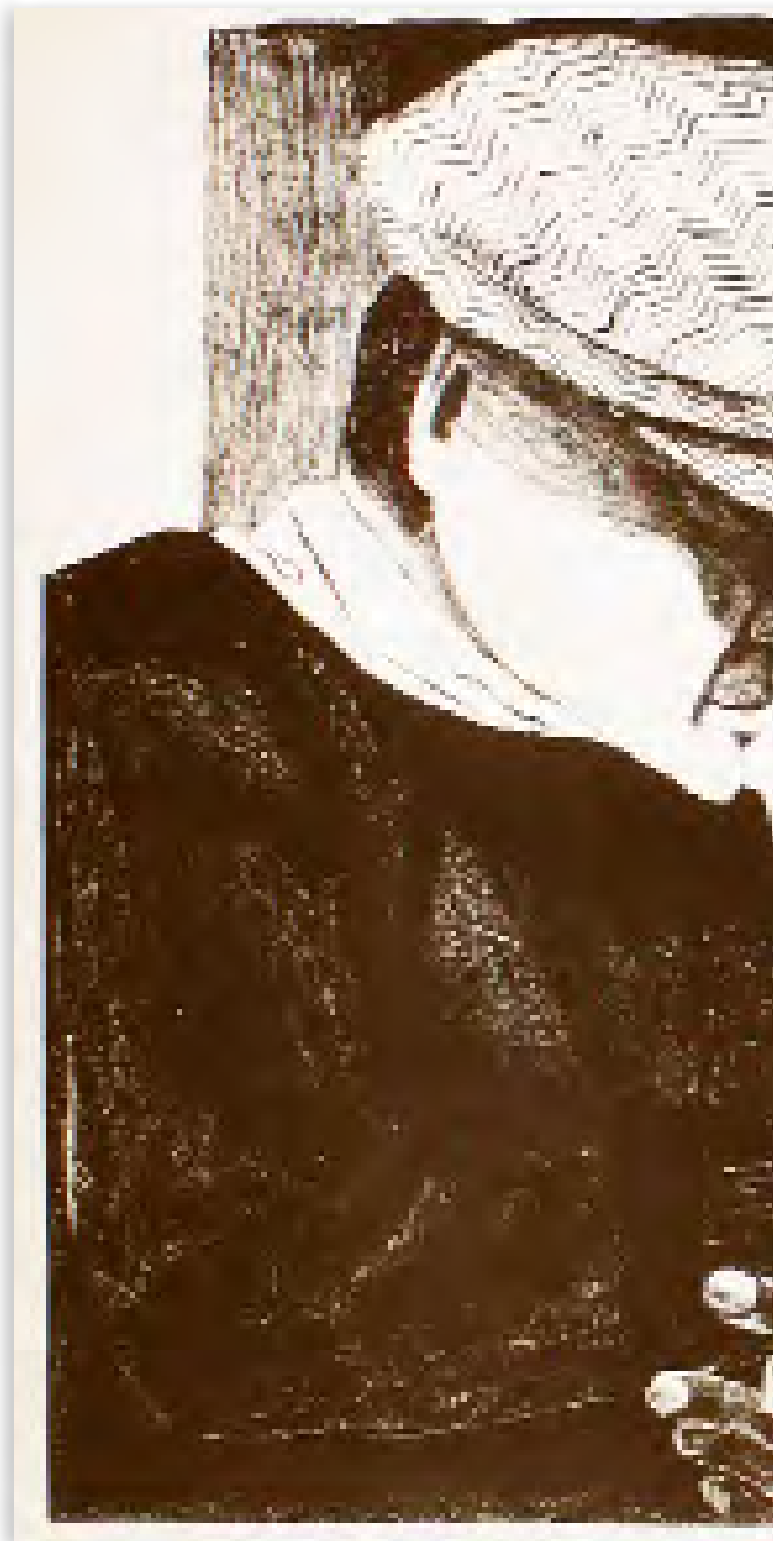
N.p.: S.i., [ca.1946-49]. Original lithographed poster, printed in black on white stock, measuring 107 1/2cm x 72cm (42 1/4" x 28 5/16"); archivally backed on linen. Previous folds smoothed out, with expert touch-ups to same; several short marginal tears, with professional restoration to three corners and two areas along right edge with touching up to background; Very Good / B.

A powerful, if little-known, propaganda poster by New York artist Milton Wynne. While chiefly known for his modernist figure painting and commercial design, Wynne's earliest work dealt heavily with social issues; he was affiliated with Jay Landau's Workshop of Graphic Arts, a New York group that created social-themed artworks that evolved from (and shared many members with) the war-time graphic arts collective The Victory Workshop.

The center image prominently features a white man in a newsboy cap lighting the cigarette of an African American man, beneath the slogan "The Time Is Now To Smash Jim Crow;" K.K.K. and anti-semitic graffiti are etched upon the background wall. The message conveyed the sentiment felt by many African Americans immediately following World War II that by virtue of their military service and war-time sacrifices they had earned, if nothing else, the right to be treated as full and equal citizens.

Issued without imprint or date. The earliest mention of Wynne's poster we have found is in MoMA Exhibition 424, "New Posters From 16 Countries, Oct.11-Nov.20, 1949," where it was exhibited. Not found in OCLC, not reproduced or mentioned in any of the standard references we have consulted, and apparently not in the collection of the Center for the Study of Political Graphics, which holds a fair representation of Wynne's other work from the period.

SOLD.



**the time is now
to smash jimcrow**



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