



LORNE BAIR RARE BOOKS



WINCHESTER, VIRGINIA, USA
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BOOTH 118, BOSTON BOOK FAIR

SOME ITEMS FOR THE 2009 BOSTON BOOK FAIR

1. ABBOTT, Edith. *The Tenements of Chicago*. Chicago: University of Chicago Press, 1936. First Edition. Large octavo. Cloth boards; dustjacket; 505pp; illus. Tight, Near Fine copy in original pictorial jacket; rubbed and dusty on lighter portions and with two tiny nicks along upper edge of rear panel, still easily Very Good. A classic work on the slums of Chicago, illustrated with hundreds of photographs by the author. Very uncommon in jacket.

\$450.

2. (AFRICAN-AMERICAN LITERATURE) DUNBAR, Paul Laurence. *Joggin' Erlong*. New York: Dodd, Mead, 1906. First edition. Octavo. Printed fabric-covered boards with pictorial inset; 119pp. Illustrated with photographs by Leigh Richmond Miner, with decorations by John Rae. Bookplate of Minnie Washburne inside front cover - quite likely Minnie Lockwood Washburne (1860-1920), prominent early resident of Eugene, Oregon; suffragette and founder of the Carnegie Library there. Small chip to spine label, else a superlative copy of a scarce Dunbar title.

\$500.

3. (AFRICAN-AMERICANS) (BROWN, H. [Herbert] "Rap"). *Archive of 10 Original Press Photographs from the Examiner Reference Library, 1967 - 1978*. Ten original news file photographs of H. Rap Brown, from the reference library of the San Francisco "Examiner," dated 1967-78. Most 8" x 10"; two others apparently trimmed down from those dimensions. All with Examiner stamp on verso; a few with ink crop-marks in image. Condition generally Good; several images faded and a few others browned apparently as a result of incomplete washing at time of development. Earlier images portray Brown at the time of his activities with the Student Non-Violent Coordinating Committee; later ones concern his various trials for illegal arms possession (for which he served a prison term from 1971-76). A 1978 image (the latest in the group) is of Brown, now Jamil Abdullah al-Amin, sitting in front of his grocery store in Atlanta where, in 2000, he would be convicted for the murder of two African-American police officers.

\$400.

4. (ANARCHISM) ANDREWS, Stephen Pearl. *The Science of Society. No. 1. The True Constitution of Government in the Sovereignty of the Individual as the Final Development of Protestantism, Democracy and Socialism. [AND] No. 2: Cost the Limit of Price: A Scientific Measure of Honesty in Trade as One of the Fundamental Principles in the Solution of the Social Problem.* New York: Fowler & Wells, 1853. Second edition. Octavo. Original publisher's cloth, stamped in gilt and blind; vi, (7)-17; xii, (13)-214p.; second part with separate title page. Front endpaper lacking; light wear and soiling to boards, with minor fraying to crown of spine; Very Good. First combined, edition, comprising a second printing of the first part combined with the first appearance of Part Two. Nice copy of an extremely scarce and quite early statement of American anarchist principles. Andrews (1812-1886) was a protégé of Josiah Warren's, and with him founded the important individualist anarchist monthly "Modern Times" in 1851. Rare; OCLC notes 12 locations; not found in commerce; none at auction in at least 25 years.

\$750.

5. (ANARCHISM) MALATESTA, Errico [ed]. *Pensiero e Volontá. Rivista quindicinale di studi sociali e coltura generale... Vols I & II (1924-5).* Roma: Pensiero e Volontá, 1924-5. Two large octavo volumes. First two years of Malatesta's scarce and influential journal of communist anarchism. Malatesta's writings had a profound influence on the development of Anarchist ideas among Italian workers both in Italy and the United States. Contributions throughout by Malatesta, Luigi Fabbri, Carlo Molaschi, and many others. The periodical ceased publishing after the third volume. Light external soil and wear; text slightly tanned (not brittle); Very Good.

\$500.

6. BERKELEY, George [Bishop]. *Three Dialogues of Hylas and Philonous: the design of which is plainly to demonstrate the reality and perfection of human knowledge, the incorporeal nature of the soul, and the immediate providence of a deity in opposition to sceptics and atheists. Also, to open a Method for Rend'ring the Sciences more easy, useful, and compendious.* London: William and John Innys, 1725. Second edition. Octavo. Later (20th-c.) half calf by Bayntun; [10], 166 pp. Page edges dyed yellow. Second edition, a re-issue of the sheets of the London 1713 edition, printed by G. James, with a cancel title. Mild external wear; contents show evidence of minor marginal paper restoration to approximately 20 leaves throughout the text. In several cases, these fill-ins have darkened unevenly. The faintness of the few scattered ink annotations suggests that the text may also have been washed; we assume these restorations to have been performed by Bayntun at the time of binding. A small pencil note at base of rear endpaper states: "Gilbers [?] - 11/8/41;" whether this is a binder's note or an ownership inscription is uncertain, but it is likely that the binding and restoration date from around this time. In all, a fresh and attractive copy of a major work by Berkeley, surprisingly scarce in any contemporary printing. Of the present edition we are aware of only one copy at auction in the past 25 years (Bonham's, 2007) and no other copies currently in commerce. The *Dialogues* "form only a slender volume, but it is properly placed among the major works owing to its special relationship with *The Principles of Human Knowledge*. The *Dialogues* seek to inculcate in the reader's mind the same principles as had there been advanced, though in a form likely to be more easily assimilated, some of the subjects being viewed in a different light. It is regarded as a literary work of art, being written with all the author's grace and clarity" (KEYNES Berkeley 10). JESSOP 14b.

\$2,500.

7. (COFFEE) ANONYMOUS [Robert Samber]. *Coffee: A Tale*. London: Printed for H. Curle [sic, for Curll], 1727. First edition. Octavo. Pamphlet; [2],iv,vii-xiv,33pp. Removed; lacking E6 (blank). Leaf A3 cancelled (per ESTC). Despite the erratic pagination, text is continuous and complete. Preface signed "Robert S----r". "Samber wrote this satire on Ecclesiastical Courts and Church Authority because they had denounced and apparently halted the sale of his translation of *Ebrietatus Encomium* (see Lowell Lindgren, "Another Critic Named Samber," in *Festa Musicologica: Essays in Honour of George J. Buelow* (1995)). FOXON C274.

\$650.

8. De Saussure, Ferdinand. *Memoire Sur Le Systeme Primitif Des Voyelles Dans Les Langues Indo-Europeennes*. Leipsick [Leipzig]: B.G. Teubner, 1879. First Edition. Recent binding of three-quarter tan calf over marbled boards; new endpapers; original wrappers (presumed) lacking. Ownership signature of Henry Wood (probably Henry Walter Wood, 1849-1925, professor of German at Johns Hopkins and founder of the Teutonic Seminary). New binding is Fine; text lightly tanned, but clean, fresh and unmarked. A solid and attractive copy of the only full-length work by Saussure published during his lifetime, written while he was still a student at the University of Leipzig. Though eclipsed by the much better known *Cours de Linguistique Generale*, which was assembled posthumously by his students, the *Systeme* introduces de Saussure's laryngeal theory and represents what could properly be called the first structural analysis of any language in Western linguistics. As such, it is a key work in the development of 20th-century linguistic theory, and an important precursor to Saussure's more explicitly stated Structural theories as presented in the *Cours Generale*. Relatively uncommon (OCLC locates some thirty copies of the first edition worldwide), and truly scarce in the trade, with no copies at auction in at least twenty years.

\$2,000.

9. DREISER, Theodore. *An American Tragedy*. New York: Boni & Liveright, 1925. First, limited edition. Number 326 of 795 copies signed by Dreiser. Laid in at half-title is an ALS on Dreiser's letterhead, to an F.H. Schoolcraft of Kansas City: "Dear Mr. Schoolcraft: I am obliged to [you] first for your very sincere letter with its thoughts about *An American Tragedy* and next the clipping of Mr. [Sinclair] Lewis's speech which I should never have seen I am sure. It is such letters as this from you which make the long labor of writing the book less painful to recall. I am very, very much obliged to you / Theodore Dreiser." Original mailing envelope, addressed in Dreiser's hand, also tipped in. Publisher's cloth-backed blue boards, in slipcase. Very good, with lighter-than-usual soiling to spines and the inevitable hairline crack between the signature page and the title page of Vol. I. The slipcase is somewhat worn but complete, with splits at upper and lower corners. Dreiser, never known for effusiveness in his inscriptions, here appears genuinely grateful for his admirer's comments. The reference to Sinclair Lewis is likely to Lewis's celebrated 1926 lecture in a Kansas City church, in which he dared "the fundamentalist God" to strike him dead within ten minutes if He existed.

\$1,800.

10. DREISER, Theodore. *The Hand of the Potter*. New York: Boni & Liveright, 1918. First edition. Octavo. Linen-backed boards; dustjacket; 209pp. Presentation inscription from Dreiser to Burleigh Rodick on title page, dated 1923. Rodick was a lawyer and historian who published

several books on legal subjects. He is not mentioned in Swanberg's biography of Dreiser, but there is evidence in the Dreiser papers at U. Penn that Rodick at one time attempted to publish a biography of Dreiser. His manuscript was rejected at least twice by Donald Friede, and there is no evidence that it was ever published elsewhere. Board edges and spine ends rubbed; scarce jacket lightly soiled, with a small area of restoration at crown. A quite presentable copy, nicely inscribed.

\$1,500.

11. DREISER, Theodore. *Sister Carrie*. New York: Doubleday, Page, 1900. First edition. Octavo. Original deep red buckram, lettered in black. Evidence of old strengthening to front hinge (resulting in some paste action at the gutter, but barely perceptible otherwise); long clean tear to title page repaired on verso with archival tissue; else a remarkably straight, bright copy, Near Fine, of a notable American rarity that is seldom found in attractive condition. First edition of Dreiser's first book, of which 1000 copies were bound and, according to the publisher's records, only 456 copies sold. The myths surrounding the publisher's "suppression" of *Sister Carrie*, created largely by Dreiser himself, were probably exaggerated, but there is no question that senior editor Frank Doubleday was unenthusiastic about the novel, which he considered immoral. Other editors at Doubleday Page, especially Frank Norris, worked hard on Dreiser's behalf, but in the end *Sister Carrie* met the fate of any book that is too far ahead of its time -- reviewers were nonplussed; the few copies sold languished on store shelves; orders were not replaced; and a second printing did not take place until the Boni & Liveright edition of 1912. For this still widely-admired classic, the first important work of American literary naturalism, Dreiser netted a little over \$68 in royalties.

\$7,500.

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

\$800.

13. ELIOT, T.S. (Thomas Stearns). *Poems 1909-1925*. London: Faber & Faber, 1925. First, limited edition. Octavo. Limp vellum stamped in gilt on spine; 99pp. Number 18 of 85 signed copies. This is one of approximately 10 hors-commerce copies that Eliot had made up at his own expense as gifts for friends. A typed note quoting bibliographer Donald Gallup is laid-in: "One of a handful, certainly not more than 10 copies, specially bound for the poet as gifts to his friends. Of known copies, most still are in private hands. ... this copy belonged to Robert Gathorne-Hardy." Very fine in a custom leather-backed folding box. Gathorne-Hardy (1902-1973) was a minor poet and author of literary criticism and a few quite pleasant books on gardening. He maintained literary friendships with an array of major English authors, including Eliot, E.M. Forster, the Woolfs, Siegfried Sassoon, and others.

\$18,000.

14 (ERIC GILL) DONNE, John. *The Holy Sonnets*. London: Hague & Gill / J.M. Dent, 1938. First, Limited Edition. One of 550 signed copies. Slim octavo; black cloth boards; dustjacket; xiv, (26)pp. A fresh bright copy in the scarce and fragile original dustwrapper. Jacket somewhat worn, with rubbing at folds and several losses to extremities; just Very Good. Bookplate of Robert M. Hall inside front cover. Signed by Gill on colophon, and including four full-page wood engravings by him. This was also the first book to be printed using Gill's "Bunyan" type. Rarely found in any sort of dustjacket.

\$750.

15. (EUGENE O'NEILL) SYNGE, J.M. *Plays*. London: George Allen & Unwin, 1924. Octavo. Later green half morocco by Hatchard; 377pp. Eugene O'Neill's copy, with his ownership signature to front endpaper: "Carlotta and Eugene O'Neill / du Plessis / 1929." Mild toning to spine, else Fine. O'Neill abandoned his first wife, Agnes Boulton, and their children in 1929; within a month of their divorce becoming official, he married actress Carlotta Monterey. The new couple relocated to the Chateau du Plessis in the Loire Valley, where they remained only a few years. The profound influence on O'Neill of Synge's plays, particularly "Playboy of the Western World," has been fully documented; that the present volume would have been one of the first to be added to O'Neill's new library is not surprising. An excellent association copy.

\$450.

16. (FEDERAL THEATRE PROJECT) FLANAGAN, Hallie. *Arena*. New York: Duell, Sloan, & Pierce, 1940. First edition. Large octavo. Pictorial cloth boards; dustjacket; 475pp. Warmly inscribed on half-title: "For Cora Wyman, / in remembrance of / her work in the theatre. / Hallie Flanagan Davis / Vassar / December 18, 1940." Trifle dusted on upper edge of text block, else a Fine copy in a bright, Near Fine dustjacket, unclipped and with just a bit of rubbing at extremities. A Cora Wyman, '41 is listed as student director of a 1941 Vassar production of *Three-Cornered Moon*. She and Flanagan could have become acquainted during Flanagan's directorship of Arthur Arents' play *One Third of A Nation*, which premiered at Vassar in 1938 and went on to be one of the Federal Theatre's most broadly popular traveling productions. A very nice copy of a book which is seldom found in collector's condition.

\$350.

17. (GAY/LESBIAN) SLATER, Don (ed). *One Magazine: The Homosexual Viewpoint. Ten Early Issues*. Los Angeles: One Incorporated, 1958-66. First printings. Ten digest-size volumes. Original staple-bound pictorial wrappers, variously paged. Mild rubbing / dusting to covers; contents fine and easily VG or better overall. A representative run of this uncommon and influential journal of gay culture, founded and edited by Los Angeles gay rights pioneer Don Slater. Includes the following issues: Nov. 1958 ("Homosexuals Without Masks"); Apr 1959; June 1959; July 1959 (the great "Homo Beatniks" issue); Aug 1959 ("Men Who Find Lesbians Desirable"); Mar 1961; Oct 1963; Jan 1966 ("A Gain for Civil Rights"); Jun 1966 & Jul 1966. Included is work by Don Slater, Del Martin, Joyce Murdock (aka "Brother Grundy"); Dal McIntire; Alex Comfort; and others.

\$400.

18. [GOREY, Edward] BRIDWELL, Tom (ed). ***Turnip Jam [in] Soma-Haoma #4 (The Dead of Winter)***. Dennis, MA: Salt Works Press, 1974. First edition. Quarto. Printed cardboard mailer containing 16 loose folders and broadsides, as issued. The box was designed and drawn by Gorey -- a drawing of two skulls beneath a window, next to a jar labeled "Turnip Jam." About 100 copies printed but, according to the editor, not regularly distributed due to a bout of seasonal depression. Other contributors to this issue of this admirably eccentric magazine include Glenn Strand, Martha Boss, Ted Enslin, Edward Harper (his chapbook "Fish God", still enclosed in sewn muslin bag); many others. A notably rare Gorey item; not in Toledano.

\$450.

19. HECK, J.G. [Johann Georg]. ***Iconographic Encyclopaedia - Presentation Binding from an American Secretary of State***. New York: Rudolph Garrigue, 1851. First edition. Two volumes (only, of six). Oblong quartos; presentation binding of full deep brown levant morocco with beveled edges; spines gilt; gilt turn-ins and all edges gilt. A few small abrasions at board edges, else an exceedingly fine, fresh set containing all 500 plates and a total of approximately 12,000 engraved images, arranged thematically in 10 sections: I. Mathematics and Astronomy; II. Natural Sciences; III. Geography; IV. History and Ethnology; V. Military Sciences; VI. Naval Sciences; VII. Architecture; VIII. Mythology; IX. Fine Arts; X. Technology. Laid-in is an autograph presentation from Frederick Frelinghuysen, Esq. to "Mrs. John C. Green / 10 Washington Square." -- undated, but presumably from around the time of publication, at which time Frelinghuysen was in the employ of his uncle, Theodore Frelinghuysen, a prominent Newark lawyer and politician. The younger Frelinghuysen would go on to an important and influential career in both state and national politics, eventually serving three terms in the Senate and another as Secretary of State under Chester A. Arthur. The recipient of this set, John C. Green, was a wealthy China Trader and resident of Washington Square; he was married to the daughter of counting-house magnate George Griswold. His stamped signature in green ink at front endpaper of each volume. The *Iconographic Encyclopaedia*, modeled on Brockhaus' "Bilderatlas zum Conversations Lexicon" (from which the plates are indeed taken), is a landmark in the history of visual presentation of information and a monumental undertaking of its kind, most lavish for its time. This lavishness was reflected in its price - an 1855 Appleton catalog offers the new edition at the very princely sum of \$40. Reprinted in 1855 and 1869, the first edition is rare, especially in this condition.

\$3,500.

20. (JOAN MIRO). ***JOAN MIRO. An exhibition of paintings, gouaches, pastels and bronzes from 1942 to 1946, to be held at the Pierre Matisse Gallery, 41 east 57 street, New York, from May 13 until Jun 7, 1947***. New York: Pierre Matisse Gallery, 1947. First edition. Stiff card wraps; lithographed front cover enclosing a single sheet folded into nine panels which, when opened, reveals a 23-3/4" x 19" lithographed poster. Additionally printed on verso of this sheet are five halftone reproductions of larger works. Unsigned, but both cover and poster are original Miro lithographs. Covers toned and a bit dusty; brief splits to poster at folds; about Very Good, and scarce. This exhibition coincided with Miro's first visit to the United States.

\$350.

21. KEROUAC, John. *The Town and the City*. New York: Harcourt, Brace & Co., 1950. First edition. Octavo. Cloth boards; dustjacket; 499p. Small nick to base of spine, else a tight, Near Fine copy in original pictorial dustjacket, unclipped, slightly rubbed and with brief nicks to spine ends. An attractive, unrestored copy of Kerouac's first published book.

\$750.

22. LEVY, D.A. [Darryl Allen]. *Zen Concrete. Translations & a new interpretation of Buddhist Doctrines*. [Vancouver]: blewointment press, 1968. First edition. Quarto. Stapled, mimeographed sheets; 23 leaves; pictorial covers. Creasing and light soil; still a Very Good example of this highly elusive Levy creation, consisting of text interspersed with abstract forms and intentionally illegible passages. The title was borrowed for the 1991 reissue anthology of Levy's work, edited by Ingrid Swanberg.

\$650.

23. (LIT) (AFRICAN-AMERICAN FICTION) ATTAWAY, William. *Blood on the Forge*. New York: Doubleday, Doran, 1941. First Edition. Cloth boards; dustjacket + publisher's wrap-around band; 279pp. Light wear and fading to board extremities; endpapers darkened at gutters; jacket unclipped, lightly rubbed and faded on spine, faintly stained, retaining the scarce wrap-around band with endorsements by Richard Wright, Walter White, The New Yorker, etc. HANNA 148. BLAKE p.271. Attaway's second book, and the classic novel of postwar African-American migration, following the lives and careers of three southern brothers in their travels to the industrial North. Highly praised upon publication by the likes of Richard Wright and Ralph Ellison, but long-neglected until a recent reissue by the New York Review of Books. Scarce in jacket, this is the only copy we've seen in the original publisher's advertising band.

\$600.

24. (LIT) (YELLOW PERIL) GIBBONS, Floyd. *The Red Napoleon*. New York: Jonathan Cape & Harrison Smith, 1929. First Edition. Cloth boards; dustjacket; 475pp; one folding plate. Darkening at joints (external); folding plate mis-folded, with some fraying and light repairs at fold; else a Fine, tight copy in a brilliant example of the striking and uncommon dustjacket, faintly crinkled at crown of spine, touched at corners, still quite Fine and very unusual thus. HANNA 1385. An eerily prescient Future War dystopia, in which undernourished Third World hordes, under the command of a vicious Mongol dictator, threaten to overwhelm the combined forces of the Western World. Uncommon in dustjacket; this is a particularly fresh copy.

\$450.

25. (LIT) CRANE, Stephen. *War is Kind*. New York: Frederick A. Stokes, 1899. First edition. Octavo. Original illustrated boards; 94pp. Drawings by Will Bradley. Hint of toning to spine; trivial erosion to crown; printed bookplate; still a Near Fine copy of this notoriously fragile book. Widely acknowledged as a masterpiece of Art Nouveau book design and a key Will Bradley work. The title poem remains Crane's most searing indictment of war, condensing the spirit of The Red Badge of Courage into a work of 32 lines.

\$1,200.

26. LONDON, Jack (Earle Labor, ed; Jack Freas, illus). ***A Klondike Trilogy: Three Uncollected Stories***. Santa Barbara: Neville Publishing, 1983. First, limited edition. Quarto. Full pebble-grained morocco; gilt titles; 41pp. One of 26 copies with a check signed by London tipped in at colophon. Illustrated by Jack Freas. Fine. The check in this copy is in payment for London's annual subscription to the Socialist magazine *The Agitator*, dated 1912 - a nice association.

\$600.

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

\$450.

28. McALMON, Robert. ***The Portrait of a Generation***. Paris: Contact Editions / Three Mountains Press, 1926. First, limited edition. One of 200 copies (there were also ten copies on Verge d'Arches; there was no simultaneous trade edition). Small octavo. Half vellum over glazed paper-covered boards; original wrappers bound in; 98pp. Vellum and boards lightly foxed and faded; internally about Fine. Mounted inside front board is a small (approx. 3-1/2" x 2-1/2") photograph of a bust of McAlmon, unidentified but very much in the style of McAlmon's friend Isamu Noguchi, whose sculpting career was launched when McAlmon introduced him to Constantin Brancusi in 1927. This binding has the appearance of having been for presentation and, as the presumably later endpapers perfectly match the text papers, one supposes that it was executed at the same bindery, and possibly at the same time, as the deluxe edition.

\$1,500.

29. (MODERN ART) (COLD WAR) McCLASKEY, BERYL ROGERS. ***PROLOG. A Gift in Friendship for Beryl Rogers McClaskey and Charles Baldwin. With signed, original lithographs by Max Kaus and Renee Sintenis***. Berlin: Privately Printed, 1948. First, limited edition. Quarto. Textured paper boards; 49pp; 14 tipped-on illustrations, including two original, signed lithographs and an original wood-engraving. Number 8 of 50 copies printed by Kurt Hartmann. According to the colophon, "Dr. Beryl Rogers McClaskey received from this edition numbers 1 to 10, Charles C. Baldwin numbers 11 to 20." This copy inscribed by McClaskey to to "Louise / whose kindness and courtesy helped to inspire such expressions as this," dated 1948. A fascinating relic of American anti-Communist culture wars in postwar Berlin. "PROLOG," nominally a civilian art-appreciation group, was established by Beryl McClaskey, an OMGUS information officer assigned to "visual propaganda" projects. Her mission, though focused on art, was distinctly political, and helped to promulgate a climate of acceptance for modernist works in post-war Europe. This emphasis on modernism and non-representational works was a distinct feature of America's cultural influence in post-War Germany, and has been observed by some critics as a promotion of "safe" abstract art in direct opposition to the "propagandistic" realism of post-war Soviet artists. The artists in the Prolog group included several who would go on to noteworthy post-war careers, most notably the expressionist Max Kaus, whose work had been suppressed as "degenerate" by the Nazis. A signed, original lithograph by Kaus is included in the present volume, as is another by the Silesian sculptress and printmaker Renee Sintenis.

Other illustrations include an original woodcut by Hans Orlowski and reproductions of drawings by Gerhard Hauptmann, Bruno Merbitz, Paul Strecker, Graf Luckner, and others. Professionally rebaked, hinges reinforced with toned Japanese tissue. Mild glue-darkening to several of the tipped-on plates, else a clean, internally Fine copy. Extremely scarce; OCLC and KVK locate one copy only, at the Staatsbibliothek Bremen.

\$1,250.

30. OLSON, Charles. *Call Me Ishmael*. New York: Reynal & Hitchcock, 1947. First edition. Small octavo. Original canary-yellow cloth; dustjacket; 119pp. Signed & inscribed by Olson on front endpaper: "The Given / Charles Olson," undated. Yellow boards slightly soiled; spine mildly darkened; three-line pencil note in original owner's hand on front endpaper, else internally clean and tight; Very Good or better. In supplied jacket with tiny loss at crown of spine panel; light rubbing and wear extremities, unclipped and still on the better side of Very Good. Olson's first book, an extended poetic essay on Melville's *Moby Dick*; uncommon signed.

\$750.

31. OLSON, Charles. *The Maximus Poems*. Highlands, NC: Jargon, 1960. First, limited edition. One of 75 numbered copies of the deluxe issue (there were also 26 lettered copies), numbered in ink on colophon. Ink presentation from Cid Corman on the dedication page, inscribed thus: "a footnote = / Cid Corman." Tan cloth octavo with pictorial insets; 160pp. Small ink smudge to rear board, two small abrasions to upper board edge, else Near Fine, just lightly toned at lighter portions. The first combined edition of Olson's magnum opus, among the most influential long poems of the postwar period. Corman's somewhat diffident inscription is curious, as is its placement on the dedication page, some inches below the name of the dedicatee Robert Creeley. Far more than a footnote, Corman, as founder and editor of the journal *Origin*, was as responsible as anyone for Olson's ascendancy in the decade of the fifties; Corman published Olson's *In Cold Hell, In Thicket*, as the eighth issue of *Origin*, and many of the *Maximus* poems first appeared there. Creeley, too, owed much of his early career to Corman's influence, and it may be that Corman was to some degree jealous not to have had this volume dedicated to him.

\$750.

32. PATCHEN, Kenneth. *CCLXXIV Poems*. [New York: Padell, 1948]. First, limited edition. Octavo. Tan linen boards with black spine label; variously paginated. One of 126 copies, hand-signed and numbered by Patchen on colophon (inside front cover). Trivial external wear, else fine, lacking the dustjacket. MORGAN A15. Morgan calls for a black linen binding; this apparently a variant in grayish-tan. Collects together the Padell reissues of *First Will and Testament*, *The Dark Kingdom*, and *Cloth of the Tempest*.

\$650.

33. PATCHEN, Kenneth. *Panels For The Walls Of Heaven*. San Francisco: Bern Porter, 1946. First, limited edition. Square octavo. Original cloth-backed boards; 67p. One of 150 special copies, with front and rear boards hand-painted by Patchen; this copy out of series, and possibly unfinished; at any rate a somewhat less compelling image than we are used to seeing on Patchen's painted books. Just slight rubbing to cloth spine, two small abrasions to board

extremities; else a strong, unworn copy; lacking the original acetate jacket. MORGAN A12. Apparently an "out of series" copy, as the rear panel does not include the hand-painted colophon seen on most other examples, and is not signed by Patchen. Possibly a trial copy; or Patchen might simply not have liked the dark, somewhat muddy image enough to offer it for sale. It is easy to imagine a dejected Patchen not wanting to be bothered with "improving" the painting; Morgan states that Patchen so loathed the finished look of this title that he "refused to aid the book sales in any way" and remained enemies for years with Bern Porter, the publisher.

\$1,500.

34. PATCHEN, Kenneth. *To Say If You Love Someone and Other Selected Love Poems*. Prairie City, IL: The Decker Press, 1948. First edition. 12mo; original off-yellow cloth; green printed dustjacket; [32p]. The first state, of which according to Morgan (via Miriam Patchen) only about twenty copies exist. Book in fine condition; jacket lightly edgeworn, trimmed about 1/16" too tall for the book, toned at spine and extremities. An excellent example of this notorious Patchen rarity. James Decker, the printer/publisher, disappeared before most of the edition could be bound; aside from the twenty or so advance copies dispersed to the Patchens before his disappearance, the entire printing languished in a warehouse until finally salvaged by the Patchens in the late 1950s. These salvaged copies were issued by Patchen in various bindings throughout the next two decades. Morgan notes two dustjacket issues accompanying the first state -- the first in pink and purple with red and blue lettering; the second in light green with black lettering (as in the present example). MORGAN A17.

\$1,250.

35. (PHOTOGRAPH) HALSMAN, Philippe. **Portrait of Winston Churchill**. Philippe Halsman, ca. 1960s. Original vintage silver print, 14" x 11" with narrow borders. Halsman's studio stamp on verso. A very fine seated portrait of Churchill in his library, taken ca. 1950, printed ca. 1960s.

\$1,600.

36. (PHOTOGRAPH) WHITEHURST, J.H. (Jesse Harrison). **A Large and Very Fine Original Salt Print: "Third and Last Committee of Conference of the Senate and House of Representatives on the Army Appropriation Bill, August 18, 1856."** Washington DC: J.H. Whitehurst, 1856. Original salt print. 12-3/4" x 9-1/8", without borders. Remounted on acid-free board, with original printed caption laid down. Slight wear at margins; some small stains at background left; Very Good. Group portrait of Senators William Seward, Stephen Douglas, Robert Toombs, and Representatives James Orr, Francis Spinner, and Lewis Campbell. A rare early image by Virginia's most important daguerreian, as remarkable for its subject as for its large format. The group portrait includes two major future aspirants to the Presidency (Seward and Douglas), and a third who seriously contended for the Presidency of the Confederacy (Toombs). The occasion for the photograph was the "close of a session of six hours...[after which] the committee 'agreed to disagree' ... the Committee reported, and the Army Appropriation Bill, for the first time since the organization of the Government, was lost" (from caption). This contretemps, which arose over the attempt by House Democrats to attach a rider prohibiting the employment of Federal troops for the enforcement of territorial law in Kansas, became a major states' rights platform in the 1856 election and contributed to the election of James Buchanan.

\$7,500.

37. (PHOTOGRAPHY) (AFRICAN AMERICANA) (SEA ISLANDS) DABBS, Edith M. ***Face of an Island: Leigh Richmond Miner's Photographs of Saint Helena Island.*** Columbia: R.L. Bryan Co., 1970. First edition. Large quarto. Cloth boards; dustjacket; [202]pp; illus. Clean, tight copy, Near Fine, signed by Dabbs on half-title. Jacket slightly worn, lightly rubbed on spine and with a closed tear at front flap-fold, which also shows some faint staining. In all a very presentable copy of this major monograph, presenting the theretofore unpublished photographs of Leigh Richmond Miner (1864-1934), the first major documentarian of Sea Island culture. Reprinted the following year by Grossman, this is the correct first edition; uncommon signed.

\$375.

38. (PHOTOGRAPHY) **A Sammelband of 5 Early Pamphlets on Photographic Techniques.** [1] PORRO, I [Ignazio]. *Sur le Perfectionnement Pratique ds Appareils Optiques pour L'Astronomie et Pour la Photographie.* [2] DISDERI [Disdéri, André Adolphe-Eugène]. *Renseignements Photographiques Indispensables a Tous.* [3] ROBERT, Georges. *Photographie Elementaire: Traite de Photographie sur Collodion. Positifs et Negatifs sur Verre. Tirage des Epreuves Positives sur Papier.* [4] GEOFFRAY, Stephane. *Traite Pratique pour L'Emploi des Papiers du Commerce en Photographie. Nouveaux Procedes Ameliorateurs.* [5] VAN MONCKHOVEN, D [Désiré]. *Procede Nouveau de Photographie sur Plaques de Fer et Notice sur les Vernis Photographiques et le Collodion sec.* Paris: V.p. , V.d. . First editions. Five pamphlets bound in one volume. Octavo; 19th-c. half-morocco over marbled boards; 54+46+46+104+104pp; first title has a single steel-engraved plate. Original wrappers not bound in; half-titles present where called for. Moderate scuffing to spine and corners; front endpaper partially detached; single "Discard" stamp to first text leaf of first volume, else generally clean and unmarked; Very Good. Five very early works on photographic processes, including one by the patenter (Disdéri) of the carte-de-visite format. Including: 1) PORRO, I [Ignazio]. *Sur le Perfectionnement Pratique ds Appareils Optiques pour L'Astronomie et Pour la Photographie.* Paris: Mallet-Bachelier, 1858. 54pp + 1 engraved plate. The author was the inventor of several devices for taking and developing panoramic photographs, and the photogrammetric principles developed by him formed the basis for all later photographic mapping processes. The present work describes a prototype scanning panoramic camera and offers a long explication of the optical principles upon which it is based. OCLC = 4 locations. 2) DISDERI [Disdéri, André Adolphe-Eugène]. *Renseignements Photographiques Indispensables a Tous.* Paris: Chez L'Auteur, 1855. 46pp. A general treatise explicating the new art of photography for the interested amateur. Disdéri was the great French popularizer of photographic portraiture; he held the first patent on the "carte-de-visite" format, and through that medium profoundly developed the growth of amateur photography both in France and abroad. OCLC = 3 locations. 3) ROBERT, Georges. *Photographie Elementaire: Traite de Photographie sur Collodion. Positifs et Negatifs sur Verre. Tirage des Epreuves Positives sur Papier.* Paris: L. & H. Wulff, 1859. 46, (1)pp. An extremely scarce early work on the collodion process on glass and paper. We can discover little concerning Robert; this appears to be his only published work. OCLC = 2 locations only. 4) GEOFFRAY, Stéphane. *Traité Pratique pour L'Emploi des Papiers du Commerce en Photographie. Nouveaux Procedes Ameliorateurs.* Paris: Bureau du COSMOS, 1855. 104pp. A key early work on the production and purification of photographic papers. Geoffray is best remembered for his pioneering work on photographic papers, having developed procedures which rivaled the quality of glass positives. OCLC = 5 locations. 5) VAN MONCKHOVEN, D [Désiré]. *Procede Nouveau de Photographie sur Plaques de Fer et Notice sur les Vernis Photographiques et le Collodion Sec.* Paris: A. Gaudin & Frere, 1858. 104pp + 4pp catalog.

Monckhoven was the author of the magisterial *Traité General de Photographie* (1856), which established him as one of Europe's foremost photographic authorities. The present work details a new method for printing on ferrous plates, a process which evolved into the ubiquitous tintype of the 1860s. OCLC = 7 locations.

\$4,500.

39. (PHOTOGRAPHY) WITKIN, Joel-Peter. *Joel-Peter Witkin*. Pasadena: Twelvetrees Press, 1985. First edition. Limited to 4,000 copies. Quarto. Fine copy, signed by Witkin on half-title. Jacket slightly discolored on spine below title, with corners and extremities touched; still a handsome copy of the uncommon first edition. Witkin's first monograph, scarce signed.

\$500.

40. (POLITICAL PRISONERS) (CUBA) NEYRA, Jose E. Embade. *El Grán Suicida (Apuntes de una Epoca Revolucionaria). Obra Escrita en el Presidio Modelo*. Habana: "La Propagandista", 1934. First edition. Small octavo. Cloth-backed boards; 213pp; illus. Mild external wear; bookplate residue to front pastedown; scattered foxing throughout (heaviest on endpapers). Scarce narrative of life inside the "Presidio Modelo" (Model Prison) on the Isle of Pines during the revolution of 1931-4, which resulted in the overthrow of dictator Gerardo Machado and the eventual rise to power of his enlisted yeoman, Fulgencio Batista. Political prisoners at the Presidio occupied a completely independent wing, and there is much here on their activities, on the day-to-day routine of the prison, and the personalities of its leading characters, especially the notoriously brutal warden Pedro Castells. Illustrated with several dozen halftone plates including prisoners' mug shots and views of the prison grounds. Rare: OCLC locates only one copy (Miami); not in COPAC or KVK.

\$500.

41. (PROLETARIAN FICTION) CAHAN, Abraham. *The Rise of David Levinsky*. New York: Harper & Brothers, 1917. First edition. Octavo; original red cloth boards. Spine leaning, covers a trifle darkened; a Good copy. Housed in a custom-made cloth clamshell box. The very scarce first edition of Cahan's most enduring work, one of the great novels of the Jewish immigrant experience. A major presentation copy, inscribed: "To my old friend & comrade / A. Schomburg / Abraham Cahan." Praised by Rideout as one of the few subtly written Socialist novels of the teens and twenties, *The Rise of David Levinsky* "reveals the ... loneliness and spiritual aridity" which confronted immigrant Jews who set out to build their fortunes in America. Cahan's influence on the lives of Yiddish-speaking Jews in the U.S. was enormous; in addition to his novels, he was editor and publisher of the *Daily Forward*, the single most influential Yiddish publication of the century, and also author of the legendary weekly column "Bentil Briefs," in which he dispensed advice on every conceivable subject (education, finance, family, even sexual matters) to his readers as they adapted to the strange ways of the New World. Arthur Schomburg in his turn played a profound role in the development of historical self-awareness among African-American intellectuals; a pioneering African-American scholar and key figure in the Harlem Renaissance, he is today best remembered for assembling the first great collection of African-American literature, which is now housed in the library bearing his name in New York City. HANNA 556. RIDEOUT p. 294.

\$4,500.

42. (PROLETARIAN LITERATURE) KROMER, Tom. ***Waiting For Nothing***. New York: Alfred A. Knopf, 1934. First edition. Octavo. Original orange cloth boards, lettered in black; dustjacket; black top-stain; 188p. A clean, tight copy, on the better side of Very Good, in the exceedingly scarce dustjacket. Jacket with fading to spine; chip at crown (costing author's first name); perforations at flap-folds; just Very Good. Despite the flaws, easily the best copy we have handled of a book for which we have searched continuously for nearly fifteen years. A quintessential novel of the Great Depression, and a masterpiece of understated desperation, written by a West Virginia drifter who famously scribbled his story down on scrap paper scrounged on the streets, in boxcars, and in hobo jungles. The novel was highly praised upon publication, but Kromer never mustered another book-length work; he died, tubercular and forgotten, in a West Virginia sanatorium.

\$1,500.

43. (PUBLISHER'S BINDINGS) POE, Edgar Allan. ***The Poetical Works of Edgar Allan Poe. With Original Memoir. Illustrated by F.R. Pickersgill, R.A. John Tenniel, Birket Foster, Felix Darley, Jasper Cropsey, P. Duggan, Percival Skelton, and A.M. Madot.*** New York: J.S. Redfield, 1858. First edition thus. First edition with these illustrations and the anonymous "Memoir," simultaneous with the British issue. Octavo; full publisher's morocco, extra-gilt; xxx+247pp; illus; cream yellow endpapers; aeg. Contemporary gift inscription; minor retouching of leather at joints and spine ends (no restoration); a few small scuffs to corners; internally very fresh and free of soil or foxing. A beautifully preserved copy. A remarkable and attractive 19th-century American publisher's binding of full oxblood morocco; panels within three rules with central rosette medallions and arabesque borders, with spine repeating the cover medallions and turn-ins of vine-and-acanthus. Blanck notes that Redfield offered a similar extra-gilt binding, on cloth, for the first two volumes of the "Works" (1850); but we find no evidence of Redfield having issued any other edition of Poe in morocco. No examples of the present binding have been recorded at auction in at least 25 years, and no others are currently in commerce.

\$750.

44. (RIDEOUT NOVELS) NEARING, Scott. ***Free Born: An Unpublishable Novel***. New York: Urquhart Press, 1932. First edition. 12mo. Original orange printed wrappers; 237pp. SIGNED by Nearing, dated 1940. Two small splash-stains to covers; minor soiling and wear; Very Good. Nearing's extremely scarce novel of a Black Georgia tenant farmer and labor organizer, cited by Sterling Brown as "the first revolutionary novel of Negro life." Rideout claims that this novel contains "the most ghastly lynch scene in American literature." This copy with the "Publisher's Note" leaf between first endpaper and title page, with space for date and signature and publisher's statement: "The author has signed this copy personally. When you have read the book, if you believe in its message, please sign it in turn and send it on." In our experience this leaf is not present in all copies, nor have the very few other copies we have handled been signed. HANNA 2614. RIDEOUT p.296. BLAKE p.250.

\$650.

45. (ROSENBERGS) WEXLEY, John. ***The Judgment of Julius and Ethel Rosenberg***. New York: Cameron & Kahn, 1955. First edition. Octavo. Cloth-backed boards in original dustjacket and publisher's slipcase. INSCRIBED on front endpaper to Cleo and Dalton Trumbo: "To Cleo and

Dalton and their children -- "Peace, Bread and Roses" with enduring affection and great admiration -- / John Wexley / August 1955." Repaired tear to cloth at heel of spine, along with some darkening to bottom 1" of backstrip; else a tight, Near Fine copy in a price-clipped and mildly spine-darkened jacket. The slipcase, which we have seen on only one other copy of this book, was apparently provided by the publisher for author's copies; it repeats the Rockwell Kent jacket design on its front panel. A particularly poignant association copy, inscribed from one unapologetic radical screenwriter to another at the zenith of the Hollywood Red Scare. John Wexley (1907-1985), like Clifford Odets, began his career as a socially-conscious playwright in the thirties. Two of his plays -- *They Shall Not Die*, a drama based on the 1934 trial of the Scottsboro Boys, and *The Last Mile*, a death-row drama, were made into successful movies (the latter providing the first starring role for Spencer Tracy). Also like Odets, Wexley moved to Hollywood in the forties and achieved success as a screenwriter, later falling victim to the Blacklist for his earlier C.P. affiliation. Both authors spent time as members of the Communist Party, and both were blacklisted at the time of the present inscription. Wexley's lengthy defense of the Rosenbergs was in part also an attack on the inquisitorial methods of HUAC and the climate of red baiting that had so profoundly disrupted his own life and the lives of his colleagues in Hollywood.

\$750.

46. (RUSSIAN AVANT-GARDE) LEBEDEV, Vladimir. *Russian Placards / Placard Russe 1917-1922*. Petersburg: Petersburg Branch of the News of the All-Russia Central Executive Committee (Isvestia VCIK), 1923. First edition. Small quarto. Original card covers; 23 original lithographs by Lebedev each with descriptive text on rice-paper overlay. Rebacked, with original covers preserved; some chipping to yapp edges; two plates with faint staining; still Very Good. The lithographs reproduce Lebedev's revolutionary poster designs, originally displayed in the shop-windows of Russian Telegraph Agency. Very scarce; OCLC locates three copies in American libraries; others at IISH and British Library.

\$5,500.

47. SALINGER, J.D. *Catcher in the Rye*. Boston: Little, Brown & Co., 1951. First edition. Octavo. Original black cloth; dustjacket; 277pp. A touch of dusting to upper edge of text block, else Fine. In the original first issue jacket which is unclipped. Very mild toning to lighter portions at folds; trivial dusting; and small spots of rubbing at crown of spine and at corners. Still very Near Fine, and most unusual thus. An exceedingly fresh, pleasing copy, free of restoration.

\$18,000.

48. (SAN FRANCISCO ARTISTS) HAGEDORN, Edward. *Ten Nudes*. San Francisco: Peregrine Press, 1952. First, limited edition. Folio (15"x11"). Blue cloth portfolio; 12 loosely inserted leaves as issued. One of 86 numbered copies, signed by the artist on colophon. One plate leaf with spot of foxing in margin; cloth covers faintly stained at margins. Printed by Henry Evans; this is the sixth book of the Peregrine Press. Collection of ten delicately rendered figure studies by Edward Hagedorn (1902-1982), the highly-regarded Bay Area painter and printmaker. Hagedorn worked in seclusion in his Berkeley home for most of his eighty years, exhibiting seldom and selling even less; but Alfred Frankenstein, the influential Bay Area critic, praised Hagedorn as one of "the finest draughtsmen I ever knew," and the artist's work is in many

permanent collections including the Smithsonian Institution, the Getty Center, the Brooklyn Museum, and many others.

\$500.

49. SLOAN, John. *Etching. "Bandit's Cave"* From the portfolio SIX AMERICAN ETCHINGS (SERIES I), published by The New Republic, New York, 1924. Edition of between 500 and 600. Image area 7" x 5"; sheet size 14-1/2" x 11, on wove paper, with full margins. Signed in pencil, lower right, and in plate lower left. Light overall dusting; faint soil-line to sheet at left margin; image bright and clean; a good impression. Morse 195. 8th State.

\$1,200.

50. (SOCIAL FICTION) (WOMEN) Norris, Charles G. *Bread. A Novel of the Woman in Business.* New York: E.P. Dutton, 1923. First edition. Cloth boards; dustjacket; 511pp. Trivial oxidation to cover gilt, else a fine, apparently unread copy in fresh and unworn dustjacket, very Near Fine. A remarkable, near-new copy of the truly scarce first edition. Dedicated "To the Working Women of America." An issue novel of women entering the work force; the heroine juggles home life and a career, finally sacrificing her marriage in order to rise to executive status in a publishing company. The book was a sensation upon publication, and went into at least five printings in the first year and no fewer than seventeen printings overall. The first printing was small, and copies of this quality rarely appear. HANNA 2640.

\$400.

51. SOLERI, Paolo. *Paolo Soleri is the Only Architect / Documenta / Paolo Soleri Retrospective.* Washington DC: Corcoran Gallery of Art, N.d. (ca 1970). First edition. Small quarto, unpagged (ca. 80pp). In printed cardboard box, as issued, with 15 (of 16) rolled exhibition posters. Exhibition catalog for a Soleri retrospective at the Corcoran Gallery, demonstrating Soleri's "Arcological" principles. Cover wraps unevenly toned; box slightly worn on top panel, and one of the rolled posters sadly lacking; contents generally fine. Given the extremely ephemeral nature of the production, we suspect very few copies have survived fully intact.

\$750.

52. (SUFFRAGE) (CARRIE CHAPMAN CATT) J.R. (pseud Johnston Forbes-Robertson?). *The Sex Symphony or, Some Missing Political Instruments. By J.R., A Member of the Orchestra.* London: Arnold Fairbairns, 1908. First edition. 12mo. Staple-bound pamphlet; 13p. Pencil ownership signature, to front cover, of American feminist and suffragist Carrie Chapman Catt, signed with her surname only but in her highly characteristic hand. The anonymous work, in which the author identifies himself as a man, likens modern society to a symphony in which women have been relegated to an inaudible role. It strikes us as quite likely that this is the work of the famed Shakespearean actor/manager Sir Johnston Forbes-Robertson, whose enthusiastic public support for the women's cause has been well-documented; he appears to have been particularly active around the period between the great suffrage marches of 1908 and the London meeting of the International Woman Suffrage Convention in 1909. He was a Vice-President of the Men's League for Women's Suffrage, and married to the prominent suffragist and actress Gertrude Elliott. A vanishingly rare work; OCLC finds only one location in North

America (Northwestern); COPAC returns two further locations in Great Britain (Oxford & BL); none of these institutions supply a named author. A remarkable survival, and an excellent association. Chip to rear cover; mild toning; some staining to gutters; Very Good.

\$500.

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

\$450.

54. SWIFT, Jonathan. *Cadenus and Vanessa. A Poem. To which is added, A True and Faithful Inventory of the goods belonging to Dr. S---t, Vicar of Lara Cor; upon lending his House to the Bishop of ----, till his own was built*. London: For N. Blandford, 1726. Fourth edition. Octavo. Pamphlet; 32pp; removed from a larger volume. Fresh copy; Very Good or better. Swift's autobiographical poem, considered by many to be a confession of his romantic entanglement with Esther Vanhomrigh (d. 1720). The ten "incriminating lines" to which these critics generally make reference are present in this edition (and not present in many other contemporary editions). This is also the first edition to include Swift's "True and Faithful Inventory," the first published appearance of this work. TEERINK 658.

\$900.

55. (TOBACCO) Anonymous [BROWNE, Isaac Hawkins]. *Of Smoking. Four Poems in Praise of Tobacco. An Imitation of the Style of Four Modern Poets, Viz. Alexander Pope, Esq; Dr. Young, Ambrose Philips, Esq; Mr. Thomson. With An Ode, on the same Subject, to Lord Bolingbroke*. London: Printed for E. Curll, 1736. First edition. Octavo. Pamphlet; removed from a larger volume; 23pp. Lacking E6 (blank); mild soil; Very Good. The added ode is "Ode to Henry St. John" by John Philips, printed in both Latin and English. ESTC notes that this title was also issued as part of another contemporary Curll pamphlet: *The rape of the smock. .. By Mr. Jacob...With other miscellanies*; and clearly portions were incorporated into Browne's longer and better-known *A Pipe of Tobacco: in Imitation of Six Several Authors*, issued by Gilliver the same year. Scarce; OCLC finds two locations in North America (Duke, Yale).

\$650.

56. (UNDERWORLD) HAPGOOD, Hutchins. *Types From City Streets*. New York: Funk & Wagnalls, 1910. First edition. Octavo. Pictorial cloth; 379pp. 8 inserted leaves of plates (halftones) by Glenn O. Coleman. Good copy, faintly stained on spine and edge of front board; the text block tight and clean. First edition of Hapgood's extremely scarce second book (after *The Spirit of the Ghetto*), of low life in Manhattan.

\$400.

57. (UTOPIAN COMMUNITIES) (CHRISTIAN COMMONWEALTH). ***Constitution of the Christian Commonwealth of Muscogee County, Georgia***. First printing. [Commonwealth, GA: Christian Commonwealth, 1896]. 24mo. Single sheet folded to make 6 pages. Light soil to margins; Very Good. Unrecorded constitution for this utopian community located 12 miles east of Columbus, Georgia, founded in 1896 by Ralph Albertson and his followers. A Social Gospel community, the colony was "free and open to all, and some 300 persons lived there at one time or another. The industrial base included a sawmill, a print shop, and a towel weaving factory, and a large agricultural operation. Freeloaders and malcontents were always present in large numbers, and the colony lived in grinding poverty. A typhoid epidemic in 1900 finally brought it to an end" (Miller, p.74). Rare. No copies located via OCLC; not in Miller; not at Georgia Historical Society.

\$1,500.

58. (UTOPIAN COMMUNITIES) (ICARIA) CABET, Etienne. ***Almanach Icarien, Astronomique, Scientifique, Pratique, Industriel, Statistique, Politique et Social (For the Years 1846 - 1847 - 1848)***. Paris: Bureau du Populaire, 1846-8. Three volumes bound as one. Contemporary calf over patterned cloth boards; pp 192+192+192. With a presentation inscription from William Ben to Albert Shaw, author of the first American monograph of Cabet's Icarian Societies ("Icaria: A Study in Communistic History," 1884). Spine worn, partially perished; board edges rubbed and worn; text complete and tight with light wear and scattered foxing. Three-year run of this rare almanac, edited and published by Etienne Cabet to promote his socialist principles and to attract emigrants to his utopian settlement in Texas. The Texas Icaria was established and abandoned within the space of a few months in 1848 (the settlers subsequently removed to Nauvoo, Illinois). The issue for 1848 deals specifically with the American community, reprinting Cabet's "Contrat Social ou Acte de Societé," setting out conditions for admission, providing a three-page "Plan Financier," and exhorting followers: "Travailleurs, Allons en Icarie!" DARE 1218.

\$1,250.

59. (UTOPIAS) (FREELAND) HARR, Alexander. ***Fabian Anarchism. A Fragmentary Exposition of Mutualism, Communism and Freeland***. San Francisco: Freeland Printing & Publishing Co, 1911. First edition. 16mo (ca. 6-1/4" x 4-1/4"); 30, (2) pp. Slight wear to wrapper edges; soil & dusting to early leaves of text; Very Good. MILLER (American Communes) 620. An explication of Harr's anarchism, based largely on the principles expressed in Theodor Hertzka's utopian novel "Freeland" (1891). Includes a fairly lengthy exposition of Harr's notion of utopian socialism, which he had opportunity to put into practice during his brief tenure as leader of the Freeland Colony in Bellingham, Washington, from 1904-1907. Harr arrived at G.E. Pelton's Equality Colony in Bellingham, Washington in 1904; within the year he had assumed leadership of the community, rewritten its constitution and changed its name to "Freeland." Under Harr's leadership the colony "drifted toward anarchy and dissolution by early 1906. A disastrous fire hastened the end; the last of the property was sold in early 1907." In Harr's defense, the community had already begun to dissolve before his arrival, suffering from the typical surfeit of cranks and loafers; Harr's presence may actually have extended the community's life by some years. An uncommon and fragile item; OCLC finds 10 locations (9 in the U.S.).

\$350.

60. (WOMEN) Anonymous. *The Confession of a Rebellious Wife*. Boston: Small, Maynard & Co., 1910. First edition. 12mo. Original red cloth boards; gilt titles; 64pp. Slight flaking to cover gilt; contemporary gift inscription; Very Good. A scarce American feminist novel, originally published (also anonymously) in the American Magazine for July, 1909. A contemporary reviewer noted of this work: "the writer passes from idealizing a lover whom she fancies she understands, to a state of mind in which her strongest feelings are repulsion for him and determination that their son shall never grow up to be 'like him and to dwarf some woman's life and his own.' ... the situation described is so frequently observed that one can but applaud the writer's wisdom in omitting her name from the title-page." Our attempts to attribute authorship have indeed proved fruitless. In its narrative arc progressing from complacency to disgust, the book bears a tantalizing resemblance to Charlotte Perkins Gilman's *The Yellow Wall Paper*, published ten years earlier. In any case, a quite scarce work; absent from commerce; OCLC locates eleven copies only; not in Smith Collection. SMITH (American Fiction 1901-1925), C-663.

\$450.

61. WRIGHT, Richard. *Native Son*. New York: Harper & Brothers, 1940. Octavo. Cloth boards; dustjacket; 359pp. The Book-of-the-Month Club issue in gray boards and pictorial jacket. Nicely inscribed by Wright on front endpaper: "To Ethelynne Brazel / with best wishes / Richard Wright - 3/5/40." A clean, tight copy in slightly chipped jacket. Ethelynne Brazel (d. 1993) was a New York community activist and freelance journalist who was a frequent contributor to the *Daily Worker* and the *Amsterdam News*; her association with Wright would most likely have come through her work on *The Daily Worker*, to which he was a frequent contributor before his alienation from the Communist Party in 1936. Signed copies of *Native Son* are uncommon; copies with contemporary inscriptions with association value particularly so.

\$950.

62. YOUNG, Art. *Original Ink-Wash Drawing: "The Terrible Teddy"* Original ink-wash caricature of President Theodore Roosevelt. On thick paper; sheet size 8-3/4" x 10-3/4"; image size 7-1/4" x 9-1/4". Undated; signed lower right. Faint erasures in margin; pencil mark-ups for publication verso; image clean, Near Fine. This drawing appears on p.197 of Young's autobiography (Art Young: His Life & Times, 1939), where it is titled "The Terrible Teddy." This appears to have been its only published appearance. A striking caricature.

\$650.