

# LORNE BAIR RARE BOOKS

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## Some Items for the New York Book Fair



*The following is a list of 50 items chosen more or less at random from the inventory we'll be exhibiting in Booth D-25 at the New York Book Fair, April 11-14 at the Park Avenue Armory.*

*If there's anything on this list you wish to reserve prior to the show, please call or e-mail us at the address above. If you plan on attending the Fair, and would like a free pass, please let us know - we still have several one-day passes remaining.*

### **1. [AFRICAN AMERICANS - SLAVERY & ABOLITION] DU BOIS, W.E.B. [William Edward Burghardt]**

*John Brown*

Philadelphia: George W. Jacobs, 1909. Octavo (19cm). Blue cloth boards, lettered in gilt on spine; 406pp; teg; frontispiece portrait. Just mild external wear, including a small bump to upper board and a faint stain to outer edge of text-block; still a very fresh and attractive copy, easily VG to Near Fine, lacking the presumed dustwrapper.

Excellent copy of Du Bois's scarce biography of the radical abolitionist John Brown, issued in the publisher's "American Crisis Biographies" series. A key Du Bois work, seldom encountered in collector's condition.

**\$1500**

### **2. [AFRICAN-AMERICAN LITERATURE] HUGHES, Langston**

*One-Way Ticket. Inscribed to Moses Asch*

New York: Alfred A. Knopf, 1949. Octavo. Canary-yellow boards backed in navy blue cloth, lettered in gilt on spine; dustjacket; 136pp.

Inscribed by Langston Hughes on front endpaper: "Especially for Moe Asch - and our record - Sincerely, Langston," dated New York, August 1955. A tight, Near Fine copy in lightly worn dustwrapper with small loss near crown (not affecting text); VG to Near Fine.

The inscription likely refers to Hughes's 1955 recording for Moe Asch's recording company, Folkways, titled *The Glory of Negro History* - one of several spoken-word collaborations between Hughes and Asch in the decade of the Fifties. Asch was a pioneer not only of recorded folk music - pressing the first commercial sides of artists as diverse as Pete Seeger and Leadbelly - but also a staunch supporter of the civil rights movement, as evidenced by his numerous collaborations with African-American poets and musicians throughout the post-war years. A terrific association.

**\$1800**

### 3. [AFRICAN-AMERICANS] SIMMONS, Rev. William J.

#### *Men of Mark: Eminent, Progressive and Rising*

Cleveland: Geo. M. Rewell, 1890. Octavo (22cm). Original publisher's cloth, blocked in gilt and blind; red edge-stain; 733, [2]pp; illus. Usual toning to page margins, else a straight, tight copy with gilt just lightly rubbed; edge-stain bright, clean, and unfaded; the fragile floral endpapers clean and strong. Easily on the better end of Very Good - an exceptional copy of this notoriously fragile book.

Important Progressive Era work of African-American biography, presenting 90 biographical sketches (of which 57 are accompanied by engraved portraits) of prominent Black Americans in the areas of religion, science, politics, the arts, business and society. The author was a Baptist minister and President of Kentucky State University in Louisville.

Simmons's work was originally published in 1887 in a massive, 1200-page edition of which very few copies have survived intact. The current Subscription Edition is considerably reduced in size (approximately 80 fewer biographies and 50 fewer portraits); it is also rather scarcer, with only 12 locations noted in OCLC. Both editions were produced by a small, regional publisher using inferior materials and it is rare to find a copy without serious flaws.

**\$600**

### 4. [ANARCHISM - FOLK ART]

#### *Lenticular Triple Portrait: Peter Kropotkin, Mikhail Bakunin, and Johann Most, ca. 1900*

Construction of wood, paper and glass; overall dimensions 24-1/2" x 20-3/4" (ca 63cm x 53cm); image dimensions 18-1/2" x 14-3/4" (ca 47cm x 38cm). Original oak gilt frame over softwood shadow-box, into which has been inserted a lenticular grid of sectioned stipple-engraved portraits. Minor expert restoration to re-attach few of the paper sections; portions of frame hardware clearly not original; still a substantially unrestored, complete example, displaying just mild external wear, with the lithographic elements in fine condition.

The lithographs are arranged so that when seen head-on, a bust of Peter Kropotkin is visible; when viewed obliquely from the left, a portrait of Johann Most appears; when viewed obliquely from the right, the image is of Mikhail Bakunin. Together, these three figures form something of an "unholy trinity" of 19th-century communist anarchism, giving the work an iconographic quality that mimics domestic religious artifact of the period. We can imagine such a piece occupying a proud place over the mantel in the home of some diehard and dyed-in-the-wool turn-of-the-century freethinker.

We find no evidence of imprint or trade-mark, suggesting to us that this is a unique, hand-made work (though it could conceivably have been constructed from a commercially-available kit). A similar triple portrait of figures connected to the Dreyfus Affair appeared in Sotheby's 2008 Judaica sale -- furnishing some evidence that there may have been a brief vogue for such works at the end of the 19th century -- but we have never seen another example in commerce, and given the unconventional subject matter, and the inherently fragile nature of the work, we strongly doubt our chances of ever encountering another such as this.



**\$6500**

## 5. [ANARCHISM] KROPOTKIN, Prince Petr Alekseevich

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

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

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

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

**\$2800**

## 6. [ANARCHISM] GOLDMAN, Emma

### *Living My Life (One-Volume Edition)*

New York: Alfred A. Knopf, 1934. Octavo (23cm). Cloth boards; 653, xvi; 8 leaves of plates. The first one-volume edition, following the original two-volume edition of 1931. SIGNED by Emma Goldman on second blank. Volume has been rebacked, preserving the original cloth on spine and boards. Small gouge at base of front board, else a clean, solid copy, with erratum slip inserted at p.227 as called for. Lacking the scarce jacket.

**\$750**

## 7. BECKETT, Samuel

### *Waiting For Godot*

New York: Grove Press, 1954. First Printing. Octavo; black cloth boards, blind-stamped on front cover, titled in silver and gilt on spine; original pictorial dustwrapper; 61pp. Remarkably Fine, unread copy in pristine, unclipped dustwrapper, just barely nicked at front flap-fold, else bright and unworn with none of the usual toning to spine - easily Fine.

The best copy we have seen of this landmark of modern literature, arguably the most influential dramatic work of the Twentieth century. First published in French in 1952; this is the First Edition of Beckett's own English translation, preceding the British edition by about two years. FEDERMAN 373.

**\$3750**

## 8. BURNS, Vincent

### *Female Convict*

New York: Macaulay Company, 1934. Octavo. Pale green cloth boards, stamped in brown on spine and front cover; dustjacket; 254pp. Tight, fine copy in a Very Good to Near Fine first issue pictorial dustwrapper, lightly rubbed at extremities but unclipped and with colors bright and unfaded.

The best copy, by a wide margin, we have ever handled of this classic of prison literature. Burns had scored a major bestseller in 1932 with his semi-fictional *I Am A Fugitive From A Georgia Chain Gang*. He was reputedly recruited through the mail by a female ex-convict to follow on his success with this sensational exposé of women's prisons, which he did to great effect, documenting a litany of depredations including official corruption, serial abuse, narcotics addiction, lesbianism and sexual harrassment. Perhaps Depression-

era readers were unprepared for such a frank treatment of heretofore taboo subjects: Burns was forced to switch publishers from Vanguard (a mainstream, if left-of-center house) to the small pulp publisher Macaulay, which typically specialized in mildly titillating working-class fiction of the prostitute-with-a-heart-of-gold variety. *Female Convict* was never the best-seller that its predecessor had been; copies in collectible condition are consequently scarce, with the dark-toned jacket especially prone to scuffing and wear. Certainly among the scarcest and most desirable of Macaulay imprints. SUVAK (*Memoirs of American Prisons*) 39.

\$2250

## 9. CAHAN, Abraham

### *The Rise of David Levinsky*

New York: Harper & Brothers, 1917. Octavo (18cm). Red cloth boards, lettered in gilt on front cover, lettered in green on spine; printed dustjacket; 520,[4]pp. Mild signs of use to boards, including thumbsoil and a few brief surface nicks; gilt slightly oxidized on front cover; still a tight, unmarked, Near Fine copy in the extremely uncommon printed dustwrapper, slightly worn at crown of spine but otherwise crisp and clean, easily Near Fine.

One of a handful of truly great novels of the Jewish experience in America of the 20th century, continuously in print since its first appearance in 1917. The first edition has always been uncommon, but the present copy is a true rarity: in nearly twenty years of searching, this is the first jacketed copy of *Levinsky* we have encountered, and over the years we have been advised by at least two specialists in modern books that we may as well stop looking. For all intents and purposes we had stopped looking - to which fact, and serendipity, we attribute the unexpected appearance in our lives of this copy, not only retaining its original jacket but a rather dazzling example to boot. HANNA 556. RIDEOUT p. 294.

\$5000

## 10. CAHAN, A. [Abraham]

### *Yekl: A Tale of the New York Ghetto*

New York: D. Appleton & Co., 1896. 12mo. Publisher's illustrated wheat cloth; 190pp + 10pp publisher's ads. Cloth boards somewhat foxed, with a faint splash-stain to front cover; moderate to heavy foxing to endpapers and scattered foxing to text throughout. Still a tight, not unattractive copy, about Very Good.

Cahan's very scarce first book, a high-point of 19th-century literary naturalism and one of the key documents of the Jewish-American immigrant experience. Adapted in 1975 for Joan Silver's Oscar-nominated film "Hester Street." Though adequately represented in institutional collections, "Yekl" has long been a rarity in the trade; we find no copy at auction since 1984. WRIGHT III 876.

\$650

## 11. CHABANEIX, Philippe

### *Au Souvenir de Federico Garcia Lorca. Bois Grave de Jean Chieze*

La Chapelle: Des Moulins, 1941. Small folio (19cm); 4 leaves + cover wrappers. Printed on hand-made paper in a very limited edition of unspecified size ("Tire a petit nombre pour les amis de l'auteur." This copy inscribed by the author on colophon to author and art critic Jacques de Laprade. Mild dusting to covers and page edges, else Near Fine. Illustrations by Jean Chieze.

Elegy in verse for the Spanish Communist poet Federico Garcia Lorca, who was assassinated by a Spanish fascist militia in 1936. Chabaneix (1898-1982) was a poet and bookseller known for producing finely printed editions. He was awarded the Grand Prize for Poetry by the Academie Francaise in 1960. This work uncommon; OCLC gives 10 locations, of which 7 in North America.

\$250

## 12. [COMMUNISM - GERMANY] "A. MALSOV" (pseud Victor SLAMA)

### *Verraten durch die S.P.D. - Wählt Kommunisten! ["Betrayed by the Social Democrats - Vote Communist!"]*

Berlin: Peuvag, [1929/30]. Lithographed poster in 4 colors; 140cm x 96cm (ca 55" x 38"). Printed in two sheets (here assembled); archivally backed on linen. Minor restoration to extremities, with several small (ca. 1/2") areas of fill-in (not approaching image or text); light soil. Grade A-/B+.

One of the most graphically sophisticated of Slama's many posters executed for the German Communist Party (KPD) for the 1928 General Elections, all produced under the pseudonym "A. Malsov" (an anagram of "V. Slama"). Slama (1890-1973) was clearly influenced by the design aesthetic of the Bauhaus, and the dramatic red fist rising from inside the walls of a prison has a decidedly architectural quality. As in many Bauhaus compositions the text is integrated as a vital element of the overall design. A celebrated and oft-reproduced Slama work, rarely seen in commerce; the present example truly impressive in scale and in exceptional condition.

\$2500

### 13. DIETZGEN, Eugen; Joseph Dietzgen

*Ein Beitrag zur Aufklärung über Anarchismus und Socialismus. Ein Vortrag gehalten von E. Dietzgen [...] / Die Zukunft der Socialdemokratie. Ein Vortrag, gehalten von J. Dietzgen [...]*

New York: [E. Dietzgen], 1896. Octavo (20cm). Staple-bound pamphlet. Printed pink wrappers; 32pp. Light wear and soil; corners creased; Very Good.

Transcripts of two lectures by Joseph Dietzgen and his son Eugen respectively, including what is apparently the first appearance in America of Joseph Dietzgen's influential essay "Die Zukunft der Socialdemokratie" ("The Future of Democratic Socialism"), first delivered as a lecture in Koln in 1878. The essay, highly critical of Bismarck and the Hohenzollern Empire, resulted in Dietzgen's incarceration on charges of sedition. He was released the following year and not long afterwards emigrated to the United States. Following Dietzgen's death in 1888 his son Eugen (founder of the highly successful and still flourishing Dietzgen drafting supply company) became the major proponent and publisher of his socialist philosophy. Text entirely in German. Rare; OCLC finds three locations only (Yale, KU, Wisconsin); not seen in commerce.

\$650

### 14. [FASCISM] [ADOLF HITLER] CUCCHETTI, Gino

*Avanti Magiari! Talpra Magyar!*

Bolzano: Casa Editrice "Brennero!"; [1933]. Octavo (20cm). Original pictorial wrappers; 247pp. With lengthy presentation inscription to Adolf Hitler on half-title: "A I.E. Adolfo Hitler nel vivo ricordo di mi incontro alla "Casa Bruna" e per ricorda [...] seu puchi scrittori d'Italia che profetizzarono giusto sul triunfo dell idea nazionalsocialiste! / Gino Cucchetti / Bolzano, Giugno XI." With Hitler's engraved bookplate inside front wrapper. Light wear and soil; text slightly tanned (not brittle); mostly unopened; Very Good.

Cucchetti (1881-1960) was a poet, playwright and journalist affiliated with the Futurists and especially close to Filippo Marinetti; his wife was the Hungarian painter Sasha Rub Cucchetti. Along with Marinetti, Cucchetti was among the earliest Futurists to embrace Fascism, and he wrote prolifically in support of the Fascist cause, especially supporting the right-wing anti-communist movement in Hungary. The inscription in this volume refers specifically to Cucchetti's interview with Hitler, conducted at Hitler's "Brown House" in Munich and published in *Il Popolo d'Italia* in March of 1931.

While books inscribed to the Fuehrer are not excessively rare (scholar Timothy Ryback has estimated that at the height of his power Hitler received thousands of inscribed books each month from aspiring authors), those with truly personal associations are notably scarce; those containing Hitler's private bookplate - indicating actual "acceptance" of the gift - even more so. Most of these latter were held in Hitler's private library at Obersaltzberg ("The Berghof"), where, according to Herbert Dohring, manager of Hitler's estate from 1936 to 1943, Hitler kept "the books he really cared about." Like countless other souvenirs taken out of Germany after the war, the current volume was removed from Hitler's bunker at Obersaltzberg by an American G.I. in 1945, remaining in his family's possession until now. The present title is uncommon in its own right, and a significant work of pro-Hungarian fascism; OCLC notes only 10 locations worldwide.

\$3500

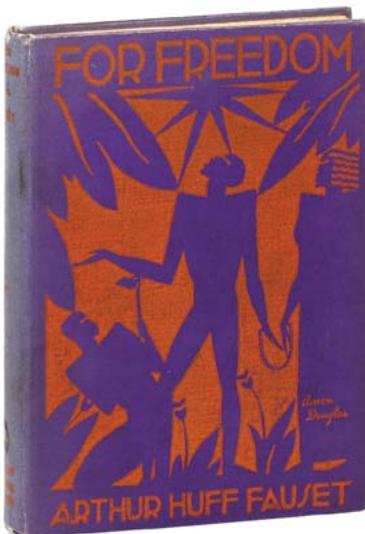
### 15. FAUSET, Arthur Huff (text); HILL, Mabel Betsy (illustrations)

*For Freedom: A Biographical Story of the American Negro*

Philadelphia: Franklin Publishing and Supply Co., 1927. First Printing. Octavo (20cm); bound in purple and orange decorative cloth, with titles stamped in orange on spine and illustration by Aaron Douglas on front panel; 200pp; illus. Spine lightly sunned, though lettering is still perfectly legible; brief abrasion at lower third of spine panel, with the spine ends slightly nudged and light rubbing along the edges. Offsetting to pastedowns and endpapers, with light soil to upper edge of textblock; Very Good+.

Fauset was a noted civil rights activist, educator, anthropologist, and folklorist, half-brother to the novelist Jessie Redmon Fauset and an active figure in the Harlem Renaissance. *For Freedom* was his first book, essentially a history of the American Negro written for black school children. The book provided biographical sketches of Sojourner Truth, Frederick Douglass, Abraham Lincoln, and George Washington Carver (among others), illustrated throughout, with a special section at the end entitled *The New Negro*, highlighting many of Harlem Renaissance figures who were Fauset's contemporaries. Given what was likely available to black school children at the time, Fauset's book was ground-breaking work. Reprints abound, but the first edition, with the striking Aaron Douglas cover design, is a notable rarity. WORK p.474.

\$650



## 16. FRANK, Waldo

### *The Dark Mother*

New York: Boni & Liveright, 1920. First Printing. Octavo (19.5cm); dark green cloth, with titling and rule stamped in gilt on spine and front panel; dustjacket; 376pp. Some trivial offset from flaps onto endpapers, else Fine. Dustjacket has a \$2.50 price written in ink at upper right corner of front flap; spine slightly darkened, with a few small stains, and some shallow chips at spine ends and corner tips; Very Good+.

The author's third novel, set in New York and notable for featuring homosexual elements between the male protagonists. The novel is ripe with psychological conflict between the characters, particularly the main character, a young mid-westerner trying to make his way in New York City. An early work of gay literature, and notably scarce in dustjacket. YOUNG 881, AUSTEN p.36-37.

\$650

## 17. FREEMAN, Joseph

### *The Long Pursuit*

New York: Rinehart, 1947. Octavo (21cm). Black cloth boards, lettered in gilt; dustjacket; 310pp. Warmly and lengthily inscribed to a young Stephen Sondheim in year of publication: "To Stephen Sondheim: novelist and musician - With all good wishes," followed by a lengthy quotation from Proust's *The Past Recaptured*. Bottom board edges rubbed; abrasions along front and rear joints (external); otherwise just light wear, in the original, unclipped dustwrapper, Very Good.

Satirical novel about an American radio troupe touring post-war Germany as part of a USO tour, drawing heavily on Freeman's own experience as a writer for the popular radio quiz show *Information Please*. The lengthy inscription is to American Broadway composer Stephen Sondheim, who at this time would have been just seventeen years old. The connection between Sondheim and Freeman is unclear, but it is certainly plausible that they could have encountered one another - either through upper class New York circles, in which both traveled; or through the progressive preparatory school Sondheim attended (Fieldston School); or through mutual acquaintances on Broadway, where Sondheim at this time was working his first job in show-business, as a production assistant on Rodgers & Hammerstein's *Allegro*. Sondheim's name does not appear in the finding aid to Freeman's archives at the Hoover Institution.

\$750

## 18. FLOCKHART, Lolita; Van Dearing PERRINE (others)

### *Art and Artists in New Jersey. [With Original Van Dearing Perrine Watercolor]*

Somerville, NJ: C.P. Hoagland Company, 1938. First edition, limited to 100 signed, numbered copies. This copy additionally signed by 49 of the 55 artists whose work is discussed in the book, and includes a small original watercolor sketch by American impressionist Van Dearing Perrine, tipped in at front endpaper. Original cloth-backed boards, mildly toned and with a small (ca 3/4" dia) faint splash-stain to front board; spine slightly faded. Very Good or better overall.

Van Dearing Perrine (1869-1955) founded an artist's colony at Ridgefield, New Jersey in the 1890s, where he was closely associated with such other notable New York painters as William Glackens, James Maxfield, Grant Wright, and Albert Groll. Emma Goldman was also an occasional visitor after the turn of the century. Perrine has signed his entry in the volume, as have most of the other artists discussed, including the noted painters Junius Allen, Grace D. Edwards, John Allison, Peyton Boswell, Gerald Foster, Robert Pederson, and Luigi Lucioni (all of whom achieved some prominence in the WPA era) as well as noted Art-Deco sculptor Waylande Gregory. An extremely scarce volume, and unique thus.

\$650

## 19. HEMINGWAY, Ernest

### *Three Stories & Ten Poems*

Paris: Contact Publishing Co., 1923. 12mo. (18cm); issued in grayish-blue paper covers printed in black; 64pp. Custom quarter Morocco slipcase and chemise. Evidence of cleaning to wrappers, resulting in some uneven discoloration within and around the typographic elements, but still a tidy, well-preserved copy of Hemingway's scarce first book, published in an edition of only 300 copies. HANNEMAN A1.a.

\$45,000

## 20. HERNDON, Angelo

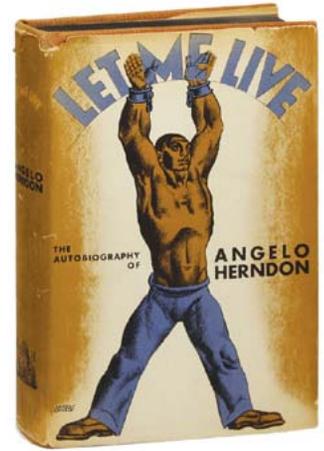
### *Let Me Live*

New York: Random House, 1937. First Printing, likely a review copy, with the publisher's promotional photo of Herndon laid in. Octavo (21cm); orange buckram, titled in red and black on spine with author's signature in facsimile stamped in black on front panel;

black topstain; dustjacket; 409pp. Subtle fading to crown and upper board edges, with some gentle sunning to spine, and minor offset from binders glue at gutters; skull and bones bookplate of Col. John E. Barrington Kennett on front pastedown; Near Fine. Dustjacket is unclipped, lightly sunned at spine and flap folds, with a few short edge tears, a few small chips and shallow loss to spine ends and board corners; Very Good+, preserving Hugo Gellert's exceptional cover art quite nicely.

The autobiography of Angelo Herndon, a young black communist convicted by the Georgia courts on an ancient insurrection statute, and sentenced to 20 years hard labor on a chain gang. His only crime consisted of taking part in a demonstration intended to secure from county commissioners relief which had been promised to the poor in Atlanta, GA. *Let Me Live* was written while Herndon awaited the U.S. Supreme Court's decision, which resulted in his release. A case that was widely publicized by the communists in the 1930's to dramatize the treatment of blacks in the South. SEIDMAN H189.

\$250



## 21. [ILLUMINATED MANUSCRIPT]

*Sanskrit Illuminated Manuscript of 237 leaves, Including 17 Finely Executed Miniature Paintings*

Ca. 18th c. Illuminated manuscript of 237 leaves, used recto and verso; ca 12cm x 18cm (4-3/4" x 7"). In Devanagari script, ca. late 18th / Early 19th c. Text accomplished in a fine hand in orange and black inks, each page within a border of orange and black. Three text leaves with elaborate floral border motifs. Seventeen leaves contain miniature paintings depicting the exploits of the goddess Devi and the demigod Krishna. Some wear; binding rolled; lacking front board, but apparently without losses; miniatures in generally fine condition.

\$5500

## 22. INTERNATIONAL WORKMEN'S ASSOCIATION [HASKELL, Burnette G.]

*Broadside Circular. International Workmen's Association. North American Section - Pacific Coast Division - Organizer's Circular*

[San Francisco]: International Workmen's Association, N.d [ca 1881]. Broadside circular, printed recto only; 46 x 22 cm (ca. 18-1/8" x 8-3/4"). Faint old fold lines, else fresh and Near Fine. Very scarce organizing circular for this enigmatic Marxist-Anarchist society, organized ca. 1881 by San Francisco attorney, newspaper publisher, and labor agitator Burnette G. Haskell. Text unsigned, but almost certainly by Haskell. Includes the group's Constitution (in nine articles); a general declaration of its principles and objectives, and a detailed exposition of its organizational structure. ADAMS, *Radical Literature in America*, p.56. OCLC finds two locations (Harvard & U. Illinois).

Though founded roughly along the lines of the First International (and consciously appropriating the name of the International's outshoot, The International Workingmen's Association, founded in 1864), Haskell's IWA was an idiosyncratic and strictly localized West-Coast phenomenon which probably never numbered more than a few thousand members. Though putatively Marxist in outlook, Haskell's IWA never fully repudiated the anarchist principles of Bakunin and in this sense must be seen as a fully distinct entity from its earlier namesake. In terms of organization the group was modeled on the European secret societies of the early 19th century, with members divided into cells of no more than nine members each, thus strictly limiting the number of fellow members that an individual, if questioned or "turned," could implicate. Perhaps the most compelling aspect of the current circular is its offer to members of a "scientific and comprehensive course of chemistry" – certainly a coded offer for training in explosives, which would become the favorite tool of subversives in the decades to follow.

Haskell went on to found, in 1884, the Kaweah Co-Operative Commonwealth, a utopian community based on the writings of Laurence Gronlund. Members of the community included many whose original association with Haskell came through the IWA. Kaweah flourished until 1890, when its land was annexed, without compensation, to create Sequoia National Park. While of course no mention is made of Kaweah in the present document (published some three years prior to the community's founding), the zeal for detailed organization and social planning which underlay the later experiment is clearly evident.

An excellent discussion of the origins of Haskell's IWA, tracing its origins to around 1881, is to be found in Stephen Schwarz's *Brotherhood of the Sea: A History of the Sailor's Union of the Pacific* (New Brunswick: AFL-CIO, 1986); p.8ff.

\$2500

## 23. KESEY, Ken

*One Flew Over the Cuckoo's Nest*

New York: The Viking Press, 1962. First Printing, with the earliest state of the text featuring "that fool Red Cross woman" on page 9.

Octavo (21cm); green cloth, title stamped in yellow on the spine with an orange topstain; dustjacket; 311pp. Signed by Kesey in an early hand (in ballpoint pen) on the front endpaper. Orange topstain a bit faded, lower board edges slightly rubbed, with a faint trace of discoloration to the cloth near the upper edge of the rear panel; Near Fine. The First Issue dustjacket is unclipped, with the Kerouac quote present on the lower front flap. Spine gently sunned, though not nearly as faded as usually seen; a few creases at mid-spine, some mild wear to the extremities, with a little chipping to the cornertips; a presentable, Very Good+ copy.

**\$6500**

## **24. LAWRENCE, D.H. [David Herbert]**

### *The White Peacock*

New York: Duffield & Co. , 1910. First Issue, with title page bound integrally with "1910" copyright statement on verso. Octavo (19cm); publisher's blue-green pictorial cloth, stamped in white and black on spine and front cover; 496pp. Spine faded, with titling nearly rubbed away; peacock device and lettering on front board partially flaked, but still perfectly legible; else a firm, pleasing, Very Good copy. In custom cloth and morocco clamshell case.

First printing of Lawrence's first published book, preceding the London edition by one day and genuinely rare in the First Issue, with only a handful of copies recorded in commerce over the past thirty years (indeed, the catalog for the 1994 Bradley Martin sale at Sotheby's calls the book "extremely rare," noting that "...the first issue with the 1910 copyright notice on verso of the the title page is thought to exist in only a handful of copies"). APG 001a. ROBERTS A1a.

**\$8500**

## **25. MARCH, Joseph Moncure (poem); MARSH, Reginald (illustrations)**

### *The Wild Party*

Chicago: Pascal Covici, 1928. Limited issue published for subscribers only, one of 750 copies. Octavo (24cm); tan and gold paper over boards, quarterbound in dark gray cloth, with titles stamped in gilt on spine and in black on front panel; deep yellow topstain; in slipcase with original spine label, as issued; 114pp; illus. Some very subtle toning at edges and spine, else a fresh, very Near Fine copy. Slipcase is moderately toned at the extremities, with light wear to same; Very Good+.

The true first edition of March's first book, preceding the many editions that would follow shortly thereafter. The Wild Party was a well-received long verse narrative poem, a violent story about a vaudeville dancer who throws a booze and sex-filled party, eventually coming to a bad end. This edition was illustrated by March's former classmate, Reginald Marsh, and the poem served as the basis for James Ivory's 1975 film of the same name, starring James Coco, Raquel Welch, and Perry King. A difficult title to find in superior condition, and almost never encountered with the original slipcase. One of the classic tales of jazz-age New York. HANNA 2372.

**\$650**

## **26. MAYHEW, Henry**

### *London Labour and the London Poor; Cyclopaedia of the Condition and Earnings of Those That Will Work, Those That Cannot Work, and Those That Will Not Work. 4 Vols.*

London: Griffin, Bohn, and Co. , 1861-2. Four royal octavo volumes. Original purple cloth, elaborately decorated in gilt and blind; iv, 492, (2); [vi], 512; [vi], 442; xl, 504pp; 98 inserted leaves of plates + maps, charts, and statistical tables. Original cream endpapers; half-titles present in all volumes; Volume III includes a frontispiece not called for in the List of Illustrations. First editions of all four volumes; Vol. I is the later state, with the "Bookseller" plate removed and the "Street-Stationer" plate added (but not noted in the List of Illustrations). Vol. IV, the so-called "Extra Volume," was issued in 1862 and bears that date at base of title page. Spines uniformly faded, with minor fraying to spine ends, but spine gilt still quite bright, while the boards retain a rich, plum hue; internally fresh and free of markings or significant wear. Collated and complete, though as usual many plates are bound out of sequence. Altogether a fresh, pleasing example, uncommonly well-preserved in the original publisher's binding.

A landmark of 19th-century social reform literature, and one of the first contemporary attempts to document the lives and livelihoods of ordinary folk of the labouring, unemployed, and criminal classes. Extensively illustrated with fine relief engravings, most after daguerreotypes by Richard Beard, documenting a litany of occupations -- sewer rat catcher; street dog-collar seller; rag-picker; "lumper" -- all now (thankfully) lost to posterity in the developed world. Despite the extraordinary brutality of their daily lives, Mayhew is notable for having captured the dignity of these usually overlooked slum-dwellers, and his text does justice to Beard's portraits as well as to his mission of improving the lives of destitute citizens whose one great misfortune was to be born poor in Victorian England. Few copies in the trade, especially complete and in the original cloth.

**\$1800**

## 27. [NARCOTICS - INDIA] ANDERSON, Roy K.

### *Drug Smuggling and Taking in India and Burma*

Calcutta and Simla: Thacker, Spink & Co., 1922. Small octavo (19cm). Green paper-covered boards lettered in black on spine and front cover; 104pp; 8 inserted leaves of plates (halftones); numerous text illustrations. Mild external soil and wear; coated endpapers slightly musty; scattered faint staining and foxing to text block; Good or better.

Quite scarce little treatise on the opium evil in India, illustrated with graphic photographs of victims of the vice. Includes several chapters on the smuggling trade, apparently written from first-hand observation (or experience?), though we have succeeded in turning up no biographical information about the author.

\$650

## 28. [PERCY, Alan Ian, 8th Duke of Northumberland]

### *The Patriot. Run of 37 Weekly Issues*

London: The Boswell Printing and Publishing Company, 1930. Thirty-seven issues; digest-size (23cm), each issue ca. 22pp. Staple-bound self-wrappers, as issued. Just light wear; occasional staining to gutters where binding staples have rusted; overall a Very Good to Near Fine run. Nearly consecutive set of issues for the year 1930, including 37 of 52 weekly numbers, as follows: No. 412 (2 January 1930)-414; 416-421; 429; 431-436; 440-451; 455-464 (1 January 1931).

Excellent representative run of this proto-Fascist British weekly, published under the auspices of the Duke of Northumberland and with contributions by many of the major figures of British fascism including Nesta Webster, Oswald Mosley, Lord Sydenham, Oscar Boulton, and others. In the words of historian Thomas Linehan, "...the Patriot was possessed of a vivid and fantastic imagination with respect to its adherence to the Jewish conspiracy myth...the myth of the "hidden hand" and a Jewish conspiracy [found] its way into the discourse of 1920s British fascism via such bodies as the Patriot, which had ideological and personal links with the British Fascisti..." (British Fascism, 1918-1939: Parties, Ideology and Culture, p.48ff). Linehan estimates the newspaper's circulation, at its peak, at around 3,000 - by no means a large circulation for such an influential journal. This fact, together with the profound popular distaste for antisemitic material in the years after WWII, has made original issues of The Patriot a scarce commodity indeed. Very seldom encountered in commerce; WorldCat shows scattered holdings over 15 libraries in Great Britain and North America, with only a few institutions appearing to hold complete runs.

\$750

## 29. PETERKIN, Julia (text); ULMANN, Doris (photographs)

### *Roll, Jordan, Roll*

New York: Robert O. Ballou, 1933. First Printing, preceded by a limited edition of 350 copies. Octavo (22cm); blue cloth with titles stamped in gilt on spine; black topstain; dustjacket; 251pp; illus. Brief, contemporary (1934) pencil inscription to front endpaper, with some very subtle fading to cloth at spine ends and upper board edges, else Near Fine and remarkably clean throughout. Dustjacket is lightly worn along edges and extremities, with four clear tape mends along upper edge verso, a few shallow chips at spine ends (not affecting text), and several short edge tears; a Very Good example of the scarce and fragile dustjacket.

One of the great documentary photobooks of the 1930's, looking at the lives of black plantation workers in the Gullah coastal region of South Carolina. Ulmann's photographs were taken on the plantation owned by the family of Julia Peterkin's husband, and portray the subjects in a particularly dignified manner. Peterkin, herself a native of South Carolina, provided the text for Roll, Jordan, Roll, which many have criticized as being condescending and breathtakingly racist. An presentable copy of an important photobook, one that is normally found beat to pieces. ROTH 101. PARR-BADGER, Vol.1, p.135.

\$2000

## 30. [RADICAL & PROLETARIAN LITERATURE]

### *Left Front: Organ of the John Reed Club of Chicago. Vol. I, no 1 (June 1933)*

Chicago: John Reed Club of Chicago, 1933. Quarto (30.5cm). Staple-bound, printed wrappers; 12pp. Covers slightly soiled; stray pencil annotations; Very Good.

First issue of this periodical devoted to proletarian art and literature of the American midwest, published by the John Reed Club of Chicago. Includes stories by Ralph Munson ("Pretty Bad in Chicago"); J.S. Balch ("We Is Brothers"); poems and prose by Edith Margo, John Van Zant, Norman Macleod, others. The magazine lasted five issues, ceasing publication in fall of 1934; all are extremely scarce in commerce; this one of only two copies we have encountered in over fifteen years of bookselling.

\$250

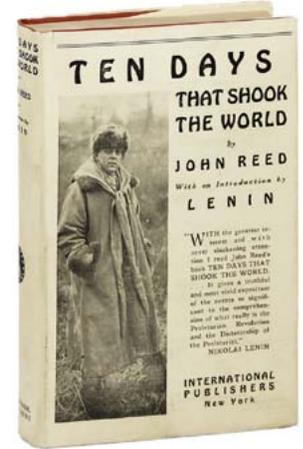
### 31. REED, John (author); LENIN, Nikolai (introduction)

#### *Ten Days That Shook the World*

New York: International Publishers, 1926. First printing of the International Publishers edition, following the Boni & Liveright edition of 1919; this edition adds a foreword by Vladimir Lenin not present in earlier editions. Octavo (21cm); red textured boards with titling and rule stamped in black on spine; dustjacket; 371pp. Some trivial rubbing at spine ends, with a few small creases to lower edge of textblock; Near Fine. Dustjacket is unclipped, lightly rubbed, with a few tiny edge tears; a bright, Near Fine example.

Reed's classic first-hand account of the October, 1917 Russian revolution, written while on assignment for *The Masses*. An important early edition of Reed's most enduring work, a landmark of 20th-century journalism. All early printings are extremely scarce in dustwrapper; this is a notably bright example.

\$750



### 32. REMARQUE, Erich Maria [After]

#### *Lianhuan huatu xixian wu zhanshi [The Cartoon-Illustrated All Quiet on the Western Front]*

Shanghai: Aikesi Shudian ["X Bookshop"], N.d.. Anonymous and unrecorded adaptation of Erich Maria Remarque's work. Complete set of twenty-four fascicles of twenty pages each, 13cm x 16cm (ca 5" x 6") in original illustrated wraparound case. Paper evenly toned but otherwise remarkably well-preserved, Very Good to Near Fine. "Made in China" stamp on reverse of many fascicles suggests the set was exported at an early date and remained undisturbed for decades, making this unusual state of preservation possible. An extra copy of the first fascicle is present, which has mild fraying where it has rubbed against the folding case.

An example of the *lianhuan tuhua* genre, in which cartoon panels are illustrated with text above or below each image. A number of Chinese translations of *All Quiet on the Western Front* had appeared in book form from 1929 on, issued by publishers with names like Pingdeng shudian (Equality Bookshop) and Kaiming Shudian (Enlightenment Bookshop), reflecting the interest in social protest and anti-militarism that was flourishing in urban centers in the wake of the Kuomintang's consolidation of power. However, this adaptation, probably published following the appearance of the 1930 film version of the novel, differs from other recorded versions in that it addresses a juvenile or less literate population, with pared-down text and attention-grabbing illustrations.

No holdings of any publication from the X Bookshop are to be found in OCLC. An advertisement inside the wraparound case notes two publications from the Zhongyuan shuju, another publisher perhaps connected to X, which was active from the 1920s to the 1940s. Neither of the advertised publications, also in the *lianhuan tuhua* format, are listed in OCLC, reflecting the very fragmentary record of this genre that exists for the pre-revolutionary period.

\$3500

### 33. [RUSSIAN REVOLUTION - LITERACY] Artist unidentified

#### *Original lithographed poster: ПРОМКОЕ ЧТЕНИЕ. I. ГАЗЕТ II. РАССКАЗО III. НАУЧНЫХ КНИГ ["Read Aloud! 1. Newspapers 2. Literature 3. Science Books"]*

Moscow: Izdatel'stvo "Doloi negramotnost", [1920]. Lithograph in colors, 67cm x 102cm (ca 26" x 40"). Private ownership stamps to three blank portions; faint vertical and horizontal fold lines, with brief splits at extremities; minor rubbing at extremities, not affecting text or image; an excellent, unrestored example, Grade A-/B+. Unbacked.

An early, large and colorful poster in the "lubok" style, urging upon all literate citizens the responsibility to read aloud and educate their less fortunate brethren. The upper panels offer suggestions for what to read -- "Newspapers," "Tales" (i.e. literature) and "Science Books." The bottom panels enumerate the best places for a reader to draw an audience -- the social club, the school, the tea room, the farmyard, etc.

Such posters derived their visual language from the traditional Russian *lubok*, a pictorial, narrative broadside, often block-printed, which, beginning as early as the seventeenth century, served as "a sui generis encyclopedia, newspaper, satire sheet, book and entertainment" (O.D. Baldina, *Russkie narodnye kartinki* p.3, quoted in Stephen White, *The Bolshevik Poster*, New Haven: 1988). During the Revolution, the form was revived by such artists as Bilibin and Mayakovsky to present visual propaganda to a generally illiterate or semi-literate audience. These modern *lubki* generally had a straightforward pedagogical intent and were intended for distribution in rural areas where literacy rates were lowest (see White, *The Bolshevik Poster*, p.3). Given this tendency to far-flung distribution, the fragile paper used in production, the rather ephemeral nature of the message, and the unsophisticated visual style of these posters, we find very few of them in commerce. The current example is a splendid representative of the genre, and in unusually fine condition.

\$1500

### 34. [RUSSIAN REVOLUTION - DON COSSACKS] KAREFF, G.

*Memorandum of the Don Republic Delegation [at the Paris Peace Conference, 1919]*

Paris: , 1919. Quarto (31cm). Sewn pamphlet; self-wraps; 8pp. Partial split to bound edge; minor soil and foxing; complete and Good. Text in English.

A stirring plea for sovereign recognition, dated May 15, 1919, written by the President of the Don Cossack Delegation at the Paris Peace Conference. In 1917, following the Russian Revolution, the Don Cossacks - for hundreds of years an autonomous entity within the borders of Imperial Russia - had been the first nation to declare open war against the Bolsheviks. By 1918, the Cossacks declared the complete independence of the Republic of the Don, and Cossack troops formed the effective mass of the anti-Bolshevik White Army. The Don Delegation's plea for recognition was essentially ignored by the major powers at the Paris Peace Conference, who had made the deliberate decision to let matters in Russia play out on their own. Without international support, the White Army and the Don Republic collapsed completely by the end of 1919, effectively putting an end to the anti-Bolshevik resistance within Russia. The Soviet process of "de-cossackization" began immediately and continued through the Stalin purges of the 1930s, with the result that the ethnic Cossack population in Russia was thoroughly decimated, either by disease, famine, or deportation, by the end of the Second World War.

An important and very scarce survival, presumably one of very few official documents to be issued by this short-lived and now nearly forgotten nation-state. OCLC notes one location only for this English-language edition (BDIC Nanterre, which also owns a French-language edition, as does University of Manchester). No locations found in North America.

\$1500

### 35. SINCLAIR, Upton

*Boston*

New York: Albert & Charles Boni, 1928. Two octavo volumes (19.5cm); green pictorial cloth boards with titles and design stamped in dark green and gilt on the spines and front panels; dustjackets and original publisher's slipcase; 755pp. Both books are fresh, Fine copies - the best we've seen - without any flaking or rubbing to the pictorial elements. The light peach dustjackets are unclipped, quite bright, and without chips or tears; spines sunned perhaps a shade, with trivial rubbing along the upper edge of the front flap a few faint spots of soiling to the spine on Volume 1, and a shallow indentation at mid-spine on Volume 2; easily Near Fine. The original pictorial slipcase is present and complete, with some soiling overall and moderate rubbing at the extremities; Very Good+.

Sinclair's detailed and highly dependable account of the Sacco-Vanzetti case. While the set is no great rarity - nor even a challenge to find signed - it is almost never encountered in collectible condition, as this is, and the slipcase is usually either in tatters or absent altogether. HANNA 3229, RIDEOUT p.117, 133.

\$600

### 36. [SOCIAL WELFARE - NEW YORK] RIIS, Jacob

*How The Other Half Lives*

New York: Charles Scribner's Sons, 1890. Octavo. In the uncommon variant binding of full light gray gilt-lettered cloth; 304p; 40 illustrations from photographs by the author. A Good, tight copy, darkened on spine and with minor foxing and wear to boards; internally complete and fresh. This issue is slightly larger in format and on thicker paper than the more commonly seen issue in half-cloth and illustrated boards. No priority has been established between the two issues, nor have we succeeded in finding any reference to variant issues in trade publications (including Publisher's Weekly and Scribner's catalogues) of the period. Housed in a custom-made cloth clamshell box.

Illustrated throughout with halftone reproductions of photographs by Riis of life in New York's underworld, taken by him in his capacity as a New York City police photographer. One of the earliest uses of halftone illustrations in a commercially-printed book, and an acknowledged landmark in both the history of social reform and of photographic book illustration.

\$2000

### 37. [SPANISH CIVIL WAR] RENAU BERENGUER, Josep

*Campesino, defiende con las armas al gobierno que te dió la tierra*

Valencia: Graficas Valencia, Intervenido U.G.T. - C.N.T., [1936]. Lithographed poster in 4 colors; 153 x 103 cm (ca 60-1/4" x 41"). Archivaly backed on linen. Few minor spots



of restoration along upper margin; two brief (1") repaired tears; Grade A-

A dramatic poster of impressive scale, produced to celebrate the land reform policies of the Republican government in the months following the fascist rebellion. Renau (1907-1982) was among the most talented and most prolific of the left-wing artists engaged by the Ministerio de Propaganda. Following the Civil War, he was captured and briefly interned in a French concentration camp, but managed to escape to Mexico in 1939. In Mexico he pursued a long and distinguished career as a muralist, painter, and political propagandist. In 1966 Renau relocated to East Germany, where he published his classic *Fata Morgana USA: the American Way of Life*, a book of photomontaged images highly critical of North American consumer culture. CARULLA 1613 (pictured).

\$3800

### 38. [SPIRITS - SCOTCH WHISKY] ANON.

*An Epistle From Susy Sapple, The Washerwoman, to the Right Hon. Mr. --- Respecting the Scarcity of Whisky*

Glasgow: Printed and Sold by W. Bell, 1796. 12mo. Printed wrappers; [1-3], 4-11, [1, blank]. Removed, with slight binding residue along bulked edge; Very Good. A rollicking satire on the Whisky Tax, done in the voice of a Scottish washerwoman. ESTC gives only one location (Lilly Library); OCLC adds one more (University of Glasgow). Not in BL.

\$600

### 39. STEINBECK, John

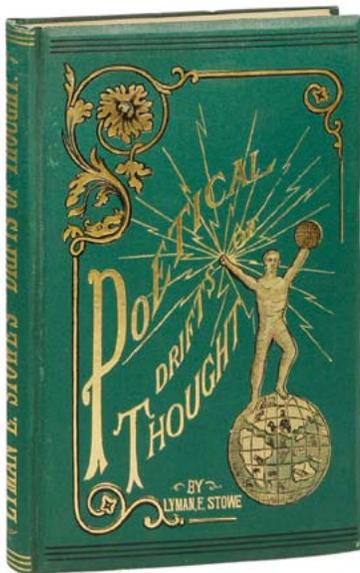
*To A God Unknown*

New York: Robert O. Ballou, 1933. First Issue. Octavo (19.5cm); bound in light green cloth stamped in gilt on the spine, all edges trimmed, with a black topstain; dustjacket; 325pp. Front right corners lightly tapped but still sharp, upper foreedges slightly sunned, with some minor offset from jacket onto the spine; a tight, Near Fine copy. The dustjacket is bright and unfaded, with a few pinpoint rubs to the front corner tips and crown of the spine, white spine lettering imperceptibly toned, with three tiny edge tears and an old cellotape stain on the verso of the rear panel; Near Fine. Laid into this copy is a small promotional pamphlet issued by the publisher for Steinbeck's previous novel 'The Pastures of Heaven,' an uncommon ephemeral item we have seen just once before. A pleasing copy of Steinbeck's third book, with none of the usual rubbing or fading to the spine ends. Quite scarce, with a small first printing of just 598 copies. GOLDSTONE & PAYNE A3.a.

\$7500

### 40. STOWE, Lyman E.

*Poetical Drifts of Thought; or, Problems of Progress*



Detroit: Lyman E. Stowe, 1884. Tall octavo (24cm). Publisher's green beveled, pictorial cloth boards, blocked in gilt and blind on spine and covers; 319pp; illus. A bright, Fine copy, exceptionally well-preserved.

A singularly eccentric work of American 19th-century imaginative writing, combining aspects of utopian literature, futurology, freethought, Swedenborgianism, Darwinism, and social engineering. Stowe's primary medium is verse, but the writing is in places sufficiently discursive that scansion seems but an afterthought. Among Stowe's many visionary conceptions are air travel; television ("Seeing Distant Friends by Electricity's Aid"); control of global weather patterns; and the replacement of solid foods with "nutritive gasses." Our choice to classify the work as essentially a work of utopian literature is based on the extended prose-and-verse entry "Sketches of the City of the Straits," which presents a decidedly utopian view of Detroit in the year 2100, including a glass dome "20 miles square" covering the entire city. The entire volume is profusely illustrated with a combination of stock woodcuts and the author's own rustic sketches, including a three-panel folding panorama of the Detroit waterfront viewed from Windsor, Ontario. Not in Sargent or Negley, despite obvious utopian elements. OCLC notes 20 holdings (about half in Michigan), but quite scarce in commerce.

\$650

### 41. SZYK, Arthur

*VD...American Soldier Could Catch It With Ease...But Prophylaxis Prevents Disease*

Philadelphia: John Wyeth & Brother, 1943. Lithograph in colors, 17" x 22" (ca 43cm x 56cm). Printed on glossy coated stock. In very Fine, unrestored condition, Grade A. Unbacked.

One of two classic and highly sought-after Szyk posters warning American GI's against the dangers of venereal disease and encouraging the use of condoms. Features caricatures of the three Axis leaders, seen here pondering the possibility of the Allies defeating themselves by succumbing to the clap. With an inset showing magnified images of syphilis, chancroid, and gonorrhea bacteria. These posters were privately issued by a pharmaceutical company (and condom manufacturer!) for distribution in Army barracks, and collectible examples are extremely uncommon. This an absolutely pristine copy.

\$3500

#### 42. SZYK, Arthur

*Original lithographed poster: "Fool the Axis - Use Prophylaxis"*

Philadelphia: John Wyeth & Brother, Inc., 1942. Lithograph in colors, 17" x 22" (ca 43cm x 56cm). Printed on glossy coated stock. Just a touch of rubbing at bottom extremity, else in very Fine, unrestored condition, Grade A. Unbacked.

The second of Szyk's two VD posters for the Wyeth Pharmaceutical Company.

\$3500



#### 43. THOMPSON, Capt. Donald C

*Blood Stained Russia*

New York: Leslie-Judge Company, 1918. Quarto. Publisher's cloth boards with photo-pictorial inset; viii, 200pp (chiefly illus). Mild to moderate rubbing to boards; endpapers foxed; scattered thumbsoil to text; Very Good.

Extended photo-essay of the 1917 Russian Revolution, beginning with the weeks preceding the February uprising and concluding with the author's escape to Japan during the Bolshevick ascendancy of October. Thompson was in Russia covering events on the Eastern Front during WW1 for Leslie's Weekly; when it became clear that the Revolution was imminent he reassigned himself to documenting its progress. While Thompson's personal sympathies were clearly not with the Bolsheviks, his camera eye was comparatively free of bias, and he documented atrocities and triumphs on both sides of the conflict. The result was an early triumph of photojournalism and one of the few coherent documentary records of the March - October events. Foreword by his fellow Leslie's reporter Florence MacLeod Harper.

\$450

#### 44. Unidentified Photographer

*Young People's Socialist League - Elizabeth, New Jersey, 1916 [Title Supplied]*

N.p.: , 1916. Original (vintage) silver-gelatin photograph, 14.5cm x 20cm (ca 6" x 8-1/4"); on larger cardboard mount ca 25cm x 31cm. Slight wear and minor soiling to mount; image lifting at lower left; still clean and bright, Very Good to Near Fine.

Though uncaptioned, this would appear to be a group portrait of the Young People's Socialist League of Elizabeth, New Jersey, ca 1916. Under magnification, the newspaper in the boy's hand at lower left is identified as The Issue, official organ of the Socialist Party of Union County, New Jersey; a poster in the doorway promotes the candidacy of Allan Benson, Socialist candidate for President of the United States in 1916. The young women in the foreground hold up placards identifying themselves as representatives from the city's various wards. The boy at left wears a placard around his neck reading "Don't Be A Scab." An exceptional and charming vintage photograph, unusual in content and reflective of the pre-WWI high point of American Socialism. [Book ID 017547]

\$600

#### 45. [UTOPIAN FICTION] BELLAMY, Edward

*Looking Backward 2000-1887*

Boston: Ticknor & Company, 1888. Octavo (19cm). Original brown-orange cloth; 470pp. Blanck's earliest printing, with imprint of printer J.J. Arakelyan on verso of title page; "wore" for "were" on p.210. Bookplate of Joan Whitney to front pastedown; ink ex-libris of Walter Wood on second blank. Hint of external dusting; small (ca. 1/32") puncture to front free endpaper, else a remarkable, fresh, Near Fine copy, housed in custom folding cloth chemise and morocco-backed slipcase.

Without question the most influential 19th-century American utopia, and included among the Grolier Club's One Hundred Influential Books Printed Before 1900. Looking Backward spawned not only a host of literary imitators, accounting for the great profusion of utopian fantasies between 1890 and 1900, but also inspired a great many American social and political movements during the Progress-

sive Era; “Bellamy Clubs” became a prominent feature of social life in all but the least progressive of American cities, and many of their members went on to influential careers in social reform and politics. Though almost continuously in print from the date of publication until the present day, the first printing has long been considered an uncommon and desirable book; the present example easily the freshest copy we have handled.

With ink ex-libris of Walter Wood - possibly the industrialist and Republican politician Walter A. Wood (1815-1892), who served as U.S. Representative from New York from 1879-1883. Also with the engraved bookplate of Joan Whitney (1903-1975), prominent New York socialite, art collector, and founder and majority owner of the New York Mets baseball club. GROLIER 100. SARGENT p.38. NEGLEY 80. LEWIS p.11ff.

**\$1500**

#### **46. [VIETNAM] [BASEBALL]**

##### *Mets Fans For Peace*

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

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

The flyer was produced to coincide with the Moratorium to End the War in Vietnam, which up to this time was the largest anti-war demonstration in United States history, with over a million participants in nearly every major American city. It also turned out to be the date of one of Tom Seaver's greatest pitching performances, a ten-inning, six-hit, complete-game victory which gave the Mets a 3-games-to-1 advantage in the series. Not found in OCLC.

**\$300**

#### **47. [WESTERN FEDERATION OF MINERS] LANGDON, Emma F.**

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

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

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

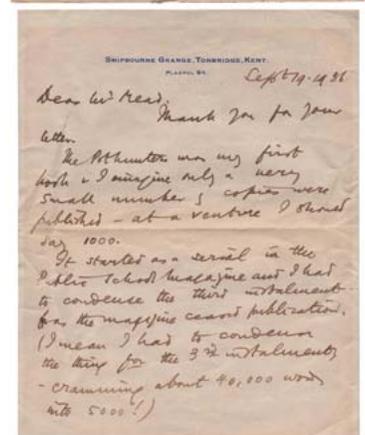
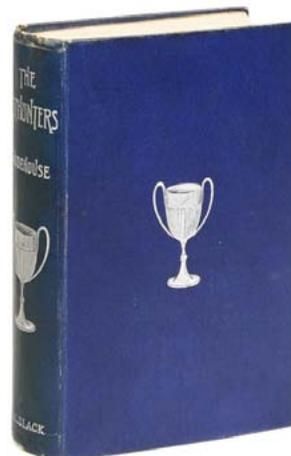
**\$500**

#### **48. WODEHOUSE, P.G.**

##### *The Pothunters*

London: Adam & Charles Black, 1902. First Issue, without ads. Octavo (19cm); publisher's royal blue cloth, titles stamped in silver on the spine, and silver loving cup on front and spine panels; 272pp. Bookplate of author Leslie Mead on front pastedown, with a later, Wodehouse-themed bookplate of bibliophile Douglas R. Vining on the front endpaper. Spine slightly discolored, as is almost always the case; light foxing internally and to textblock edges, with heavy foxing to preliminary and terminal pages and mild wear at the extremities; still Very Good, and far better than usually seen, with all of the gilt unrubbed.

Laid into this copy is an autograph letter in the original mailing envelope, addressed and written in Wodehouse's hand to Leslie Mead, a knighted ex-pat and minor author living in Buenos Aires. The letter is dated September 19th, 1936, and reads as follows:



Dear Mr. Mead, Thank you for your letter. The Pothunters was my first book, and I imagine only a very small number of copies were published - at a venture I should say 1000. It started as a serial in the Public School Magazine and I had to condense the third installment, as the magazine ceased publication. (I mean I had to condense the thing for the 3rd installment, cramming about 40,000 words into 5000!). I am so glad you like my books. I am slowly collecting material for another Ukridge volume. I have seven stories and need ten for a book. I have just written another, which will appear in The Strand sometime in 1937. Yours, P.G. Wodehouse.

An excellent letter from the author, full of detailed bibliographic content and addressed to the apparent original owner of the book; old fold, as issued with minor creasing and a few tiny pieces of tape to the envelope - Very Good.

**\$7500**

#### **49. WOLFE, Thomas**

##### *Look Homeward, Angel*

New York: Charles Scribner's Sons, 1929. First State of the text, meeting all requisite points. Octavo (20cm); navy blue cloth, with titles stamped in gilt on the spine and front panel; dustjacket; 626pp. A few very faint stains to the boards, with minor offset to pastedowns and endpapers; Very Good+ to Near Fine. The First Issue dustjacket is unclipped, with a few very shallow chips to the edges and corners, and light wear overall; Very Good+. An attractive, unrestored copy of Wolfe's first novel. Housed in a custom slipcase.

**\$6500**

#### **50. WULFFEN, Erich**

##### *Woman As A Sexual Criminal*

New York: American Ethnological Press, 1934. Octavo (24cm). Gray cloth boards, stamped in black on spine and covers; black topstain; 528pp; illus. Hint of rubbing and faint foxing to front board, else a tight, Fine copy, apparently unread. Laid in is the 4-pp publisher's prospectus, calling this "The Most Complete and Authentic Work on the Erotic Life of Woman..."

Clinical pornography, published under one of the several imprints of booklegger Louis Shomer (who among many subjects also authored or published volumes on tap-dancing, boxing, and jiu-jitsu). Includes sixteen very lurid photographic plates (halftones) depicting notable female sex offenders and their victims. A deeply entertaining volume, seldom found in such nice condition. We have not previously encountered the prospectus.

**\$250**

# TERMS:

## **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; prior notice is appreciated.

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