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PART ONE

African American History & Literature

ITEMS 1-54

PART TWO

Radical, Social, & Proletarian Literature

ITEMS 55-92

PART THREE

Graphics, Posters & Original Art

ITEMS 93-150

PART FOUR

Social Movements & Radical History

ITEMS 151-194

PART 1 : AFRICAN - AMERICAN

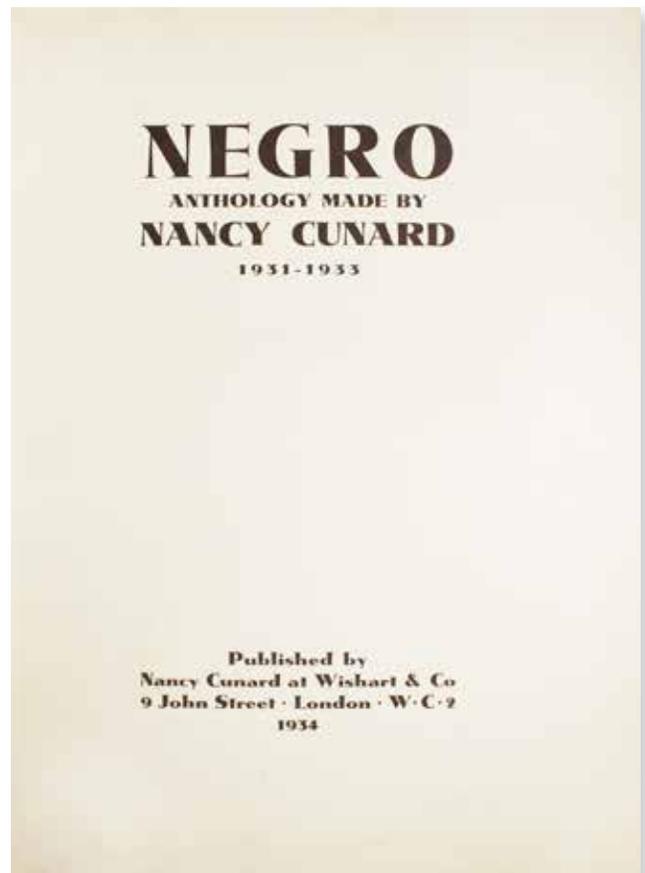
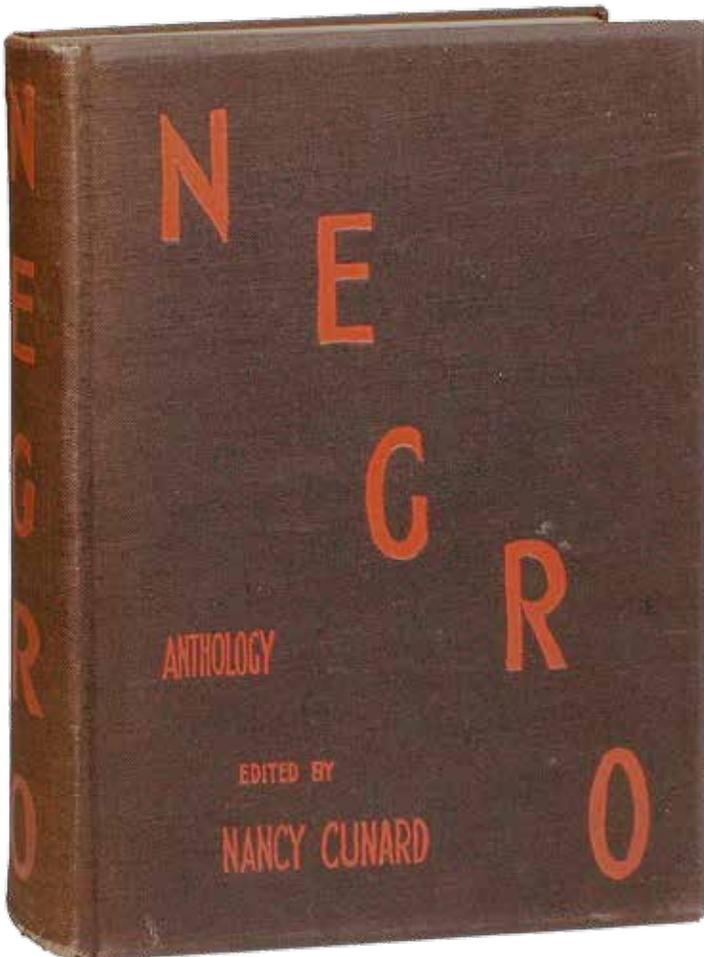
1. CUNARD, Nancy (ed.)

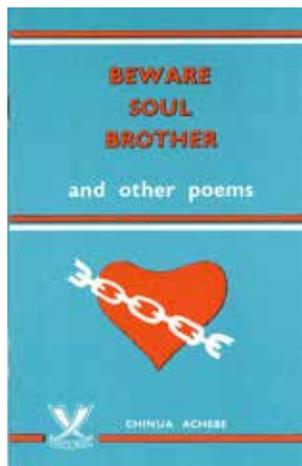
Negro Anthology Made by Nancy Cunard 1931-1933.

London: Nancy Cunard at Wishart & Co., 1934. First Edition. One of 1,000 copies. Large quarto (31.5cm); publisher's dark brown buckram, with titles stamped in red on spine and front cover, and a map of "The Black Belt of America" on rear cover; dark brown topstain; viii, 855pp; with numerous half-tone and other illustrations throughout, including the color fold-out map of Africa tipped in between p.584-585. Faint sunning to spine, with mild wear to spine ends; light foxing to text edges, preliminary and terminal leaves; tight, clean copy - Very Good+ or better, housed in a modern, dark brown cloth slipcase.

A monumental work, containing some 250 contributions by more than 150 authors (two-thirds of whom were Black), privately published and financed by Cunard, a direct descendant of Benjamin Franklin and heiress to the Cunard shipping fortune. Blockson notes Cunard's "bohemian spirit" and "unbending devotion to ending racial prejudice" and calls *Negro* "a landmark in African-American literature" (see BLOCKSON 71, p.53-5). Cunard stated her purpose in publishing *Negro* was to show "that there was no superior race, merely cultural differences, that racism has no basis whatsoever." Among the impressive list of contributors were Langston Hughes, W.E.B. Du Bois, Zora Neale Hurston, Jomo Kenyatta, Samuel Beckett, Ezra Pound, Theodore Dreiser, Countee Cullen, Sterling Brown, Claude McKay, and many other key figures in the Harlem Renaissance. Of the 1,000 copies printed, an unknown number (reputedly in the hundreds) were destroyed during the blitz of London — an assertion that was long offered by dealers without substantiation, but which is indeed supported by an annotation in Cunard's own copy (held by the Ransom Center), dated October 1941: "...what remained of the whole edition has been destroyed by bombs and fire last year (Sept.), save 10 copies, saved by E.E. Wishart, as if in prevision." This fact, along with the book's unwieldy size and fragile binding, perhaps accounts for the scarcity of attractive copies in the marketplace; this is one of the nicest we have seen, quite free of the usual wear and fading.

\$15,000.





2. [AFRICA] ACHEBE, Chinua

Beware, Soul Brother and Other Poems.

Enugu, Nigeria: Nwankwo-Ifejika & Co, 1971. First Edition. Preceding the Heinemann edition by one year. Slim octavo (21.5cm); illustrated wrappers, stapled; 38pp. Some pinpoint rubbing along spine fold, else a fresh, Near Fine copy.

Uncommon collection of poems by the celebrated Nigerian author. "Most of the poems were first published in Nigeria...and were written over a period of four years during the civil war and its immediate aftermath. The first collection contained twenty-three poems; a second revised edition, containing thirty poems grouped under a series of headings, was published a year later by Heinemann Educational Books in London under the same title and won the newly established Commonwealth Poetry Prize" (see Innes, *Chinua Achebe*. p.134).

\$150.

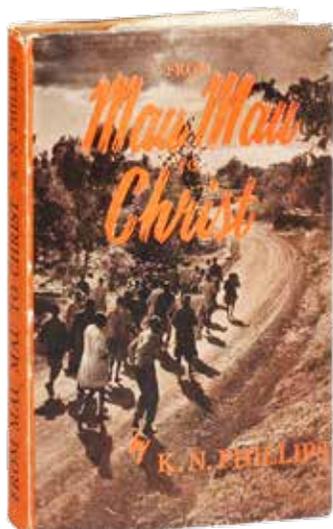
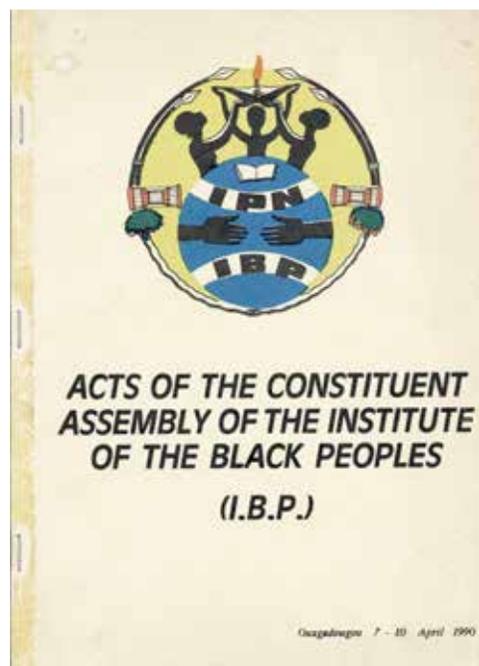
3. [AFRICA] [INSTITUTE OF THE BLACK PEOPLES]

Institute of the Black Peoples Constituent Assembly [...] Convention Establishing the Institute of the Black Peoples (I.B.P.) [Cover title: Acts of the Constituent Assembly of the Institute of the Black Peoples (I.B.P.)].

Ouagadougou, Burkina Faso: Institute of the Black Peoples, 1990. First Edition. Quarto (29cm.), original tan pictorial staplebound wrappers (a few soil spots); [2],157 typescript leaves; title page illustrated in color. Old tape residue to spine edges of both wrappers, indicating previous tape cloth backing (?). Edges slightly rubbed, else Very Good and sound.

Proceedings of this short-lived Pan-African organization's first (and only?) convention, held April 7-10, 1990. The Institute was originally the brain child of Burkina Faso's president Thomas Sankara in 1985, two years before his assassination. This 1990 assembly appears to be the only convention held by the IBP, created in order to "enable Black People to commit themselves more fully to their history and to play their part in that Promethean history of which the West claims to be the sole possessor" (p. 9). OCLC notes an abridged French-language publication for this convention (translated as *Institut des Peuples Noirs/IPN*). Of this edition OCLC locates one copy as of April, 2015 (NYPL).

\$450.



4. [AFRICA] PHILLIPS, K.N.

From Mau Mau to Christ.

[London]: Stirling Tract Enterprise / Africa Inland Mission, 1958. First Edition. Octavo (19cm); tan paper-covered boards, with titles stamped in dark brown on spine and front panel; dustjacket; 91pp; illus. Neat rubber stamp ("Printed in Gt. Britain") to rear pastedown, else Near Fine. The photo-illustrated dustjacket is unclipped (priced 4/6), lightly rubbed, with some dustiness to rear panel and a few tiny tears and shallow chips; Very Good+.

Missionary's account of the events which took place at several of Kenya's detention camps in the waning days of the Mau Mau uprising, chronicling both the actions of many members of the anti-Colonial force (which the author naturally portrays as "heinous," as well as their conversion to Christianity. Illustrated with photographic frontispiece and two black and white plates. A scarce title; OCLC finds a single copy held at a German institution.

\$150.

5. [AMERICAN NEGRO LABOR CONGRESS] [CPUSA] BRIGGS, Cyril, ed.

The Liberator (Formerly The Negro Champion). Seven issues, December 14, 1929-October 24, 1931.

New York: American Negro Labor Congress, 1929-31. First Edition. 7 folio issues (42.5cm.) of 4-8pp; illus., including photographs and cartoons. Publication sequence running as follows: Vol. I, nos. 35-37, 40, & 42; Vol. II, no. 10; Vol. III, no. 25. All with previous horizontal fold, some issues more browned and brittle than others due to inconsistent paper stock quality; some chips and splitting at folds, including 1 x .5" loss to pp. [1]/2 of Vol. III, no. 25 affecting text with some loss of meaning. Still, Good to Very Good or better.

Small collection of this scarce and rather short-lived weekly periodical (not to be confused with at least a dozen other African-American newspapers with the same title), edited by African-Caribbean American Communist Cyril Briggs (1888-1966). Born on the island of Nevis, a part of the West Indies to a white plantation overseer father and an Afro-Caribbean mother, Briggs, an extremely light-complexioned man, was acutely aware of racial inequality in the United States, to which he emigrated in 1905. In 1919 Briggs founded the African Blood Brotherhood, a black liberation propaganda society based on the model of a secret society. Due to its socialist politics, the Brotherhood gained the attention of the CPUSA and would eventually become another propaganda arm for the Party. The ABB was dissolved in 1925 and replaced with the American Negro Labor Congress to serve approximately the same purposes. *The Negro Champion*, published by the ANLC beginning in 1928, was changed to *The Liberator* after the December 7, 1929 issue. The issues present in this collection prominently display the anti-lynching and anti-discrimination mission of the editor and the Congress. Contents cover cases of racial injustice both in the south (Arkansas, North Carolina, West Virginia) and the north (Detroit), as well as Cuba, the Caribbean, and the African colonies. DANKY 3528.

\$1,000.

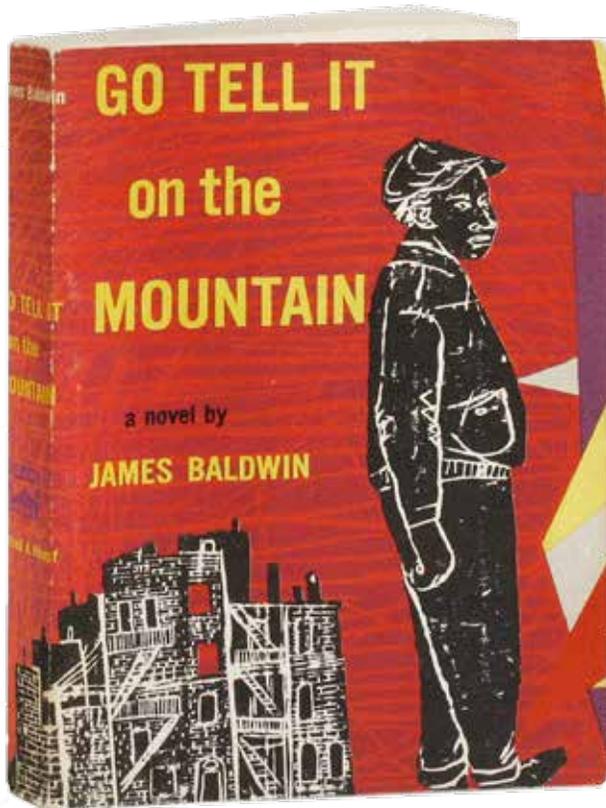
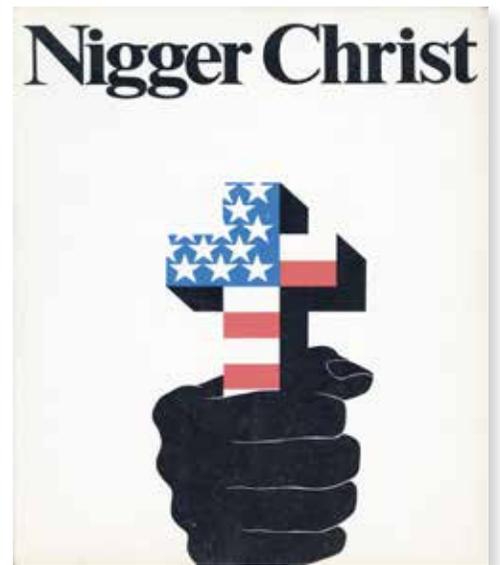


6. AMERICAN PRINCE and Nigger Christ (pseuds)

Nigger Christ.

[New York: Noble Offset, 1971]. First Edition. Quarto (27.5cm.); original white pictorial card wrappers; 164pp.; illus. Wrappers a bit toned, else About Fine. Analysis, "using tape-recorded interviews, of how TV and other communications systems make Americans see themselves" (from title page). This work inspired by the author's first trip to the American South, in Louisiana, where he was surprised to discover that "Southern whites were not Nazis, as I and many well-read New Yorkers have been led to think them to be....[S]outhern whites are more open and honest than 'liberal' northern whites, who find it impossible to deal with their true feelings about race..." Thus includes chapters on Martin King Luther's "manipulation [of the] news of the South to influence our thinking" (p. [5]); the rapidly rising influence of heroin and marijuana; and "major communicators," most notably Charles Manson. Authored pseudonymously by a father ("Nigger Christ", a former school teacher and adman) and his young son, identified only as "American Prince"). 7 copies in OCLC as of April, 2015.

\$250.



7. BALDWIN, James

Go Tell It on the Mountain [Advance Copy].

New York: Alfred A. Knopf, 1953. First Edition. Octavo (20cm); illustrated wrappers; [x], 303pp, [5]. Small owner's label to verso of front wrapper, some pinpoint wear to spine ends and joints, and a hint of dustiness to rear wrapper; still very Near Fine, notably absent the usual heavy wear and fading to spine.

Baldwin's debut novel, a semi-autobiographical work examining the role of the church in the lives of African Americans, both as a source of inspiration and community. On a more subtle level, the novel examines racism in the United States, and explores some homosexual themes. The artwork on the advance copies was commissioned by Knopf for the dustjacket, though when Baldwin saw it, he disliked it and insisted that more cartoon-like artwork be substituted for the first edition. An attractive copy of Baldwin's most enduring work in a format that clearly wasn't produced to last.

\$2,500.

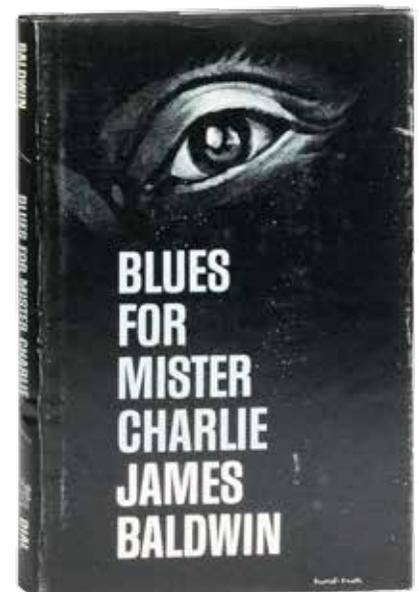
8. BALDWIN, James

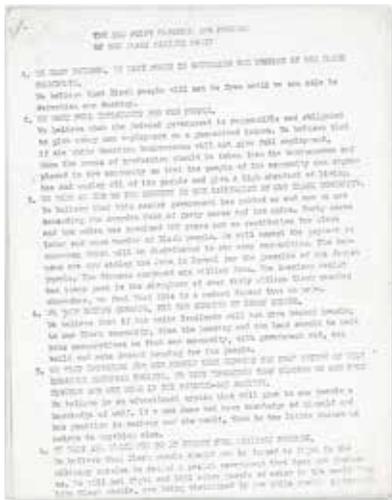
Blues For Mister Charlie.

New York: Dial Press, 1964. First Edition. First Printing. Octavo (24cm); black cloth, with titles stamped in teal on spine and front panel; dustjacket; 121pp, [2]. Fine in a very Near Fine dustjacket, unclipped, with some trivial rubbing to extremities.

Baldwin's seventh book, a play set in a small town in the Deep South and dealing with themes of drug addiction and racist violence. An attractive copy of a title typically found well-worn.

\$150.





9. [BLACK PANTHERS - PHILADELPHIA]

The Ten Point Platform And Program of the Black Panther Party [with] Rules of the Black Panther Party [and 6 others].

N.p. [Philadelphia: Black Panther Party, ca. 1970]. Corner-stapled, mimeographed sheets, printed recto-only; [21pp]. Slight wear and corner-creasing; Very Good.

Informational packet for prospective Party members, assembled and distributed by the Philadelphia chapter of the Black Panthers (so identified through provenance; there is no imprint), ca 1970. Includes eight essays, including “The Ten Point Platform and Program [2pp]”; “Rules of the Black Panther Party [3pp]”; “On Correcting Mistaken Ideas in the Party” [4pp]; “On the Ideology of Roving Rebel Bands” [1pp]; “Combat Liberalism” [4pp]; “On Subjectivism” [1pp]; “Ultra-Democracy” [2pp; signed in type, “by Field Marshall D.C.”]; “Fascism is the Power of Finance Capital” [2pp]. A scarce Panther item. Not in OCLC.

\$450.

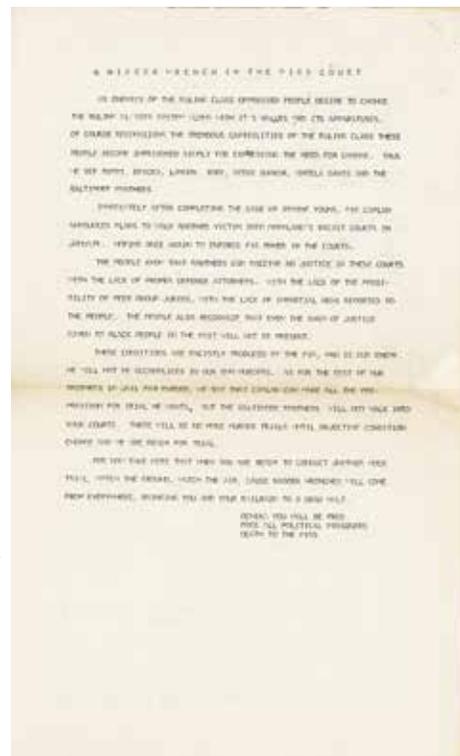
10. [BLACK PANTHERS - BALTIMORE]

A Nigger Wrench in the Pig’s Court (It’s Time to Set An Example).

Baltimore: Black Panther Party - Baltimore Chapter Community Information Center, N.d. [1970?]. Mimeographed broadside, printed both sides of a single 14” x 8-1/2” sheet; set from typed original. Imprint at upper right, recto. Paper toned; single horizontal fold-line at center; Good or better.

Protests the arrest of Baltimore BPP member Leroy “Ochika” Young, who was rather hastily convicted for the murder of fellow Panther Eugene Leroy Anderson in 1970. The broadside describes Young as “the first victim of Baltimore’s Fascist courts...convicted for a crime the facist [sic] have manufactured in an attempt to destroy any and all resistance to the oppressive conditions that black people are forced to live under.” Calls for active resistance to police detentions and warns the Baltimore legal establishment: “...take note when you are ready to conduct another mock trial, watch the ground, watch the air, cause nigger wrenches will come from everywhere, bringing you and your railraad [sic] to a dead halt.”

\$450.



11. [BLACK PANTHERS] DE LA TORRE, Lou

Original Photograph of George Jackson’s Funeral.

Alameda, CA: Lou de la Torre, [1971]. Original b/w photograph, measuring 25.5cm x 20.5cm (10” x 8”). Light wear and creasing to lower edge; verso bears the photographer’s studio rubber-stamp at center, beneath penciled caption “unidentified [woman] throws herself on the coffin of George Jackson”; Very Good+.

Striking photograph of George Jackson’s coffin entering the doors of St. Augustine’s Episcopal Church in Oakland, CA on August 28, 1971. Jackson, a member of the Black Panther Party and co-founder of the Black Guerilla Family, was killed on August 21 by guards in San Quentin Prison during an alleged escape attempt. His funeral at St. Augustine’s was well-attended; though the church only had seating for 200 people, a crowd of more than 8,000 gathered outside the church, and speakers were set up for mourners and attendees outside to hear the service.

\$250.

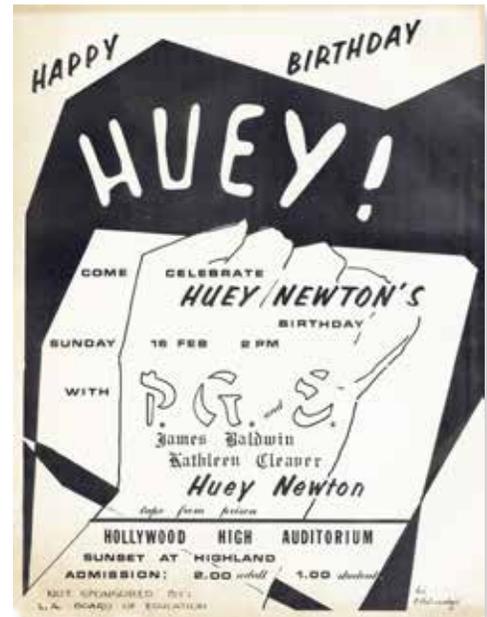
12. [BLACK PANTHERS]

Broadside: "Happy Birthday Huey! Come Celebrate Huey Newton's Birthday, Sunday 16 Feb. 2pm".

[Los Angeles: S.i., n.d. but 1968]. Broadside, printed offset in black on white stock, measuring 21.5cm x 28cm (8.5" x 11"). Extremities toned, with a few faint corner creases and two tiny nicks; Very Good+.

Promotional flyer for a "Free Huey" birthday rally in Los Angeles, held at the Hollywood High School auditorium. In October 1967, Newton was arrested for the murder of Oakland police officer John Frey, a crime for which Newton initially claimed he was falsely accused but which he later claimed as a badge of honor. During his incarceration and ensuing "Free Huey" campaign, rallies were held in Oakland and Los Angeles; the broadside for the Los Angeles event advertised appearances by the blues-rock band Pacific Gas & Electric, James Baldwin, and Kathleen Cleaver, with a videotaped message by Newton in prison played during the rally. Rare; no copies for sale in the trade (April 2015), though both a broadside and posters for the Oakland rally have appeared at auction since 2003; not found in OCLC.

\$250.



13. [BLACK PANTHERS]

Four Black Panther / Peace & Freedom Party Bumper Stickers.

Berkeley and Los Angeles: Peace & Freedom Party, n.d. but ca.1968. Four bumper stickers measuring ca.35.5cm x 10cm - 38cm x 10cm, printed offset in black, navy blue and orange. Edgeworn, with light dustiness and occasional adhesive residue to extremities, a few pinholes, faint folds, short tears and minute loss to edges; all but three with the original adhesive guards still present; Very Good.

The Peace and Freedom Party, founded in 1967, grew out of unhappiness with the Democratic Party's support for the Vietnam War and its failure to effectively support the civil rights movement. The Party achieved ballot status in California in January, 1968 by registering over 105,000 voters; its first national convention was held in Ann Arbor, Michigan in August of that year, where Eldridge Cleaver was nominated for President over Richard C. "Dick" Gregory, Chicago activist Peggy Terry nominated for Vice President, Mario Savio for State Senate (CA), with Huey Newton and Bobby Seale nominated for Congress and State Assembly.

A few years later (in 1971), Black Panther bumper stickers like these were used in a noted experiment conducted by CSULA sociology professor Frances Heussenstamm, which explored the correlation between traffic stops and race-based bumper stickers. To test her theory, she chose 15 students from three ethnic backgrounds: black, white, and Hispanic; she chose students who routinely drove to and from campus along LA freeway routes, and who'd had perfect driving records for more than one year. She placed a Black Panther bumper sticker on each car, and asked the students to adhere to their normal driving patterns. She wanted to see if apparent support of the Panthers would change how these good drivers were treated by law enforcement patrolling the highways. The first arrest, for an incorrect lane change, was made two hours after the experiment began. One participant was pulled over three times in three days (he quit the study). After 17 days, the 15 drivers had collected a total of 33 traffic citations; the experiment was halted, since funding for paying the traffic fines had run out (as had the enthusiasm of the participants). Uncommon, particularly in groups, with none of the present examples currently offered for sale (April 2015) or found in the auction record.

\$750.

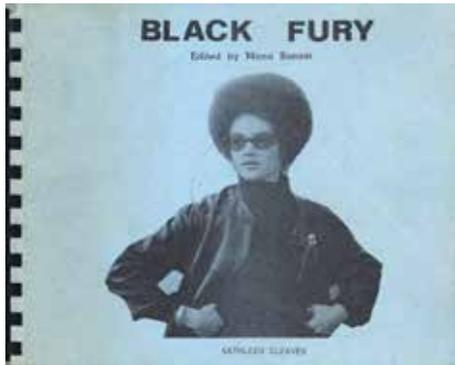
14. [BLACK PANTHERS]

Broadside: "Come See About Huey - February 11, 10:00 AM".

[Oakland, CA]: Black Panther Party Ministry of Information, [n.d. but 1968]. Original broadside, offset printed in black on white stock, measuring 21.5cm x 35.5cm (8.5" x 14"). Light toning to extremities, 2 faint vertical folds, with minute loss to lower right corner and a few small stains along lower edge; VG+.

Broadside advertising Black Panther attorney Charles Garry's appeal on behalf of Huey Newton at the State Building in Los Angeles. "There will be nationwide demonstrations in support of Huey. Show your support by demonstrating in front of the State Building in Los Angeles. FREE HUEY!" Large, poorly-reproduced photo of Newton in beret and jacket at right half of broadside, beneath which is the Black Panther logo and Ministry of Information imprint. Not found in OCLC.

\$200



15. BAZAAR, Mona (editor)

Black Fury.

N.p.: Mona Bazaar, 1968. First Edition. Oblong octavo (17.5cm x 23cm); mimeographed sheets comb-bound into blue photo-illustrated card covers; [170pp]; illus. Light toning, edge wear and a few faint stains to covers; contents fresh and clean; Very Good+.

Collection of essays, articles, and quotes dealing with police brutality, white racism, the Vietnam War, and the rise of the Black Panther Party. Bazaar viewed the book as "an appeal to the conscience of white America in the hope they will seek to form an alliance with Black Americans in their struggle for justice and freedom as the only basis of creating a healthy America." Profusely illustrated throughout with images of Panther Party members, police brutality, Klan rallies, and photos from Vietnam. Bazaar's book went through three editions in various formats and with different content, and while all are uncommon, the first is particularly scarce; we find

no copies for sale in the trade (May 2015), with OCLC showing 5 locations.

\$450.

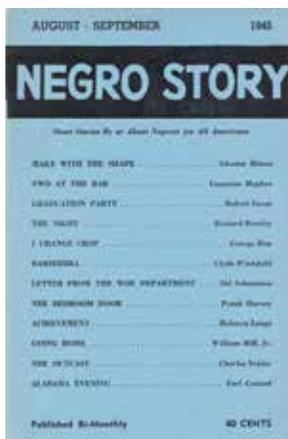
16. [BROTHERHOOD OF SLEEPING CAR PORTERS]

Fifteenth Anniversary and Bi-Ennial Convention of the Brotherhood of Sleeping Car Porters [...] Souvenir Journal.

New York: Brotherhood of Sleeping Car Porters, 1940. First Edition. Quarto (29cm). Pictorial silver-foil wrappers; [40pp]; illus. Minor external wear and soil, with wrinkling to wrapper edges; internally clean and unmarked - Very Good or better.

Souvenir program, featuring the complete convention programme, rosters of delegates, and portraits of officers, along with hundreds of advertisements for Black-owned businesses throughout the United States. Inside front cover illustration signed "Worden." Under the leadership of President A. Philip Randolph, the BSCP became the first Black labor union to merge with the AFL (1925). This program rare; not previously noted in commerce, and not recorded in OCLC.

\$300.



17. BROWNING, Alice C and Earl Conrad (eds). HIMES, Chester (contrib)

Negro Story. Short Stories By or About Negroes for All Americans. Vol II, No. 1 (August-September, 1945).

Chicago: Negro Story Magazine, 1945. First Edition. Octavo. Staple-bound, thick paper wrappers; 64pp. Toning to text, else clean, tight and unmarked with few signs of use; Very Good.

Nicely preserved single issue of this important war-time magazine of African-American fiction. This issue with an early contribution by Chester Himes - "Make With The Shape" - preceding the publication of his first novel; and a brief Langston Hughes sketch, "Two At The Bar." Other contributions by Edith Segal, Eugene Maleska, Richard Bentley, others. Publication ceased in 1946.

\$250.

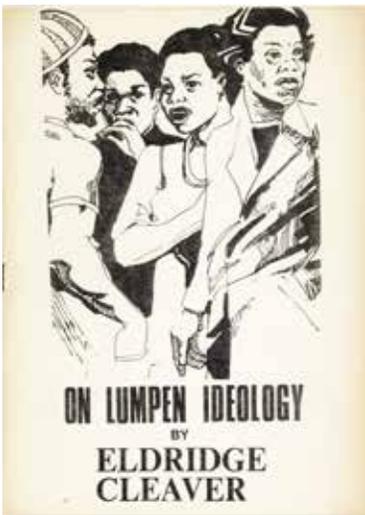
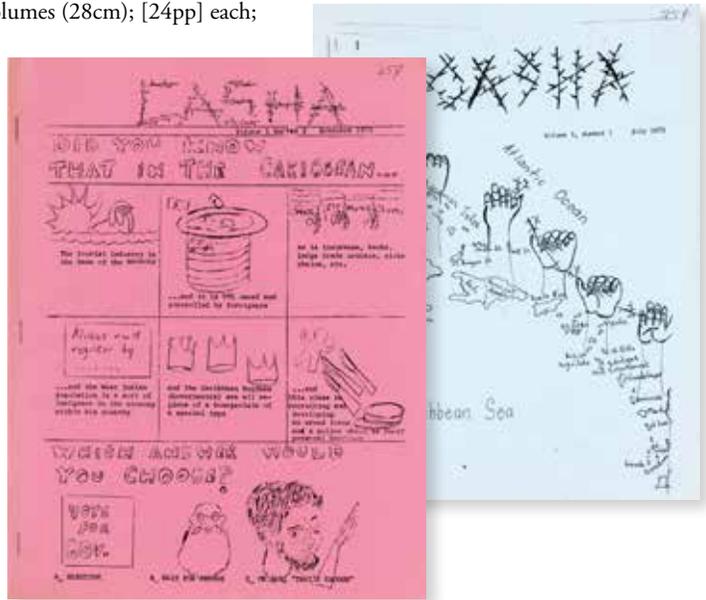
18. [CARIBBEAN LITERATURE]

Casha - Vol.1, No.1 (July, 1973) and Vol 1, no.2 (November, 1973).

New York: [Caribbean Liberation Movement], 1973. 2 quarto volumes (28cm); [24pp] each; mimeographed on rectos only and side-stapled; illus. Mild external wear and toning, else Very Good or better.

Apparently the only two issues produced of this mimeographed journal of the Caribbean Liberation Movement, the title taken from the name of a thorn bush native to the Caribbean. Contents include a message (reprinted) from the New Beginning Movement (Trinidad & Tobago) on African Liberation Day, 1973, a memorial piece on Zayd Malik Shakur, and the article "Asylum or Death? The Lives of Over 100 Haitian Refugees in Florida are in Danger." We find no evidence the journal was published after Vol.1, No.2; OCLC finds 4 locations for any issues (Wisconsin Historical, U.Florida, UC Davis, UCNRL).

\$300



19. CLEAVER, Eldridge

On Lumpen Ideology [cover title].

[London: Black Liberation Front, ca. 1971]. First Edition. Octavo (21cm.); original white pictorial staple-bound card wrappers; 11pp.; illustrated ad for the Black Liberation Front printed on p. [12]. Extremities a bit toned, else Fine.

Essay on technology and the "Lumpen" (Marxist catchall phrase from "Lumpenproletariat," those below the proletariat, including the unemployed, sick, imprisoned, etc.). This is the only separate edition of this Cleaver work, written shortly after the 1971 split in the Black Panther Party; the essay was reprinted in the U.S. in the Nov.-Dec., 1972, issue of *The Black Scholar*. 7 copies located in OCLC as of April, 2015.

\$250.

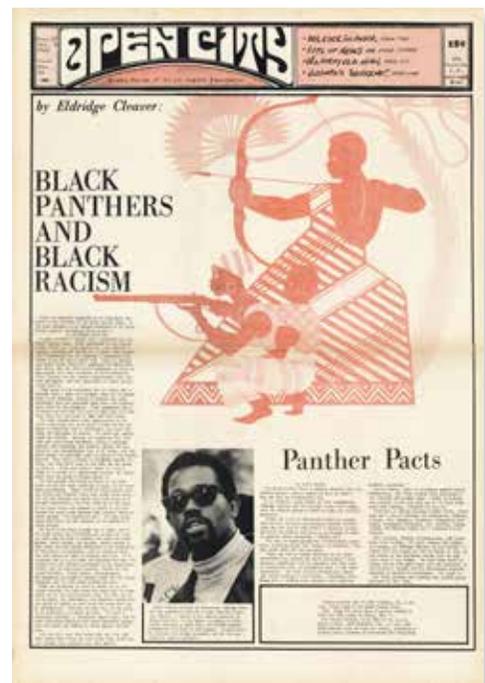
20. BRYAN, John (editor); CLEAVER, Eldridge (contributor)

Open City - No.84 (December 27, 1968 - January 2, 1969).

Los Angeles: Open City, 1968-69. Folio (58cm); tabloid format, printed in color on newsprint; 8pp; illus. Horizontal fold at center, with a hint of sunning to extremities; Near Fine.

An attractive issue of this short-lived Los Angeles underground paper, featuring Eldridge Cleaver's influential essay "Black Panthers and Black Racism" on the front page. A widely-read and distributed article, originally issued as an inter-party directive to all members of the Black Panther Party, and released as an official statement of the Black Panther position concerning black racism. The front page features attractive artwork depicting a black man wielding a bow and arrow beside a crouching woman aiming a rifle with a child wrapped on her back. Contents also feature Mike Hodel's article "Panther Pacts," as well as Charles Bukowski's "Notes of a Dirty Old Man" colum. Dorbin's bibliography notes two variants for issue 84 held at UCLA, both with identical dates but with different contents; UCLA has designated this issue as No.85. An elusive issue. Dorbin D135.

\$250.



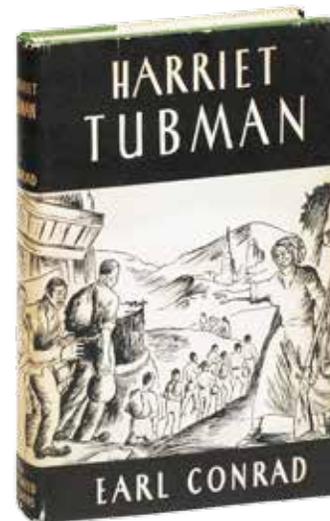
21. CONRAD, Earl

Harriet Tubman.

Washington DC: The Associated Publishers, Inc, 1943. First Edition. First Printing. Octavo (23.5cm); green cloth, with titles stamped in black on spine; dustjacket; 248pp, [6]. Gentle bump to upper right corner of front board, else very Near Fine. Dustjacket flaps unprinted; light sunning to spine and extremities, edgeworn, with a few short tears and shallow chips to base of spine and lower rear panel; Very Good+

The author's second book, an important and early 20th century biography of the fabled abolitionist, humanitarian and "conductor" on the Underground Railroad. Conrad was able to interview several individuals who had been alive long enough to have remembered and interacted with Tubman, as well as several of her living relatives. This copy in the scarce dustjacket, with wraparound artwork (uncredited, but in the style of Lois Mailou Jones) showing Tubman leading a line of slaves out of darkness through the forest and into the sun-lit "promised land." Somewhat uncommon in the first edition.

\$250.



22. DINNERSTEIN, Harvey and Burt Silverman

The Artist as Reporter: A Series of Drawings Executed in Montgomery, Alabama by Harvey Dinnerstein and Burt Silverman.

[New York]: Davis Galleries, 1956. First Edition. Small card portfolio (22.5cm), folded once at center, containing two printed sheets and five lithographs reproducing charcoal pencil drawings by Dinnerstein and Silverman; illustrated title label applied to front cover of portfolio. Portfolio is edgeworn, with creasing and short tears to extremities, and a 3cm tear along upper spine fold; Very Good. Contents Fine, save for a small diagonal crease to lower right corner of preliminary sheet.

Small exhibition catalog in portfolio format, containing drawings of men and women involved in the Montgomery bus boycott. Dinnerstein and Silverman traveled to Montgomery in late 1955-early 1956, were embraced by the community, and used their artwork to humanize the faces of the movement there. "... In them we saw a profound expression of intense religious feeling, which gave unity and purpose to their immediate struggle for equality. Here were people who had grown that much larger than themselves. It was this that moved us and gave impetus to our art" (from foreword). Rare; we find no copies for sale in the trade (March 2015), and OCLC finds just 3 locations (Brandeis, Frick Museum, U.Nebraska at Lincoln).

\$350.



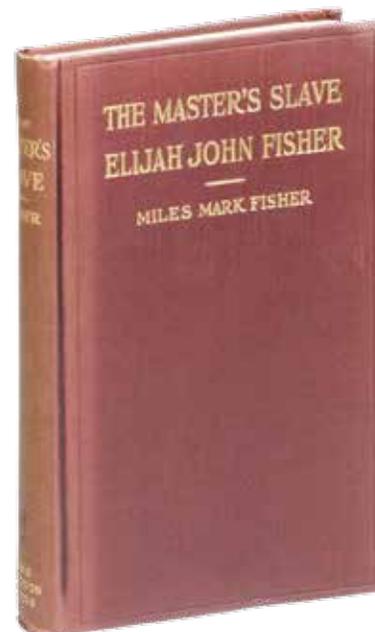
23. FISHER, Miles Mark

The Master's Slave, Elia John Fisher: A Biography...With an Introduction by the Rev. Lacey Kirk Williams...and an Appreciation by the Hon. Martin B. Madden.

Philadelphia: Judson Press, [1922]. First Edition. Octavo (19.75cm); original maroon buckram, upper cover and spine lettered in gilt; [20], 194pp.; plain photographic portrait frontispiece, 16 plates; spine faded, a few private library markings (?) to spine and title page, minor abrasion to rear flyleaf and endpaper from removed bookplate, else Very Good or better.

Biography of the author's late father the Reverend Elijah John Fisher, born in 1858 into slavery in La Grange, GA, lost a leg, and was eventually appointed pastor of Olivet Baptist Church, the oldest Black Baptist church in Chicago, from 1903 until his death in 1915. With an appreciation by E.J. Fisher's friend Congressman Martin B. Madden, Illinois representative of the Sixty-sixth Congress; and an introduction by Lacey Kirk Williams, at the time president of the National Baptist Convention. Most of the present work regards Fisher's tenure at Olivet where he was a great temperance and educational activist; pp. 175-194 are devoted entirely to the history of the Church.

\$250.



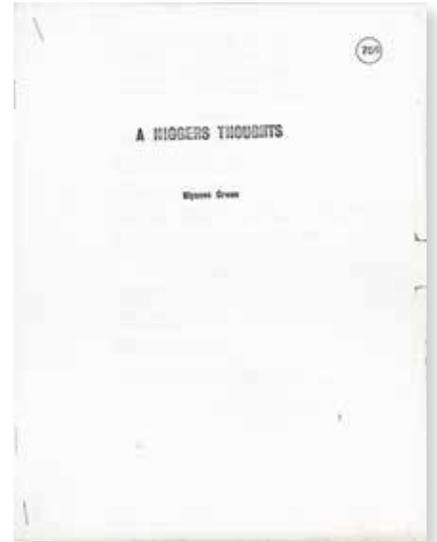
24. GREEN, Ulysses

A Niggers Thoughts.

[S.i. 1971]. Issued entirely without imprint; dated from the U.S. copyright entry. Quarto (28cm); photocopied sheets, stapled at upper and lower left corners; [15pp, rectos only]. Light overall wear, horizontal fold at center, with dustiness and faint staining to terminal leaf; Very Good+.

Collection of apparently self-published, brutally honest and gritty poems informed by the Black experience in the ghetto. The poems touch on race, unemployment, violence, economic inequity between Blacks and Whites. Rare; we find no copies for sale in the trade (April 2015), with OCLC finding a single location (Balch Institute for Ethnic Studies).

\$250.



25. [GREGORY, Dick]

NEEDED (Public Citizen #1 - President of the United States in Exile - Inaugurated 3-4-69).

N.p.: 1969. First Edition. Photo-offset poster in black on white stock, measuring 57.5x45 cm. (22.75 x 17.75"). Fine.

Poster produced following comedian and political activist Dick Gregory's failed 1968 run for presidency as a write-in candidate for the Freedom and Peace Party (splintered from the Peace and Freedom Party, who had elected Eldridge Cleaver as their presidential nominee, despite the fact that Cleaver would not yet have been 35 in time for a 1969 inauguration). This piece designed in imitation of the typical "Wanted" flyer, adorned with two black and white mugshot-like photographs of Gregory, the word "Needed" rather than "Wanted" printed below. Gregory did win nearly 45,000 votes, including that of Hunter S. Thompson, garnering more than his old Peace and Freedom Party.

\$500.

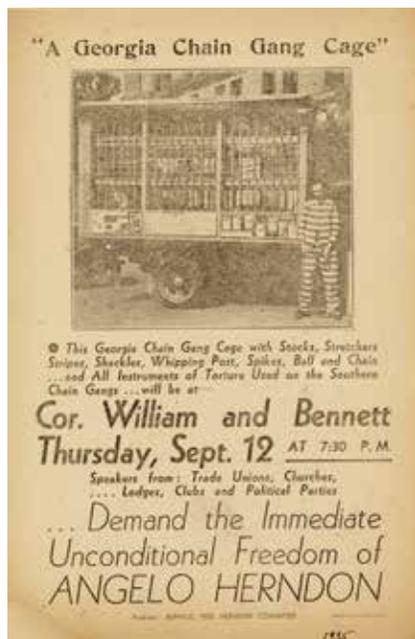
26. [HERNDON, Angelo]

Broadside: "Angelo Herndon, World-Famous Negro Youth Leader Who Won Fight Against 20 Year's Sentence on Georgia Chain-Gang and Vice-Pres. Young Communist League Will Speak - Fri. Oct.28th 8PM at Dreamland Palace"

[Buffalo, NY]: Milton Herndon Branch - Young Communist League, [1938]. Original illustrated broadside, mimeographed in black on pale green stock, measuring 21.5cm x 27.5cm (ca.8.5" x 11"). Extremities toned, with shallow losses to upper right edge and lower corners (not affecting text or design); "Buffalo, 1938" written in ink to lower right corner; Very Good.

Broadside promoting a Buffalo, NY speaking engagement by Angelo Herndon on the subject "The Negro Youth Faces the Elections." Herndon, a young black communist, was convicted by the Georgia courts in 1932 on an ancient insurrection statute, and sentenced to 18-20 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. He served 2 years of his sentence and was released in 1934, though it was not until 1937 that the decision would be overturned by the U.S. Supreme Court. This lecture, about a year after the Supreme Court decision, was on the subject "The Negro Youth Faces the Elections." Broadside not found in OCLC.

\$250.



27. [HERNDON, Angelo]

Handbill: A Georgia Chain Gang Cage [...] Speakers from: Trade Unions, Churches, Lodges, Clubs and Political Parties...Demand the Immediate Unconditional Freedom of Angelo Herndon."

Buffalo, NY: Buffalo Free Herndon Committee, [ca.1935]. Photographically-illustrated handbill, offset printed in black on beige stock, measuring 15cm x 23cm (6" x 9"). Faint horizontal fold at center, extremities lightly toned, with one short tear, a corner crease, and minute loss to another corner; hand-written date (in ink) to lower right corner; Very Good+.

Advertises a September 12, 1935 event in support of Georgia communist Angelo Herndon, who at the time was in state prison on a charge of "insurrection." To be displayed at the event were many of the horrors which awaited inmates on the Georgia Chain Gang: a rolling cage, with stocks, stretchers, strips, shackles, whipping post, spikes, ball and chain, and various instruments of torture. Photo at upper half of leaflet shows a white prisoner in shackles, standing next to a rolling cage. Not found in OCLC.

\$250.

28. [AFRICAN AMERICANA] HERNDON, Angelo

Keep Herndon Off the Chain Gang - Send Him to Albany - Vote Communist.

New York: Young Communist League, 1936. Bifolium (22cm); single 8.5" x 11" sheet, printed offset in black and folded vertically at center to create a 4pp pamphlet. Faint horizontal fold at center, with hint of toning to extremities; hand-written date (in ink) to lower rear corner; Very Good or better.

Leaflet printing a condensed transcription of Herndon's October 25, 1936 radio address delivered over Station WHN, under the sponsorship of the New York State Committee of the Young Communist League. It details his efforts as an organizer and advocate of the unemployed, his arrest and incarceration, and his efforts to maintain his freedom after serving 28 months of an 18-20 year sentence. Front cover reproduces a photographic portrait of a young Herndon, with rear cover listing the names of CP members running for office, as well as an 8-point Youth Program for 1936. Not found in OCLC.

\$250.

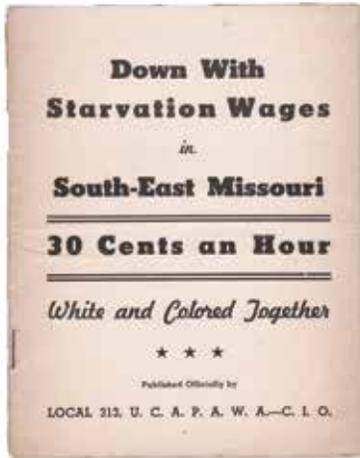
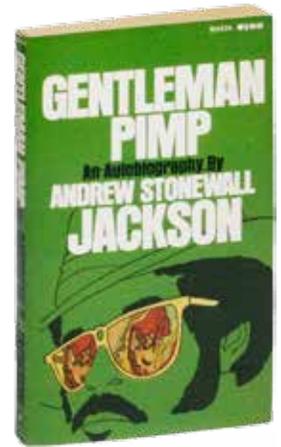


29. JACKSON, Andrew Stonewall

Gentleman Pimp: An Autobiography.

Los Angeles: Holloway House Publishing Co, [1973]. First Edition. First printing. 12mo (17.5cm.); original green pictorial wrappers; 190,[2]pp. Textblock uniformly toned, else Fine. Tell-all memoir, beginning with a nod to fellow pimp/author Iceberg Slim, by a Detroit pimp and thief, with accounts of his multiple trips to prison. A pristine copy.

\$100.



30. [JAMES, C.L.R.]

Down With Starvation Wages in South-East Missouri - 30 Cents an Hour - White and Colored Together.

Charleston, MO: Local 313, U..A.P.A.W.A. - C.I.O., 1942. First Edition. 16mo (15cm). Printed paper wrappers; [10pp]. Mild toning to paper; brief split at spine; Very Good.

Rare agitational pamphlet for the Missouri local of the radical United Cannery, Agricultural, Packing, and Allied Workers of America, calling for a unified wage of 30 cents an hour for farmworkers and 45 cents an hour for tractor drivers, regardless of race. Written by the important Afro-Trinidadian Marxist C.L.R. James, and an extremely uncommon work by him. Unattributed here, but collected in the James anthology *The Future in the Present*. 5 copies located via OCLC.

\$300.

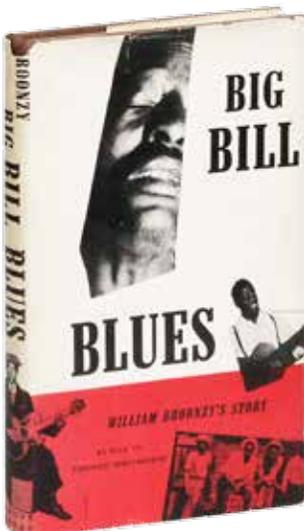
31. [JAZZ & BLUES]

New Blues by Columbia Colored Stars: The Empress of Blues Singers Bessie Smith.

[Washington DC]: Columbia Records, 1924. Small octavo (ca.18cm); single sheet of 25cm x 18cm off-white stock, offset printed in dark blue and folded vertically at center to create a 4pp advertising pamphlet; illus. Faint vertical fold, with an Eldora, IA businessman's name and address rubber-stamped to lower rear wrapper; about Fine.

September, 1924 catalog for Columbia New Process records, featuring the music of Bessie and Clara Smith and billing them as "The Last Word in Blues." Front wrapper illustrated with a photo of Bessie Smith in costume, heralded as "The Empress of Blues Singers." An extensive list of Smith's now highly-prized 14,000-D Race Series records are present, alongside recordings by King Oliver's Jazz Band, Fletcher Henderson, the Gulf Coast Seven, Edna Ricks, Clara Smith, and George Williams, et al. Rare; no examples for sale in the trade (April 2015), and none found in OCLC.

\$500.



32. [JAZZ & BLUES] BROONZY, William "Big Bill"

Big Bill Blues: William Broonzy's Story as told to Yannick Bruynoghe.

London: Cassell & Company Ltd, 1955 [1956]. First American Edition. One of reportedly 750 copies used for distribution in the U.S., using the British binding and sheets with supplied Grove Press dustjackets. Octavo (22cm); brown cloth, with titles stamped in gilt on spine; dustjacket; 139pp, [1]; 9pp of half-tone illustrations and four drawings by Paul Oliver. Endpapers foxed, else Near Fine in a Very Good+ dustjacket, unclipped (priced \$3.00), with light shelfwear to panels and extremities, gently sunned at spine, with a few small nicks and chips.

Scarce American issue of Broonzy's autobiography, as told to Belgian author Yannick Bruynoghe, detailing his early years in Mississippi and Arkansas to his rise as a prominent American bluesman. Includes a complete discography compiled by Albert J. McCarthy and 9pp of photographs of Broonzy, Memphis Slim, Washboard Sam, Tampa Red and many other of the author's contemporaries.

\$500.

33. [JAZZ & BLUES] ELLINGTON, Edward K aka "Duke"

Photographic portrait signed and inscribed to "Queen Catherine".

N.p. [New York?]: "Bloom", ca. 1927?. Studio portrait of Duke Ellington, measuring 32.5x24.75cm (21.75 x 9.75"), laid into original card portfolio. Photograph shows wear from handling, with creasing to corners, a couple of very short closed tears, neither affecting portrait, and small shallow loss to lower left-hand corner; top edge of verso with paper remnants from previously removed mount. Portfolio mount complete, though spine has perished and there are paper flaws to top edges. Bottom edge of portrait trimmed (probably at the photographer's studio), affecting the photographer's mark, with only "Bloom" legible. Warmly inscribed "For 'Queen Catherine' / All my Best / to the most Beautiful / Sincerely, / Duke."



Very early professional studio photograph of a young Duke Ellington looking not yet 30. Most likely taken at the start of Ellington's popularity, when he and his orchestra became the house band "Rhythmania" at the "whites only" Cotton Club in Harlem. We have been unable to identify the "Queen Catherine" of the inscription, though we speculate that she may have been a fellow entertainer.

\$1,250.

34. KOCHIYAMA, Yuri (ed)

The North Star - December, 1969.

New York: Kochiyama Family, 1969. Quarto (28cm); folded sheets, offset printed; 8pp + 2 broadside inserts; illus. Light edgewear, with two faint horizontal folds smoothed-out; Very Good+.

Last of the annual newsletters published by Japanese-American human rights activist Yuri Kochiyama and her husband Bill. *The North Star*, produced between 1965-1969, served as a sort of activists' "year in review" and followed Kochiyama's orientation as a follower of Malcolm X and supporter of the militant Black Power movement.

The masthead of this issue prominently celebrates the return of civil rights leader Robert F. Williams and his wife, following 8 years of exile in Cuba and the People's Republic of China; Kochiyama had been a vocal proponent of Williams during his period in exile, distributing his U.S. government-banned publication *The Crusader*. Other contents of this issue include articles on a reclamation site in Harlem, the struggles of the Black Panthers and Young Lords, a feature on Asians organizing in New York, and a photographic centerfold of notable protests and demonstrations throughout the year. Inserted into this issue is a broadside on light green stock, asking "How could we celebrate Christmas with VIETNAM on our minds? Seasons warm greetings...warmed by the courage of Vietnam! - The Kochiyamas." Scarce; no copies for sale in the trade (April 2015); OCLC finds 2 locations with any issues (NYU, Wisconsin Historical Soc).

\$250.



35. KING, MARTIN LUTHER [AFRICAN AMERICANA - MARTIN LUTHER KING]

Photographic Archive of of the King Assassination Riots - April 5-6, 1968.

V.p.: Associated Press, 1968. 54 sepia-toned and black & white AP wire-photographs, measuring ca.20cm x 27.5cm (8" x 11"), with news captions in image or adhered to versos. Mild to moderate toning, light edge wear, occasional staining to margins; a few images faded, but generally Very Good.

Provocative group of AP wire-photos, taken in various cities between April 5-6, 1968 in the wake of Dr. Martin Luther King, Jr's assassination in Memphis, TN. The wave of civil disturbances which swept the U.S. following the King assassination was the greatest period domestic social unrest the U.S. had experienced since the Civil War, with rioting, looting, and widespread destruction taking place in 110 cities throughout the country. Washington, DC, Baltimore, and Chicago received the heaviest impact of the rioting; in Washington, crowds of more than 20,000 quickly overwhelmed the District's 3,100-member police force, resulting in President Lyndon B. Johnson dispatching some 13,500 troops (including National Guard and Marines) to stabilize the violence and safeguard both the Capitol and the White House; by the time the city was "pacified" on April 8, more than 1,200 buildings had been burned, with damages reaching \$27 million. In Baltimore, Governor Spiro Agnew called in more than 5,000 paratroopers, combat engineers, artillery corpsmen, snipers, and a light infantry brigade to quell the violence; by the time rioting was over, 6 people were dead, 700 injured, with 4,500 arrests made and over 1,000 fires set. 48 hours of rioting left 11 dead in Chicago, with 48 injured by police gunfire, 90 policemen injured and more than 2,100 arrests made.

The present archive fully documents the severity of violence and destruction, humanizing both those involved in the rioting as well as the police and soldiers sent to combat it. Broken down by city, there are 18 photos from D.C., 5 from Baltimore, 11 from Chicago, and 5 from New York; Atlanta (3), Detroit (3), Memphis (2), and 1 each from Boston, Raleigh, Richmond, VA, Kansas City, Lincoln, MA, Milwaukee, and Philadelphia. A significant visual record of an unprecedented (and, to date, unmatched) episode of American protest.

\$1,500.



36. [MALCOLM X] PORTER, Curtiss E., ed.

Connection, 1970 [all published].

N.p.: Oduduwa Productions, 1970. First Edition. Large quarto (28cm.); original orange pictorial staplebound wrappers; [10],85pp.; photographic illus. Extremities a bit rubbed, some scratches to wrappers, else Very Good and sound.

Only issue of what was intended to be a quarterly periodical dedicated to Malcolm X. Includes Amiri Baraka's 1965 poem "A Poem for Black Hearts" (published here under the name Le Roi Jones); with other contributions by Don L. Lee, Etheridge Knight, and two very early poems by future Pulitzer Prize winner for drama August Wilson. Also reproduces eight full-page photographic portraits by Omo-Di (Frank Hightower). OCLC locates three copies as of April, 2015, at the Chicago Public Library, Franciscan U., and Pittsburgh.

\$250.



37. McKOY, Millie and Christine [aka "Millie-Christine"]

Original Signed Cabinet Photo of Conjoined African-American Twins Millie and Christine McKoy [aka Millie-Christine], ca 1880s.

Brooklyn: Ollivier Studio, N.d. [ca 1880s]. Original (vintage) albumen print, 5.5. x 4 inches; mounted on a 6.5 x 4.25 inch printed mount(verso blank). Signed in ink on the verso, in their characteristic hand, "Millie-Christine". Some light soiling and wear; image very slightly faded; still a very good copy of a striking image.

A fine studio image from later in life of the African American conjoined twins, musicians, and dime museum performers Millie and Christine McKoy. The twins, known to contemporaries as Millie-Christine, were born into slavery in North Carolina in 1851 and sold as ten-month-old babies to a traveling showman. In relatively quick succession they were sold again as young children, kidnapped while on exhibition in New Orleans, then sold once more and taken to Europe. Finally the twins were reunited with their original owner, showman Joseph Smith, who would be the closest thing to a father figure in the McKoys' tumultuous lives. Smith tutored them in languages (they each spoke four or five) and performance (they were renowned for their harmonizing duets and often billed as "the Two-Headed Nightingale"). The McKoy sisters stayed with Smith's family until freed by the Emancipation Proclamation in 1863.

In the 1880's the McKoys retired to their native North Carolina after a long career as performers. They died on the same day in 1912. While promotional cartes-de-visite of the twins are met with some frequency, cabinet-size images (like this one) are not commonly seen. The practice of selling signed photos to audience members -- or, in their retirement, to curiosity-seekers -- was of course a major source of income, not only for Millie-Christine but for many other sideshow performers as well. The Brooklyn firm of Ollivier & Co. specialized in such images.

\$1,800.

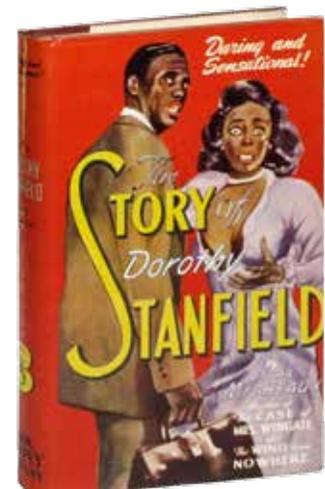
38. MICHAUX, Oscar

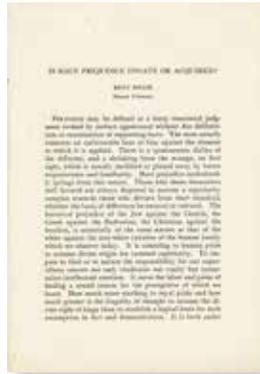
The Story of Dorothy Stanfield.

New York: Book Supply Co., 1946. First Edition. Deluxe Issue. Octavo (23cm); maroon cloth, with titling and rule stamped in gilt on spine and front cover; dustjacket; illus. frontispiece in color; 416pp. Fine in a very Near Fine dustjacket, unclipped (priced \$3.00), with thin strip of vertical rubbing at mid-spine.

Micheaux's next-to-last novel, a race-themed mystery set in Memphis and New York. Described by McGiligan as "peculiar, grumpy, and sensationalistic," *Dorothy Stanfield* essentially marked the low ebb of Micheaux's long and successful career as a novelist, screenwriter, and director of "race" films. He would make a brief resurgence with his final novel *Masquerade* (1948), which dealt with "passing" among light-skinned Blacks, but he died poor and in relative obscurity in 1951. With jacket and endpaper illustrations by Elliot Fax. HANNA 2483.

\$200.





39. MILLER, Kelly

Is Race Prejudice Innate Or Acquired?

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

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

\$250.

40. MILLER, Kelly

Moral Pedagogy. Reprinted from “Education,” November, 1913.

N.p.: [Washington, D.C.: by the Author], 1913. Offprint. Octavo. Staple-bound self-wrappers; [12]pp. Staples slightly rusty; light marginal soil; Very Good.

Scarce offprint, detailing the importance of a moral curriculum in higher education, and outlining some possible approaches to its achievement. “Moral pedagogy...can not be stated, at present, in terms of as definite program as can the development of the other parallel faculties. The methods of attack are mainly oblique.” OCLC notes only one location (Emory); none others found in commerce (2013)

\$250.

41. MILLER, Kelly

Eugenics of the Negro Race. Reprinted from “The Scientific Monthly”, July, 1917.

N.p. : [Washington, D.C.: by the Author, 1917], 1917. Octavo. Staple-bound wrappers; [3]pp. Offprint. Wrapper edges soiled and briefly chipped along upper margin; perforations for binding at bound edge; Very Good.

Brief but quite sophisticated discussion of the issue of race eugenics and whether the “professional class” of Negroes would be self-sustaining through its own reproductivity;” Miller’s preliminary conclusion is that “the upper class is headed towards extinction, unless reinforced from the fruitful mass below.”

\$250.

42. MILLER, Kelly

The Mulatto in the United States. Reprinted from “The American Journal of Sociology”, July, 1917.

N.p. : [Washington, D.C.: by the Author, 1917], 1917. Octavo. Staple-bound wrappers; p. 218-224. Offprint. Mild soil to wrapper edges; final leaf foxed; perforations for binding at bound edge; Very Good.

Review of Edward Byron Reuter’s influential sociological treatise *The Mulatto in the United States*. Miller offers a rather scathing review, characterizing the author as “provincial” and “pretentious” and particularly criticizing his definition of “mulatto” as “a general term to include all negroes of mixed ancestry regardless of the degree of intermixture” - a criterion which Miller calls “not only unscientific but practically meaningless.”

\$250.

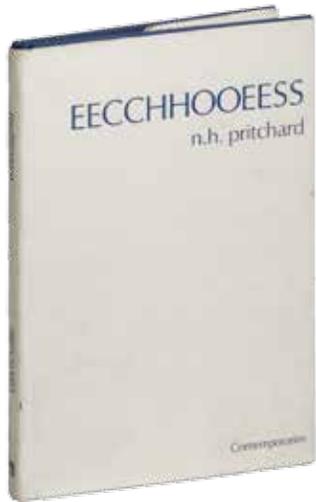
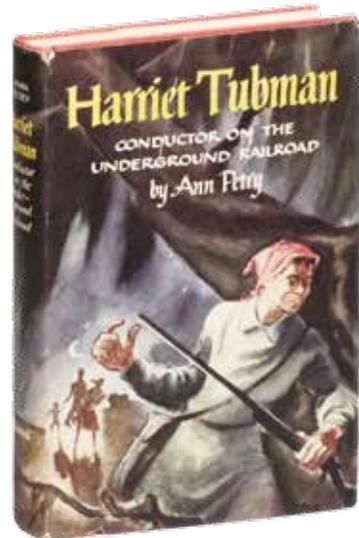
43. PETRY, Ann

Harriet Tubman: Conductor on the Underground Railroad.

New York: Thomas Y. Crowell Co., 1955. First Edition. First Printing. Octavo (21cm); red cloth with titles stamped in black on spine; dustjacket; 247pp, [1]. Fine in a Very Good+ dustjacket, unclipped (priced \$2.75), with a few tiny nicks and tears, and a small circular stain at upper front panel.

Biography of Tubman, oriented toward juvenile readers. "It is my belief," Petry says, "that the majority of textbooks used in high schools do not give an adequate or accurate picture of the history of slavery in the United States." The book was written to answer this need, and reflects the author's special interest in slavery. Scarce in the first printing.

\$150.



44. PRITCHARD, N.H. (Norman Henry) EECCHHOOEESS.

New York: New York University Press, 1971. First Edition. Octavo (20.75cm); blue cloth, with titles stamped in gilt on spine; dustjacket; [64pp]. Fine in Very Good+ dustjacket, unclipped (priced \$4.50), with some light dustiness to extremities, small tear to lower front joint and tiny nick to rear flap fold.

Attractive copy of the author's second book. Pritchard was a member of the Umbra poets collective on Manhattan's Lower East Side, whose visual poetry made use of unconventional typography and spacing. Attractive copies uncommon in the trade.

\$150.

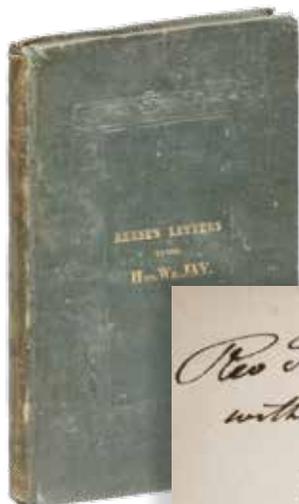
45. RANDALL, Dudley and Margaret G. Burroughs (eds)

For Malcolm X: Poems on the Life and the Death of Malcolm X. Preface and Eulogy by Ossie Davis.

Detroit: Broadside Press, 1969. Second Edition. Octavo. Black cloth boards, lettered in gilt on spine; dust-jacket; 127pp. Stated "second edition/third printing;" as usual with Broadside Press books, this is a somewhat ambiguous designation (this being the only cloth-bound issue of this title we have ever encountered). Fine copy in crisp dustwrapper which, as usual, sits about 1/8" shorter than the book.

Uncommon cloth issue of this collection of tributes to Malcolm, with contributions by Gwendolyn Brooks, Mari Evans, Ted Joans, Etheridge Knight, Margaret Walker, Clarence Major, and many others.

\$125.



46. REESE, David M.

Letters to the Hon. William Jay, Being a Reply to His "Inquiry into the American Colonization and American Anti-Slavery Societies" [Inscribed].

New-York: Leavitt, Lord & Co., 1835. First Edition. 12mo (19cm.); publisher's green blind-embossed cloth, upper cover lettered in gilt, unadorned spine; xii,120,[7](ads)pp. Spine ends chipped, minor cracks along upper joint cloth; a few leaves slightly creased, else textblock sound. Very Good. Inscribed "Rev T. Mason / with the respects of / The author" on front free endpaper. Refutation of a tract published in London the same year by abolitionist and member of the American Antislavery Society. SABIN 68657.

\$150.

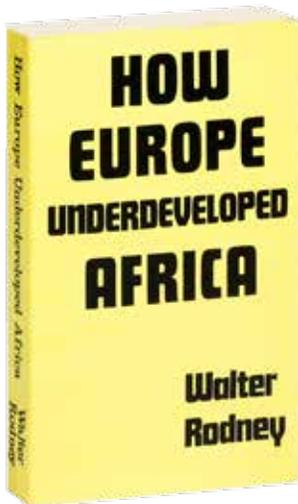
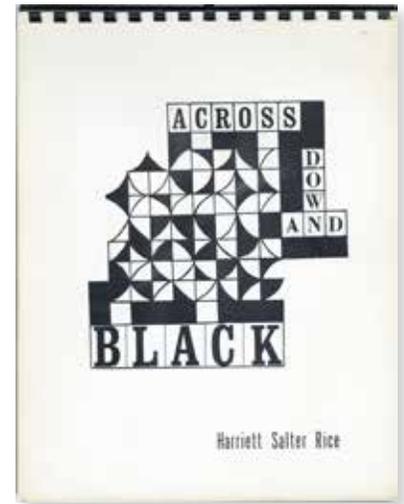
47. RICE, Harriett Salter

Across, Down and Black.

Denver, CO: Harriett S. Rice, 1970. First Edition. Quarto (28.5cm); comb-bound sheets bound in glossy (front) and plain (rear) covers; [3], 22pp, [1]; errata slip applied to p.[3]; illus. Light overall wear, with faint yellowing to edges of front cover and faint inked price to upper right corner of same; Very Good+.

A collection of crossword and fill-in-the-blank puzzles designed as educational tools for students, covering the subjects of Civil Rights, Black history and the Black experience. With a bibliography of Black Studies sources and answer key bound in at rear. Our research has yielded no biographical information about Rice, and this appears to be the only publication credited to her. Rare; we find no copies for sale in the trade (April 2015), and OCLC finds just 2 locations (Stanford, Tuskegee).

\$200.



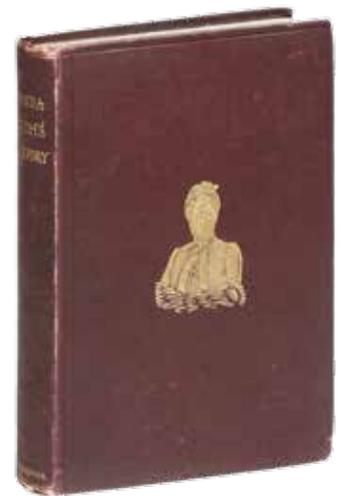
48. RODNEY, Walter

How Europe Underdeveloped Africa.

London: Bogle-L'Ouverture Publications, 1972. First Edition. 12mo (17.75cm.); original yellow printed wrappers; 316pp. Fine.

Seminal work and arguably the originator of modern African studies, providing a direct “correlation between the development of Europe and the underdevelopment of Africa,” which the author charts from the beginning of the European presence in Africa in the 15th century, through the present day. Rodney, a Guyanese author, composed this study in Tanzania while he was one of the leading members of the African Revolution. He would subsequently be assassinated in 1980 after a sergeant of the Guyana Defence Force rigged his car with a bomb.

\$250.



49. SMITH, Amanda

An Autobiography: The Story of The Lord's Dealings with Mrs. Amanda Smith, The Colored Evangelist [...].

Chicago: Meyer & Brother, 1893. First Edition. Octavo (26cm). Plum cloth, stamped in gilt on spine and front cover; i-xvi, 17-506pp; engraved frontispiece and 25 leaves of wood-engraved plates. Front hinge thinly cracked at third Contents page; foxing and soil to text block edges; occasional mild thumbsoil; still a clean, well-preserved copy - Very Good. Missionary travels of an ex-slave. WORK p.475 (citing the 1921 edition only).

\$175.



50. SCOTT, Emmett J. and Lyman Beecher Stowe

Booker T. Washington, Builder of a Civilization [Presentation Copy].

Garden City: Doubleday, Page & Company, 1917. Reprint. Copyright 1916. Octavo (24cm.); original green blind-ruled cloth, gilt-lettered spine, top edge gilt; xx,331,[1]pp.; plain photographic portrait frontispiece, 15 leaves of plates. Spine a hint cocked, name on private bookplate elided; Very Good overall. Presentation bookplate of Sears, Roebuck and Company co-owner Julius Rosenwald, whose Julius Rosenwald Fund, established the same year this book was published, would donate millions towards the education of African American children in the South.

Biography of Washington by his chief aide Emmett J. Scott. Co-authored with the managing editor of Doubleday, Lyman Beecher Stowe, with a Preface by Theodore Roosevelt.

\$150.



51. [SPRINGFIELD RACE RIOT of 1908]

Eight original photographic post cards documenting the Springfield, Illinois Race Riot of 1908.

[S.i, ca 1908]. Eight real-photo postcards, each 3-3/8" x 5-3/8" (ca 9cm x 13.75cm), five with descriptive captions in image. Lacking imprints, though five are marked "Post Photo" in image. 2 are albumen prints, the remainder silver-gelatin. One card postally used (postmarked 1908); a few others with ink annotations verso. Condition overall Very Good, with some rounding to corners, minor creasing, with a bit of fading to the albumen examples (images still distinct, showing good contrast).

Rare collection of vintage images recording the events of August 14-15, 1908, when a crowd of more than 2,000 angry white protesters attacked black neighborhoods following the arrest of two African-Americans accused of assaulting and raping white victims in the city. The two-day riot caused extensive damage to black-owned properties and resulted in seven deaths, including the lynching of two black residents (one of whom was in his late 80s) and retaliatory shootings against five of the white attackers. Approximately 5,000 Illinois militiamen were finally called in to quell the riot. The event has been cited as a catalyst leading to the formation of the NAACP in 1909. Current images depict destruction to buildings, milling crowds (the riot is said to have attracted hundreds of sightseers on the second day), and various militia encampments and fortifications around the state Capital Building.

\$950.



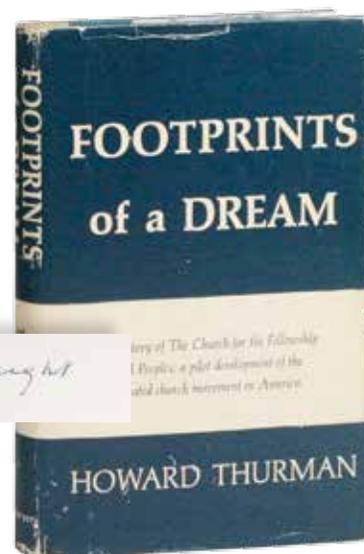
52. THURMAN, Howard

Footprints of a Dream: the Story of The Church for the Fellowship of all Peoples.

New York: Harper and Brothers, 1959. First Edition. Octavo. Cloth-backed boards; dustjacket; 157pp. Inscribed to Dorothy Height on front endpaper, with Thurman's signature on title page. A straight, tight copy in the original unclipped dustwrapper, lightly rubbed and edgeworn, Very Good. No first edition statement, but correct date-code ("H-I", i.e. August, 1959) on verso of title page.

A lovely association copy, joining two of the leading figures of the Civil Rights movement. Dorothy Height (1912-2010) was the long serving President of the National Council of Negro Women, and has been described by James Farmer as "one of the Big Six of the civil rights movement." Howard Thurman (1899-1981) was founder and pastor of the Church for the Fellowship of all Peoples in San Francisco, a prolific author, and one of the most influential Black theologians of the Civil Rights era.

\$500.



53. WILLIAMS, Nebrasker

Signed Photographic Portrait of Nebrasker Williams

N.p.: 1924. First Edition. Photographic reproduction printed on card stock blotter (21.5x11.5cm.); depicts 19-year-old African American Nebrasker Williams standing in front of a shop window straddling his companion bull dog ("Big Boy?") and proudly displaying an apron pinned to his sweater which reads "From Shreveport La. to Boston Mass. Hiking in 90 Days Test." Blotter a bit worn with faint creases from handling, evenly dust-soiled, small shallow loss to lower edge not affecting text or image. About Very Good and sound. Inscribed in pencil at head of image: "Left home June 4, 1924" and boldly signed "Nebrasker Williams" at lower edge.

Nebrasker Williams (1905-1977) appears to have been a self-proclaimed professional walker, who made a living by entering small towns on foot and selling souvenirs like this one to curious onlookers. A later souvenir card billed both Williams and his wife as "World's Champion Walkers and Explorers...Around the globe in five years." In later years Williams is found describing himself as a half-Indian spiritual pilgrim, raising funds through lectures and exhibitions of his enormous 180-pound Great Dane "Duke" in order to "buy salt and soap" for "his fellow Zulu tribesmen" (see Delaware County [PA] *Daily Times*, January 31, 1948). According to one promotional flyer reproduced on-line (see <http://kgwbreadcrumbs.blogspot.com/2012/01/mystery-of-nebrasker-williams>) the Williamses planned on writing a book about their global walks, though OCLC does not list any works by or about Nebrasker Williams as of April, 2015.

\$250.

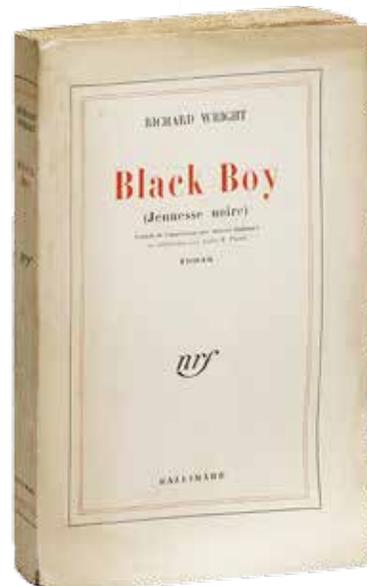
54. WRIGHT, Richard; Marcel Duhamel and Andrée R. Picard, trans.

Black Boy (Jeunesse Noire) [Review Copy].

[Paris]: Gallimard, [1947]. First French Trade Edition. Octavo (20.75cm.); original white wrappers printed in red and black; 264pp. Textblock uniformly toned, else About Fine. Review copy with "S.P." printed below publisher's imprint and on rear wrapper. With broadsheet prospectus printed on bright yellow stock laid in.

Autobiographical novel recounting the author's childhood in the South, his move to Chicago, and involvement with the Communist Party. Wright's fourth book, which he describes in a short essay printed on the French prospectus as "recounting an episode of a story often experienced by black Americans..." (my translation); the French edition somewhat uncommon in collectible condition.

\$250.



PART 2: RADICAL, SOCIAL,



55. GUTHRIE, Woody

American Folksong [Lengthily Inscribed, with Original Watercolor].

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

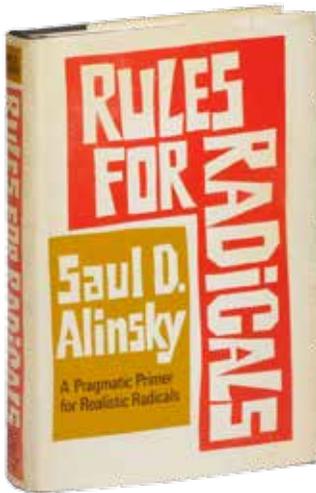
An important Guthrie book, containing a number of his best songs; one of his toughest to find in acceptable condition, and very rare signed. In addition to the colorful watercolor presentation, this copy includes an extraordinary, lengthy inscription in which Guthrie reminisces on the birth and death of his daughter Cathy Ann, who had perished in a freak electrical fire a few months previous: "...it makes me think about the longtime question of how can several good things all take place on some one certain night and then turn right around and see so many worser and sadder things happen on some other night...just a little few of the many good reasons why I drew such a big pretty mark through that same night and date so I can just sit back now and watch Lily and Sandy and my calendar and almost feel my good feelings grow." Research has failed to turn up the identity of "Lily and Sandy" (no one with these given names is referenced in the finding aid to the Guthrie family papers at the Woody Guthrie Center in Tulsa); but given the context -- elsewhere in his inscription Guthrie describes hearing Sandy "play that piano down there in Dave and Ethel's basement" -- we imagine these to have been musician friends, perhaps from Guthrie's Mermaid Avenue neighborhood, or perhaps visiting to attend on Marjorie during the latter stages of her most recent pregnancy (Woody and Marjorie's second child, Arlo, would be born a few weeks after this inscription was made).

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

\$17,500.

our daughter Cathy was born according to the old Chinese belief on the same night that I first met Sandy and heard you play that piano down there in Dave and Ethel's basement on that night when all of us ate and drunk and warmed ourselves up with songs and dances of every kind which made me a lot closer friend of Dave, Ethel, Lily and Sandy, and of the whole race called the orientals because that is a good way to look at birthdays, I mean to track it right back to the night, to the hour and back to the very minute it all took place which makes me think about the longtime question of how can several good things all take place on some one certain night and then turn right around and see so many worse and sadder things happen on some other night and these are just a little few of the many good reasons why I drew such a big pretty mark through that same night and date so I can just set back now and watch Lily and Sandy and my calendar

and almost feel my good feelings grow.
Woodie Guthrie



56. ALINSKY, Saul D.

Rules For Radicals: A Practical Primer for Realistic Radicals [Review Copy].

New York: Random House, 1971. First Edition. First Printing, a review copy with the publisher's typed slip and promotional photograph of the author laid in. Octavo (21.75cm); black cloth, with titles and author's initials stamped in gilt and red on spine and front cover; dustjacket; 196pp, [1]. Slight lean, touch of dustiness to boards and top edge of text, else clean throughout; Very Good+. Dustjacket is price-clipped, spine-sunned and lightly edgeworn, with a large, faint dampstain along upper front flap fold, rubbing at center of rear panel, and several short edge tears; Very Good.

Published shortly before Alinsky's death, *Rules For Radicals* was an updated version of his "epoch-making" 1946 book *Reveille For Radicals*. Alinsky's goal for *Rules* was to create a guide for future community organizers to use in uniting low-income communities, or "Have-Nots," in order to empower them to gain social, political, and economic equality by challenging the current agencies that promoted their inequality. An incredibly influential book (Barack Obama is among those who have noted its influence), uncommon in jacket and quite scarce as a review copy.

\$500.

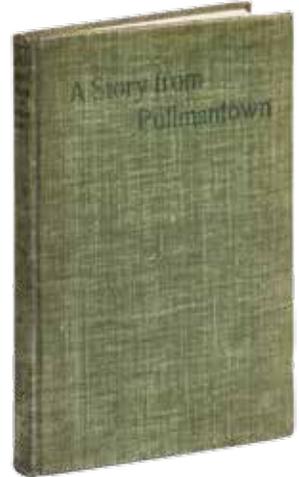
57. BECH-MEYER, Nico

A Story From Pullmantown. Illustrated with Sketches by Capel Rowley.

Chicago: Charles H. Kerr, 1894. First Edition. Octavo. Original green cloth boards, lettered in deep green on spine and front cover; floral endpapers; 110, [8]pp; [9] inserted leaves of plates; illus. Neat ink hand-stamps ("Junior College, C.S.S.R. Oakland, CA") to front pastedown and title page; endpapers browned but intact at gutters; Very Good. Like most Kerr publications of this era, the novel is printed on rather cheap paper, with the pulp floral endpapers being particularly fragile; this is easily the best-preserved of the very few copies we have encountered in commerce.

Scarce radical novel drawing on the contemporary events of the Great Pullman Strike of 1894, set in the fictional "Pullmantown," clearly modeled on the Southside Chicago company-planned community of Pullman. BLAKE (*The Strike in the American Novel*, Metuchen: 1972) p.220: "...a puerile story of the desperate lives of the workers in Pullmantown owned by Mr. HOARD (always printed in caps in the book)...the novel ends as the first strike in Pullmantown's history begins."

\$450.



58. BEZYMENSKII, A.

Komsomliia: Stranitsy Epopei. Izdanie Piatoe.

Moskva: Gosudarstvennoe Izdatel'stvo, [1929]. Fifth Edition. 12mo (17.5cm.); original pictorial wrappers (artist unidentified) printed in red and black; 79pp. A few small tears to spine, old rubberstamp to rear wrapper effaced with later ink notes written over. Still an About Very Good copy of a fragile work.

Epic poem by proletarian author and member of the far left Litfront faction Aleksandr Bezymenskii devoted to the Komsomol (abbreviation of the Kommunisticheskii Soyuz Molodyozhi), the youth division of the Communist Party of the Soviet Union, first established in 1918. All early editions of this collection are scarce in OCLC; NYPL, the Getty, and Illinois only of this edition as of April, 2015.

\$450.

59. BODENHEIM, Maxwell

Collection of 13 Signed Manuscript Poems.

N.p. [Greenwich Village]: Ca. 1940s-1950s. Thirteen typescript poems on 22 sheets, each signed in ink by Bodenheim at end of text; several with hand corrections in ink. Two works mounted to board; one work appears fragmentary (but see note below); occasional marginal losses and tape reinforcements; paper age-toned; Good to Very Good overall.

A fixture of Greenwich Village bohemian life from the Twenties through the early Fifties, the Mississippi-born poet Maxwell Bodenheim (1922-1954) published more than 20 volumes of verse and fiction, including such well-regarded jazz-age novels as *Replenishing Jessica* (1925), *Georgie May* (1928) and *Naked on Roller Skates* (1930). After the Great Depression Bodenheim's production dropped off precipitously; by the end of WW2 he was penniless, alcoholic, and living on the streets of Greenwich Village, where he supported himself by cadging drinks at the "bohemian" bars and hawking signed copies of his poems for twenty-five cents a page (sometimes less, depending upon his circumstances). Bodenheim and his third wife (30 years his junior, and a working prostitute) were brutally murdered by an irate john in a Bowery flophouse in 1954.

The current group of signed manuscripts is typical of Bodenheim's "output" during this late period. Nearly all are typed versions of previously-pub-

lished works, most from his early collections *Advice* (1920) and *The Sardonic Arm* (1923), though in most cases there are subtle (or not-so-subtle) variations between the published and the later typescript versions. At least two of the poems here we find no evidence of having been previously published, at least not in Bodenheim's own collections (though they may certainly have appeared in any of the innumerable, and un-indexed, little magazines of the Twenties and Thirties). A full list follows:

1. "Finalities". Poem of 20 lines. Appears to be a fragment of a larger work (the stanza is headed "VI"), however we note that a very similar poem of 20 lines appeared in *The Nation* for Nov 10, 1920 under the title "Criticism."
2. "Rattle-Snake Mountain Fable I." Poem of 24 lines. Collected in *Advice* (1920); unaltered text.
3. "Sincerely Yours, Culture." Sonnet. Collected in *Light In The Valley* (1942); unaltered text.
4. "Poem To A Rose." Poem of 24 lines. Apparently uncollected; we find no other examples of this text. One holograph correction to text.
5. "Sonnet: He was enamored with prophetic speech --" Apparently uncollected. One holograph correction (line 9, elided).
6. "Captain Simmons." Poem of 29 lines in two stanzas. On two sheets. Collected in *The Sardonic Arm* (1923).
7. "Death." Poem of 12 lines. Mounted to board, with coffee or tea stains to text (still perfectly legible, and not affecting autograph). A version was published in *The Century Magazine*, v. 195 (1918).
8. "Blind." Poem of 10 lines. Collected in *The Sardonic Arm* (1923); unaltered text.
9. "Mr. Dogma Takes A Stroll." Poem of 29 lines. Single holograph correction to text. On two sheets. We find no published example of this text, but it shares its first line: "Hill-flowers salute his feet," with Bodenheim's early work "After-Pain," collected in Alfred Kreymborg's 1917 New Poetry anthology *Others*.
10. "To A Woman." Poem of 23 lines. Two holograph corrections to text. Apparently uncollected.
11. "Insanity." Poem of 36 lines. On two sheets. Collected in *Advice* (1920); this version with substantial alterations to 4 lines, differing from the published text.
12. "North Clark Street, Chicago." Substantial poem of 70 lines, in three sections on three sheets. Collected in *The Sardonic Arm*, 1923.
13. "South State Street, Chicago." Poem of 108 lines, on 5 sheets. Three holograph corrections to text. One of Bodenheim's most important early poems, composed prior to his move to Greenwich Village; collected in *Advice* (1920).

\$1,500.



TOGETHER WITH THE COMPLETE 6-PART SERIAL

60. BURNS, Robert E.

I am a Fugitive from a Georgia Chain Gang!

New York: Vanguard Press, 1932. First Edition. Octavo (21cm); light gray cloth, with titling and decorations stamped in blue on spine and front panel; blue topstain; dustjacket; 257pp. Bookplate to front pastedown, faint mustiness, with light offset and some scattered foxing to endpapers; Near Fine. Dustjacket is unclipped (priced \$2.00), lightly dusty overall, with light toning and a few shallow nicks and tears to extremities, and scattered foxing to spine panel; Very Good to Very Good+.

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

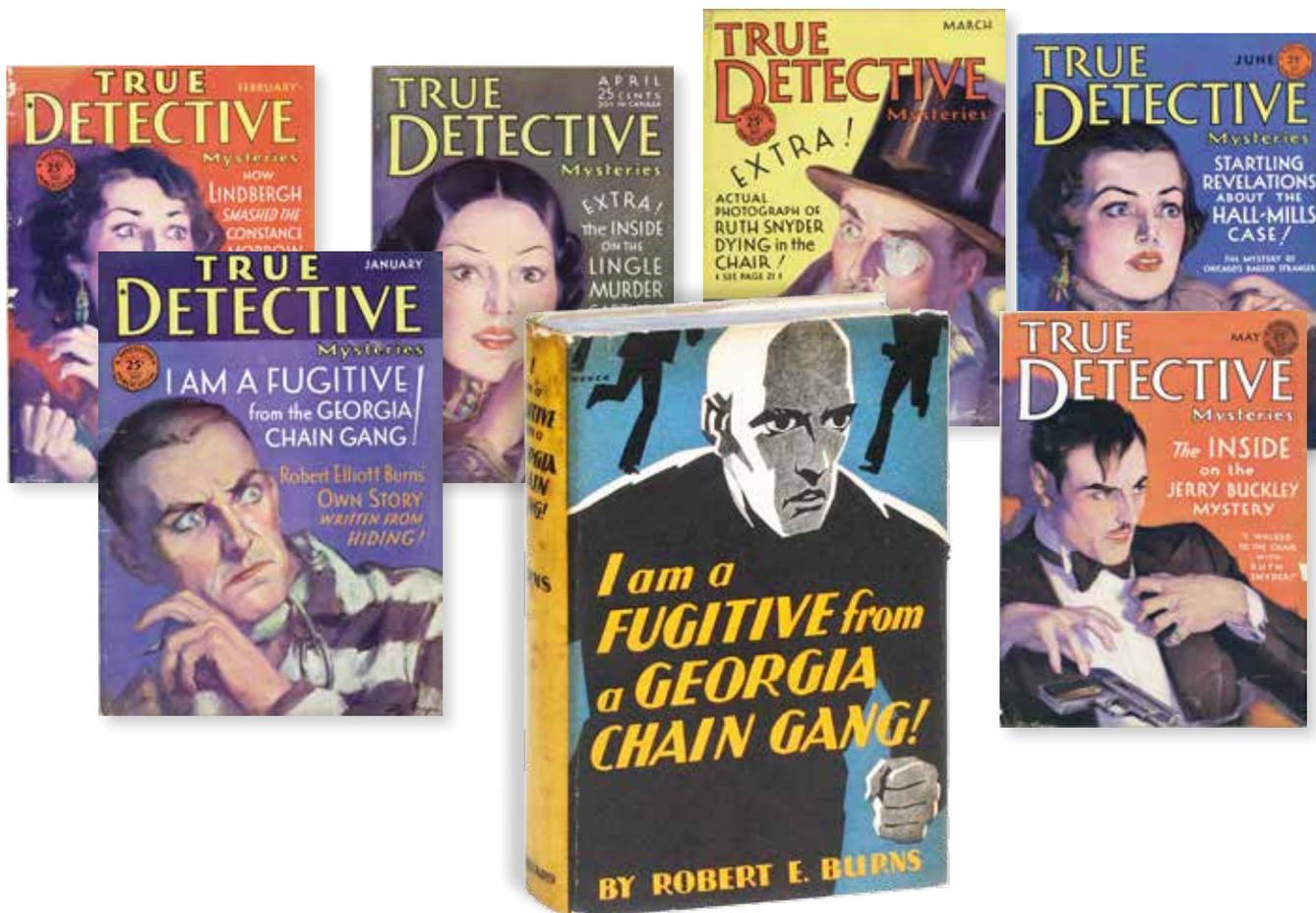
[WITH]

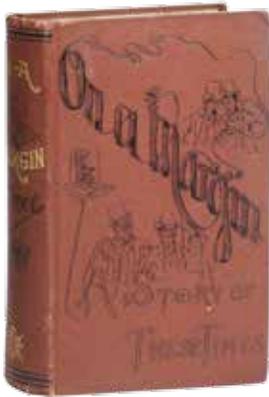
I Am A Fugitive From A Georgia Chain Gang! - Original Six-Part Serial in True Detective Mysteries.

Dunellen, NJ and New York: New Metropolitan Fiction, Inc. / MacFadden, 1931. Six quarto issues in original illustrated paper wrappers (29.5cm); 120; 136; 128; 120; 120; 112pp; illus. Minute loss to base of spines, light wear to extremities, with several short tears and creases to same; faint, shallow moisture staining to rear wrapper edges and margins of several issues, else complete and clean throughout; Very Good+ or better.

The original six-part serialization (January-June, 1931) of what would become Robert E. Burns' novel *I Am A Fugitive From A Georgia Chain Gang*, published by the Vanguard Press in 1932. By his own admission, the author sent his story to *True Detective Mysteries* through an indirect and secret channel while hiding out from the law. A side-by-side comparison with the finished text of the novel shows significant textual variations in certain portions. The six serial issues also notably include dozens of photographic illustrations not present in the published book, many featuring Burns in civilian, military, and prison garb, photos of his family, facsimiles of numerous letters written on his behalf, and stark portrayals of prisoners on the chain gang.

\$4,500.





61. Anon. [CHAMBERS, Julius]

On A Margin.

New York: Fords, Howard & Fulbert, 1884. First Edition. Octavo (18.5cm). Publisher's pictorial brown pebbled cloth, titled in gilt on spine; floral endpapers; 416pp. Front free endpaper has been excised, but this is otherwise a remarkably fresh, bright copy, with gilt and illustrations bright and unrubbed; scattered light foxing within; Very Good.

First edition, published anonymously, of this rather uncommon novel of Wall Street speculation. A second edition, which added a preface and supplied the author's name on the title page, was issued a year later. Wright III: 965.

\$450.

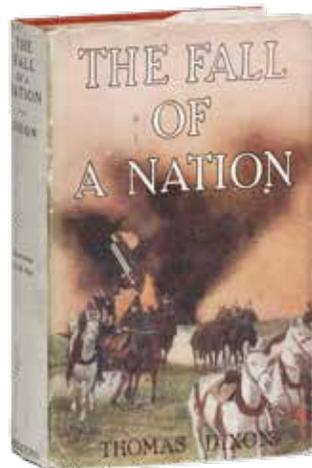
62. CHAPLIN, Charli [Charlie Chaplin]; P. Okhrimenko, trans.

[Text in Cyrillic] Moe Puteshestvie v Evropy. Perevod s antgliyskogo P. Okhrimenko [Russian translation of My Trip Abroad].

Mosvka: Akts. Izdat. O-vo "Ogonek", 1926 [but 1927]. First Thus. 12mo (14.75cm.); original white photographically illustrated staplebound wrappers; 68,[4](ads)pp.; illus. publisher's ads printed inside wrappers. Some light wear from handling, textblock uniformly toned and rather brittle due to poor paperstock, else Very Good. "Biblioteka 'Ogonek'" no. 195. Title page imprint gives the date 1926; wrappers dated 1927.

First Russian edition (abridged) of Charlie Chaplin's memoir *My Trip Abroad* (1922), recounting the Hollywood actor's return to his native England and travels through Europe after 10 years in the United States. The first edition also coincided with the FBI opening its first inquiry into Chaplin's supposed Bolshevism. (see Michael North, *Reading 1922: A Return to the Scene of the Modern.*) NYPL and Stanford only in OCLC as of April, 2015.

\$750.



63. DIXON, Thomas; Charles Wrenn, illus.

The Fall of a Nation: A Sequel to The Birth of a Nation.

New York: D. Appleton and Company, 1916. First Edition. Octavo (19.25cm.); original cloth in pictorial dust jacket; [10],361pp.; black and white frontispiece and 5 plates. Jacket extremities a bit rubbed, some short closed tears and one small loss to top edge of rear jacket panel not affecting text; contemporary private library bookplate to front pastedown, else Fine in Very Good jacket.

Future-war dystopia, describing a hypothetical attack on American soil by "The Imperial Nation," which takes advantage of American complacency and a bumbling, pacifist government. A "cry of warning which men and women of the present generation would do well to heed if our glorious Nation is to be preserved" (upper jacket flap). A film of the same name, also directed by Dixon, was made the same year (intended as the film sequel to the landmark *Birth of a Nation* (1915); now considered lost). BLEILER (1972), p. 100.

\$200.

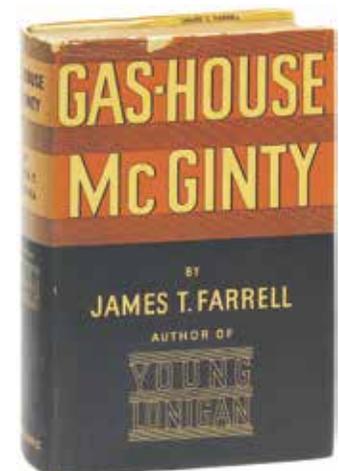
64. FARRELL, James T.

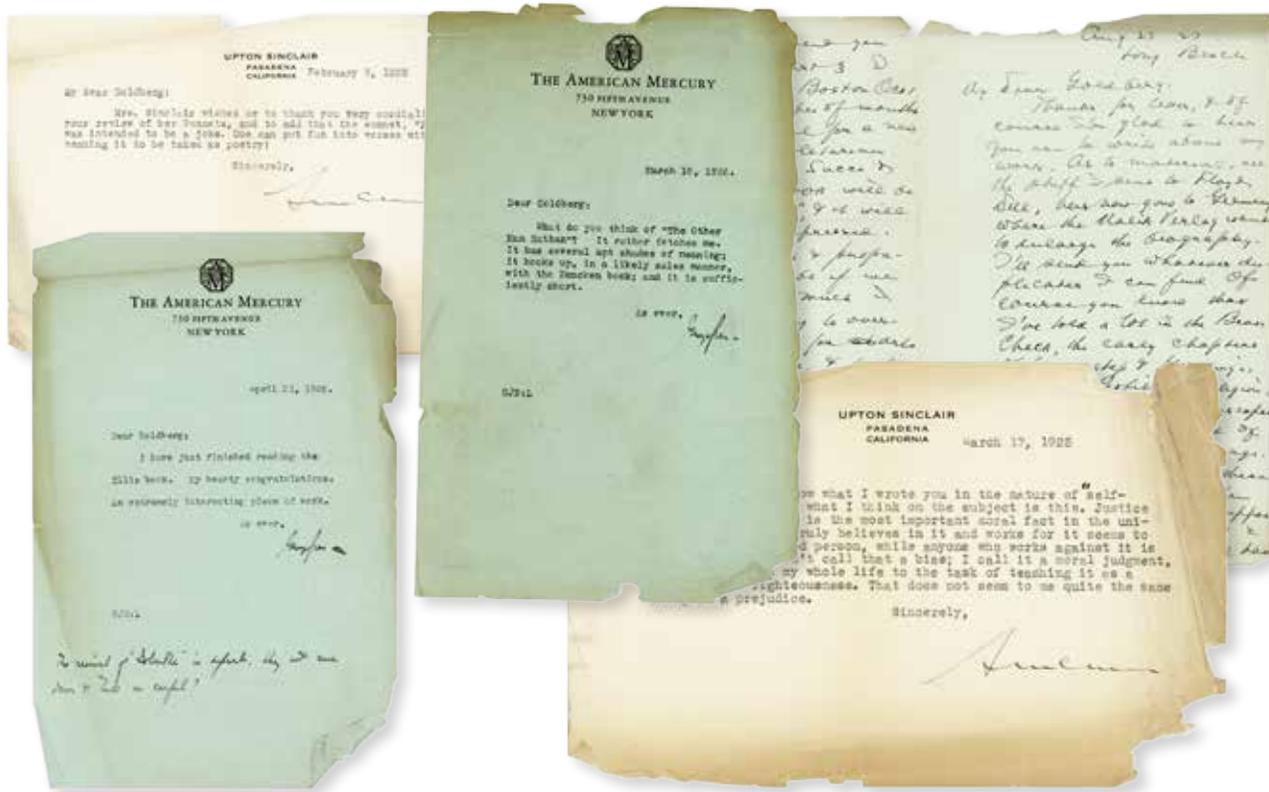
Gas-House McGinty.

New York: Vanguard Press, 1933. First Edition. Octavo (22cm). Tan cloth boards, lettered in red on spine and front cover; dustjacket; brown top-stain; 364pp. Faint offsetting to endpapers, else a tight, Fine copy, with deep, unfaded top-stain. In the original, unclipped dustwrapper, very slightly faded on spine with a single small (<1/4") chip at upper edge of front panel and three clear tape reinforcements to verso; better than Very Good.

Sharp copy of Farrell's second novel, of life and labor in the working-class Irish communities of Chicago. HANNA 1144. COAN p.92.

\$300.





65. [GOLDBERG, Isaac] [H.L. Mencken, Upton Sinclair, George Jean Nathan, Charles Angoff, et al.]

Archive of Printed and Manuscript Materials, mostly letters, relating to American author, critic, and literary translator Isaac Goldberg.

Ca. 1921-1936. Collection of 53 individual items, among them 36 signed letters from Upton Sinclair, H.L. Mencken, George Jean Nathan, Charles Angoff, Elmer Gertz, Joel Elias Springarn and many others; all addressed to Goldberg regarding his literary achievements. Various formats, sizes, and states of wear, though no items so worn as to have lost meaning.

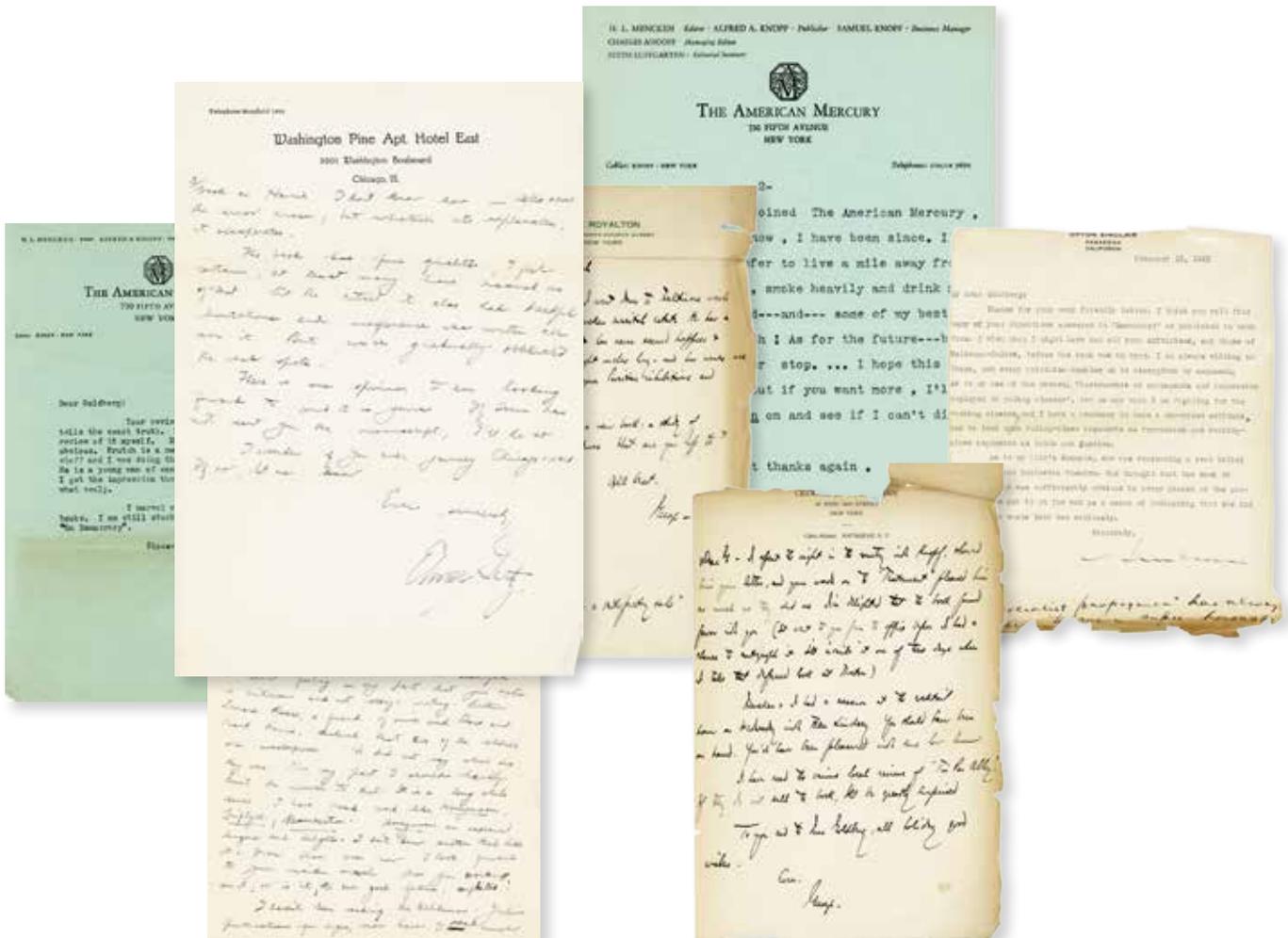
Isaac Goldberg [1887-1938] was a prolific and prominent 20th-century American author and critic, closely connected with the left-leaning community of author/intellectuals surrounding *The American Mercury*. Based on the evidence in the current archive, Goldberg maintained a vibrant correspondence, not only with the *American Mercury's* editors but also with prominent members of New York's literary and publishing elite including Alfred A. Knopf, Lincoln Schuster, and such First Amendment pioneers as Havelock Ellis, Upton Sinclair, and Elmer Gertz. The present archive consists (excepting a few scraps of manuscript notes in Goldberg's own hand) entirely of incoming correspondence, most discussing his own published works or works-in-progress. Among Goldberg's works mentioned in this archive are his biographies of sexologist Havelock Ellis, co-founders of *The American Mercury* H.L. Mencken and George Jean Nathan, and composer George Gershwin; his translation of Sholom Ash's *Mottke, the Vagabond*; his critical works on Tin Pan Alley, on Brazilian and Spanish-American literature, his collection of erotic short stories; and numerous reviews, essays, and individual short stories. Notable items from the collection (in approximately chronological order) include:

- SINCLAIR, Upton. TNS on his personal Pasadena letterhead. Dated February 3, 1925 and written on behalf of Mrs. Sinclair regarding Goldberg's review of her *Sonnets*, "and to add that the sonnet 'Finis', [sic] was intended to be a joke."
- SINCLAIR, Upton. TLS, 1pp with autograph postscript. Dated February, 19, 1925 regarding Sinclair's book of criticism *Mammonart* (1925): "As to my use of the phrase, 'instruments of propaganda and repression employed by ruling classes', [sic] let me say that I am fighting for the working classes, and I have a tendency to take a one-sided attitude, and to look upon ruling class arguments as repression and working-class arguments as truth and justice."
- SINCLAIR, Upton. TNS, dated March 17, 1925. Apparently a response to Goldberg's reply to the above letter: "I don't know what I wrote you in the nature of 'self-confessed bias,' but what I think on the subject is this. Justice between man and man is the most important moral fact in the universe; anyone who truly believes in it and works for it seems to be ipso facto a good person, while anyone who works against it is a bad person. I don't call that a bias; I call that a moral judgment..."
- SCHUSTER, M. Lincoln. TLS, 2pp on Simon and Schuster letterhead. Dated October 19, 1925, regarding Schuster's desire to obtain the republication rights for Goldberg's translation of Sholom Ash's *Mottke, the Vagabond*.
- NATHAN, George Jean. TNS on *American Mercury* letterhead. Regarding the title of Goldberg's yet-to-be-published biographical study of Nathan. Nathan proposes "The Other Man Nathan," in response to the title of Goldberg's biography of Mencken, *The Man Mencken* (1925). OCLC records show that Nathan's title did not win Goldberg over; the book was published under the title *The Theatre of George Jean Nathan* (1926).
- ELLIS, Havelock. ALS, 1pp. Dated April 23, 1926, showing appreciation for Goldberg's critical biography of Ellis's life and works.
- MENCKEN, H.L. Typed letter, signed by H.L. Mencken, on blue American Mercury letterhead. Dated May 22, 1926. Commends Goldberg's review of "the Krutch book" (most likely Joseph Wood Krutch's first book, *Edgar Allan Poe: A Study in Genius* (1926)). Concludes with Mencken's verdict that "He is a young man of considerable promise but I get the impression that he is still somewhat vealy."

- DeCASSERES, Benjamin. ALS, 2pp (both sides of single sheet of letterhead). Mostly concerned with DeCasseres's negative opinion of the author Frank Harris: "Plainly, I think him a faker--a courageous one, however--and, I fear, a Tremendous but Enchanting Liar in regard to the people he has 'interviewed.' Remember, he's Irish, who are all delicious Falstaffian liars without spiritual content...Harris's case is really pathetic. He has tried every trick to mount to fame; first on the backs of Shakespeare, Wilde and the celebrities with whom he swapped cigarettes. Then, finally, on his cock."
- SINCLAIR, Upton. ALS, 2pp on blue-green stock. Dated Aug. 27, '27. Mentions Sinclair's upcoming research on his novel-in-work *Boston* (1928). Sinclair writes, "...it will surely be suppressed." Concludes with: "As to art and propaganda, I doubt if we differ very much. I am push[ing?] [illegible] to overthrow the art for art's sake nonsense, and to establish the importance of content as the basic necessity..."
- NATHAN, George Jean. ALS, 1pp on "The Royalton" letterhead. Dated Feb. 11, '31. Describes his trip to visit Mencken and his wife Sara Haardt in Baltimore: "He has a most comfortable establishment & has never seemed happier & more content. His cigars--eight inches long--and his wines are excellent."
- PARSHLEY, Howard M. TLS, 2pp from the noted zoologist and sexologist, written on yellow "General Catalogue of the Hemiptera," Smith College, letterhead. Dated July 28, 1931. Regards Parshley's enthusiasm for Goldberg's collection of erotic short stories *Sexarians* (1931) and bemoans the fact that *Lady Chatterley's Lover* is not more readily available to all 16-year-olds.
- GERTZ, Elmer. ALS, 2pp on "Washington Pine Apt. Hotel East" letterhead. As in the above letter, clearly a fan letter for *Sexarians*, which "made my trip back to Chicago memorable." At the time of writing, Gertz was working on an edition of the works of Frank Harris, though today he is best known as the winning defense lawyer for the obscenity trial against Henry Miller's *Tropic of Cancer* (1961).
- NATHAN, George Jean. ALS, 1pp, signed "George" on Nathan's private letterhead. Undated. Mentions a trip to the country with Knopf and cocktails with Mencken and social reformer Ben Lindsey: "You should have been on hand. You'd have been pleased with some low humor."
- ANGOFF, Charles. 3 TLS (each 1pp). Angoff was managing editor of *The American Mercury* after 1925, on blue Mercury letterhead. No year given. The first two letters appear to be in response to Goldberg's request for some biographical information for a short work-in-progress on Angoff. By way of biography, Angoff mentions that he is a bachelor, heavy smoker, moderate drinker, and "some of my best friends are Jewish!" The third letter, probably dated a few months later, describes the reviews of the first two volumes of Angoff's *Literary History of the American People*: "The book is being severely attacked on nearly all fronts. In most cases the motives are obvious enough. In the rest all I can discern is bumptious ignorance. Some of the reviewers haven't even taken the trouble to read the book. I am sure that God will punish them all, not only in the hereafter, but also in this world."
- ELLIS, Havelock. Autograph 12-line poem titled "Love's Autumn--Rhyme," signed "H.H. Ellis" and dated 14 Sept, 1879 (?). Apparently early unpublished poem with the opening line "Put in the sickles and reap..."

Together with approximately 40 further pieces of correspondence and minor manuscript material from Goldberg's archive (a full inventory available on request).

\$2500.



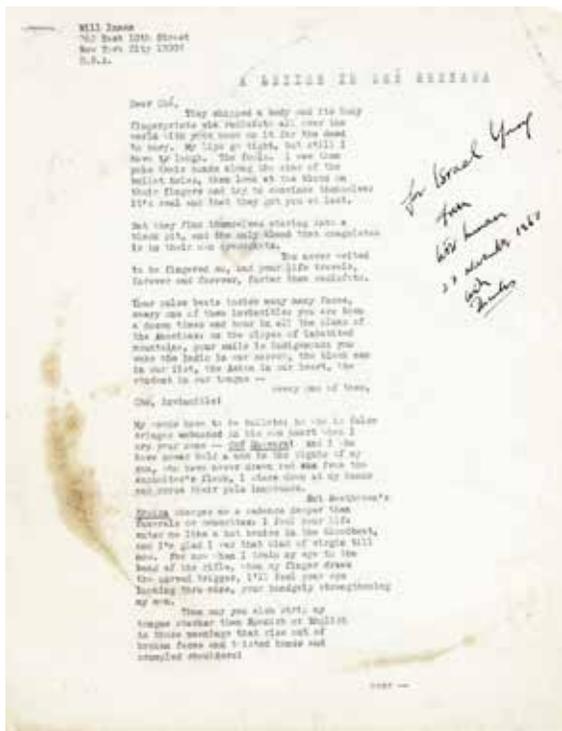
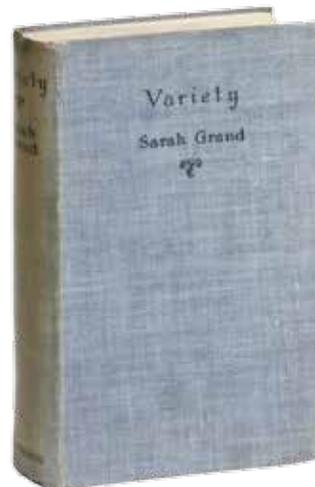
66. GRAND, Sarah (pseud Frances Elizabeth McFall)

Variety.

London: Heinemann, 1922. First Edition. Demi octavo (19cm). Blue linen boards, lettered in darker blue on spine and front cover; 221pp. Cloth a trifle faded on spine; upper edge of text block dusty; still a tight, attractive VG copy, lacking the scarce dustwrapper. Grand's last published book, a story collection including the novella "The Turning of the Worm."

Grand (i.e. McFall, 1854-1943) was the progenitor of the "New Woman" novel in Victorian England, a genre which introduced feminist and free-love themes to the otherwise staid fiction of the time. Something of a phenomenon in the Nineties, Grand had huge successes with such topical novels as *The Heavenly Twins* (1893) and *The Beth Book* (1897). But by the end of the Great War Grand's work had fallen rather out of fashion - a fact borne out by the surprising scarcity of this, her final book, which is rarely seen in commerce and is held by fewer than a dozen institutions worldwide (per OCLC, 2015), an astonishingly small result for a mainstream novel by a mainstream author, published by a mainstream house.

\$450



67. INMAN, Will

[Original typescript, signed] A Letter To Ché Guevara.

[New York: 1967]. Hand-typed manuscript on two 11" x 8-1/2" sheets of onion-skin typewriter paper. Poem of 88 lines, dated in type "10-11 October 1967," inscribed in black ink in margin: "for Israel Young / from Will Inman," dated 23 November 1967. Old fold lines; marginal stain to first leaf; Very Good.

A substantial elegiac poem addressed to the memory of Ché, composed only two days after his death at the hands of a CIA-backed Bolivian hit-squad. Inman (1923-2009) was a former Communist Party organizer who, following his run-in with HUAC, reinvented himself as a poet beginning in the early Sixties. His long career included the founding and editorship of the influential mimeo journal *Kauri*, which he ran from 1964-1977.

The recipient of this poem, Israel "Izzy" Young, was the long-time proprietor of the Folklore Center in lower Manhattan, an important locus of Greenwich Village bohemianism in the Fifties and Sixties (now best remembered as the site of Bob Dylan's first New York concert). Young hosted many underground poetry readings at the Folklore Center, one of these likely being the occasion of Inman's inscription. We can find no evidence that this poem was published, at least not under its current title.

\$450.

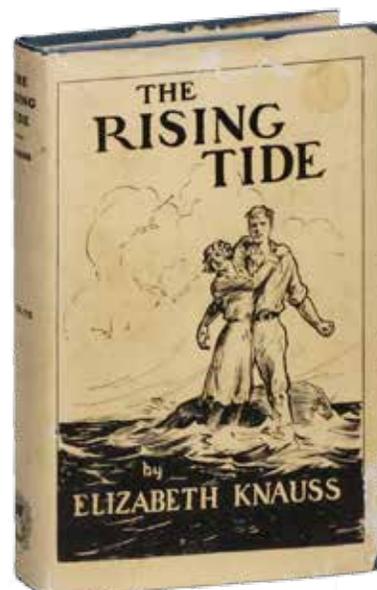
68. KNAUSS, Elizabeth

The Rising Tide: A Novel Dealing With the Spread of Bolshevism and Atheism Throughout America.

New York: The Christian Alliance Publishing Company, (1927). First Edition. Octavo. Blue cloth boards, lettered in gilt on spine; dustjacket; 248pp. Gift inscription in ink on front endpaper; slight offsetting to pastedowns and free endpapers; Near Fine. In the original pictorial dustwrapper, minutely chipped at edges, lightly rubbed and soiled; Very Good Plus.

Anti-bolshevik, anti-semitic novel, set as a "Christian romance" among students and faculty at the fictional "Union Bible Institute." Contemporary events are mentioned, including the Bridgman Raid and the "discovery" of the Protocols of the Learned Elders of Zion (a document with which the author expresses solidarity). Knauss was a frequent contributor to right-wing periodicals, especially William Bell Riley's *The Pilot* and *The Christian Fundamentalist*, both organs of his Baptist ministry, with which Knauss was presumably associated. Scarce, especially in jacket. Not in Hanna.

\$350.



AUTHOR'S COPY OF THE 20th CENTURY'S GREATEST LITERARY HOAX

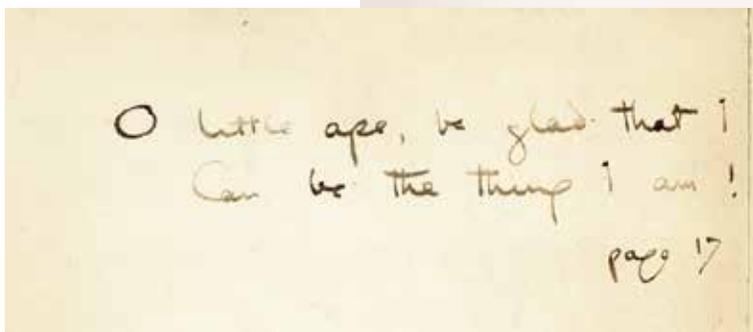
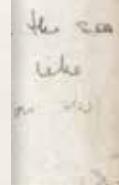
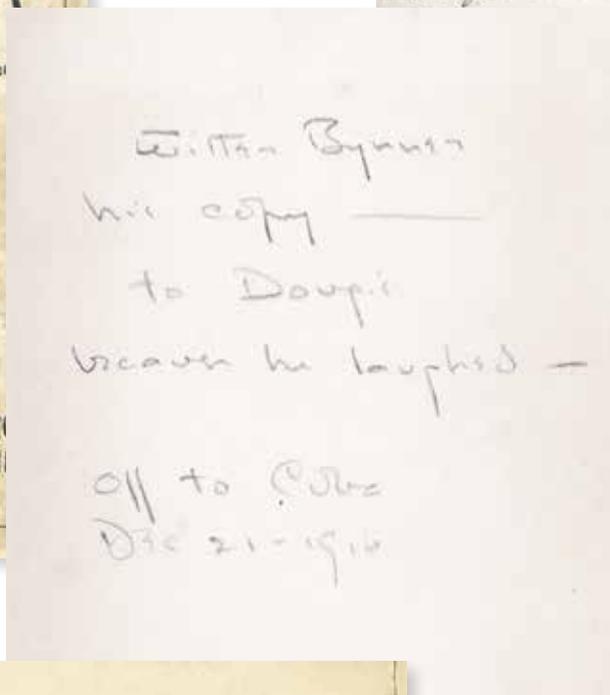
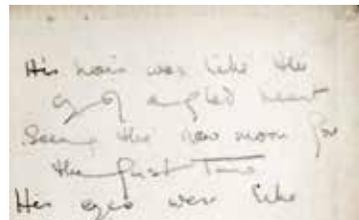
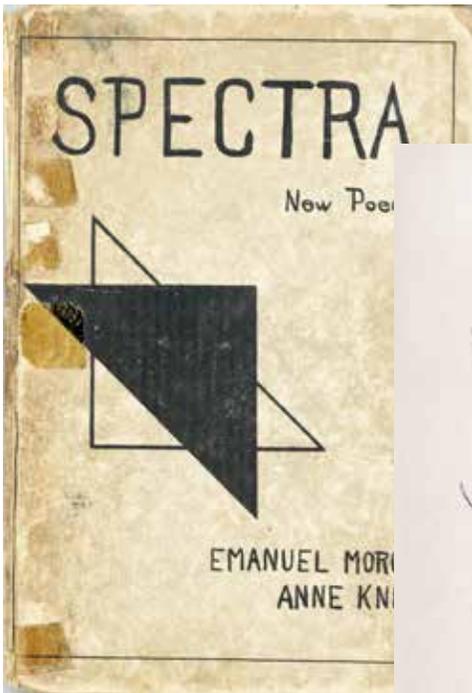
69. KNISH, Anne and Emanuel Morgan [pseuds. of Arthur Davidson Ficke and Witter Bynner]

Spectra: A Book of Poetic Experiments [Bynner's personal copy, Inscribed and Signed].

New York: Mitchell Kennerley, 1916. First Edition. Octavo (19cm.); original pictorial boards; xii,66pp. Upper cover separated but present, partially perished old crude tape repair, spine mostly perished. A very worn copy. Inscribed in pencil on front free endpaper: "Witter Bynner / his copy -- / To Dougie [?] / because he laughed -- / off to Cuba / Dec. 21, 1916." Additional holograph lines from "Opus 62" (p. 17) beginning "O little ape..." in Bynner's hand on front pastedown. Also includes 8-line pencil holograph poem in Bynner's hand to rear pastedown in the *Spectra* style, though not found within the published work: "His hair was like the / Cry of a glad heart / Seeing the new moon for / the first time. / His eyes were like / Twin pools / In a forest near the sea. / His body rose like / a birch before the / buds open." Bynner has also written his and Ficke's names below their pseudonyms on title page. This copy was later given by Arturo Sofo to Izzy Young, founder of the New York Folklore Center in Greenwich Village, with Young's ownership inscription dated 1960 to rear free endpaper. The identity of the inscriber, "Dougie," is uncertain.

Bynner's personal copy of his and Ficke's great literary hoax, a satirical collection of poems parodying the contemporary vogue for experimental free-verse poetry exemplified by the contributions to Ezra Pound's 1914 anthology *Des Imagistes*. *Spectra* was published as a lark; but in seeming affirmation of the formal ineptitude the authors were attempting to ridicule, critics missed the joke: *Spectra* was accepted as a genuine contribution to the movement, and widely praised. It was not until two years later, in a 1918 lecture, that Bynner finally exposed the hoax and identified himself and Ficke as its authors. This copy from the collection of noted New York folk-music impresario Israel "Izzy Young," with his ownership markings on rear endpaper.

\$3,500.



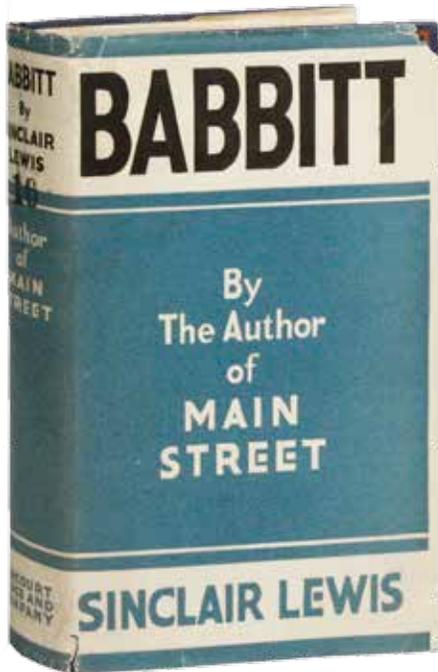
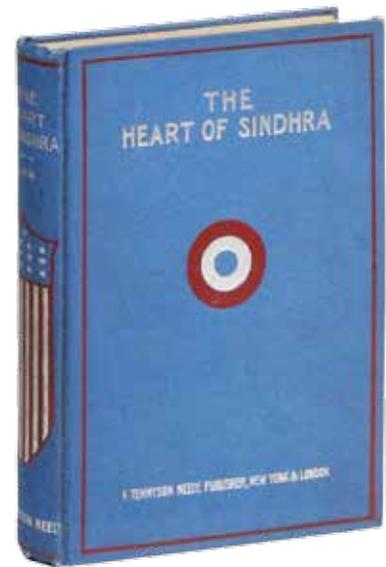
70. LAW, Frederick Houk

The Heart of Sindhra.

New York: F. Tennyson Neely, 1898. First Edition. Octavo (19.5cm). Publisher's decorative blue cloth boards, stamped in silver and red on spine and front cover; 211 + [11]pp ads. Spotted and slightly discolored on rear board; scattered foxing to text; still a tight, straight, VG copy.

Lost race fantasy set in the jungles of India. Scarce; OCLC notes three copies only (Harvard, UCLA, Ohio).

\$200.



71. LEWIS, Sinclair

Babbitt.

New York: Harcourt, Brace and Company, 1922.

First Edition. First printing, first state, with "Purdy" for "Lyte" in line 4, and "my" for "any" in line 5 on p.49. One of 9,500 copies. Octavo (19.25cm); navy blue cloth, titled, blocked and ruled in orange on spine and front cover; dust-jacket; 401, [1 blank], [6]pp ads. Hint of offset from flaps onto endpapers, else Fine. Dustjacket lightly edgeworn, with a hint of sunning to spine and a small 2-digit rubber stamp to same, just beneath author's name; a few short closed edge tears, with a tiny chip to upper right corner of front panel and unobtrusive damp mark to rear panel; an attractive, unrestored example - VG+.

Lewis's great contribution to American labor fiction, whose title character is the source of the eponymous pejorative that has come to stand for narrow-minded, American middle class complacency. One of the few strike novels actually praised by Fay Blake, and no. 47 on *The Guardian's* list of the 100 Best Novels in English. BLAKE, p.241. COAN, p.96; HANNA 2166.

\$2,000.

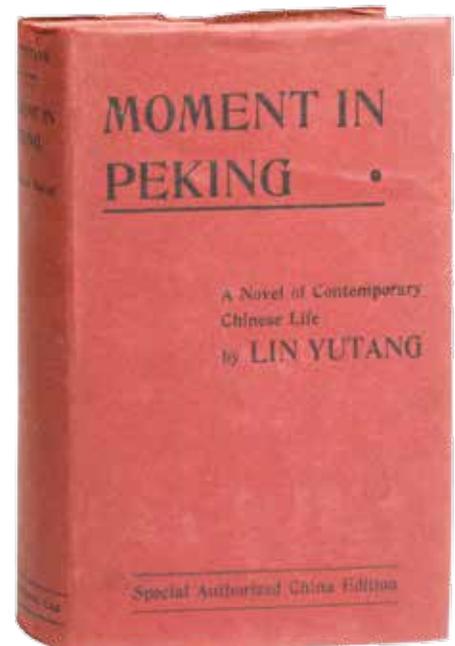
72. YUTANG, Lin

Moment in Peking: A Novel of Contemporary Chinese Life.

Shanghai: Kelly & Walsh, 1939. Special Authorized Edition. Thick octavo (21.5cm.); original cloth in red printed dust jacket; [14],815pp. Jacket a touch worn at spine crown, spine a shade faded; inoffensive bubbling to rear cover cloth, some dust-soiling to extremities, else A Very Good or better copy. Contemporary ownership rubberstamp to front pastedown. "Special Authorized China Edition" - upper jacket panel.

Epic novel set in China between 1900 and 1938, beginning with the Boxer Uprising, and covering the Xinhai Revolution of 1911, the Warlord Era (1916-1928), the rise of communism, and the beginning of the Sino-Japanese War (and subsequently World War II). First published the same year in the United States, four years after Yutang left China, in 1935. In preparation for writing a work of fiction set in China but written in the English language, Yutang prepared himself by translating into English passages from the 18th-century Chinese literary masterpiece Cao Xueqin's *Dream of the Red Chamber*.

\$350.



LOST IN TRANSLATION

73. LUKASH, Ivan Sozontovich (1892-1940)

Der Wirbelsturm: Roman von Iwan Lukasch [The Blizzard: a novel by Ivan Lukash].

[Berlin?, ca. 1936]. Bound corrected typescript of an apparently unpublished translation into German of Lukash's *V'iuga* (first published in Paris, 1936).

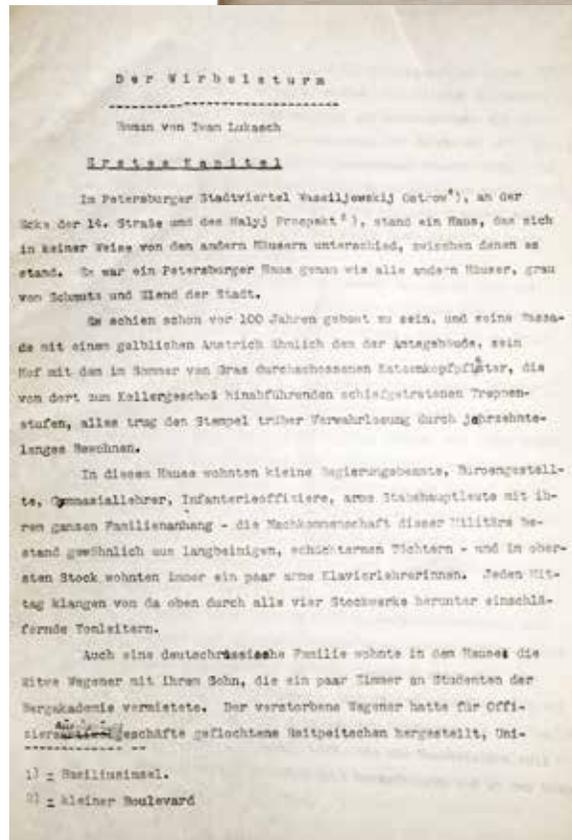
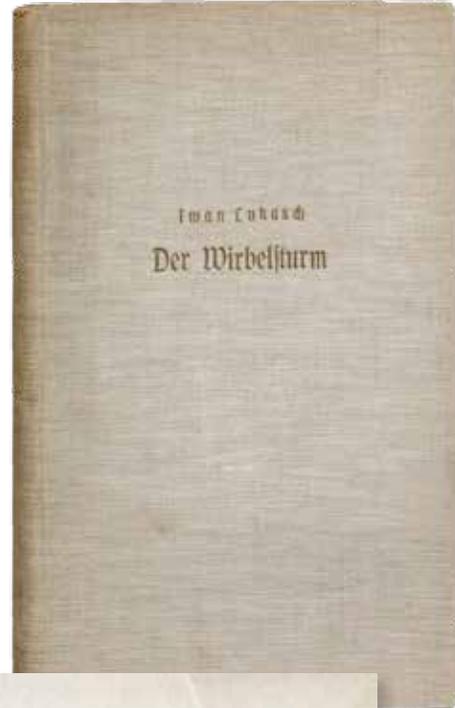
Contemporary tan cloth binding (30 x 21.5 cm); gilt title to front board; typescript to rectos only (a few ribbon, but mostly carbon copies); [1], 2-239 leaves. Occasional annotations and corrections in ink by at least one hand, possibly by a native Russian speaker, judging from the cursive shapes. Spine extremities and corners slightly rubbed; else very good.

Bound corrected typescript of an unpublished translation into German of Ivan Lukash's novel *V'iuga* (*The Blizzard*, written in approximately 1933-36), by an unidentified translator. With numerous small corrections and annotations in ink. The typescript appears to have been bound in Germany, judging from the typeface employed on the front board, most likely with the intent of finding a potential publisher in Berlin. To date, the only novel by Lukash to appear in German was *Moscow in Flames* (Berlin, 1931), translated by writer and musicologist Oskar von Riesemann (1880-1934).

Lukash wrote *V'iuga* for an international literary contest announced in 1933 by the Catholic Academy of Social Education and Cooperation in Paris, which required authors to depict the psychology of Bolshevism and to capture the damage it had wrought to family, country, and society. He chose to set the novel in his native St. Petersburg; *V'iuga* depicts the tragic effects of WWI, the February and October Revolutions, and the ensuing Civil War on the inhabitants of an apartment building in the city center. In his preface to the first Russian edition of the novel, Lukash notes that along with one other Russian writer, he was initially awarded the first prize for his work, but the committee later retracted its decision, faulting the novel for excessive mysticism and insufficient adherence to Catholic doctrine. The poet Vladislav Khodasevich, one of the harshest critics of the Russian emigre literary scene, spoke for many readers in calling the work a "lively, talented book" and praising its "powerful descriptions" of everyday life during the Revolution.

Unlike many of his contemporaries, Ivan Lukash never firmly established his place in the canon of Russian emigre letters. A highly popular writer of historical novels in the 1920-30s, he died impoverished in a French tuberculosis sanatorium just before his fiftieth birthday and was quickly forgotten. Raised in St. Petersburg, Lukash fought in General Denikin's Volunteer Army during the Civil War and was evacuated to Bulgaria via Constantinople. In the 1920s, he lived in Berlin, Riga, and later Paris and worked as a writer, editor, and ghost writer. In Berlin Lukash developed a close friendship with Vladimir Nabokov, and in 1924 the two co-wrote the comedy "Cavalier of the Moonlight" and collaborated on numerous other humorous sketches for Jasha Jushny's legendary theatre-cabaret "Der Blaue Vogel" (the two knew each other from St. Petersburg, where they had co-authored a series of screenplays, none of which were ever produced). In 1922, Lukash published an important account of life among the evacuated White Russians in Gallipoli (*Goloe pole: kniga o Gallipoli*) and in the late 1920s his historical short stories and novels were published in the Paris literary journal *Vozrozhdenie* to great popular acclaim. In recent years, Lukash has begun to attract scholarly attention in Russia, but he remains to be discovered by Western audiences.

\$1,250.



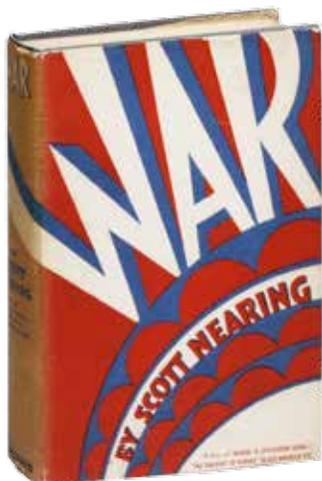
74. MELLETT, John C.

Ink.

Indianapolis: The Bobbs-Merrill Company, 1930. First Edition. First Printing. Octavo (19.25cm); pale green cloth, with titles stamped in dark green on spine and front cover; dustjacket; 286pp. Top edge slightly dusty, else Fine. Dustjacket is price-clipped, gently spine sunned, with light wear, a few short tears, and two small triangular chips to extremities; Very Good+.

Indiana author's first novel under his own name, the story of crusading newspaperman who fights against municipal corruption involving banks, public service corporations, unions, police, and bootleggers. Uncommon in the first edition, particularly in the scarce dustjacket designed by Mary Briggs; a cheap edition was issued by Jacobsen Publishing Co. the same year. HANNA 2458.

\$350.



75. NEARING, Scott

War: Organized Destruction and Mass Murder by Civilized Nations.

New York: Vanguard, 1931. First Edition. Octavo. Blue cloth boards, lettered in red on spine and front cover; dustjacket; 310pp. Bit of dusting to upper edge of text block, offsetting at half-title from laid-in news clipping, still a tight, straight, Near Fine copy. In the scarce and striking pictorial dustwrapper, lightly soiled, rubbed at extremities with red portions faded to pink on spine panel, still Very Good Plus and much better than usually seen.

On the inevitability of a second European war, and on the capitalist origins of all wars. Among Nearing's less common works, seldom found in attractive condition, and like most Vanguard titles of this era almost impossible to find in an attractive jacket.

\$350.

76. PATCHEN, Kenneth

Hurrah for Anything: Poems & Drawings [Hand-Painted Copy]

Highlands [N.C.]: Jonathan Williams, 1957. First Edition. Limited to 100 copies "prepared & painted by Kenneth Patchen," of which this is no. 67. Octavo (21cm.); original boards painted by Patchen, green topstain; 62pp.; illus. throughout. Autograph ink and watercolor colophon to rear free endpaper and pastedown. Slight vertical cracking to spine, top edges very lightly rubbed, else About Fine. Jargon no. 21.

\$1,800.



77. 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 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 design and 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.

\$1,200.



78. [PECHMEJA, Jean]

Télephe en XII livres.

Londres [i.e. Paris]: Et se trouve à Paris, chez Pissot, 1784. First Edition. Octavo; pp. [6],264pp.; [*]4 A-Q8 R4; woodcut title page vignette, head- and tail-pieces; full contemporary red imitation morocco, double ruled in gilt, flat spine decorated in gilt. Extremities rubbed with boards occasionally exposed, contemporary blue ribbon marker detached but present. A Very Good, attractive copy.

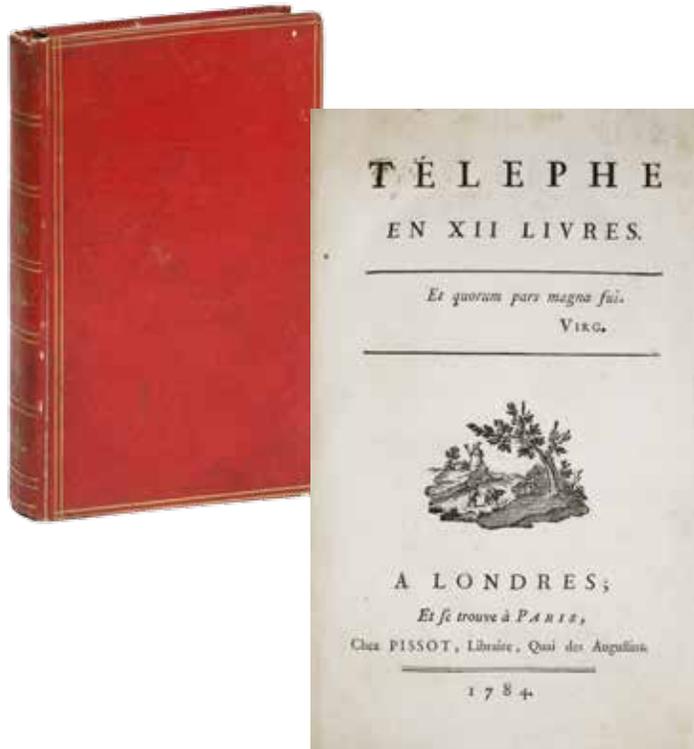
Pechmeja's best-selling prose poem, published anonymously under the patronage of one Madame de Beauvau, presumably the Marquise de Boufflers. The work enjoyed both enthusiastic and scathing reviews from the most celebrated literary figures of the time. Readers admired the work's literary beauty and its touching description of friendship, while others found fault with the moral message (socialist in the modern sense). Among the most notable *Télephe* detractors was the author Jean-François de la Harpe, who wrote "[The author] seems, like Rousseau, to make a crime out of private property, without which no society could exist. He doesn't want children to inherit their fathers' fortunes, as if inheritance wasn't a natural right, and as if the fathers themselves didn't work for the sake of their children" (my translation). Others, including the relatively enthusiastic reviewer the Baron von Grimm, were nonplussed by Pechmeja's dour description of the fate of man and the injustices of oppression, maintaining that while virtue must always be exercised, little happiness can ultimately be experienced even with the purest intentions (my paraphrase of Michaud and Grimm). Grimm rejects comparisons made to Fénelon's novel *Les Aventures de Télémaque* (1699), saying that if Marmontel's *Les Incas* (1747) is the *Télémaque* for the age of the encyclopedia, then *Télephe* is the *Télémaque* for economists. Within three weeks of publication, sales had dropped dramatically and while the book was reprinted once in the 1790s and subsequently translated into English and German, *Télephe* never re-experienced its initial popularity. ESTC T132203.

See:

Baron von Grimm and Denis Diderot's *Correspondance Littéraire, Philosophique et Economique*, Vol. XII, mars, 1794, pp. 80-3.

Joseph Fr. Michaud, *Biographie Universelle, Ancienne et Moderne*, Vol. 33, pp. 244-6.

\$2,500.



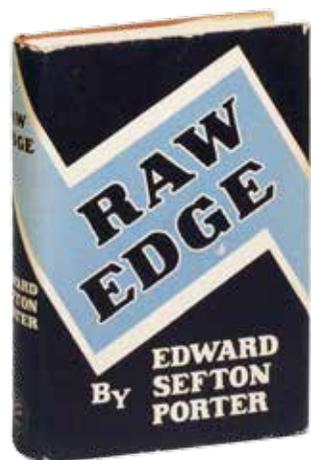
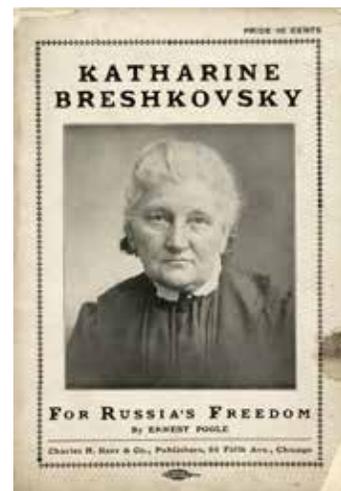
79. POOLE, Ernest

Katharine Breshkovsky "For Russia's Freedom".

Chicago: Charles H. Kerr, 1905. First Edition. 12mo (19cm). Staple-bound pamphlet. Pictorial thick-paper wrappers; 29pp. Small chips to wrapper edges, with mild overall soil; single dime-sized inkstain to edge of front wrapper; occasional thumbsoil to contents; Good to Very Good.

Decently-preserved copy of Poole's very uncommon first book, preceding his first novel (*Cry of the Street*) by a year and his second and best-known work (*The Harbor*, 1915) by more than a decade. A favorable profile of Ekatarina Breshkovsky, founder of the Russian Socialist Revolutionary Party, known later as "The Grandmother of the Russian Revolution;" published during her tour-in-exile to raise funds for the revolutionary cause. A typically fragile Kerr publication, infrequently encountered in commerce.

\$200



80. PORTER, Edward Sefton

Raw Edge.

New York: Appleton-Century, 1933. First Edition. Octavo. Red cloth boards, lettered in gilt on spine and front cover; dustjacket; 261pp. First printing, with (1) present on final page of text. Gilt a trifle oxidized, else a fine, tight copy in scarce original dustwrapper, lightly nicked at extremities but unusually bright and unfaded, VG+ to Near Fine. A juvenile delinquent novel set in the tenements of New York, told from the point of view of a hard-boiled probation officer. Uncommon, especially in dustwrapper. HANNA 2910.

\$250.

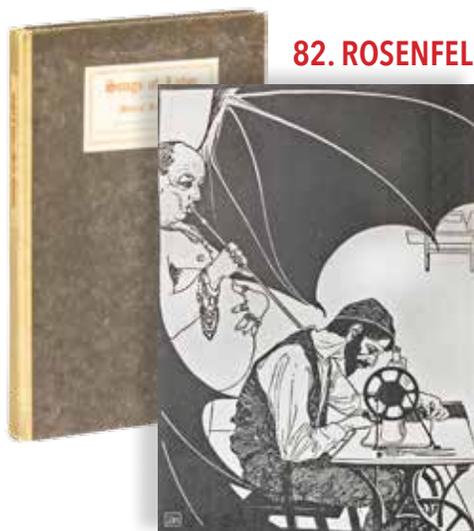
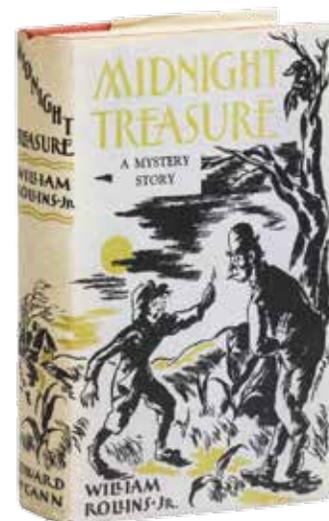
81. ROLLINS, William (Jr)

Midnight Treasure: A Mystery Story.

New York: Coward-McCann, 1929. First Edition. Octavo. Red cloth boards, lettered in black on spine and front cover; dustjacket; 339pp. Fine, bright copy in the scarce pictorial dustwrapper, slightly faded on spine (still perfectly legible) else Near Fine.

Rollins's extremely uncommon first book, a mystery story told from the point of view of a 10-year-old boy, with a hobo jungle-camp setting. Rollins, a member of the left-leaning cadre of Black Mask authors, would go on to write *The Shadow Before* (1934), a Rideout title and one of the more important proletarian novels of the Thirties. Of the present title, OCLC locates only 10 institutional copies.

\$450.



82. ROSENFELD, Morris; Rose Pastor Stokes and Helena Frank, trans.

Songs of Labor and Other Poems.

Boston: Richard G. Badger, [1914]. First Edition of this translation. Small octavo (20.5cm); 75pp.; original linen-backed boards with paper spine and cover label; with the famous frontispiece by Jewish Zionist activist and illustrator Ephraim Moses Lilien. Spine ends a touch rubbed, label darkened; small loss to upper cover label, else a Very Good, sound copy.

Collection of proletarian poems drawing their imagery primarily from the garment industry; co-translated (from the Yiddish) by Socialist activist, suffragist and feminist Rose Pastor Stokes. Rosenfeld (1862-1923) is considered one of the earliest and most successful portrayers of the Eastern European immigrant experience in the United States. Born in Stare Boksze, Russian Poland, Rosenfeld immigrated to the United States in 1886 where he worked as a tailor in New York. The so-called "Sweatshop" poems he composed during the early years in the U.S. would eventually be published as *Songs from the Ghetto* (1898), portions of which are included, along with selections from Rosenfeld's later works, in the present volume.

\$450.

83. SKIDMORE, Hubert

Hawk's Nest.

New York: Doubleday, Doran & Company, 1941. First Edition. First Printing. Octavo (20.5cm); russet cloth, with titles stamped in dark brown on spine; brown topstain; dustjacket; 368pp. Touch of offset from binders glue to pastedowns, with a hint of sunning to upper board edges; very Near Fine. Dustjacket is unclipped (priced \$2.50), lightly edgeworn, with a few small nicks and closed tears, minor rubbing to front joint, and a hint of sunning to spine; Very Good+.

Skidmore's great, suppressed account of the Hawk's Nest tunnel disaster near Gauley Bridge, West Virginia, where as many as 800 men died from acute silicosis between 1930-31. Many thousands more suffered debilitating illness as a result of lax industrial safety laws and intentional mismanagement by the tunnelling contractor, Union Carbide. According to Tom Douglass, who wrote the foreword to the 2004 reissue of Hawk's Nest, "...perhaps only a few hundred original copies" of the book survived after Doubleday Doran, fearful of legal retribution from Union Carbide, pulled and destroyed the entire production run in 1941. Only the copies which had already been distributed to retailers survived, and many of these, too, were recalled. As a result, the novel - one of the finest 20th-century works by an Appalachian writer - remained practically unknown until its recent re-issue by the University of Tennessee Press.

Hubert Skidmore (1909-1946) was a West Virginia native and the author of five novels, all set in his native state. He died in a house fire in 1946, at the age of thirty-seven; the circumstances of his death were considered suspicious at the time, but allegations of arson were never proved.

\$1,250.



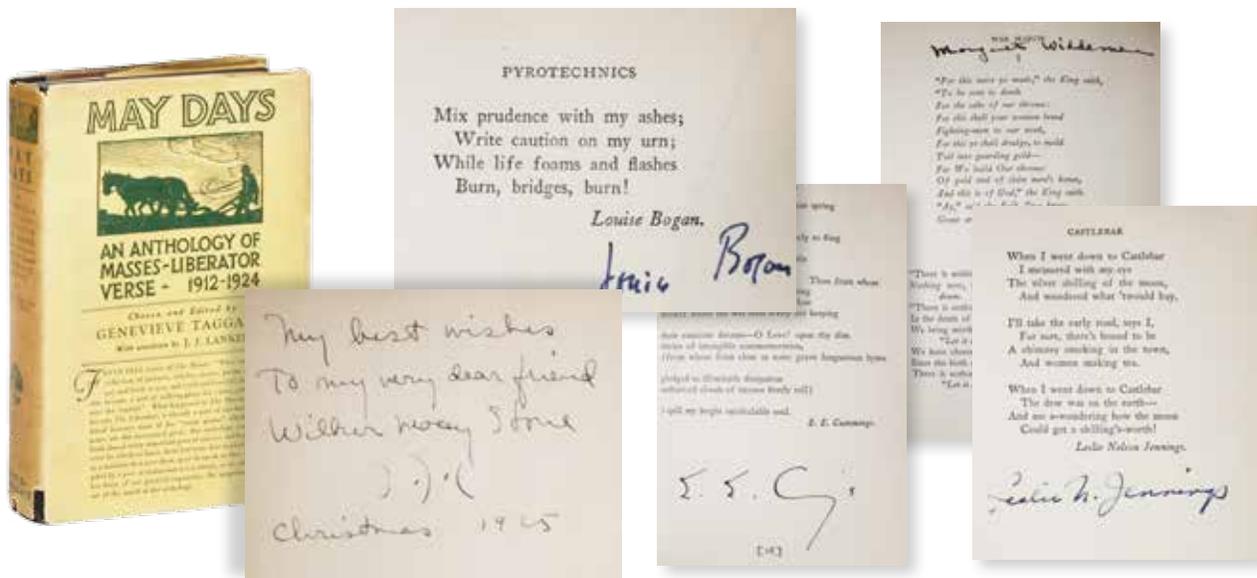
84. TAGGARD, Genevieve (editor); LANKES, J.J. (illustrations)

May Days: An Anthology of Masses - Liberator Verse, 1912-1924 [Association Copy, Signed and Inscribed by 8 Contributors].

New York: Boni & Liveright, 1925. First Edition. Octavo (20.5cm); 3/4 brown paper over black cloth, with titling and decorations stamped in gilt on spine and front cover; black topstain; dustjacket; [xiv], 306pp; text illustrations after woodcuts by J.J. Lankes. Wear to lower board edges and upper right corner of front board, resulting in some occasional exposure; brief penciled notations at upper front pastedown; Very Good+. Dustjacket is unclipped (priced \$3.00), spine-sunned, with slight dustiness and toning to panels and extremities, with a few tiny nicks and a small rectangular chip to lower front joint; Very Good+.

Anthology of left-wing verse, chosen from the pages of *The Masses* and its successor publication *The Liberator*. Contributors include a long roster of major left-wing authors of the period: John Reed, Max Eastman, Louis Ginsberg, James Rorty, Max Bodenheim, Arturo Giovannitti, Jean Toomer, Claude McKay, and many others. The present copy belonged to author, artist, and bookplate designer Wilbur Macey Stone, inscribed to him in the year of publication on the front endpaper by J.J. Lankes: "My best wishes to my very dear friend Wilbur Macey Stone / J.J.L. / Christmas 1925." In 1922, Stone was involved in the publication of *Lankes, His Woodcut Bookplates* (Gardenville, NY: F.J. Lankes), which highlighted the artist's work in an area for which he became especially well-known. This volume additionally signed by the following eight authors at their respective contributions: Leonie Adams (2x), William Rose Benet (2x), Louise Bogan (3x), e.e. cummings, Leslie Nelson Jennings (2x), Jean Starr Untermeyer (2x), Mark Van Doren, and Margaret Widdemer. An uncommon title in jacket, particularly so with the compelling association and assemblage of signatures.

\$1,500.



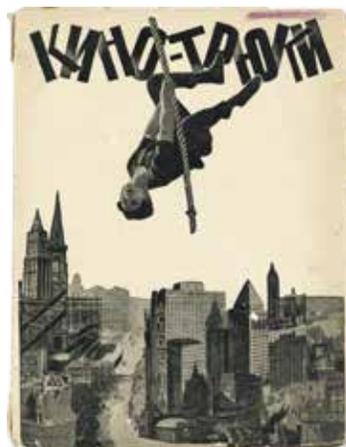
85. TAL'BOT, Frederik [Frederick Arthur Ambrose Talbot]; A. Gvozdeva, ed. & transl.

Kino-Triuki. Pervod s Angliyskogo pod red. A. Gvozdeva [Russian translation of "Cinematic Tricks"].

Leningrad: Academia, 1926. First Thus. 12mo (18.25cm.); original photomontaged wrappers showing an acrobat swinging from a rope far above a cityscape, below him a man and child clambering from a rooftop at the bottom left-hand corner; 62pp.; 4 leaves depicting eight cinematic stills. Ownership name to upper cover, half title, and title page redacted; spine ends worn; circular dampstain to front endpaper with adjacent discoloration, not affecting other leaves. Forms part of the series "Teoriya i Istoriya Kino: Seriya Knig po Osnovnym Voprosam Kino," [Theory and History of Cinema: A Series of Books on Major Themes] edited by the "Kino Komitet Gosudarstvennogo Instituta Istorii Iskusstv" [Film Committee of the State Institute of Art History].

Translation of the chapter "Trick Pictures and How They Are Produced" from Talbot's *Moving Pictures: How They Are Made and Worked* (1912). Includes the portion of the chapter devoted to animation. No copies of this edition in OCLC as of April, 2015.

\$500.



86. TRAVEN, B.

Der Marsch ins Reich der Caoba.

Zürich: Büchergilde Gutenberg, 1933. First German Edition. Octavo (23.5cm); blue-gray cloth, with titles stamped in maroon on spine and front cover; red topstain; dustjacket; 255pp. Some trivial wear to spine ends, else Fine. Dustjacket is lightly edgeworn, with several short edge tears (a few archivally mended on verso) and some minor touch-up to the black portions at spine ends; overall a bright, Very good+ example.

Third book in Traven's Mahogany series, and the first of his books published by the new Büchergilde Gutenberg in Zurich following the appropriation of the Berlin press by the Nazis in May 1933. The novel was not published in English until 1961, when Robert Hale released it under the title *March to Caobaland*; the American edition, retitled *March to the Monteria*, is a reprint of the UK edition that was published by Dell as a mass market paperback in 1964. It tells the story of Celso, a Mexican Indian peasant trapped into debt slavery in a mahogany (caoba) camp deep in the jungle, which he slowly realizes he will never be able to get away from, earning barely enough to sustain his endless labors. A scarce title in dustjacket. TREVERTON 705, p.75-77.

\$850.

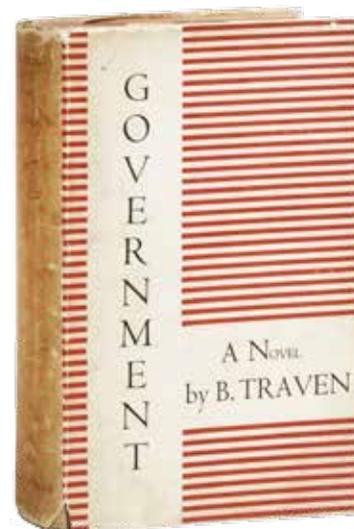


87. TRAVEN, B.

Government.

London: Chatto & Windus, 1935. First UK Edition. First Impression. Octavol red cloth, with titles stamped in gilt on spine; red topstain; dustjacket; 355pp, [1]. Cloth mottled, with spine heavily sunned, though gilt still legible; topstain slightly dusty, with light scattered soil to pastedowns and endpapers, and wrinkling to a few terminal pages; Very Good. The edgeworn dustjacket is unclipped, heavily sunned at spine, with a bit of even toning and soil to panels, chipping to spine ends, and a stray ink mark to front panel; Very Good only. Traven's fourth book, and one of his scarcest English language titles in dustjacket.

\$1,250.

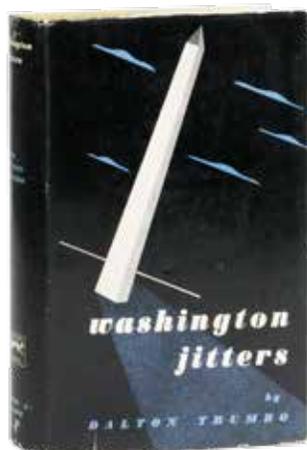


88. TRUMBO, Dalton

Washington Jitters.

New York: Alfred A. Knopf, 1936. First Edition. First Printing. Octavo; gold cloth, with titling and decorations stamped in blue on spine and front panel; blue topstain; dustjacket; 287pp, [2]. Topstain a bit unevenly applied, with some minor offset to pastedowns; Near Fine. Dustjacket is unclipped, lightly edge-rubbed, with one short tear, a touch of soil along the flap folds, and contemporary date (in ink) written at the top of the front flap; and attractive, Very Good+ example. The author's second book, a satire on New Deal bureaucracy and politics. HANNA 3563.

\$200.



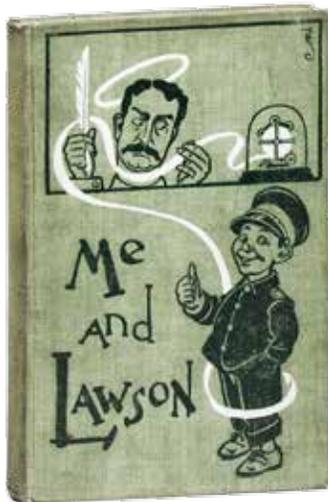
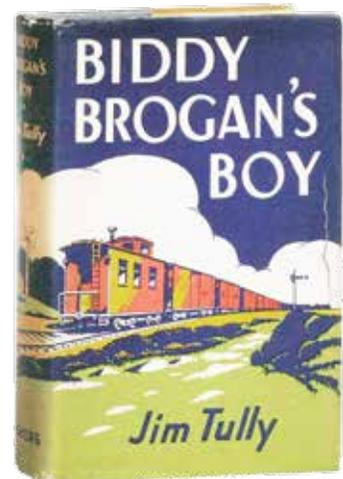
89. TULLY, Jim

Biddy Brogan's Boy.

New York: Charles Scribner's Sons, 1942. First Edition. First Printing. Octavo (20.5cm); blue cloth, with titles stamped in gilt on spine; dustjacket; 300pp. Hint of sunning to spine, with rubber-stamped 'C' on rear pastedown; very Near Fine. Dustjacket is unclipped, spine-sunned, with light edgewear and a few tiny nicks at the crown; Very Good+.

Tully's final novel, a nostalgic look at his family, upbringing, and Ohio roots, as well as a young boy's life on the road. "Biddy Brogan, the son of Irish immigrant parents, grows up the hard way. From an Ohio orphanage where he receives what formal education he is to acquire, he goes at age twelve to live in Chicago with an older sister, Virginia. Unable to come to terms with life in Chicago, Biddy takes to the road, doing migrant farm work in Wyoming; prize fighting in Arizona, Mexico, and California; and writing for a newspaper in Ohio. After each stint, he returns to his sister's comfortable world, until he finally settles down to a life of writing" (from "Illinois! Illinois! An Annotated Bibliography of Fiction"). An attractive copy. PROUTY 12.

\$350.



90. WEBB, Richard and W.W. DENSLOW (illus)

Me and Lawson: "Humpty" Hotfoot's Little Run In With Frenzied Copper, Amalgamated Gas and Scrambled Oil.

New York: G.W. Dillingham, 1905. First Edition. 12mo (17.5cm). Original light green pictorial cloth, designs stamped in black; 78pp; illus. Covers slightly soiled; bit of age-darkening to spine; early ink ownership signature: Very Good.

Quite decent copy of this uncommon little satire on the financial schemes of Thomas W. Lawson, the Wall Street stock promoter and financier whose 1905 book *Frenzied Finance* (1905) exposed the crooked dealings of William Rockefeller and the Amalgamated Copper trust. *Frenzied Finance* became a huge succès de scandale, but when it was revealed that Lawson himself had been intimately involved with Amalgamated's stock-watering scheme he became the butt of many public satires like this one. With four caricatures by W.W. Denslow, best-known as the illustrator of Baum's Oz books.

\$200.

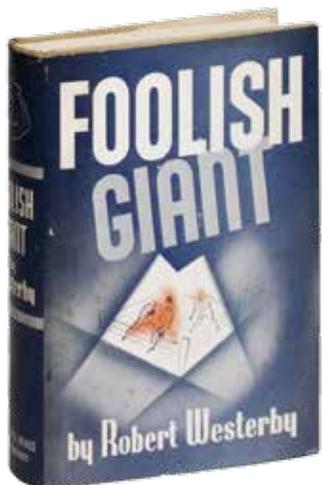
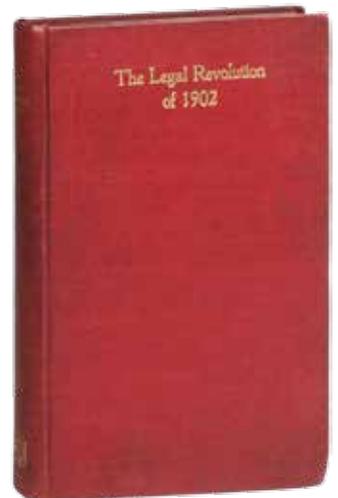
91. "By a Law-abiding revolutionist" [pseud Bert J. Wellman]

The Legal Revolution of 1902. By a Law-abiding revolutionist.

Chicago: Charles H. Kerr, 1897. First Edition. Octavo (19cm). Red cloth boards, lettered in gilt on spine and front cover; 334pp. Some mild darkening and soil to boards; old bookseller's notes to front endpaper; hairline crack to front hinge (holding firm); Very Good.

A populist American political utopia, describing a near future in which constitutional reforms have brought about 100% employment and universal prosperity. Missed by Wright. Reprinted in the Arno Press series of American Utopias, however the Arno reprint mistakenly attributes authorship to William Stanley Child. Somewhat uncommon, especially in nice condition; seldom seen in commerce, OCLC notes about 15 locations. LEWIS (p.200); NEGLEY 1596; SARGENT p.59.

\$250.



92. WESTERBY, Robert

Foolish Giant.

New York: Harcourt, Brace and Company, 1937. First American Edition. First Printing, preceded by the UK edition published the same year under the title *Only Pain Is Real*. Octavo (19cm); beige cloth, with titling and rule stamped in blue and orange on spine and front cover; dustjacket; 310pp. Foxing to upper text and board edges, else Near Fine. Dustjacket is unclipped (priced \$2.00), with some pinpoint rubbing to extremities, and light dust-soil along flap edges; Near Fine.

The author's first novel, set in an unnamed small town and following the tragic path of a widower and his twin sons. The father, a gifted speaker and member of the Communist party, is tarred, feathered, and beaten to death by an angry mob; the twins flee town, one becoming a famous prize fighter in St. Louis and the other a musician. Both lives come to tragic ends. Rare in or out of dustjacket; OCLC finds 7 copies.

\$350.

93. [BERKELEY POLITICAL POSTER WORKSHOP]

Archive of Original Posters from the Berkeley Political Poster Workshop and Kamakazi Design Group

[Berkeley: 1970]. 28 original silkscreened posters, most on salvaged sheets of computer listing paper with perforated tractor strips, plus 6 offset lithographed posters (3 credited to Kamakazi Design Group [see below]; 3 uncredited). Condition overall generally Very Good or better, with posters exhibiting mild to moderate edge wear, and occasional tape / adhesive marks. Offered with: Unite Against the War: Posters from an Exhibition of May, 1970 (Kentfield, CA: Western Star Press, 1970); eight posters in portfolio (worn, and Good only); posters generally Very Good, though previously stored rolled and lacking one poster, included for reference only.

A large and important collection of protest posters gathered in and around Berkeley, California by a single journalist assigned in May, 1970 to cover the unfolding events on the UC Berkeley campus. Throughout the 1960's, the UC Berkeley campus had been a hotbed of social protest, but in May of 1970 several events coincided to bring tensions to a boiling point: the US invasion of Cambodia on April 30th, the May 4th shootings at Kent State University, and the police killings of unarmed black protesters in Augusta, GA and Jackson, MS. In addition to these events, the death of Berkeley student James Rector, shot in a stand-off at People's Park, and the presence of the Livermore Radiation Laboratory on campus, helped to enflame an already tense community. Students at universities throughout the country, but especially at Berkeley, aimed to disrupt classes and shut down administrative buildings - in many cases succeeding - and weeks of protest, occupations, sit-ins, and other events commenced in what was one of the largest waves of political protests in the U.S. since the Great Depression.

The posters created by Berkeley student members of the Political Poster Workshop emerged from and were created in response to this environment. As our colleague Carl Williams of Maggs Bros. has noted in his monograph on these posters, the posters "were designed and manufactured by predominantly white middle-class students, paradoxically, under the radical gaze of the political activist, poster designer and co-founder of the Mexican American Liberation Front, Malaquías Montoya. It is thought that around 650 designs and 50,000 copies were produced" (see Williams, *4973: Berkeley Protest Posters 1970*, p.v). Not unlike the graphics produced during the May, 1968 protests in Paris, the posters were not intended as permanent objects for aesthetic appreciation, but rather as conveyances for political messages with immediate impact, to be fly-posted on walls, telephone poles, and dormitories within a few square miles of the Berkeley campus. If anything, the Berkeley poster artists operated with even less of a sense of posterity than did their Paris contemporaries, so that original examples of their work emerge rarely and sporadically, with most collections, like the present one, having been assembled by appreciative onlookers rather than by the artists themselves.

It is hardly surprising that many of these posters have almost entirely disappeared from view: extrapolating from Williams's estimate of "650 designs and 50,000 copies," it would appear that on average fewer than 100 copies of any design were printed for distribution on and around the Berkeley campus -- though of course some were likely printed in much higher numbers than others. None were sold commercially. This, coupled with their ephemeral nature and the fragility of the materials on which they were produced accounts for the posters' rarity. Only three institutional collections of any size are known: UC Berkeley (which holds about 300 examples, mostly uncataloged), Penn State (The Thomas W. Benson Political Protest Collection), and the University of British Columbia, which has about 250 posters from the period. Most of the examples present here are noted in Williams, though several of our examples are not described by Williams and are apparently not held by any institution of record.

\$25,000

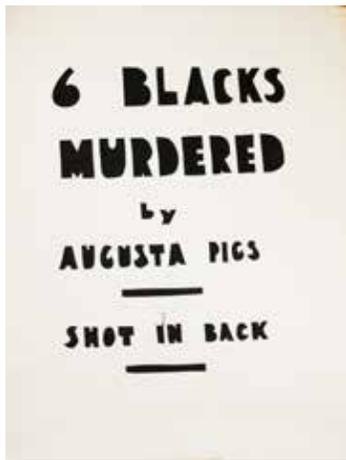


1a. *Seize the Time*

22 x 16 approx.

Black silkscreen on plain paper; Very good to near fine.

[WILLIAMS 100]



1. *6 Blacks murdered by Augusta pigs*

Black silkscreen on plain paper; Very good to near fine with tape residue to top and bottom edges.

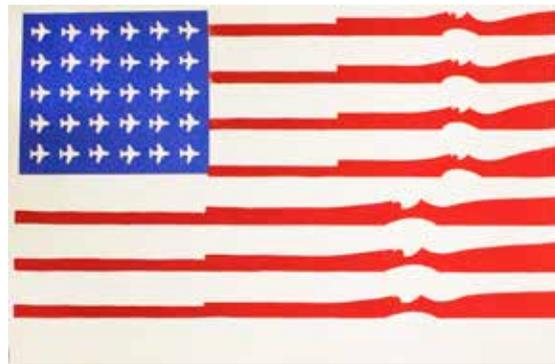
Not in Williams. Not in Benson Collection (PA). Not in UBC. Not in OCLC. Apparently unrecorded.

2. *Untitled* [American Flag]

14 x 22 approx.

Green silkscreen on verso of Carson-Morris calendar; Near fine.

[WILLIAMS 8]. Not in UBC. Apparently unrecorded.



3. *America is devouring its children / Mass Picket Oakland Induction Center*

33 x 16 approx.

Red and black silkscreen on computer paper; Very Good.

[Same as Williams 12, with addition of text below.] This version not in Benson Collection (PA). Represented in UBC.

4. *America is devouring its children.*

22 x 16 approx.

Red silkscreen on computer paper; Near fine.

[WILLIAMS 12].





5. *Americans want peace.*

22 x 16 approx.

Blue silkscreen on computer paper; Near fine.

[Williams 10]. Not in UBC.

6. *America when will be angelic? [etc.]*

16 x 22 approx.

Black silkscreen on computer paper; Very good plus.

Not in Williams or UBC. Represented in Benson.



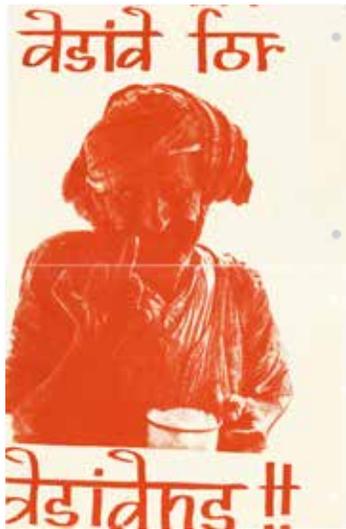
7. *Asia for Asians!*

22 x 16 approx.

Red silkscreen on computer paper.

Good. Split at perforation.

[Williams 14].



8. *Big business. Give the "Nixon Gang" the gun.*

14 x 22 approx.

Green silkscreen on verso of Carson-Morris calendar; Near fine.

[Williams 19]. Not in Benson. Not in UBC.



9. *Bring us together.*

22 x 16 approx.

Red silkscreen on computer paper; Near fine.

[Williams 20, a variant]. Not in Benson. Not in UBC.



10. *Bring us together.*
 16 x 22 approx.
 Black silkscreen on computer paper; Near fine.
 [Williams 21]. Not in Benson. Not in UBC.



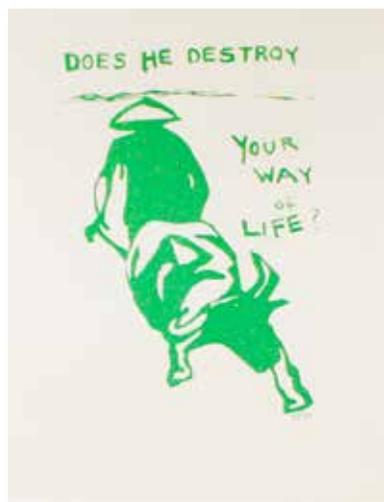
11. *Come together for peace.*
 11 x 16 approx.
 Blue silkscreen on computer paper; Near Fine.
 [Williams 23].



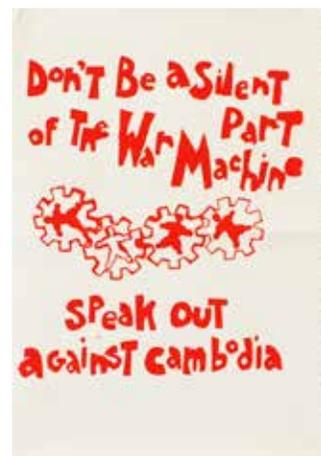
12. *Did you vote for this? Who Did?*
 22 x 16 approx.
 Black silkscreen on computer paper; Near fine.
 [Williams 28]. Not in UBC.



13. *Does he destroy your way of life?*
 14 x 10.5 approx.
 Green silkscreen to verso blank page layout stock; Near fine.
 [Williams 29-31, variants].



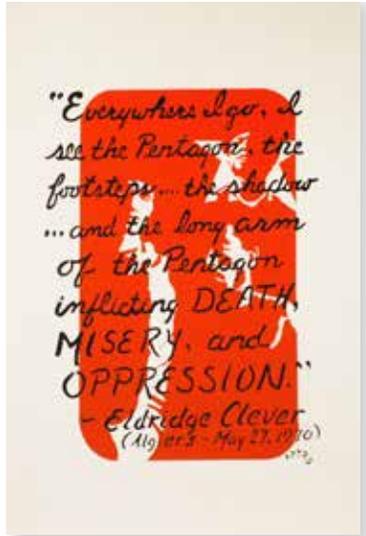
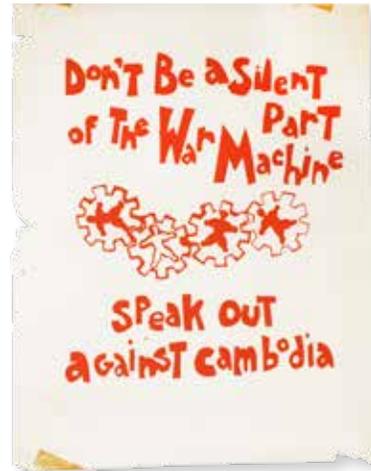
14. *Don't Be a silent part of the war machine...*
 22 x 17 approx.
 Red silkscreen on computer paper; Very Good
 [Williams 33].



15. *Don't be a silent part in the war machine.*

22 x 17 approx.

Variant, printed on verso of State Property Inventory sheet; Very good
[Williams 33]. Not in UBC



16. *Everywhere I go I see the Pentagon [etc.]*

22 x 14 approx.

Red and black silkscreen on verso of Carson-Morris calendar; Near fine.

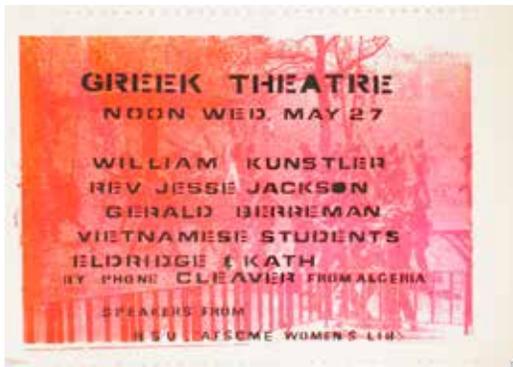
Not in Williams. Not in Benson Collection (PA). Not in UBC. Not in OCLC; apparently unrecorded.

17. *Get it together.*

Yellow and green silkscreen on computer paper; Near Fine.

22 x 16 approx.

[Williams 43, a variant]. Not in Benson. Not in UBC.



18. *Greek Theater. Noon Weds. May 27.*

16 x 22 approx.

Red and black silkscreen on computer paper; Near fine.

Not in Williams. Not in Benson Collection (PA). Not in UBC. Not in OCLC; apparently unrecorded

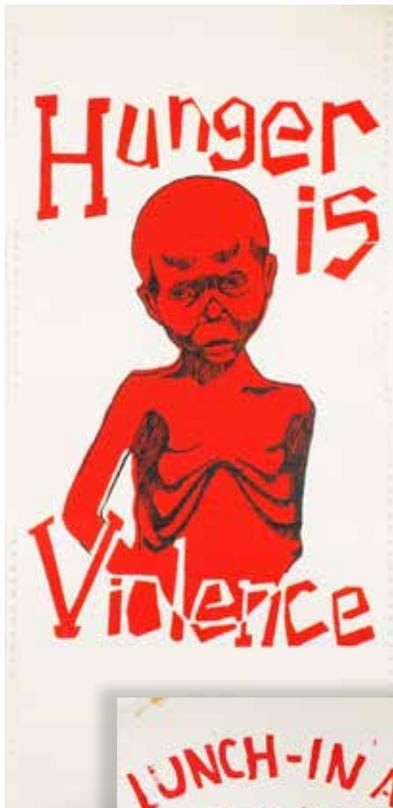
19. *Her suffering for our comfort? Strike!*

22 x 16 approx.

Red silkscreen on computer paper; Near fine.

[Williams 48, a variant].

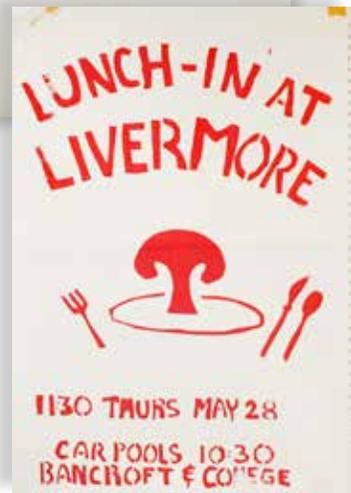




20. *Hunger is violence.*
 33 x 16 approx.
 red silkscreen on computer paper; very good plus.
 [Williams 55]. Not in Benson. Not in UBC.



21. *Kent State / Augusta Georgia*
 22 x 16 approx.
 Brown silkscreen on computer paper; Near fine.
 Not in Williams. Represented in Benson (PA) and UBC (a variant).



22. *Lunch-In at Livermore.*
 22 x 16 approx.
 Red silkscreen on computer paper; Near fine.
 Not in Williams. Not in Benson Collection (PA). Not in UBC. Not in OCLC; apparently unrecorded.



23. *Money Talks. Boycott war profiteers.*
 22 x 14 approx.
 Green silkscreen on verso of Carson-Morris calendar; Near fine.
 [Williams 69].



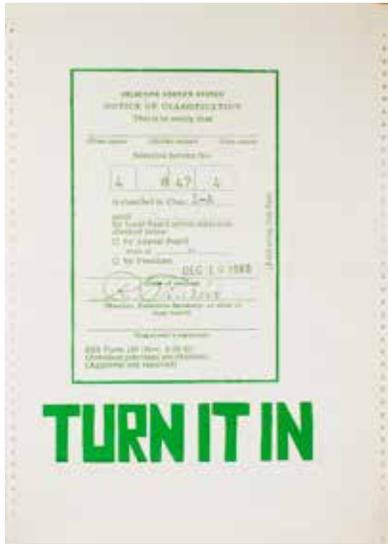
24. *Peace now.*
 22.5 x 17.5 approx.
 Blue silkscreen on thick white stock; Very good with small spot of soil.
 [Williams 85]. Not in UBC.

25. *Those who make peaceful revolution impossible...*

26 x 20 approx.

Black silkscreen on white cardboard; About very good, with edge-wear and tape residue.

Not in Williams. Not in Benson. Represented in UBC.



26. *Turn it in.*

22 x 16 approx.

Green silkscreen on computer paper; Near fine.

Not in Williams. Not in Benson Collection (PA). UBC has red variant.



27. *Unite against the war.*

33 x 16 approx.

Red silkscreen on computer paper; Very good with repair at one fold.

[Williams 114]. Not in Benson. Not in UBC.



28. *Write for peace.*

16 x 22 approx.

Yellow and blue silkscreen on computer paper; Near fine.

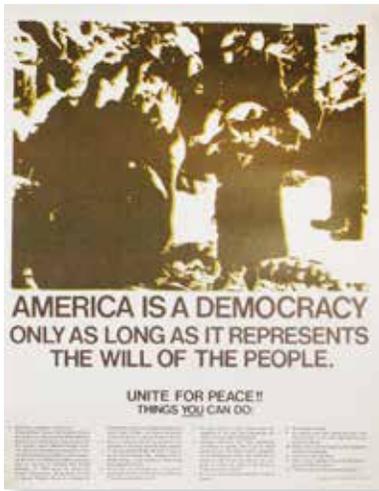
[Williams 134].



29. KAMAKAZI DESIGN GROUP.
STRIKE! Get Out of S.E. Asia Now!
 23 x 17.5 Very good.
 [Williams 144]. Not in Benson. Not in UBC.



30. KAMAKAZI DESIGN GROUP.
All his parents' love and devotion...
 [Jeffrey Miller Kent State Memorial Poster]
 22.5 x 17.5 approx. Very good.
 Represented in Benson (PA). Not in UBC.



31. KAMAKAZI DESIGN GROUP.
"America is a democracy only as long as it represents the will of the people"
 22.5 x 17.5 approx. Very good.
 Represented in Benson (PA) and UBC.



32. [UNCREDITED]
FREE ASIA! US get out now.
 14 x 17 approx. Near fine.
 Represented in Benson (PA). Not in UBC.



33. [UNCREDITED]
 [Kent State Memorial Broadside]
 12 x 19.5 approx. Near fine.
 Represented in Benson (PA). Not in UBC.



34. [UNCREDITED]
Ronnie Sez [etc.] [Anti-Reagan flyer]
 17 x 11 approx. Fine.
 Not in Benson (PA). Represented in UBC.

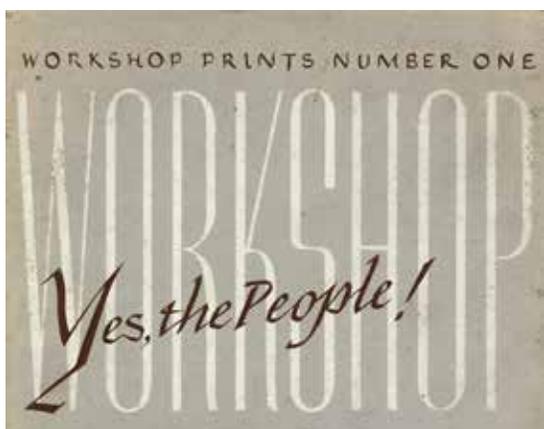
94. [AMERICAN JEWISH COMMITTEE] SEAMAN, Bernard

Knock Him Out! Labor Can Do It.

[New York]: National Labor Service, n.d., ca. 1950s. First Edition. Original poster, machine lithographed in colors on white stock, measuring 53.75x40.75cm (21.25 x 20"). Previous folds with very short closed split to right-hand edge not affecting image, else a Very Good, vibrant copy.

Anti-discrimination poster by the American Jewish Committee's National Labor Service. Depicts a small, bedraggled man representing "Discrimination" getting his lights punched out by a giant fist representing "Labor." Illustration by Bernard Seaman, a cartoonist best known for his work for the ILGWU (International Ladies' Garment Workers' Union). The National Labor Service, run by American Socialist Party-member Harry Fleischman, was known for being the pro-Negro labor advocate within the AFL-CIO, an organization at the time deeply opposed to mixed-race labor unions. Poster unlocated in OCLC as of April, 2015.

\$300



95. BASKIN, Leonard (fwd); Workshop of Graphic Art

Yes, the People! Workshop Prints Number One.

New York: Workshop of Graphic Art, [1948]. First Edition. Portfolio, 36cm x 24cm (ca. 14" x 9-1/2"), containing twelve loose leaves, complete as issued; contents include text foreword by Leonard Baskin; contents leaf + 10 b/w machine lithographs after illustrations by: Antonio Frascioni; Helen Maris; Irving Amen; Charles White; Milton Wynne; Phyllis Skolnick; and Eugene Karlin. External soil and wear to portfolio; mild marginal toning to contents, which are otherwise Near Fine.

One of two portfolios of social-themed artworks (the other was *Negro, U.S.A.*, 1949) produced under the direction of Jay Landau's Workshop of Graphic Art, a New York group that evolved from (and shared many of its members with) the war-time graphic arts collective The Victory Workshop. The group's motives are summed up in then 26-year-old Leonard Baskin's foreword: "...A group of young artists have come to realize that if their art is to survive as healthy and vital work, it must establish honestly and forthrightly, intimate and strong ties with the working people of America.... these young artists conceived of a cooperative whose premise was clearly expressed in its original statement of aims: 'Art is fundamentally a form of language whose social function cannot be fulfilled unless it is seen, understood, loved, and nourished by the people...'" Interestingly, though Baskin contributed this thoughtfully-written foreword, he contributed no graphic work to the portfolio.

Extremely uncommon, and a significant cultural link between Depression-era social realism and the post-war rise of abstract expressionism. Indeed by mid-century many of the artists represented here would begin to explore more abstract themes in their work, and by the Sixties the notion of an art that appealed "honestly and forthrightly...to the working people of America" would become synonymous, among the majority of art-world critics, with the notion of kitsch.

OCLC finds only 2 locations for this portfolio (Williams, Stanford); none others in commerce (2015).

\$650.

96. [CIVIL RIGHTS MOVEMENT - PHOTOGRAPHY] BRAND, Robert J.

It Has Always Been About Voting: A portfolio of photographs taken in Mississippi during the James Meredith March Against Fear (1966) [Limited Edition, Signed].

Philadelphia: Hartfield Editions, 2012. First Edition. Limited to 40 copies. Large oblong folio (40.5x50.75cm.); 4 leaves and 22 ultra-high definition ink-jet photographic plates, scanned and printed on Hahnemühle German etching paper by Nicole Donnelley under the direction of the artist. Each plate accompanied with letterpress tissue guard; loose as issued in blue card portfolio, with prospectus and descriptive booklet. Contents housed in two-part aluminum, laser-etched box. Introduction signed by Brand; each plate signed and numbered in pencil by Brand. Fine.

A finely-produced suite of photographs, printed from original negatives taken during photographer Robert J. Brand's participation, as a 20-year-old marcher, in the James Meredith March Against Fear (June, 1966). James Meredith, the first black student admitted to the University of Mississippi, in 1962, had set out to walk the 220 miles from the northernmost part of Mississippi to Jackson, the state capitol, in order to encourage voter registration. However, and despite the promise of State Highway Police protection, on the second day of the journey Meredith was shot and badly wounded by a white sniper, putting an end to his solo mission. Various Civil Rights organizations, including those of Martin Luther King, Jr., and Stokely Carmichael, rallied to carry on the march for him. Eventually 10,000 people would participate in the march to Jackson, with 4,000 registering to vote in the counties along the way, and a total of 15,000 entering the city on June 26, twenty days after Meredith first set out.

Brand participated in almost the entire 3-week venture, taking photographs along the way. Those present here show a march vastly more diverse than Meredith's original call to black men exclusively to join him on his march, with men, women, and children of all races present in the crowds. Photographs depict scenes of both celebration and prayer while also displaying the darker side of the event, with numerous shots of groups of white male onlookers, one provocatively dressed in a Confederate flag-themed shirt while his friend gives the marchers the finger.

Robert J. Brand is a documentary photographer whose work is in a number of permanent collections, including the Pennsylvania Academy of Fine Arts and the Philadelphia branch of the ACLU.

Of the current portfolio, as of May, 2015 OCLC locates 2 copies, at Yale and Vanderbilt.

A portion of the proceeds from the sale of this portfolio will go to benefit the ACLU Voting Rights Project.

\$4,000





4/19/68

4/19/68

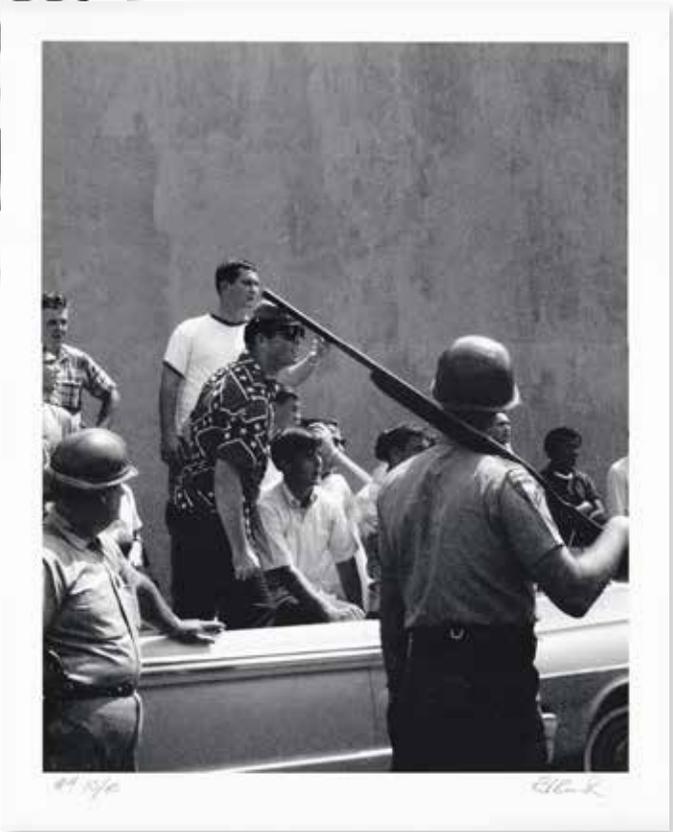


4/19/68



4/19/68

4/19/68



97. [CPUSA]

Penny Pamphlets That Help Fight Against Hunger - Read and Spread Among Your Fellow Workers”.

New York: Workers Library Publishers, n.d. but ca.1934. Original poster, offset printed in black on white stock, measuring 67.5cm x 80.5cm. Light wear to extremities, old horizontal and vertical folds with attendant creasing; Very Good+.

Advertising poster for eight of the “penny pamphlets” issued by Workers Library, the publishing arm of the CPUSA. Thousands of such pamphlets were issued between the Party’s formation in 1919 and the end of WW2; the low pricing ensured the widest possible distribution of Party propoganda, and made it possible for even the lowliest worker to be able to afford something to read. Pictures titles by Israel Amter, Elizabeth Lawson, Herbert Benjamin, and Sadie Van Veen. Issued by the National Committee, Unemployed Councils, proceeds presumably went to aid the unemployed and anti-hunger organizations. Not found in OCLC.

\$750.



98. [CPUSA - CHICAGO]

Vote Communist! Workers of the World Unite! Picnic and Anti-War Rally - Wed. July 4th, 1934

Chicago: Communist Party, District 8, 1934. Original lithograph (offset), printed in black and red on off-white stock, measuring 29cm x 43cm (11.5” x 17”). Two old folds smoothed out, light toning to recto, with a few small tack holes; Very Good+.

Chicago CP broadside advertising a picnic and anti-war rally on Wednesday July 4th, 1934 at Birutes Grove in Elk Grove Village. Clearly it had all the makings of a lively event: Robert Minor was slated as the main speaker, an exhibition of 5 Year Plan posters would be on display, and three prizes were to be raffled (round trip to Soviet Union, a set of Lenin books, and a yearly subscription to the Daily Worker). Not previously seen by us, and not found in OCLC.

\$300.

99. [CPUSA - DAILY WORKER]

Your Ballots Are Bullets...Daily Worker - National Unity For Victory Over Fascist Enslavement

[New York: Daily Worker, n.d. but ca.1942]. Original poster, lithographed in colors on white stock, measuring 76cm x 116cm (30" x 45.75"). Professionally linen-backed, light toning and expert infill to a few small losses at margins, with a handful of neat, mended tears; bright, Very Good+ example.

Scarce war-time poster promoting the *Daily Worker*, prominently featuring a striking image of a tank bursting through the front page of the newspaper. This present example was printed at the "Victory Workshop," a small working group within the Artist's League of America tasked with producing material to support the American war effort. Not found in OCLC.

\$1,500.





100. AZCUY (pseud. of Pablo René Azcuy Cárdenas)

Tercer Mundo, Tercera Guerra Mundial

[Havana, Cuba: S.i.], 1970. Original poster, silkscreened in black and red on beige stock, measuring 51cm x 77.5cm (20" x 30.5"). Professionally linen-backed, with some expert touch-up along upper and lower edge; Near Fine.

Film poster for Cuban director Julio García Espinosa's 90-minute documentary on atrocities and war crimes committed during the Vietnam War. Filmed from the Cuban point of view, the film was a call to resistance by the Third World against the western military-industrial complex. Designed by Cuban artist Pablo René Azcuy Cardenas, featuring a squadron of fighter planes, four of which are hurtling toward the ground. Not found in OCLC.

\$750.

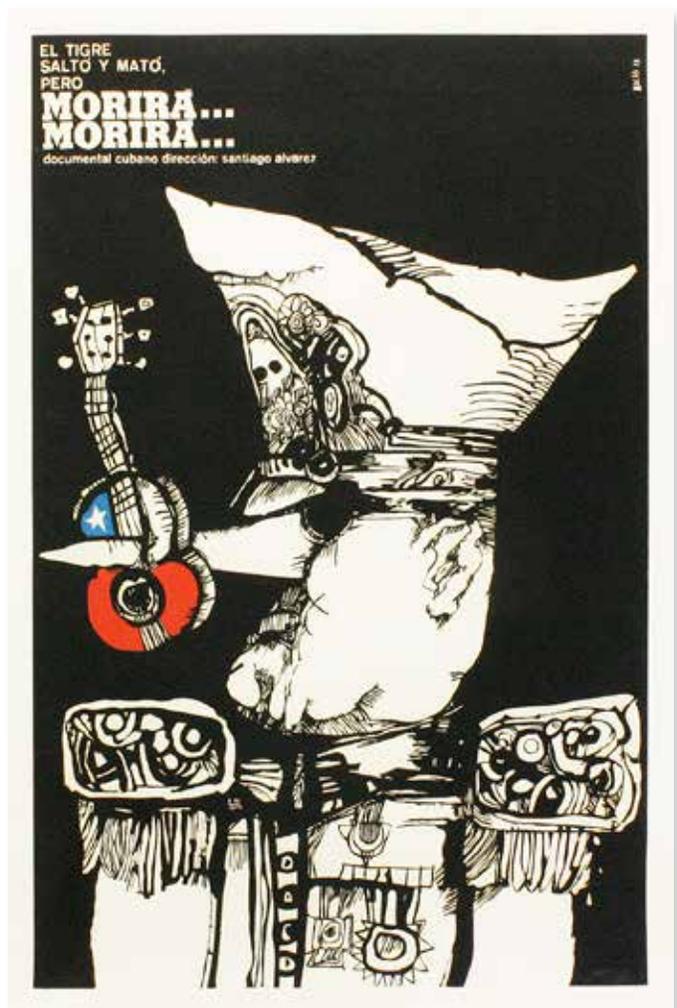
101. BACHS, Eduardo Muñoz

El Tigre Saltó y Mató, Pero Morirá...Morirá

[Havana, Cuba: S.i., 1973]. Original poster, silkscreened in black, red, and blue on off-white stock, measuring 51cm x 76cm (20.25" x 30"). Professionally linen-backed, with expert touch-up along lower margin and a small area near the center image; Near Fine.

Film poster for Cuban director Santiago Alvarez's 16-minute documentary film depicting the injustices committed in Chile in the 1970's under the fascist dictatorship of General Augusto Pinochet. The film featured music by Chilean folk singers Violeta Parra and Victor Jara. Shortly after the Chilean coup in 1973, Jara was arrested, tortured, and shot to death, his body later thrown out into the street of a shantytown in Santiago. Designed by Cuban artist Eduardo Muñoz Bachs, prominently featuring a cartoonish image of Pinochet, whose nose is puncturing a guitar painted the colors of the Chilean flag. Not found in OCLC.

\$750.



A RARE AND FINE GELLERT POSTER

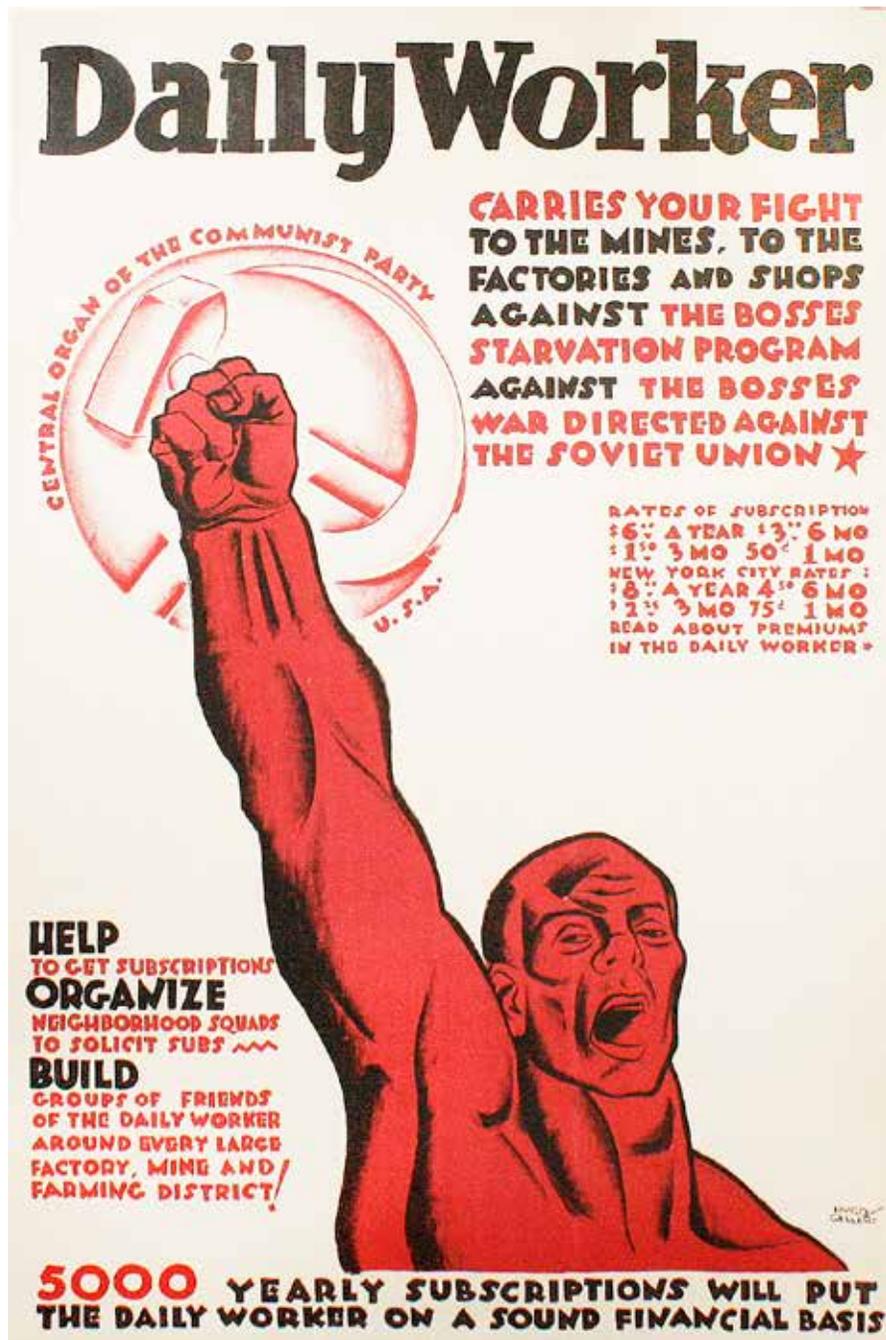
102. GELLERT, Hugo

Daily Worker Carries Your Fight To the Mines, to the Factories and Shops [...].

New York: The Daily Worker, [ca 1935]. Lithographed poster in black and red on white paperstock, 97cm x 64cm (ca 38-1/4" x 25-1/8"). Professionally conserved, laid onto archival linen backing; a few small repaired tears at margins; small area of restoration at upper left (just into lettering at "D" of "Daily"), else fresh and Near Fine; grade B+.

One of Gellert's most accomplished graphic works was this advertising poster for the *Daily Worker*, the central organ of the CPUSA, featuring a typically Gellertian "red worker" whose fist is raised against a backdrop of the CP's hammer and sickle emblem. An exceptional American political poster, and a brilliant example of Gellert's work. Quite rare, especially in such nice condition.

\$2,500.



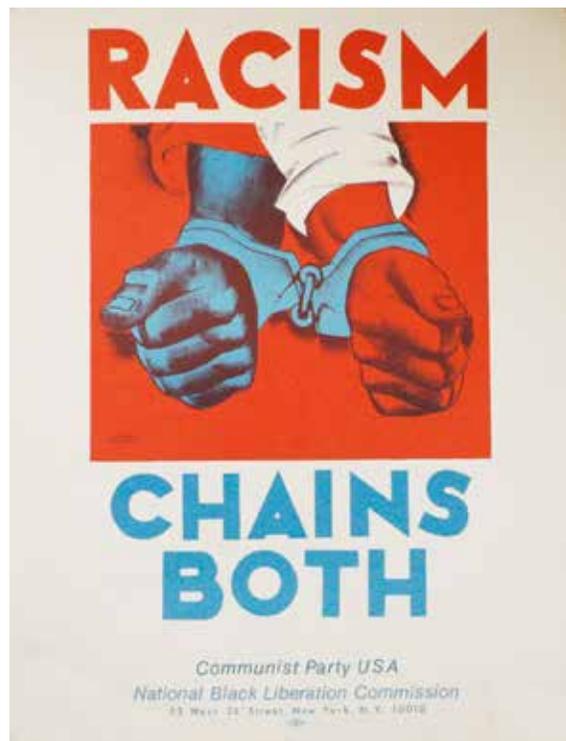
103. GELLERT, Hugo

Racism Chains Both.

New York: Communist Party USA - National Black Liberation Commission. Original lithographed poster, 57cm x 45cm (ca 22" x 17"). Printed offset in two colors on heavy cream paper. Fine and unworn; archivally backed on heavy linen; Grade A. Signed in stone lower left.

A late and rather uncommon Gellert poster. Published under the auspices of the CPUSA, probably ca. 1970, but the image is taken from Gellert's 1936 portfolio "Aesop Said So." OCLC gives one location (Goldstein Collection, Library of Congress).

\$600.



104. GELLERT, Hugo

Liberty! Equality! Fraternity! - New Year's Greeting, 1942.

New York: Livia & Hugo Gellert, 1942. Single sheet (20" x 8") of cream-colored stock printed in red, folded once to make a 4pp greeting card. Faint dampstain to lower spine fold, with a few short tears and attendant creasing to extremities; interior blank; Very Good.

New Year's Greeting from Hugo and Livia Gellert, bearing a striking image of a long-haired woman boldly proclaiming "Liberty! Equality! Fraternity!" with arms outstretched and hovering over a mass of people. The greeting bears the couple's New York address on verso, with cover image signed by Hugo Gellert at lower right corner. An attractive Gellert ephemeral item, not previously seen by us.

\$125.



105. [FRIENDS OF SOVIET RUSSIA] GELLERT, Hugo, illus.

Have You a Heart? -- Then Give! [cover title].

[New York: Friends of Soviet Russia, n.d., ca. 1932]. First Edition. Folio (35.25cm.); two-toned (red and black) illustrated bifolium (very slightly soiled) accomplished in rubberstamp. Previous horizontal folds, a few short closed tears not affecting text, additional minor wear from handling, else About Very Good.

Upper panel adorned with a Hugo Gellert illustration depicting a St. Mary-esque mother wrapped in a shawl, cradling her unclothed baby; pp. [3] & [4] adorned with a repeated unsigned Gellert illustration of two working-class men shaking hands beneath a beaming sun.

Fundraising brochure issued by the Friends of Soviet Russia during the Russian famine of 1932-3 during which between 5.5 and 8 million died of starvation. This copy rubberstamped by the Friends city secretary H.E. Keas of Mason City, Iowa. Pp. [3] & [4] comprised of a blank "Roll Call Book" in which donors could give their name, address, and donation amount.

\$250.



A SELECTION OF ORIGINAL WORKS BY JOHN GROTH

JOHN GROTH, 1908-1988

Though best remembered as a wartime documentary sketch-artist and book illustrator (he produced a number of titles for The Limited Editions Club, including the widely-praised LEC edition of Erich Maria Remarque's *All Quiet on the Western Front*), Groth began his career as a printmaker and cartoonist very much in the social-realist mold, publishing some of his earliest work in such left-wing forums as *The New Masses* and *PM*. He was also the first Art Director at *Esquire*, which was founded in 1933. Groth's mastery as a draughtsman and printmaker is on display in these early works, which manage to convey a simultaneous sense of urgency and delicacy which would become the hallmark of his battlefield sketches made during WW2 and the Korean War.

Groth's Depression-era work has remained scarce in the marketplace, with only a few examples of his social-realist prints at auction in the past twenty years. The current examples are from Groth's personal archive, which we acquired in 2013.



106. Drypoint Etching: "Ghetto Drapers"

ca 1930-35. Original drypoint etching. Sheet size 22.5cm x 29.5cm (ca 9" x 11-1/2"); image area 18cm x 24.5cm. Signed in plate, lower right; titled and signed in pencil in lower margin. No edition stated (artist's proof?). Very faint soiling at margins; Near Fine.

\$450

107. Drypoint Etching: "Tail Enders"

ca 1930-35. Original drypoint etching. Sheet size 21cm x 27cm (ca 8-3/8" x 10-5/8"); image area 15cm x 20cm. Monogrammed in plate, lower right; titled and signed in pencil in lower margin. Mounted to hinged gallery mat bearing title, artist's name, and the following notation: "Prairie Print Masters show, Wichita;" with original pencil price of \$10. No edition stated (artist's proof?). Mat dusted; print clean and bright, with very faint toning at margins; Near Fine.

\$450

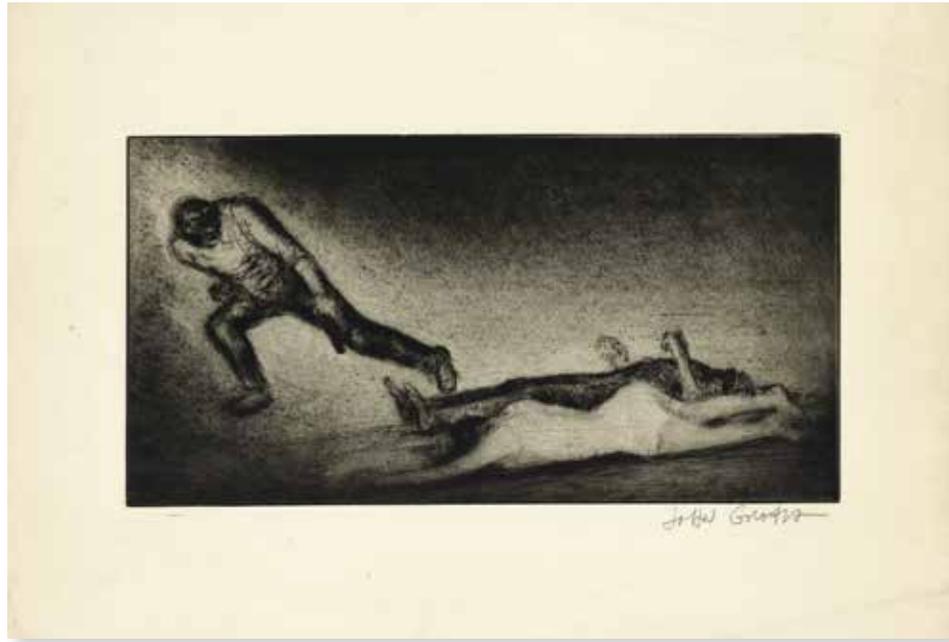


108. Drypoint Etching: "Coal Gleaners"

ca 1930-35. Original drypoint etching. Sheet size 23cm x 30.5cm (ca 9" x 12"); image area 18cm x 25cm. Titled and signed in pencil in lower margin. Mounted to hinged gallery mat. No edition stated (artist's proof?). Mat dusted; print clean and bright, with very faint toning at in image; Near Fine.

\$450





109. Drypoint Etching, Untitled

ca 1930-35. Original drypoint etching. Sheet size 27.5cm x 41cm (ca 10-3/4" x 16"); image area 15.5cm x 30cm. No edition stated (artist's proof?). Signed in pencil, lower right. Old crease and kraft paper adhesions to extremities (well away from image); Near Fine.

A chilling image of a pistol-wielding African-American man fleeing the scene of a crime, leaving two white bodies lying in the street. It is unclear whether the scene is intended as a commentary on growing racial tensions in Harlem in the 1930s (possibly a direct reference to the Harlem Race Riot of 1934?),

\$650.



110. Aquatint, "Bread Line"

ca 1930-35. Original aquatint. Sheet size 49.5cm x 67.5cm (ca 19-3/4" x 26-1/2"); image area 45cm x 61cm. Signed and numbered (1/50) in pencil, lower right, titled lower left. Slight soil to verso and to margins; a strong, clear and clean impression.

Large-format print demonstrating Groth's early mastery of aquatint technique -- a Bowery street scene peopled with the ghost-like figures of Depression-era down-and-outers.

\$1250.

111, Original cartoon illustration, Untitled, ca 1940.

[ca 1940]. Original cartoon illustration in black ink with blue pencil highlights on artist board; sheet size 36.5cm x 43.5cm (ca 14-1/2" x 17-1/4"). Together with printer's proof of finished cartoon, ca. 24cm x 20cm on glossy paper. Signed in ink lower right. Drawing spotted and lightly soiled; artist's directions to the engraver scrawled at upper left ("please do not disturb the len [?] day - shoot as is"); white ink highlights to center of image; Very Good.

A caricature showing the four Axis leaders -- Hitler, Franco, Hirohito and Mussolini -- preparing to toast each other as the clock nears midnight. The clock's minute hand is depicted as a bloody sabre, and Franco and Mussolini's uniforms are shown covered with bloody handprints. Judging from the proof, the cartoon was obviously published -- probably either in the pages of Esquire or The New Yorker, two periodicals which regularly featured Groth's work during this period.

\$500.



112. Original cartoon illustration, "The Colossus Leans," ca 1943.

[ca 1943]. Original cartoon illustration in black ink on watercolor paper; sheet size 63cm x 50cm (ca 24-13/4" x 19-3/4"). Signed in ink lower right. Drawing spotted and lightly soiled; glue remnants to margin, apparently from a removed mat; title in pencil below image; Very Good.

A large and accomplished caricature in which a panicked Hitler attempts to prop up a collapsing statue of Mussolini; probably drawn following the Allied invasion of Sicily in July, 1943. Groth was at this time Art Director for Parade Publications, for which this cartoon was likely executed (though we are unsure whether it was ever published)

\$750.

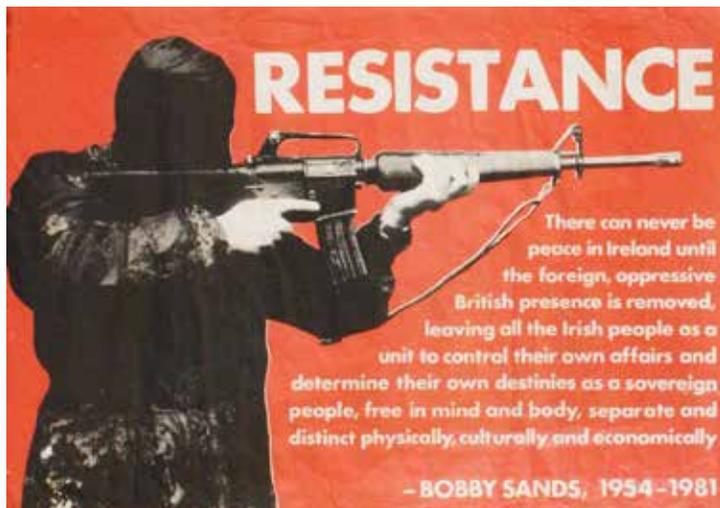
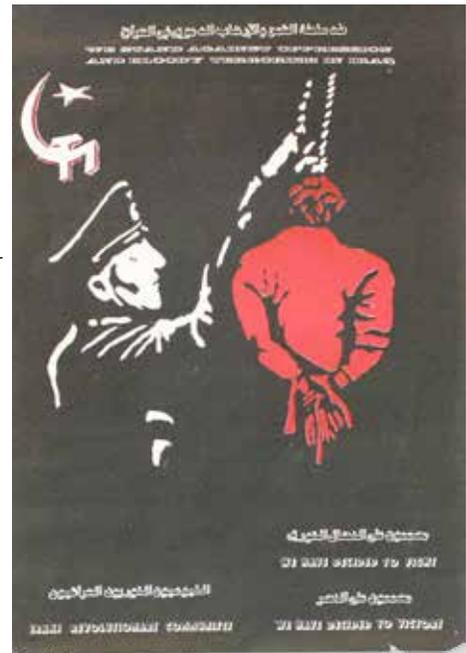
113. [IRAQI REVOLUTIONARY COMMUNISTS]

"We Stand Against Oppression and Bloody Terrorism in Iraq".

N.p.: Iraqi Revolutionary Communists, ca.1980. Original poster, offset printed in two colors and measuring 48cm x 70cm (19" x 27 5/8"); text in both Arabic and English. Light wear and creasing to extremities, with minute losses to lower edge and lower right corner; Very Good+.

Bleak poster, likely produced by Iraqi exiles, depicting a communist prisoner being hanged by an officer of the Ba'athist regime. Captions in both Arabic and English declare: "We have decided to fight" and "We have decided to victory." The Iraqi Revolutionary Communists split from the Iraqi Communist Party in protest over its collaboration with Saddam Hussein's Ba'athist regime, and called for armed struggle against the government. Not found in OCLC.

\$250.



114. [IRISH REPUBLICAN ARMY] SANDS, Bobby Resistance.

[N.p.: Irish Republican Army, ca. 1982]. First Edition. Original poster, offset in red and black on white stock, measuring 41.5x59cm (16.25 x 23.25"). Stock rather wrinkled, a few short closed tears to extremities, a couple very slightly affecting text or illustration, else Very Good.

Iconic poster distributed by the IRA in the early 1980s depicting a balaklava-clad member of the IRA aiming a Colt SP1 against a red background, a popular Bobby Sands quote below lettered

in white and reading "There can never be peace in Ireland until the foreign, oppressive British presence is removed, leaving all the Irish people as a unit to control their own affairs and determine their own destinies as a sovereign people, free in mind and body, separate and distinct physically, culturally and economically." Sands, arguably the most famous member of the Provisional Irish Republican Army, was elected to British Parliament as an Anti-H Block candidate in 1981. His participation in the Irish hunger strike and subsequent death that same year at the age of 27 galvanized further IRA recruiting and activity, this poster most likely part of that campaign.

\$450.

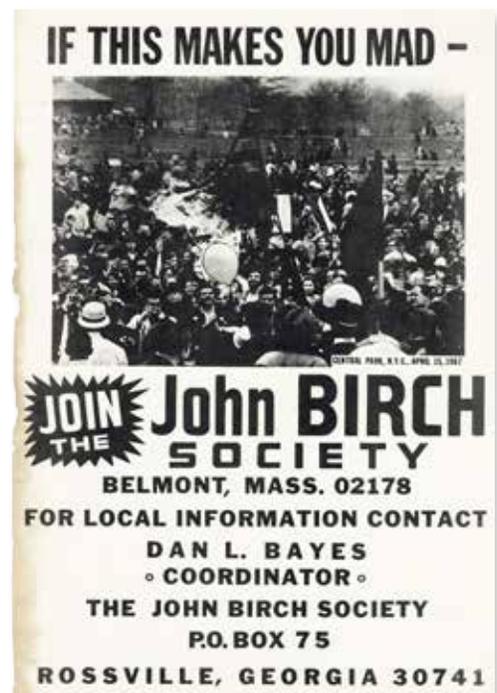
115. [JOHN BIRCH SOCIETY]

"If This Makes You Mad - Join The John Birch Society".

Rossville, GA: The John Birch Society, ca.1967-68. Single sheet of thick, white semi-gloss stock, printed in black; approx. 28 x 43cm; illus. Soiling to left edge, with some minor attendant erosion to same; Very Good.

Original recruiting poster from the Georgia Chapter of the ultra-right wing patriotic organization The John Birch Society. Reproduces a photograph of a mob gathered in Central Park, burning an American flag. The caption directly above and below states "If This Makes You Mad - Join The John Birch Society," and lists Dan L. Bayes as coordinator and local contact for information, along with the Society's Rossville, GA mailing address. No copies listed in OCLC.

\$150



116. JENKINS, Burris (1897-1966)

Original Cartoon Illustration: "The Balance of Power - The Invincible U.S. Air Force - Communism's Overwhelming Ground Forces"

N.d. (ca 1950s). Original drawing in graphite and ink, with white ink highlights. Sheet size 33cm x 58cm (ca 13" x 23") with ca. 1" margins. Titled in pencil, top margin. Signed in image, lower right; additionally inscribed in lower margin: "With best wishes to Professor E. Maurice Bloch / Burriss Jenkins," undated but ca 1950. Smudging in margins; compositor's directions written below image; Near Fine. Archivaly mounted to a hinged gallery mat with mylar window.

Large, dramatic cartoon illustration by Burris Jenkins, long-time staff cartoonist for the New York Journal-American. Jenkins was best known for his sports cartoons, which documented the major sporting events of the day, but he was also a prolific editorial cartoonist. The current example combines elements of both genres, with a foreground dominated a swooping, indomitable, and very athletic-looking American airman hovering over a defiant (but overmatched) Soviet army, in his hands a pair of enormous bombs -- a terrific piece of American Cold-War propaganda. The inscriber, E. Maurice Bloch, was an art historian, long-time professor at UCLA, and founder of the Grunwald Center for the Graphic Arts in Los Angeles. His distinguished collection of graphics was auctioned by Christie's in 1991; this drawing was part of Lot 241 in Part 2 of the Bloch sale.

\$1,250.



117. KENT, Rockwell

What Vermont Means to N.Y.: Three Views...

New York: Amalgamated Union Label LIP & BA, 1936. First Edition. Original poster, offset lithographed in black on white stock, measuring 56x37cm. (22 x 14.5"). Dustsoiling to extremities, fairly discrete tape repair to verso extremities, a few small, shallow losses to corners and left-hand edge, none affecting image. Good and sound.

One of Kent's politically-motivated productions, this announcing a three-part lecture delivered by Socialist Norman Thomas, C. Hathaway, and John C. Lawson, President of the Vermont Federation of Labor, held on Friday, March 27, 1936. The lectures and this poster were in response to the Procter Marble Company's attempt to evict striking marble workers and their families from company housing. The illustration here, "drawn in a big hurry--it had to be," shows a woman and her four children, including a babe in arms, looking back at their retreated footsteps leading to a pile of abandoned furniture, including a bed, table, armoire, and chairs. Below the group of figures Kent has written "In the Name of the Great Jehovah and the Continental Congress."

\$1,500.



118. [MEXICO] TEPEPA, Cándido (pseud Luis Córdova?); Alberto Beltrán (graphics)

Corrido del Congreso de la Paz [Ballad of the Peace Congress].

[Mexico City]: Taller de Grafica Popular, [1949]. First Edition. Broadside, 47cm x 35cm. Printed recto-only, on newsprint. Text in 4 columns beneath woodcut illustration, within decorative border; 8 cuts in text. Illustration signed “beltrán” in type, below image. Old folds; edge-chips; paper moderately browned; about Very Good.

Quite rare post-war corrido broadside celebrating the American Continental Congress for Peace, held in Mexico City in September, 1949. The Peace Congress was singled out by the House Un-American Activities Committee in a 1951 report as a Communist-fronted event, “...aimed at consolidating anti-American forces throughout the Western Hemisphere.” American attendees to the Congress included Linus Pauling, W.E.B. Du Bois, Paul Robeson, Ben Shahn, and Charlie Chaplin. The ballad composition is credited in type to one Cándido Tepepa, “vive por Chinameca”; but Prignitz attributes the text to the Veracruzano poet Luis Córdova (without mentioning the presence of the “Tepepa” credit in the text). The only institutionally-catalogued copy in OCLC (UCSD) gives Tepepa as a pseudonym, citing Prignitz, but we would say Prignitz is unclear on this point.

\$450.



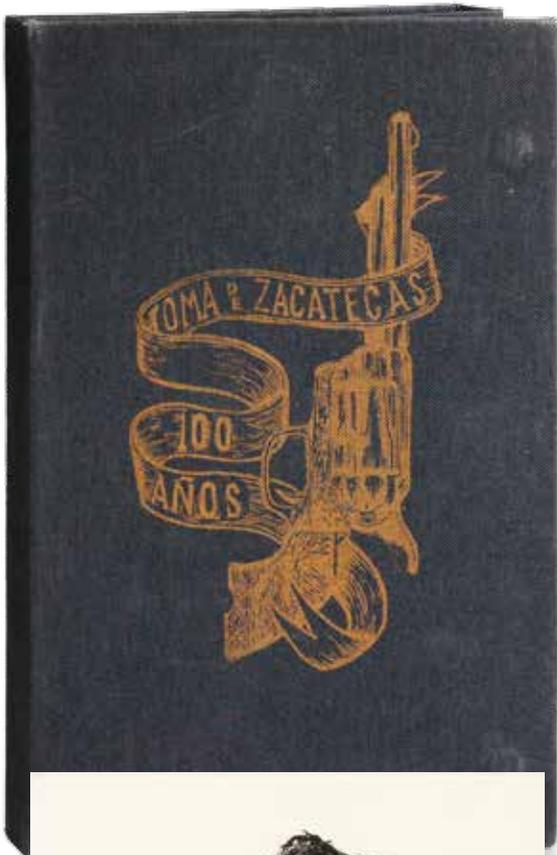
119. BELTRÁN, Alberto & Fanny Rabel

Israel - 2 Conferencias por Vicente Lombardo Toledano.

Mexico City: Taller de Gráfica Popular, [1951]. Original linocut in three colors, 93cm x 67.5cm (ca 36" x 26") on thin paper. Mild wear to edges, with edge slightly creased at upper right; a few tiny closed tears and marginal losses; better than Very Good with colors bright and vivid; Grade A-/B+. Unbacked.

Colorful poster announcing a series of lectures on the new state of Israel by Mexican-Jewish labor leader Vincente Lombardo Toledano. An unusual subject, and a decidedly uncommon work by the radical graphic arts collective Taller de Gráfica Popular. PRIGNITZ 134.

\$750.



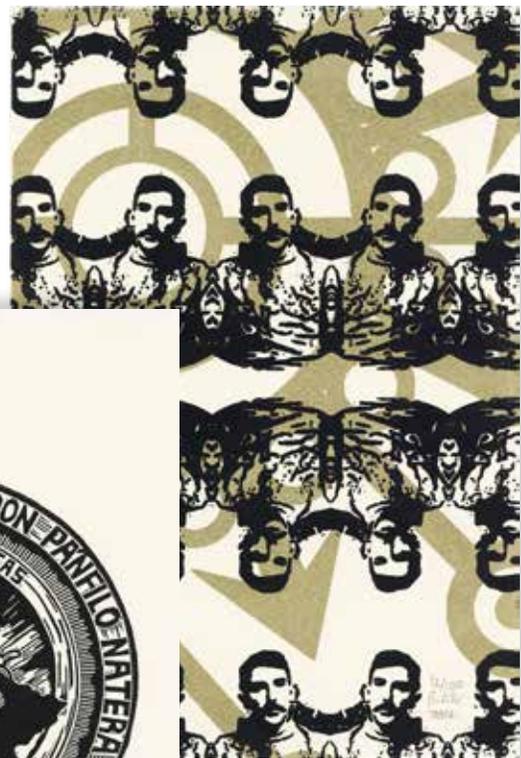
120. [MEXICO] [VARIOUS ARTISTS]

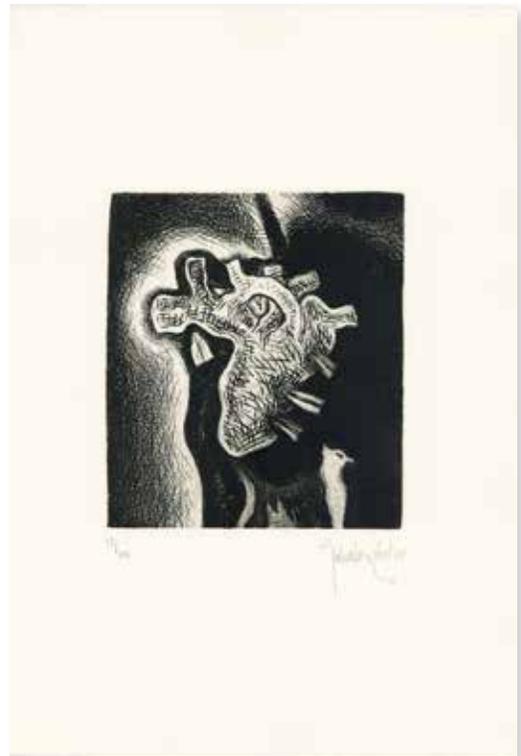
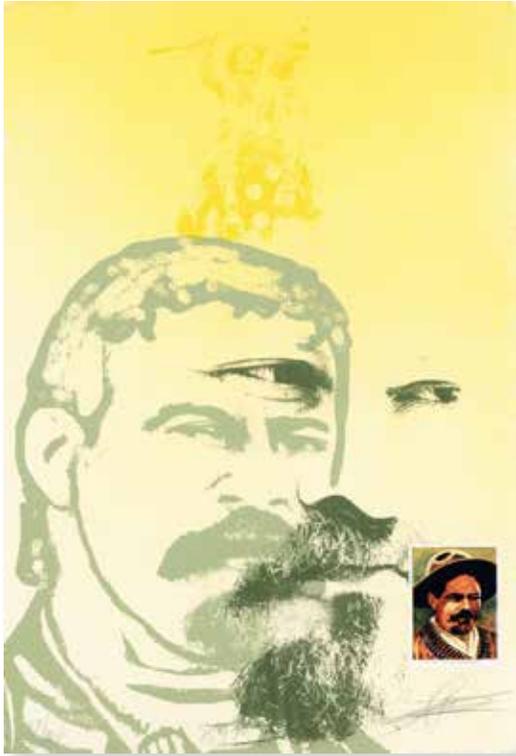
Toma de Zacatecas 100 Años.

Zacatecas: 5.5.4 Arte Contemporaneo, 2014. First Edition. Edition limited to 100. Small quarto (ca 29cm x 19cm / 11" x 7-1/2"). Album of 18 original signed artworks, mostly woodcuts but also including etchings and mixed-media pieces, each signed and titled in pencil below image. Lithographed title page, in the publisher's folding cloth box, as issued. Fine.

Artist's book commemorating the 100th anniversary of the bloody Battle of Zacatecas, a decisive moment in the Mexican Revolution in which Villista forces outnumbered, killed or seriously wounded nearly all the federal forces defending the city. The battle has since been termed the Taking of Zacatecas ("La Toma de Zacatecas"), and its legendary violence has been mythologized in Mexican visual and musical culture ever since. The album includes work by a number of major contemporary Mexican printmakers, including Elias Urias, Salvador Castro, Andres Ordaz, Martha Franco, Josue Abisai Martinez, Isaac Ruiz Sánchez and many others; the influence of such great Mexican popular illustrators as Jose Guadalupe Posada and the artists of the Taller de Grafica Popular is evident in many of the works. None yet in OCLC as of April, 2015.

\$1800.





121. [PARIS 1818] CŒURÉ, Sébastien, Ludwig Rullman, and Charles Etienne Pierre Motte, illus.

Premier et Second Procès Fualdès, ou Représentation Lithographiée des Principales Scènes de cette Épouvantable Affaire, et des personnages qui y ont eu le plus de part, avec un texte qui en rend un compte abrégé.

Paris: Ostervald l'Ainé, 1818. First Edition. Folio (42cm.); originally stitched leaves very neatly disbound and laid into recent custom chemise; [6] pp. and 12 lithographic plates. Some foxing, three plates with dampstain along right edge not affecting text; Very Good or better.

Antoine Bernardin Fualdès (1761-1817) was a retired Bonapartist judge from Rodez, in the Midi-Pyrénées region of France, whose assassination during the Restoration sparked one of the most sensationalist court cases of the era. On the night of March 19th, 1817, Fualdès was carried by force into a brothel run by one Bancal and his wife; Fualdès' throat was slit and his body thrown into the Aveyron river where it was recovered the following day. The star witness of the case was Clarisse Manson, née Enjalran, the daughter of another Rodez judge and the separated wife of Manson, who had gone to the brothel dressed as a man and was thrown into a cupboard by Madame Bancal when the murder took place. As described in this collection's accompanying text: "Soon the muffled cries of a man being stabbed reached her ears...She heard the sound of blood dripping into a bucket or tub...She fainted" (my translation). The sound of Manson's collapse drew the attention of the assassins, who "rushed to the cupboard; they dragged into the kitchen what they believed to be a man: one of them was going to stab her with the knife still steaming with the blood of their victim. Madame Manson cried out that she was a woman! One of the assassins recognized her, protected her..."

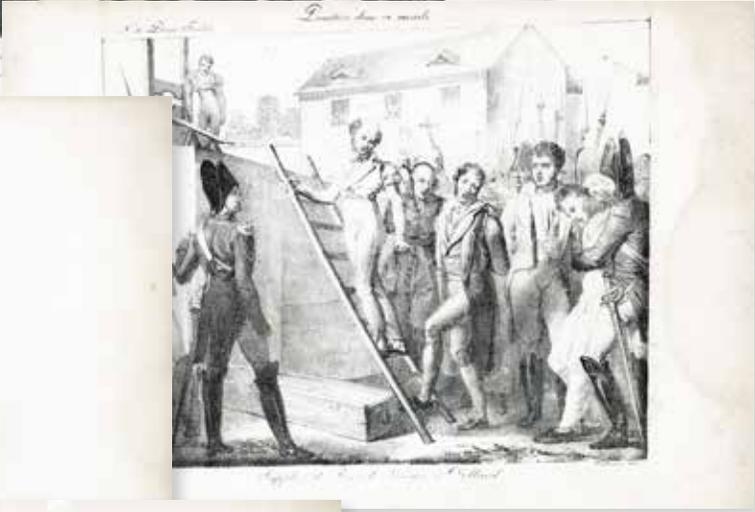
Eventually the guilty party would grow in number to nine accomplices, including the Bancals and Anne Benoît, the "concubine" of Collard, another one of the assassins. Madame Manson would later wreak havoc at the trial by recanting all that she had recounted to the tribunal and was eventually added to the list of defendants. Bousquier, another member of the guilty party, would eventually confess all. Among the sordid details was conspiracy to commit infanticide: another witness had been discovered during the murder, the Bancals' young granddaughter, whom Bancal promised to dispose of the following morning. The account describes Madame Bancal sending her granddaughter and husband off together into the country, where the latter dug a trench but finally proved incapable of killing the child. At the outcome of the trial, four were condemned to death, though eventually only three were executed in June, 1818, Bastide-Gramont, Jausion (who had protected Madame Manson), and Collard. (Monsieur Bancal had already died in prison).

The superficial motive of the murder was money--Bastide-Gramont had Fualdès sign various bills of exchange before murdering him. However, Fualdès' son Didier claimed the assassination was political, Fualdès père having been on the Revolutionary Tribunal with Barres, and could potentially have called into question the legitimacy of Louis XVIII. Another theory published in *Les Grandes Affaires Criminelles de l'Aveyron* by Paul Astruc, Jean-Michel Cosson, and Jean-Phillippe Savignoni (2003) hypothesizes that Fualdès' murder was commissioned by the secret society the Chevaliers de la Foi (1810-1826), which served to protect the Catholic Church and the monarchy.

The plates in this suite depict both scenes from the crime as well as the trial, with portraits of eight of the defendants showing their expressions at the moment of their sentencing. Each portrait accompanied by a short physiognomical description of the subject. For example, the expression of accomplice Missionier is described as "Almost complete idiocy, to the point of being unaware of his own fate." The case, with its violence, its risqué locale, and its sexy star witness-turned-defendant, has enjoyed popular representation in both French and English 19th-century literature, having been covered in detail in Charles Dickens's *All the Year Round*, and alluded to in novels by Balzac, Hugo, Flaubert, Leroux, and Anatole France. A scarce collection: OCLC locates three copies worldwide, NYPL and Stanford only in North America.

\$3,500.





PARIS, 1848: JUNE DAYS UPRISING

122. [PARIS 1848] Various Authors

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

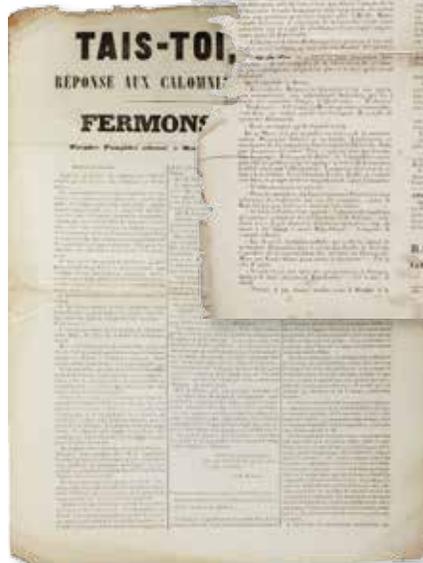
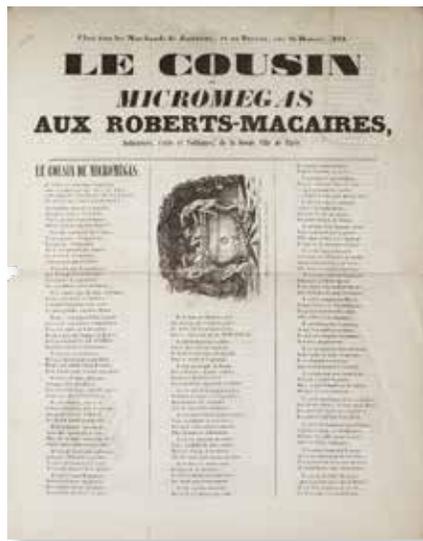
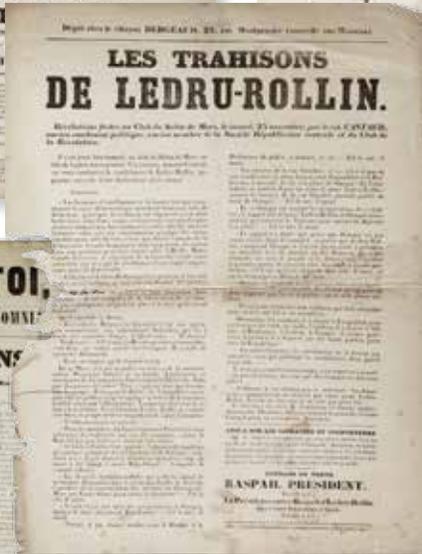
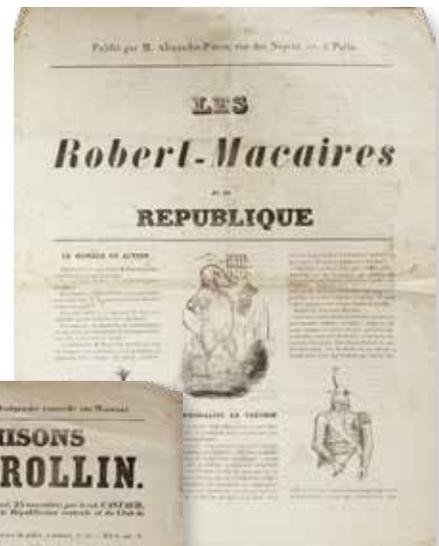
Paris: Various Publishers, 1848-49. Collection of 11 rare folio tracts and broadsides, most supporting the workers' cause in the 1848 Paris Uprising. Occasional marginal losses and soil; old folds and creases, but no loss to text, all complete as issued.

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

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

\$3000.

- **Micromegas. Le Cousin de Micromegas Aux Roberts-Macaires, Industriels.** Civils et Politiques, de la bonne ville de Paris. Imp. Cordier [1848]. OCLC 6 copies; 1 in North America.
- **Pierre, Alexandre. Les Robert-Macaires de la République.** Paris: M. Alexandre-Pierre [1848]. OCLC 1 copy (BNF).
- **Par la Mère Duchène (pseud. Casimir Vermasse). Jésus-Christ devant Les Aristos Par la Mère Duchène. Journée du 16 Avril - An 4028 du monde.** Paris: Impr. de Beulé et Maignand, 1849. OCLC 9 copies; 3 in North America. One of a series of tracts, each with a different title, under the pseudonym "Mère Duchène."
- **Par la Mère Duchène (pseud. Casimir Vermasse). Le Casque à Mèche Par la Mère Duchène. Propagande militaire du citoyen La Ramée.** Paris: Impr. de Beulé et Maignand, 1849. OCLC 2 copies; none in North America. Another in the series (see above).
- **Bernard, S.-F. Tais-Toi, Rodin! Réponse Aux Calomnieux du Socialisme. Fermons les Clubs! Premier Pamphlet adressé a Monsieur Leon Faucher, ministre de l'Intérieur.** Paris: Société Typographique [1848]. OCLC 5 copies; 2 in North America.
- **Gallois, Léonard. Documents Pour Servir a L'Histoire De La Revolution de 1848. Procès des Journees du 15 Mail et de Juin. Détails curieux sur l'intérieur de la maison SOBRIER. Troisième Lettre [of four].** Paris: Impr. Pilloy [1848]. OCLC notes 5 locations total for any of four tracts in the series, none in North America.
- **Gallois, Léonard. Documents Pour Servir a L'Histoire De La Revolution de 1848. Procès des Journees du 15 Mail et de Juin. Détails curieux sur l'intérieur de la maison SOBRIER. Quatrième et Dernière Lettre.** Paris: Impr. Pilloy [1848]. Final letter in the series (see above).
- **"Par un Officier d'État-Major." Histoire des 4 Jours, Recit Authentique Détaillé Complet, Des Evenements des 23, 24, 25, 26 Juin 1848, Par un Officier D'État-Major.** Paris: Impr. Centrale de Napoleon [1848]. 7pp. Includes engraved plan of the insurgency. OCLC 4 copies; 1 in North America (Stanford).
- **de Bassignac, Alfred (ed). La Bouche D'Acier: Pamphlet Democratique.** Paris: Impr. Dondey-Dupre [1848]. Hatin ("Bibliographie historique...de la presse periodique") notes only a single issue, for Sept. 2, 1848, noting that the tract was issued "sur paper de toutes couleurs." This is a plain-paper issue. OCLC finds 9 locations, 3 in North America.
- **["Citoyen Castaud"]. Les Trahisons de Ledru-Rollin. Révélations faites au Club du Salon de Mars, le samedi 25 novembre, par le cit. Castaud, ancien condamné politique, ancien membre de la Société Republicaine centrale et du Club de la Révolution.** Paris: Impr. de Beulé et Maignand [1848]. Loss to left margin, just into text (no loss of sense). OCLC 6 locations; 2 in North America.
- **[Advertising Broadside]. The Lucifer: English and French Monthly Newspaper.** Paris: Impr. J. Frey [1848]. Large broadside (ca 21" x 14-3/4") with woodcut caricature and satirical poem on the abdication of Louis-Philippe. OCLC 3 locations, none in North America.



PARIS, 1871: THE PARIS COMMUNE

123. [PARIS 1871] CARRERAS, Luís / I. López

Paris a Sangre y Fuego. Jornadas de la Comuna [bound with] Proceso de la Commune de Paris. Relación completa y detallada de todas las causas [...] contra los jefes de la última insurrección de Paris.

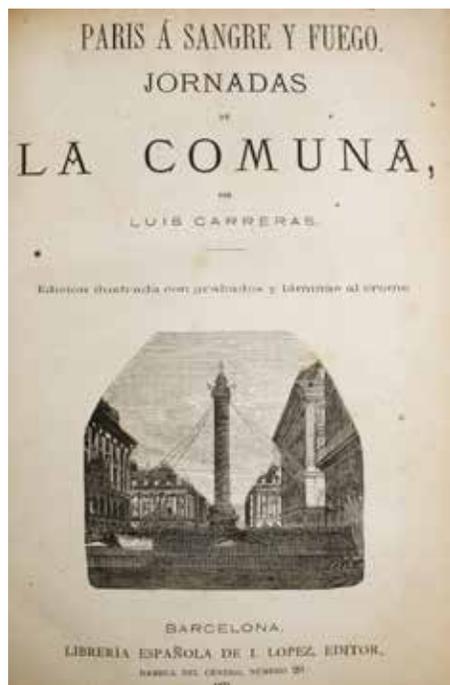
Barcelona: Librería Española de I. Lopez, 1871. First Edition. First title 4to; 46,[2]pp; chromolithographic half-title and advertising leaf; woodcut illustrations in text, one chromolithographic plate at end of text. Second title in two parts, with separate title pages (as issued), comprising: First Series, hojas 1-22; 174pp; Second Series, hojas 1-8, 64pp. All three parts bound as one in recent black quarter-leather over decorated boards. General toning, with occasional foxing, to contents; probable trimming to margins; color plates still bright and clean; Very Good.

A popular and sensational account, for Spanish readers, of the Paris Commune and its aftermath. The first title provides a general narrative of events, heavily illustrated with portraits of the principal figures among both the communards and their opposition, as well as documentary images of Paris in the throes of insurrection. Of special interest is the vividly colored half-title, a striking portrayal of women revolutionaries, the so-called "petroleuses" in action, marching forth with guns and swords while Paris burns in the background.

The second title, issued in 30 serial parts of 8 to 12 pages each (all present here), provides a daily account of the state trials of the Commune's leaders that followed the insurrection, beginning in August, 1871 (military tribunals through the summer had already resulted in the incarceration, execution, or deportation of more than 10,000 rank-and-file communards). The proceedings include abridged transcriptions of the major pieces of testimony, with woodcut portraits of convicts and prosecutors; title-pages of most issues are illustrated either with portraits or views. The Second Series, beginning with the issue for September 4th, 1871, deals heavily with the trials of the petroleuses.

Both titles rare; OCLC gives four locations for the Jornadas (Yale only in North America); seven locations for the Proceso, of which three are in the U.S. (Yale, N'Western, Michigan). A facsimile edition of the Jornadas was issued by a Spanish publisher in 1979. We would note that two extant copies of the Jornadas are bound, as with our copy, together with the Proceso, suggesting that the publisher issued at least some copies in this format. We would also note that a Spanish government publication, apparently a complete transcript of the state trials, shares its title with the Proceso, but given that it was issued by a different printer and runs to some 700 pages we presume little actual overlap in terms of contents.

\$1,000.



124. [PARIS 1968]

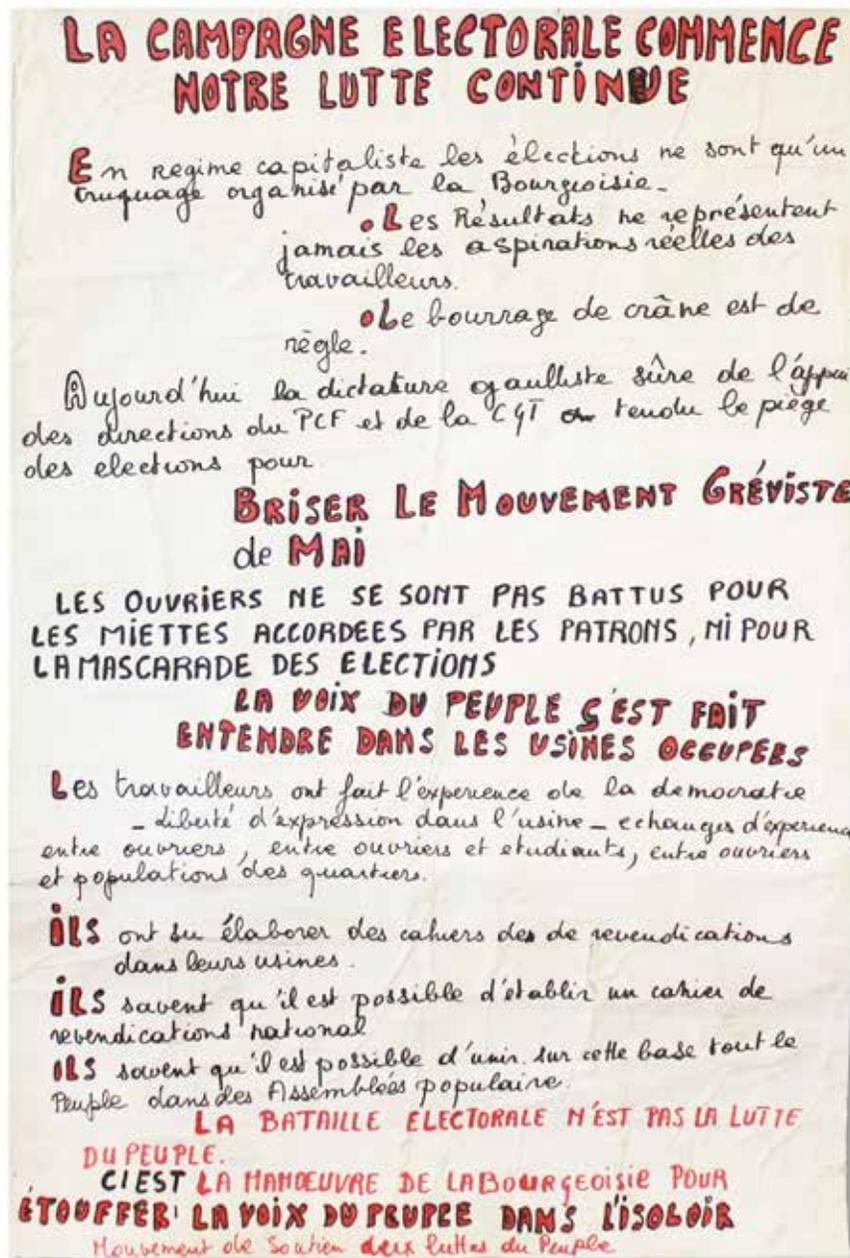
La Campagne Electorale Commence / Notre Lutte Continue.

[Paris: May, 1968]. Original hand-lettered poster, ca 39" x 27". Lettered in red and black on white paper. Removed from a wall, with layers of paper and wheatpaste adhered to verso; overall wrinkling, a few closed tears, but overall in a remarkable state of preservation, with no losses or major flaws. Archivaly hinged to acid-free backing, in gallery frame.

Unique, hand-lettered poster calling on workers to boycott the 1968 General Elections, which the artist characterizes as a Gaullist plot to "Shatter the May Workers' Movement". The poster goes on to say, "...the factory workers are not fooled by the crumbs thrown them by the bosses, nor by the masquerade of the elections...the workers have experienced Democracy [...] free speech in the factory [...] they know that it's possible to create a national list of demands, they know that it's possible to unite under this list the entire population [...] the Electoral battle is not the people's struggle, it's the bourgeoisie's attempt to suffocate the voice of the people in the voting booth!"

Unattributed to a specific hand, but signed at base "Mouvement de Soutien des Luttes du Peuple" [Movement in Support of the People's Struggle], a short-lived offshoot of the Marxist student organization Union des Jeunes Communistes Marxist-Léninistes, organized in May, 1968 by the leftist intellectual, philosopher and novelist Guy Lardreau. A remarkable survival.

\$2,500.



125. [REBEL ARTS GROUP]

Collection of 18 May Day Parade Banners and Placards Produced by the Rebel Arts Group, 1936-39

[New York]: Rebel Arts, ca 1936-39. Eighteen individual silkscreened parade banners and placards; varying dimensions (smallest ca 33cm x 49cm; largest ca 80cm x 122cm). Thirteen examples on linen; five others on chipboard; chipboard examples somewhat worn, with signs of use (edge-wear, small losses, staple-punctures, etc); the linen examples in generally fine condition, a few with faint border-stains. Very well-preserved overall.

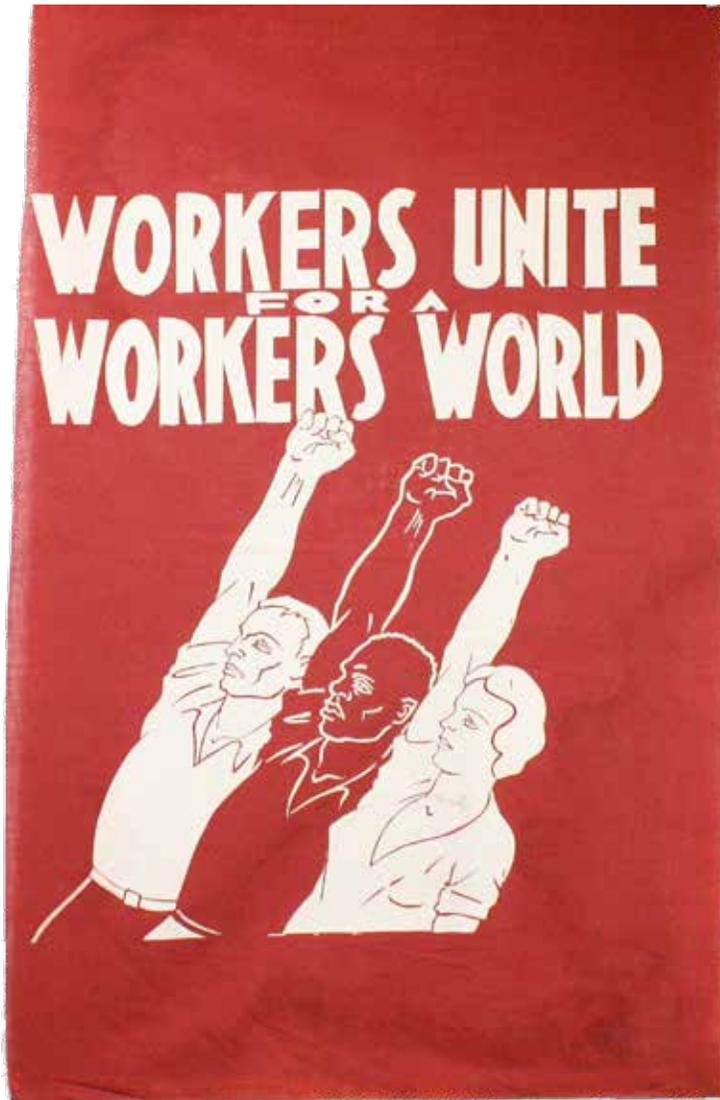
Extraordinary collection of eighteen original May Day parade banners and placards produced by members of the Rebel Arts Group, a left-wing artist's cooperative that included

such figures as Harry Herzog, Alex Haberstroh, and Fairfield Porter. Rebel Arts emerged in 1934 as the Socialist Party's challenge to the John Reed Club of New York; it included "groups for dancers, musicians, writers, and artists, as well as a drama group, a puppet group, a chess club, a camera club, and the Rebel Arts Radio Players on WEVD" (see Michael Denning, *The Cultural Front: The Laboring of American Culture in the Twentieth Century*, p.208).

Formed by students from the Rand School of Social Science, Rebel Arts was also responsible for publishing the radical political journal *Arise*, "a cultural forum for artists in all fields, who are eager to contribute to the great movement of workers of hand and brain which fights for the conquest of society for the benefit of the masses" (from the debut issue).

The present collection of banners and placards, created between 1936-39, provides a representative cross-section of works designed by members of Rebel Arts Group for use in Depression-era May Day parades and other events. Contributing artists included Harry Herzog, who would go on to create posters and murals for the WPA; Fairfield Porter, who would go on to eminence as one of the most important representational painters of the Sixties and Seventies; and Alex Haberstroh, a Socialist Party member and close associate of Porter's. Works signed in print by both Herzog and Haberstroh are present in this collection; though none are directly attributable to Fairfield Porter, according to Porter's biographer Ted Leigh at least a few such works were executed by Porter through his association with the workshop: "...through Haberstroh [Porter] also secured political painting work, including May Day parade placards and a large mural, "Turn Imperialist War into Civil War," for the Queens headquarters of the party" (see Ted Leigh, *Material Witness: The Selected Letters of Fairfield Porter*, p.46). In later life, Porter reputedly destroyed almost all of his work from the period before 1950 "because, as he would put it in a letter to Rackstraw Downes on November 8, 1973, it was "atrocious" (Leigh, p.46).

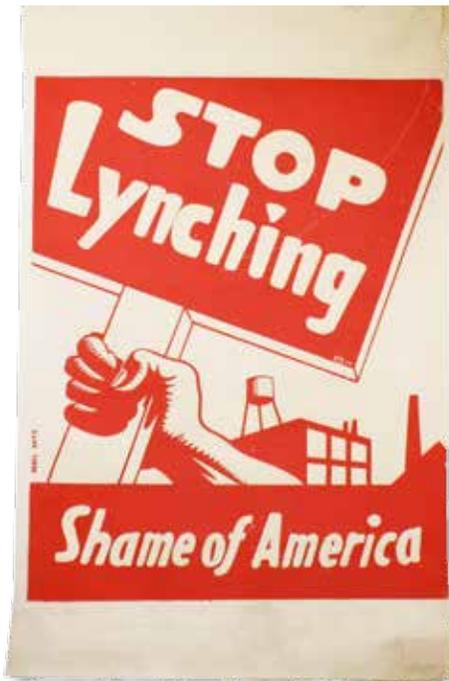
\$15,000



1. [BANNER] "Workers Unite for a Workers World." Text and illustration silkscreened in white paint on red linen, measuring 56.5cm x 87.5cm; printer's rubber-stamp to lower right corner, with "Union Poster Service" label applied to lower left corner on verso, n.d.



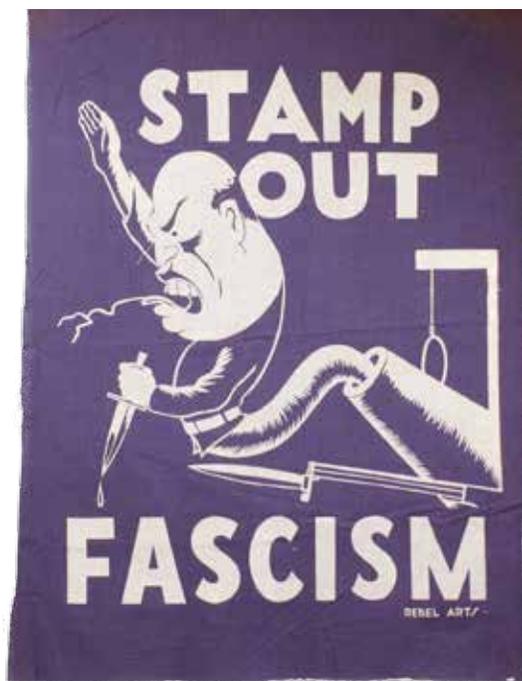
2. [BANNER] "Abolish Child Labor." Text and illustration silkscreened in red paint on off-white linen, measuring 58.5cm x 91cm; tiny rubber-stamp to lower right corner of illustration, with "Union Poster Service" label applied to lower left corner on verso, n.d.



3. [BANNER] "Stop Lynching - Shame On America." Text and illustration silkscreened in red paint on off-white linen, measuring 57.5cm x 90.5cm; tiny rubber-stamp to lower right corner, with "Union Poster Service" label applied to lower left corner on verso, 1939.



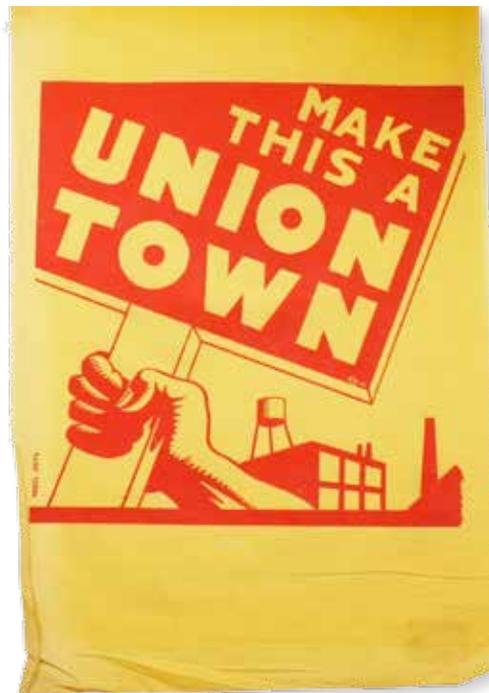
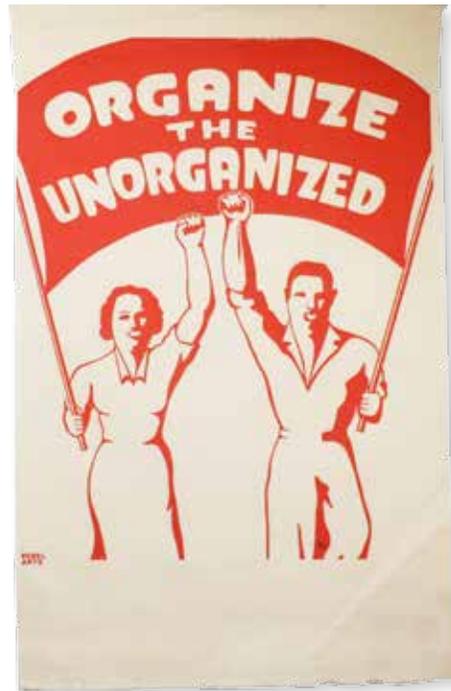
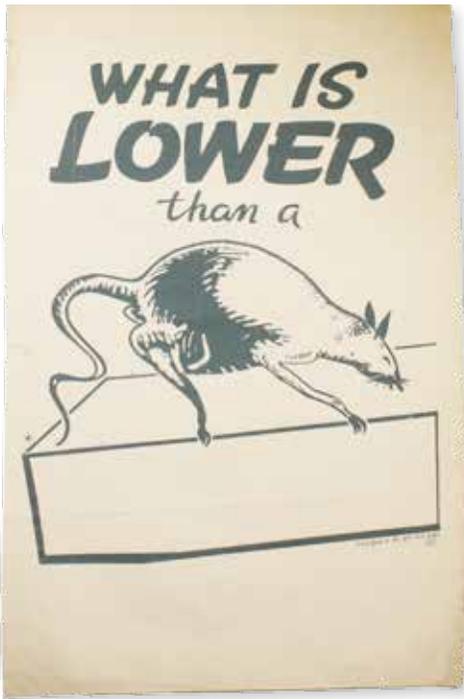
5. [BANNER] "Workers Get Wise! Organize." Text and illustration silkscreened in blue paint on off-white linen, measuring 60.5cm x 86.5cm; printer's rubber-stamp to lower right corner, n.d.



4. [BANNER] "Stamp Out Fascism." Text and illustration silkscreened in white paint on violet linen, measuring 61.5cm x 82.5cm; "Union Poster Service" label applied to lower left corner on verso, n.d.



6. [BANNER] "Free Mooney." Text and illustration silkscreened in red paint on off-white linen, measuring 56.5cm x 89cm; printer's rubber-stamp to lower right corner, 1939.



7. [BANNER] "What is Lower Than A [Rat]." Text and illustration silkscreened in dark gray paint on off-white linen, measuring 60.5cm x 91.5cm; n.d.

9. [BANNER] "Organize the Unorganized." Text and illustration silkscreened in red paint on off-white linen, measuring 57cm x 90.5cm; small rubber-stamped to lower right corner of illustration, with "Union Poster Service" label applied to lower left corner on verso, n.d.

8. [BANNER] "An Injury To One Is An Injury To All." Text and illustration silkscreen in green paint on off-white linen, measuring 60.5cm x 87cm; printer's rubber-stamp to lower right corner, n.d.

10. [BANNER] "Make This A Union Town." Text and illustration silkscreened in red paint on yellow linen, measuring 61cm x 88.5cm; printer's rubber-stamp to lower right corner of illustration, with printer's label applied to lower left corner on verso, 1939.

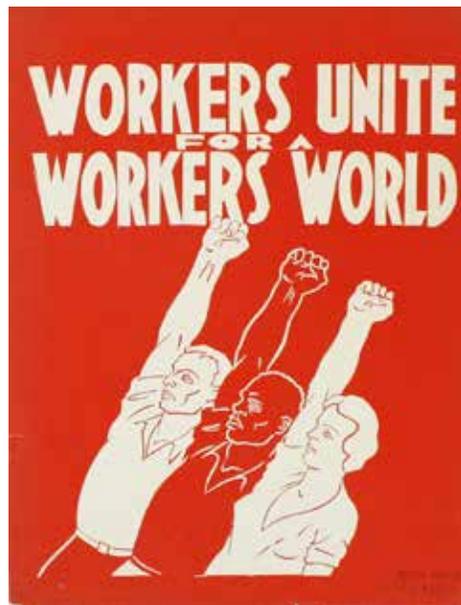
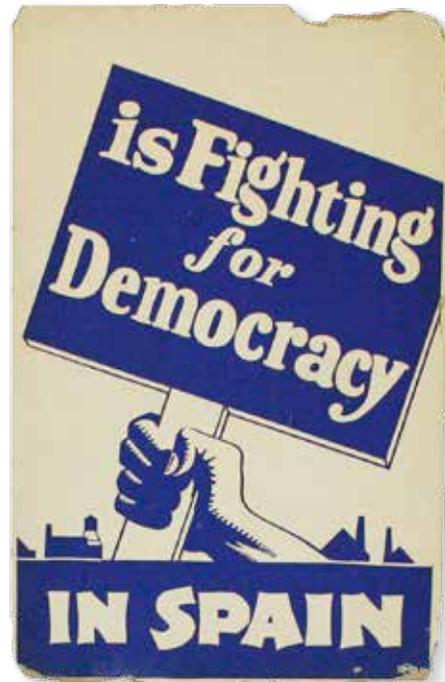
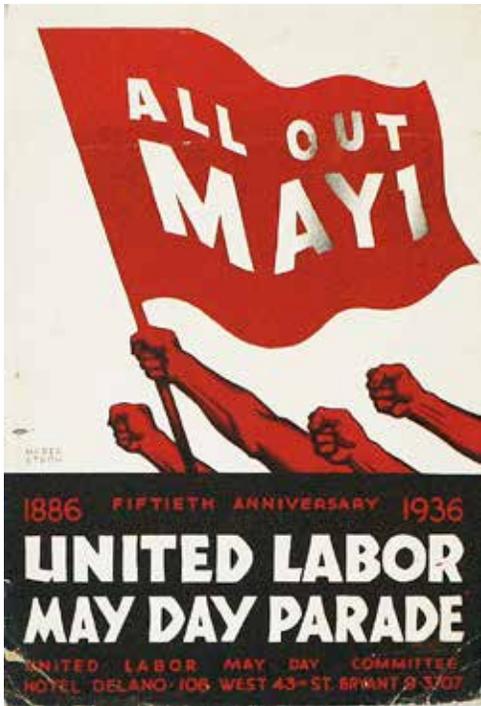


11. [BANNER] "Join Our Ranks." Text and illustration silkscreened in red paint on yellow linen, with yellow tassels sewn along lower edge; measures 57cm x 87cm, with printer's rubber-stamp to lower right corner of image, n.d.

13. [BANNER] No text; image of two male and one female worker side-by-side, with fists clenched and arms raised in salute; image silkscreened in white paint on red linen, with yellow tassels sewn along lower edge, measuring 56cm x 83cm; printer's rubber stamp to lower right corner, with label applied to lower left corner on verso, n.d.

12. [BANNER] HERZOG (artist). No title; image of male and female proletarians embracing planet earth, with a worker's flag planted at the center of the earth between them; image silkscreened in green paint on off-white linen, measuring 75.5cm x 122cm; n.d.

14. [PLACARD] HERZOG (artist). "Never Again!" White chipboard, silkscreened with red paint, measuring 56cm x 71cm; printer's rubber-stamped at upper left corner, n.d.



15. [PLACARD] STROH, Haber (artist). "All Out May 1 - United Labor May Day Parade." White chipboard, silkscreened in two colors, measuring 33cm x 49.5cm, 1936.

17. [PLACARD] "is Fighting for Democracy IN SPAIN." White chipboard, silkscreened with blue paint, measuring 35.5cm x 55cm, n.d.

16. [PLACARD] "Join Our Ranks." White chipboard, silkscreened with red paint, measuring 56cm x 71cm; printer's rubber-stamp at lower right corner, n.d.

18. [PLACARD] "Workers Unite for a Workers World." Red chipboard, silkscreened with white paint, measuring 55.5cm x 72cm; printer's rubber-stamp at lower right corner, n.d.

126. RUSSELL, Bruce (1903-1963)

Original Cartoon Illustration, "The End of the Trail - Ridden to a Finish - The Allied Academy Award".

N.d. (ca 1944). Original drawing in black ink on artist board, sheet size 54cm x 41cm (ca 21" x 16") with ca. 1" margins. Signed in ink, lower right. Also inscribed: "To E.A. Brininstool with my best regards, Bruce Russell" in bottom margin. Composer's instructions in pencil; a few areas of white ink for touch-up; light wear to paper at edges; image bright and clear; Near Fine.

Russell became lead cartoonist for the Los Angeles Times in 1934 and held that position for nearly 30 years, winning the Pulitzer Prize for Editorial Cartooning in 1946. This cartoon, parodying the iconic James Earle Fraser sculpture "End of the Trail," pictures a defeated Hitler riding an exhausted Germany to its death. Though undated, it clearly dates from the final year of WW2. The drawing's Native American reference must have caught the eye of noted Western historian and cowboy poet E.A. [Earl Alonzo] Brininstool, to whom Russell has inscribed the piece. The two were probably acquainted through the University Club of Los Angeles, of which they were both members.

\$800.



SIGNED TWICE BY SHAHN

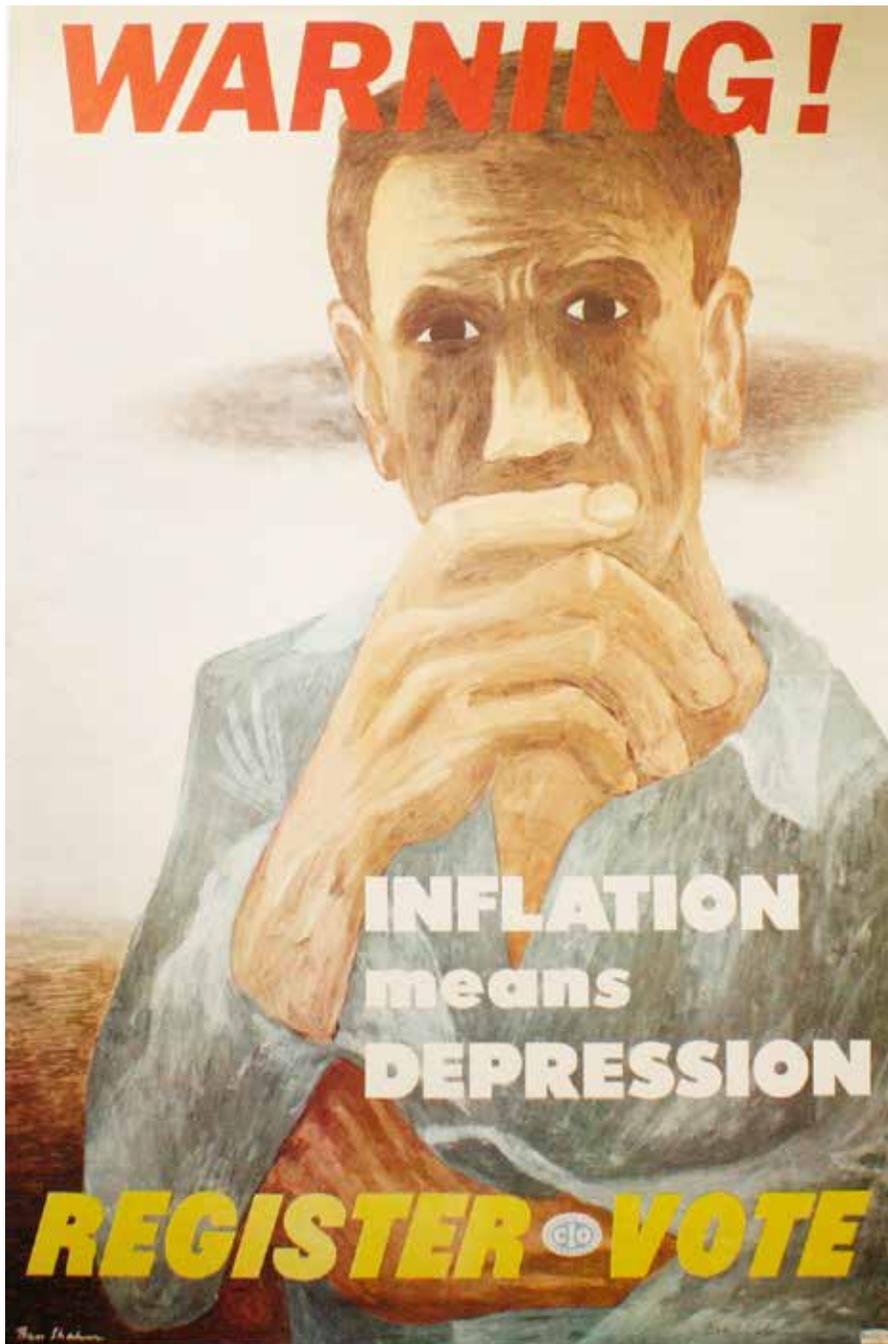
127. SHAHN, Ben (artist)

Original poster: "Warning! Inflation Means Depression - Register - Vote".

New York: CIO Political Action Committee, 1946. First Edition. Lithograph in colors, 41-1/8" x 27-3/4" (ca 105cm x 71cm). Signed twice by the artist, in pencil, at center below image and again at lower right. Archivaly backed on linen. Faint fold lines; touch-up to tack holes in margins and a small (ca 1") paper repair at top margin (away from image); a beautifully preserved, artist-signed example, A-/B+.

One of four Shahn posters commissioned by the CIO Political Action Committee for the 1946 mid-term elections, which were widely seen as a referendum on Truman's first two years in office and, by extension, a judgment upon the legacy of FDR. The image is based on Shahn's painting "1943 A.D.," which was in turn inspired by a photograph Shahn took in Arkansas during his tenure as a photographer for the FSA. Shahn's CIO posters represent some of his best graphic work, and are far less available than those he produced for the Office of War Information a few years earlier. Signed examples are particularly uncommon. PRESCOTT 156.

\$2,500.



FIRST SIX ISSUES OF A LANDMARK PERIODICAL

128. [SOVIET UNION] PIATAKOV, G[eorgy] (editor-in-chief)

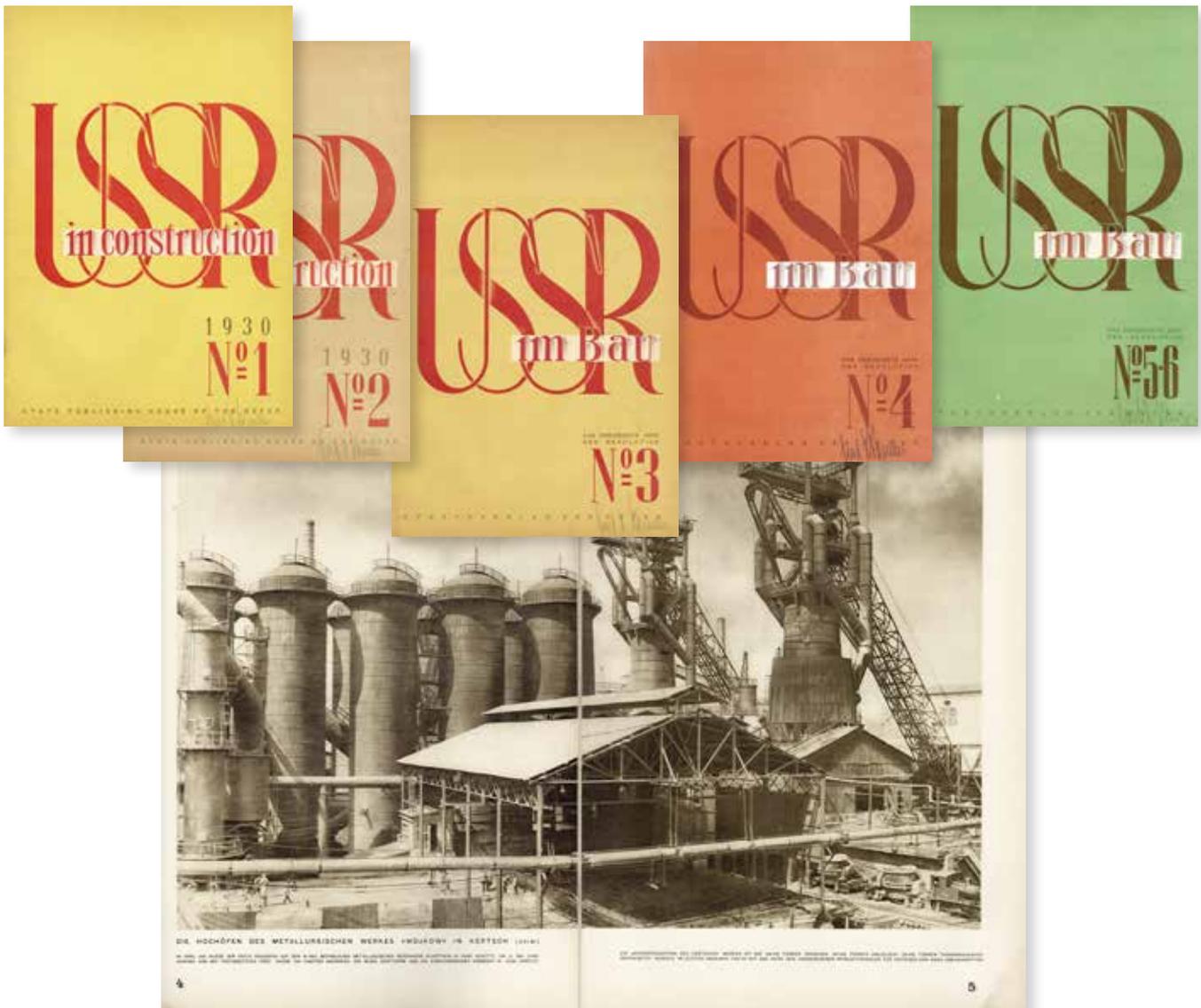
USSR in Construction (USSR im BAU). 1930, nos.1-6 (January-June).

Moscow: State Publishing House of the RSFSR, 1930. Five folio issues (42cm); printed card wrappers, stapled; 48; 32; 32; 48; 48pp; illus; text is in English and German. Issue No.1 stated "Second Edition", remaining issues in the First Edition. All issues signed in pencil by previous owner at lower right corner of front wrapper (Kurt V. Müller), with light overall wear and dustiness to wrappers, oxidation to staples, and slight mustiness; faint, shallow staining to gutters of 2 issues and right margins of 1 issue; nos.4 and 5-6 (double issue) each with a small chip to rear wrappers; overall and unrestored, Very Good+ run.

First six issues of this landmark Soviet art magazine, issued from 1930 to 1941 to celebrate the achievements of the first two Five Year Plans and (through various foreign-language editions) to propagandize the stark contrast between the vibrant Soviet economy during this period and the stagnation of Western economies under capitalism. "All the visual strategies of the propaganda photobooks, designed by Lissitsky, Rodchenko and others...were developed in *USSR in Construction*, one of the most beautifully produced magazines of the twentieth century" (Parr-Badger, *The Photobook*, I:148).

The present issues are dedicated to the subjects of oil production, electric energy and centrifuges, textile workers, ship building, railroads, construction, and the production of field machinery. Extensively illustrated throughout with half-tone photographs of subjects for each themed issue. An attractive group; issues from the first year of the magazine are notably uncommon.

\$2,500.



129. [SPANISH CIVIL WAR] **Comissariat de Propaganda de la Generalitat de Catalunya**

Auca moguda i ben vista de la vida de Joan Coba prototipus d'arribista [No. 6].

Barcelona: Comissariat de Propaganda de la Generalitat de Catalunya, [ca 1937]. Broadside, 47cm x 32cm (ca 18-1/2" x 12-1/2"); auca in 48 panels, printed in black on one side of a sheet of red-orange uncoated stock. Faint creases to corners, else a Fine example.

The auca is a traditional Catalán broadside form consisting of 24 or 48 (or some other number evenly divisible by 4) illustrated panels, usually with a rhyming couplet in Catalán captioning each image. Aucas were a highly popular form of public art throughout the 19th and 20th centuries, used to deliver political, pedagogical, and religious messages; during the Spanish Civil War the form was appropriated by the Republicans to deliver pointed anti-fascist satires against Franco and his Nationalist forces.

The current example, by an unknown artist, portrays the life of a typical social climber, "Joan Coba," who pursues a life of personal gain without regard to morals or politics. Finally forced to choose sides, he (predictably) aligns himself with the falange; soon after he finds himself in an early grave. The text, somewhat uncharacteristically, is in triplets. This cautionary tale to all who would make similarly bad choices is typical of the series of twelve auca broadsides issued by the Catalán Ministry of Propaganda in ca. 1937, all of which are pictured in Carulla, *La Guerra Civil en 2000 Carteles* (Barcelona: 1997). CARULLA & CARULLA 1844.

\$250.



Auca del Treball a Catalunya [No. 4].

Barcelona: Comissariat de Propaganda de la Generalitat de Catalunya, [ca 1937]. Broadside, 47cm x 32cm (ca 18-1/2" x 12-1/2"); auca in 48 panels, printed in black on one side of a sheet of red-orange uncoated stock. Faint creases to corners, else a Fine example.

Portrayal of the life of an ideal Catalán worker. Following the rise to power of the Republican government, he throws off the chains of his fascist employer and devotes his labor to supporting the war effort. One of twelve auca broadsides issued by the Catalán Ministry of Propaganda in ca. 1937, all of which are pictured in Carulla, *La Guerra Civil en 2000 Carteles* (Barcelona: 1997). CARULLA & CARULLA 1840.

\$250.



De La Taverna Dels "Don" i Dels "Senyors" a La Taverna Dels "Camarades" [No. 5].

Barcelona: Comissariat de Propaganda de la Generalitat de Catalunya, [ca 1937]. Broadside, 47cm x 32cm (ca 18-1/2" x 12-1/2"); auca in 48 panels, printed in black on one side of a sheet of red-orange uncoated stock. Faint creases to corners, else a Fine example.

Traditional *auca*, illustrated by the Catalán cartoonist Anton Roca, portrays the conversion of a group of sybaritic, high-toned regulars at the "Taverna dels Don i Dels Senyors" into class-conscious proletarians -- all but one, that is; the one "Don" who fails to convert ends up dead. One of the few artist-signed examples of the genre, and one of the most graphically sophisticated of the Civil War aucas. This was one of twelve auca broadsides issued by the Catalán Ministry of Propaganda in ca. 1937, all of which are pictured in Carulla, *La Guerra Civil en 2000 Carteles* (Barcelona: 1997). CARULLA & CARULLA 1840.

\$250.



130. [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).

\$3,500.



131. [WW2 - FRENCH RESISTANCE] GIRARD, André

Bataille Secrète en France. 167 dessins de l'auteur [TOGETHER WITH] Original pencil and ink cover maquette and one additional pencil and ink illustration, the latter signed.

New York: Brentano's, [1944]. First Edition. Octavo (20cm.); original cream pictorial wrappers printed in red and black depicting a signed illustration by Girard of a fallen soldier; 292pp.; illus. by the author throughout, including many full-paged. Spine a bit darkened, top textblock edge stained with very shallow bleeding onto leaves. A Very Good and tight copy. Text entirely in French.

Extensively illustrated contemporary account of the German occupation in France and the French Resistance. Girard, a French painter and poster artist, was the founding member of the Resistance organization known as the CARTE network, which he ran from Antibes. In 1942 CARTE drew the attention of the British Special Operations Executive, which provided the organization with arms, radio operators, and funds. After traveling to Britain under SOE orders in 1943, Girard was forbidden from returning to France during which time his wife was arrested and incarcerated in the Ravensbruck concentration camp until the end of the war. As a result, Girard broke with the SOE and left in self-imposed exile for the United States where he voiced his opposition to the British and the Gaullists.

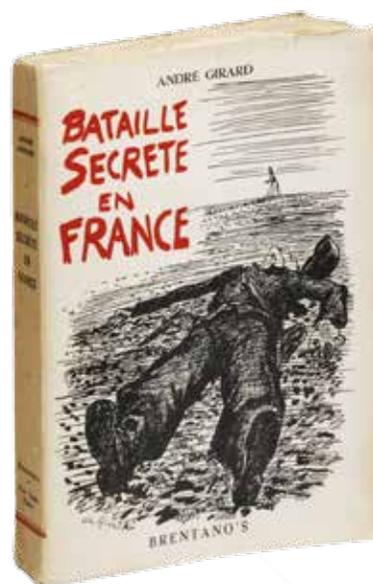
TOGETHER WITH:

Original pencil and ink maquette drawing of a fallen soldier (20x13.5cm.) nearly identical to the cover illustration. Additional pencil sketch on verso with variation of the fallen soldier and cover text. Slight rust-staining from previously removed paper clip, else Very Good.

TOGETHER WITH:

Original pencil and ink illustration (28x21.5cm.), signed. Depicts a scrum of bedraggled men and women overseen by four large and sinister German guards, either at a train station or a concentration camp, though it is unclear. This illustration does not appear in the published work, though variations of the guards do make appearances throughout. Tears at hole punches not affecting text, some minor staining along top edge, else Very Good.

\$1,250.



A SELECTION OF WW2 HOME FRONT POSTERS

Between 1939 and 1945, the Office of War Information (OWI), the Department of the Army, and a host of other public and private agencies produced tens of thousands of patriotic images aimed at supporting American troops by engaging the cooperation of civilians on the Home Front, either through direct participation (e.g., the Women's Army Corps and Civilian Defense) or through rationing and increased production in the workplace. The following twenty examples, most from a single collection, typify the graphic inventiveness and populist appeal of these posters – many of which, while exceedingly patriotic, were paradoxically designed by left-wing artists who just a few years earlier had been dedicating their work to anti-Capitalist messages but who now found themselves allied in the united effort to defeat Fascism.

132. BATES, [Richard E.]

Victory Starts Here!

New York: R. Hoe & Co., Inc. / Grinnell Lithographic Co., [n.d. but ca.1942]. Original illustrated poster, lithographed in colors and measuring 61cm x 87cm (24" x 34.25"). Professionally linen-backed, with expert restoration to three small spots near the upper left corner; Near Fine.

Prize-winning contribution to the National War Poster Competition, held under the auspices of Artists For Victory, Inc., the Council For Democracy, and with the support of the Museum of Modern Art. A wonderful piece of homefront propaganda, emphasizing the daily contributions to the war effort by the working men and women of America.

\$750.



133. COINER, Charles

Give It Your Best!

Washington DC: U.S. Government Printing Office, 1942. Original poster, lithographed in three colors on off-white stock and measuring 72.25cm x 51.5cm (28.5" x 20.25" - the smallest of three formats). Professionally linen-backed, with old fold lines faintly visible; expert conservation to upper edges of blue portion on the flag, with 2cm infilling and professional re-touching to upper left corner; Near Fine. A-

A simply-designed poster, unsigned, but attributed to artist Charles Coiner. Among the earliest posters produced by the Office of War Information (OWI Poster No.9), unmistakably patriotic, with the "Give It Your Best" slogan meant to inspire increased production in the nation's factories during wartime. A well-preserved example of one of the iconic propaganda posters of the Second World War.

\$1,500.



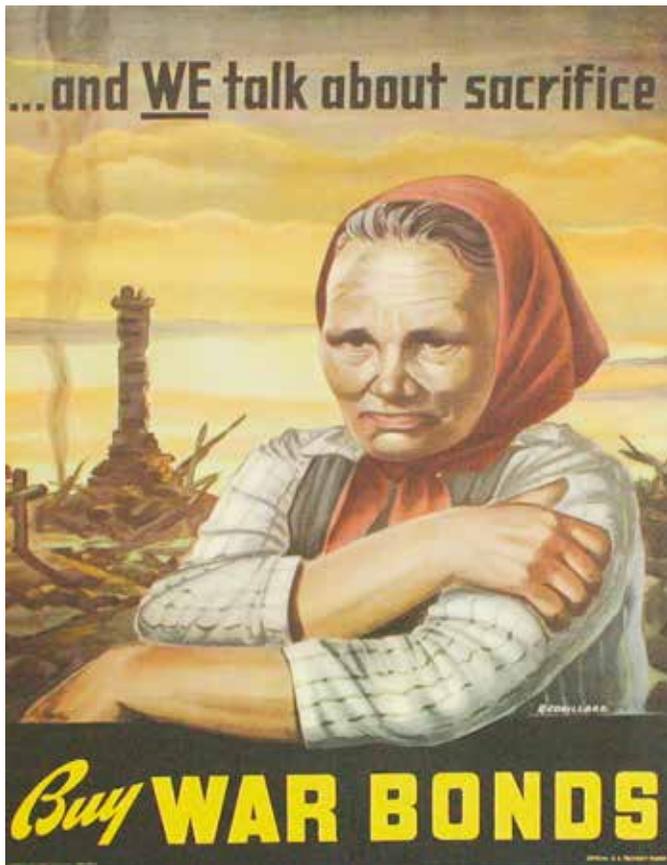
134. [COOPER, Fred G.]

Keep The Home Front Pledge - Pay no more than Ceiling Prices, Pay your Points in full

Washington DC: U.S. Government Printing Office, 1944. Original illustrated poster, lithographed in colors and measuring 51.5cm x 71cm (20.25" x 28"). Professionally linen-backed, with old fold lines faintly visible; expert retouching to two intersecting points along vertical center fold, else Fine.

Home front rationing poster issued by the Office of Price Administration, geared primarily towards women. During the war, the OPA had the power to place ceilings on all prices except for agricultural commodities, and to ration the scarce supply of food and other items that were important to the war effort (sugar, coffee, meats, processed foods, etc.). A woman dressed in an apron is pictured at the center of the poster, raising her right hand next to a sign stating "Produce and Conserve / Share and Play Square / Food Fights For Freedom."

\$450.



135. COUILLARD, R[oger]

...and WE talk about sacrifice - Buy War Bonds.

[Washington DC]: U.S. Government Printing Office, 1943. Original illustrated poster, lithographed in colors and measuring 51.5cm x 71cm (20.25" x 28"). Professionally linen-backed, with old fold lines faintly visible; some expert, pinpoint retouching to a few spots along lower edge, else Fine.

Treasury Department-issued War Bonds poster, featuring an illustration of a Russian peasant woman weeping in front of the smoking rubble of her home directly beneath the slogan "...and WE talk about sacrifice." Designed by Canadian artist Roger Couillard, best known for his numerous travel posters and ads for the Canadian Pacific Railway.

\$500.

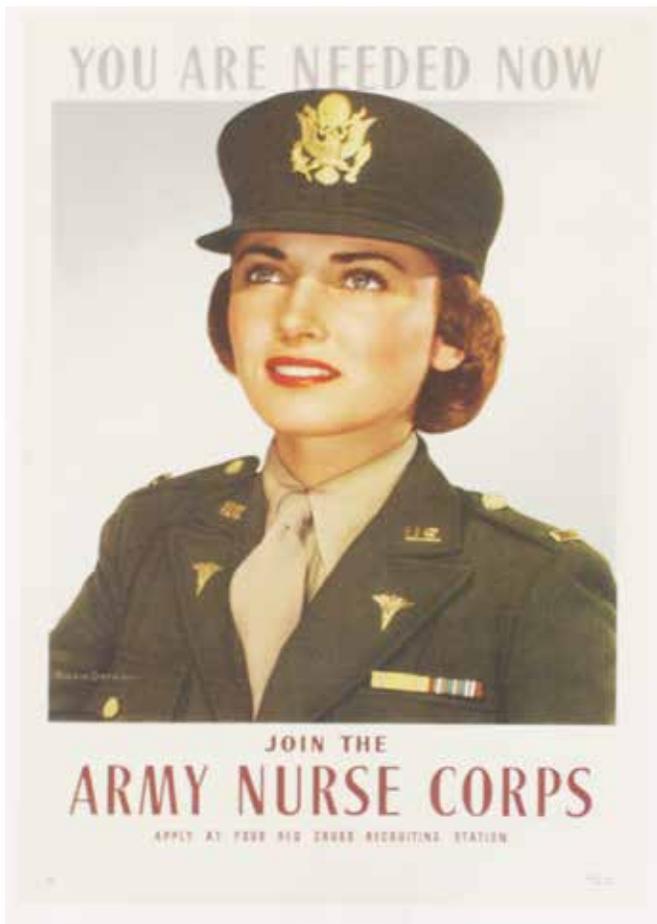
136. FALTER, John Philip

If you tell where he's going...He may never get there!

Washington DC: U.S. Government Printing Office, 1943. Original poster, lithographed in colors on off-white stock measuring 51.5cm x 71cm (20.25" x 28"). Professionally linen-backed, with old fold lines faintly visible; a bright, Fine example.

Office of War Information poster credited to John Philip Falter, a Petty Officer in the U.S. Navy who designed more than 300 recruiting posters for the OWI and other government agencies. The present poster deals with a "loose lips sink ships" theme, showing a broad-shouldered Navy man with the caption "If you tell where he's going...he many never get there!" Outside of his work for the OWI, Falter was best-known for his early work illustrating pulp magazines, and later for his many cover paintings for *The Saturday Evening Post*.

\$500.



137. GREEN, Ruzzie (b. Kneeland L'Amoureux Green)

**You Are Needed Now - Join the Army Nurse Corps.
Apply at your Red Cross Recruiting Station**

[N.p.: U.S. Army], 1943. Original photo-illustrated poster, lithographed in colors and measuring 52.5cm x 78.5cm (20.75" x 31"). Professionally linen-backed, with old fold lines faintly visible; Fine.

Photographic recruiting poster, issued by the U.S. Army to solicit recruits for the Army Nurse Corps. Prominently features a photograph of a woman in Army uniform, beneath the heading "You Are Needed Now." Designed by Ruzzie Green, one of the best-known commercial photographers of his day who was the former art director for the Stehel Silk Corporation and *Harpers Bazaar*.

\$500.



138. KEPPLER, Victor

WANTED! For Murder - Her careless talk costs lives

[Washington DC]: U.S. Government Printing Office / Office of War Information, 1944. Large poster, 99cm x 73cm (ca. 40" x 29"). Archivaly backed on linen. Old folds; small, brief repairs to splits at margins; still a bright, Near Fine example; grade A-/B+.

One of Keppler's most-reproduced home front posters from the Second World War, encouraging soldiers' wives to maintain confidentiality. Keppler (1904-1987) was a prominent commercial photographer through the 1970s and founder, in 1961, of the Famous Photographer's School in Westport, Connecticut.

\$750.

139. KOEHLER, Karl and ANCONA, Victor

This is the Enemy

New York: Grinnell Lithographic Co., [n.d. but 1942]. Original poster, offset lithographed in colors on white stock, measuring 34.25" x 24". Archivaly backed on linen; minor conservation to marginal extremities, else a fine, bright example, A-/B+.

A stunning poster created by Karl Koehler and Victor Ancona, depicting a chilling image of death by hanging, reflected in the monocle of a high-ranking Nazi officer. The poster won the National War Poster Competition in 1942, an effort of the Roosevelt administration to counter the anti-war voices of media barons like William Randolph Hearst and radio personality Father Coughlin. One of the most highly-sought propaganda posters of the Second World War, rarely seen in commerce and especially hard to find in this condition.

\$5,000



140. [WW2] KOERNER, Henry

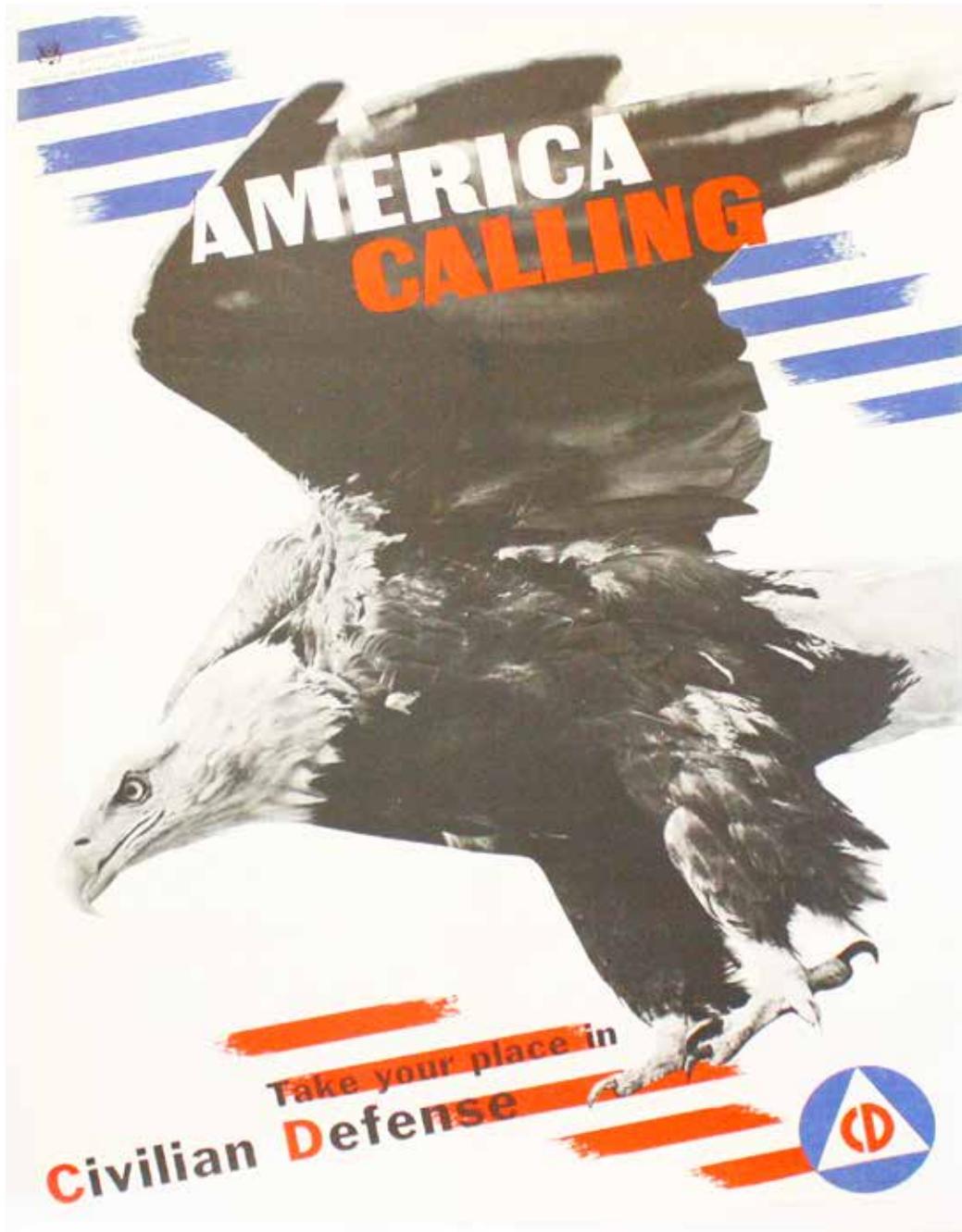
Someone Talked!

New York: Grinnell Lithographic Co., [n.d. but ca.1943]. Original poster, offset lithographed in colors on white stock, measuring 34.25" x 24". Trivial wear along left edge, with ca.1cm loss at upper left corner expertly restored; a Near Fine example, professionally linen-backed.

Very fine example of Koerner's prize-winning entry for MoMA's National War Poster competition, which won him an award and recognition just prior to going to work for the Office of War Information. The powerful image "draws a direct link between the military disaster and the person who talked, fostering the idea of individual responsibility for security. He points the finger (shaped out of cut newspaper), not accusingly towards the viewer, but down on the scurrying figure. The consequences of careless talk are spelt out in the text of the newspaper article (avoiding unpopular depictions of death) while the figure of the guilty man casts an ominously long shadow" (<http://collections.vam.ac.uk/item/O101238/someone-talked-poster-koerner-henry/>).

\$1,500.





141. MATTER, Herbert

America Calling - Take your place in Civilian Defense

[Washington DC]: U.S. Government Printing Office, 1941. Original photo-illustrated poster, lithographed in four colors on off-white stock, measuring 76.25cm x 102.5cm (30" x 40.25"); signed in plate by the artist at upper right corner. Professionally linen-backed, with old fold lines faintly visible; minor, expert restoration to corners and the intersection of a few folds - Near Fine.

Issued by the Office of Emergency Management's Division of Information and designed by Herbert Matter. "At first glance it is a superb aviation poster, or a poster more patriotic than its text. The angry sweeping bird was posed by a great American eagle at the National Zoological Park, Washington, DC and photographed by Arthur Fisher. At the time of Pearl Harbor, the state of the nation's civilian defense was barely adequate. By the end of January 1942, there were 5,601,892 Americans enrolled in civil defense programs including 334,666 auxiliary police, 670,673 air raid wardens and 265,580 medical personnel. 8,478 defense councils had also been organized" (<https://www.nh.gov/nhsl/ww2/ww52.html>). Rare; OCLC locates 2 copies (LOC, Illinois State Library).

\$1,250.

142. OFFICE OF WAR INFORMATION

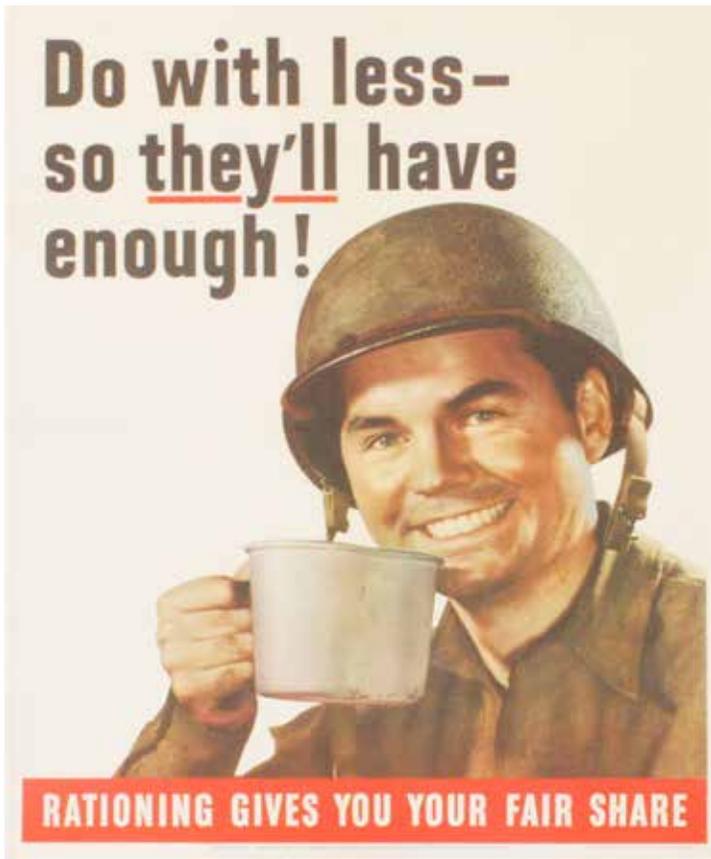
Become A Nurse. Your Country Needs You.

Washington DC: U.S. Government Printing Office, 1942. Original photo-illustrated poster, lithographed in colors and measuring 56.5cm x 71cm (22 1/8" x 28"). Professionally linen-backed, with old fold lines faintly visible; minute, expert retouching to upper fold, center; Fine.

OWI Poster No.22 - an iconic image of innocence, purity, and patriotism in the form of a recruiting poster for homefront nurses during World War II. By the time it was issued by the Office of War Information, "Pearl Harbor had fallen six months earlier and President Franklin Roosevelt foresaw a long war with heavy casualties. He made the training and recruitment of new nurses a priority and launched a major poster offensive. 'Become a nurse, your country needs you,' was one of the most successful." The woman photographed in the poster is Weslee Price Wootten D'Audney, who at the time was a pre-med student at Barnard College, and whose modeling career began completely by accident when a talent scout spotted her playing in the courtyard. Her image on the recruiting poster, having a pair of uniformed hands placing a nurses cap on her head, is still relevant and widely-used today. See: <http://www.stuff.co.nz/sunday-star-times/features/feature-archive/399030/The-face-behind-a-famous-poster>

\$1,000.





143. OFFICE OF WAR INFORMATION

Do with less - so they'll have enough! Rationing Gives You Your Fair Share

Washington DC: U.S. Government Printing Office, 1943. Original photo-illustrated poster, lithographed in colors and measuring 56.5cm x 71cm (22.25 x 28"). Professionally linen-backed, with old fold lines faintly visible; a few small spots expertly retouched at folds, closest to the edges; Near Fine. A-

OWI Poster No.37 featured the image of a cheerful G.I. drinking coffee from a tin container, with the intention of encouraging adherence to rationing on the homefront as well as appealing to families with boys overseas. The man in the photo is Thomas J. Murray (d.October 16, 2002), who from 1943-1945 served as the face of rationing for the OWI; his portrayal of "GI Joe in the foxhole" contributed greatly towards the homefront rationing effort and gaining support for the war.

\$450.

144. SARRA, [Valentino]

I'll carry mine too! Trucks and Tires Must Last Till Victory

Washington DC: U.S. Government Printing Office, 1943. Original photo-illustrated poster, lithographed in colors and measuring 56.5cm x 71cm (22 1/8" x 28"). Professionally linen-backed, with old fold lines faintly visible; some expert, pinpoint retouching to a few small spots at lower fold (center), and at the intersection of several points along center fold; Near Fine. A-

OWI Poster No.28 - jointly-issued by the Office of War Information and the Office of Defense Transportation. A clever homefront propaganda poster geared towards American citizens - particularly women - that by doing something as small as choosing to walk their groceries home instead of driving could be a valuable contribution towards the war effort. The poster, designed by photographer Valentino Sarra, shows a montage depicting a woman with an armful of groceries and parcels with a photo a group of soldiers marching in the background - a reminder that our actions here at home affected the boys on the front.

\$450.



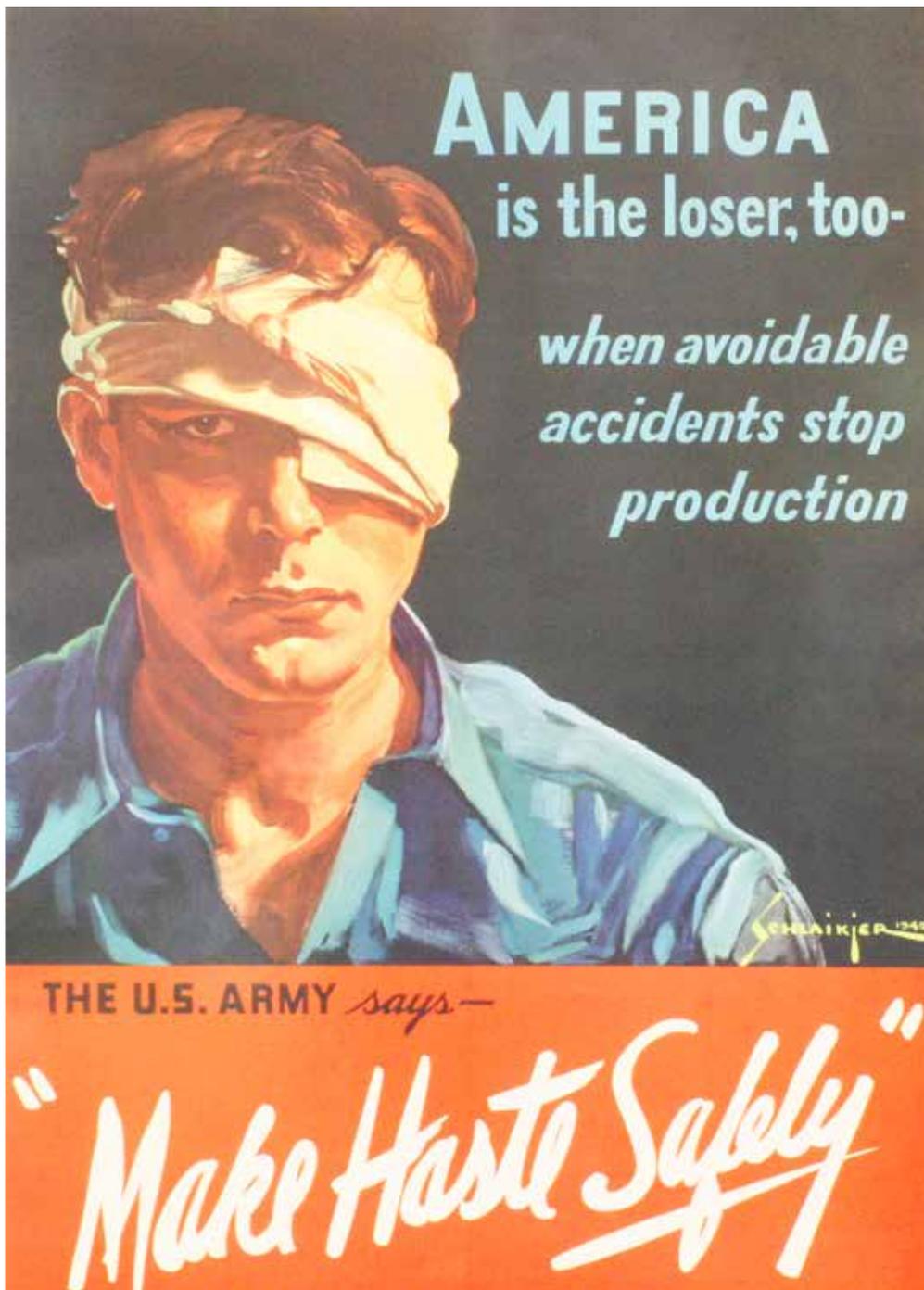
145. SCHLAIKJER, [Jes Wilhelm]

AMERICA is the loser, too - when avoidable accidents stop production

[Washington DC]: U.S. Government Printing Office, 1942. Original illustrated poster, lithographed in colors and measuring 72.25cm x 102.5cm (28 3/8" x 40.25"). Professionally linen-backed, with old fold lines faintly visible; expert infilling and retouching to a few pinpoint areas at the intersection of upper-center folds; very Near Fine. A-

Schlaikjer was a prominent artist from the Washington, DC area, who became Official Artist of the U.S. War Department in 1942, securing an office in the Pentagon, from which he issued a long series of wartime inspirational posters for morale and recruiting. Prior to the war, he created an extensive body of work for pulp magazines such as *Black Mask* and *Adventure*, as well as mainstream publications like *Red Book*, *Collier's*, and *Woman's Home Companion*.

\$1,250.



146. [STECH, David H.]

Every man woman and child is a partner

Washington DC: U.S. Government Printing Office, 1942. Original photo-illustrated poster, lithographed in colors and measuring 102.5cm x 71.5cm (40.5" x 28"). Professionally linen-backed, with old fold lines faintly visible; some expert restoration along fold lines and intersecting points; Near Fine.

A large poster unusual for its use of photomontage and avant-garde layout, clearly inspired by modernist Russian design of the previous decade and noteworthy for its inclusion of women and minorities. Stech would later become Art Director of LIFE magazine.

\$850.



147. U.S. DEPARTMENT OF AGRICULTURE

Be a Victory Farm Volunteer in the U.S. Crop Corps

[Washington, D.C.]: U.S. Government Printing Office, 1943. First Edition. Original poster, offset lithographed in colors on white stock, measuring 56.75x35.5cm. (22.5 x 14 inches). Previous folds, else Fine.

Unknown designer's photomontage poster depicting the close-up photographic portraits of a teenage boy and girl, below them a photograph of women and youths gathering potatoes on a farm, behind them a deep blue sky streaked with clouds. Part of the USDA's campaign to recruit 3.5 million men, women, and children for the U.S. Crop Corps. A striking poster, very distinctly Soviet in style.

\$750.



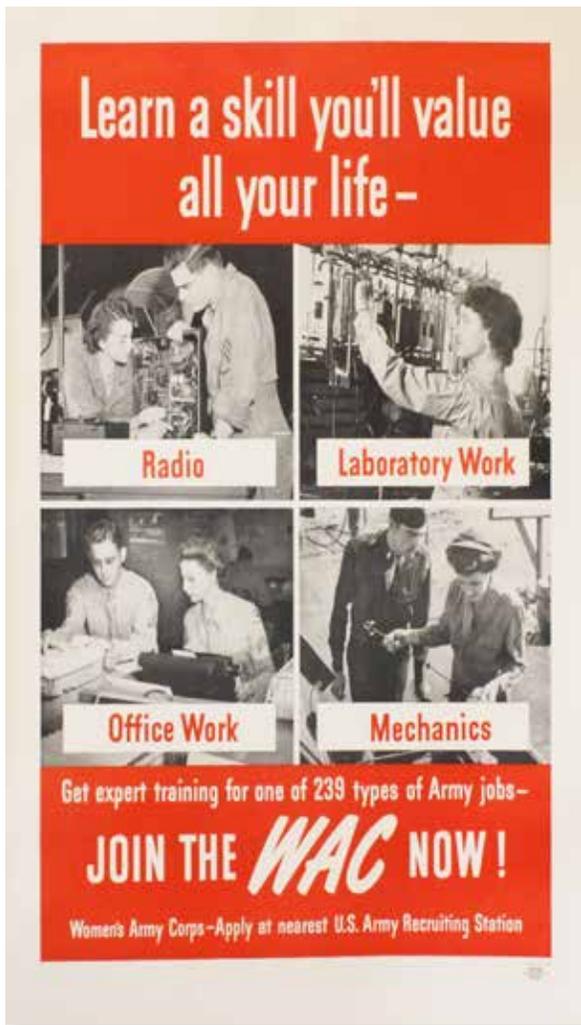
148. WAR PRODUCTION BOARD

Take Care! Idle Hands Work For Hitler

Washington DC: U.S. Government Printing Office, 1942. Original poster, offset lithographed in three colors on off-white stock measuring 51.25cm x 72.5cm (20.25" x 28.5"). Professionally linen-backed, with old fold lines faintly visible; a bright, Fine example.

War Production Board (WPB) poster depicting the black and white image of a male industrial worker, his injured left arm hanging in a sling. The WPB, established in January 1942, was created with the mission to procure materials and direct war production during WWII. The current poster is one of numerous examples used to spur American workers towards maximum production during wartime.

\$500.



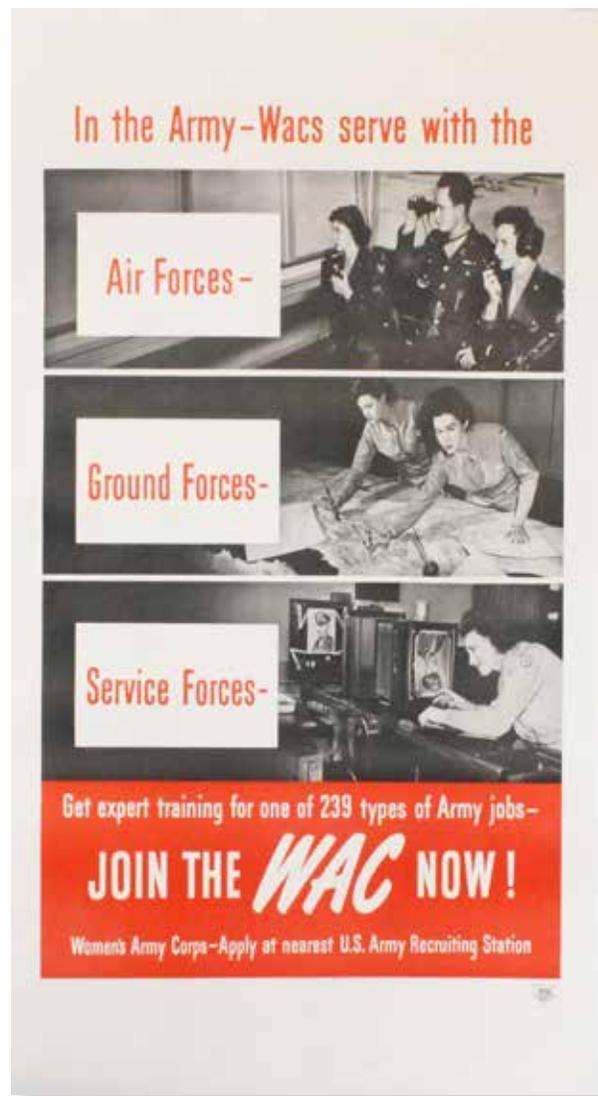
149. [WOMEN'S ARMY CORPS]

Learn a skill you'll value all your life [...] Join the WAC Now!

N.p.: U.S. Army Recruiting Publicity Bureau, 1944. Original lithographed poster, offset printed in three colors on off-white stock, measuring 65cm x 97cm (25.5" x 38.25"). Professionally linen-backed, with expert touch-up to right corner tips; about Fine.

Photo-illustrated recruiting poster for the Women's Army Corps, with images of four WACs learning a variety of skills (radio, laboratory and office work, mechanics). As the women's branch of the U.S. Army, WAC recruits were required to be "physically fit," with the objective that they be physically able to take on any job assigned to them - usually replacing that of a man who was serving at the front. Of the present poster, ca.25,000 copies were printed; an excellent example.

\$750.



150. [WOMEN'S ARMY CORPS]

In the Army - Wacs serve with the Air Forces - Ground Forces - Service Forces - Get expert training for one of 239 types of Army jobs - Join the WAC Now!

N.p.: U.S. Army Recruiting Publicity Bureau, 1944. Original lithographed poster, offset printed in three colors on off-white stock, measuring 65cm x 97cm (25.5" x 38.25"). Professionally linen-backed; Fine, well-preserved example.

Another uncommon recruiting poster for the Women's Army Corps, with three panoramic images of WACs in the line of duty with air, ground, and service forces. Both the WACs and WAACs were efficient in the field, to such a degree as to gain the early support of the U.S. Air Forces in the cause of regular military status for women in the Army. Of the present poster, ca.25,000 copies were printed; an excellent example.

\$750.

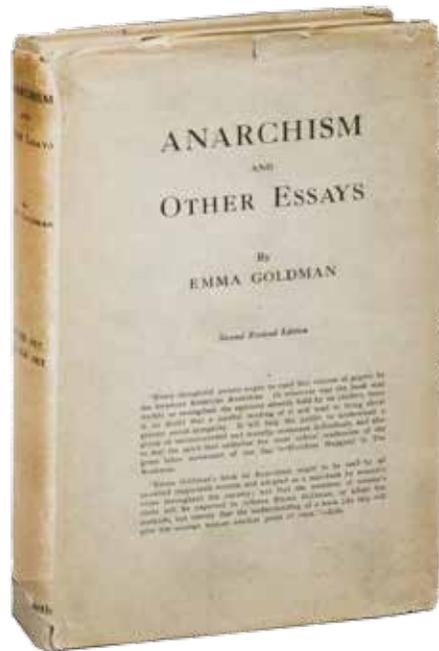
151. [ANARCHISM] GALLEANI, Luigi

La Fine dell'Anarchismo?

[Newark]: Edizione Curata da Vecchi Lettori di Cronaca Sovversiva, 1925. First Edition. 12mo (18.5cm.); original grey pictorial wrappers printed in blue and dark grey; x,[2],130pp; facsimile. Slightly worn from handling, else Very Good to Near Fine.

Lengthy essay in response to the former anarchist author and attorney Francesco Saverio Merlino after his conversion to socialism and his statement in the Italian daily *La Stampa* that anarchism was dead. Galleani's response, titled "La Fine dell'Anarchismo?," first appeared in ten installments in his newspaper *Cronaca Sovversiva*, from April, 1907, to January, 1908. This, the first collected edition, did not appear until six years after Galleani's deportation from the United States, in 1919. PERICONI 53.

\$300.



152. [ANARCHISM] GOLDMAN, Emma

Anarchism and Other Essays [...] With Biographic Sketch by Hippolyte Havel.

New York: Mother Earth Publishing Association, 1911. Second Revised Edition. Octavo (19cm); original cloth in pale grey printed dust jacket; 277,[6](ads)pp.; tissue-guarded portrait frontispiece. A few chips and short closed tears to jacket extremities, shallow loss to spine crown, larger loss to spine foot affecting the "Mother Earth" imprint. Fine in a Very Good copy of the scarce jacket.

Stated "revised" edition of this collection of Goldman's essays (though we have been unable to discern any substantial additions or revisions between this and the first edition of 1910). Collects a dozen of Goldman's most important essays, most originally issued as pamphlets, including "Anarchism: What it Really Stands For," "The Tragedy of Woman's Emancipation," and others. Includes a biographical sketch of Goldman by Czech anarchist Hippolyte Havel.

\$450.

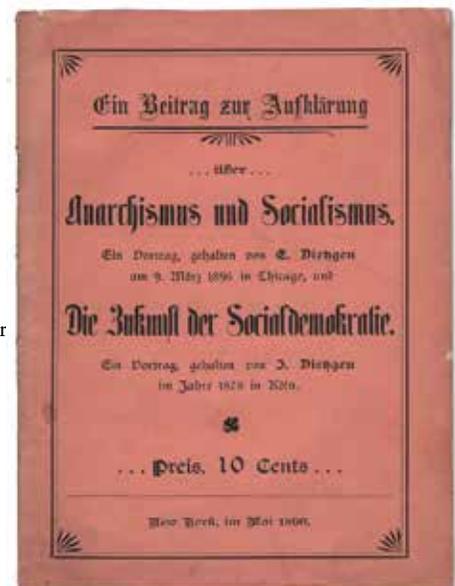
153. DIETZGEN, Eugen; Joseph Dietzgen

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. First Edition. 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 Sozialdemokratie" ("The Future of Democratic Socialism"), first delivered as a lecture in Köln 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.

\$450.



154. [ANARCHISM - SACCO & VANZETTI]

Broadside: "Neither the Electric Chair --- Nor A Living Death. Let Us Demand Full Freedom for Sacco and Vanzetti. Monster Mass Protest Meeting, Sunday, May 15th 7:30pm."

Los Angeles: Sacco-Vanzetti United Front Defense Conference, [1927]. Original typographic broadside, offset printed in black on off-white stock, measuring 48.5cm x 63.5cm (19 1/8" x 25"). Light wear, with several faint horizontal and vertical folds smoothed out and a small tack hole at center of upper margin; Very Good+.

Large broadside promoting a fundraising rally for the defense of Nicola Sacco and Bartolomeo Vanzetti. The meeting was to be held on Sunday, May 15th, at two locations in Los Angeles - Music Art Hall and Symphony Hall - with Upton Sinclair, Professor Constantine M. Panunzio, and Dr. E.P. Ryland among the speakers in attendance. It was one of hundreds of similar protest meetings held throughout the country in the months prior to Sacco and Vanzetti's execution, but this is one of very few southern California examples we have encountered. Rare; no examples for sale in the trade (May 2015) or in the auction record; not found in OCLC nor listed in Jerry Kaplan's Sacco and Vanzetti Bibliography, though both note a similarly-titled leaflet produced by the International Anarchist Group (New York, 1927).

\$2,500.

Neither the Electric Chair --- Nor A Living Death

Let Us Demand Full Freedom for

SACCO and VANZETTI

MONSTER

Mass Protest MEETING

Sunday, May 15th 7:30
P.M.

Music Art Hall | Two Halls | Symphony Hall
233 So. Broadway | | 232 So. Hill Street

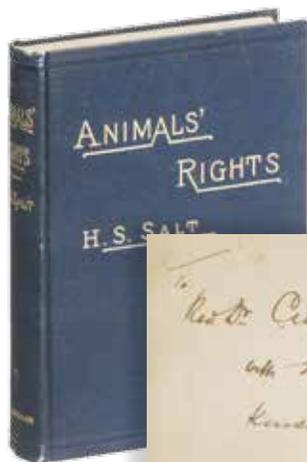
UPTON SINCLAIR | Prof. CONSTANTINE M. PANUNZIO | Dr. E. P. RYLAND
WILL BE AMONG THE SPEAKERS

The SACCO-VANZETTI case represents the Crucifixion of Labor, and the Abolition of Justice in the United States

Let your presence at this Meeting help
prevent the crime before it is too late

ADMISSION FREE! | ADMISSION FREE!

Aurpises / SACCO-VANZETTI UNITED FRONT DEFENSE CONFERENCE



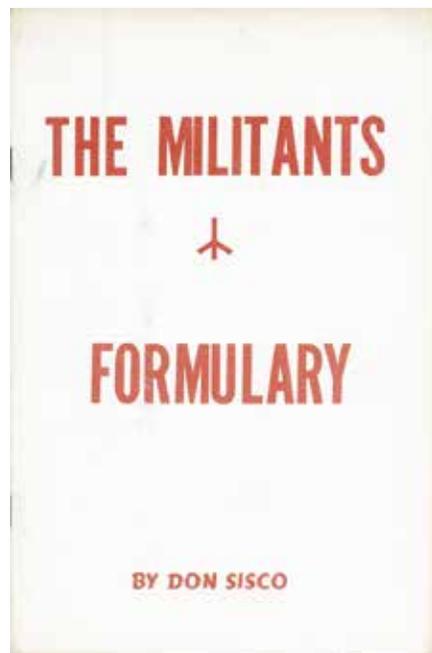
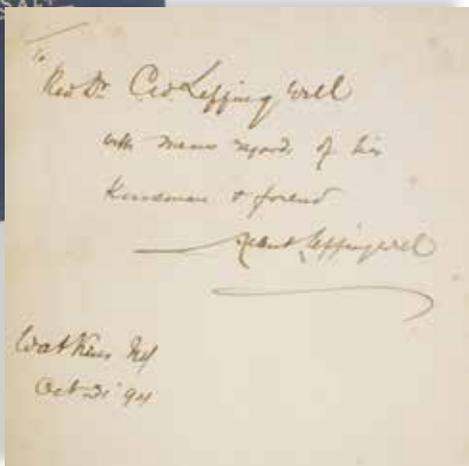
155. [ANIMAL RIGHTS] SALT, Henry S. and Albert Leffingwell

Animals' Rights Considered in Relation to Social Progress. With a bibliographical appendix [...]. Also an Essay on Vivisection in America [Inscribed and Signed by Leffingwell to a relative].

New York: Macmillan & Co., 1894. First American Edition. 12mo (17cm.); original blind-ruled cloth, upper cover and spine lettered in gilt; x,176,[2],[4](ads)pp. Fine. Inscribed on front free endpaper to the Rev. Charles Wesley Leffingwell, "with kind regards from his kinsman & friend Albert Leffingwell." Though the familial relationship of the Leffingwells remains unclear, they would co-author *The Leffingwell Record*, 1637-1897, a genealogy of the descendants of Lieut. Thomas Leffingwell, one of the founders of Norwich, Connecticut.

First work explicitly on animal rights, originally published in London in 1892, though that edition lacked Leffingwell's anti-vivisection essay. Salt, a socialist, was among the most ardent and influential animal rights reformers of his time, an active anti-vivisectionist notorious for his opposition to blood sports, particularly fox-hunting in his native England. George Bernard Shaw acknowledged Salt's influence as did Gandhi, who developed his theories of nonviolent civil disobedience after reading Salt's *Life of Henry David Thoreau* (1890).

\$500.



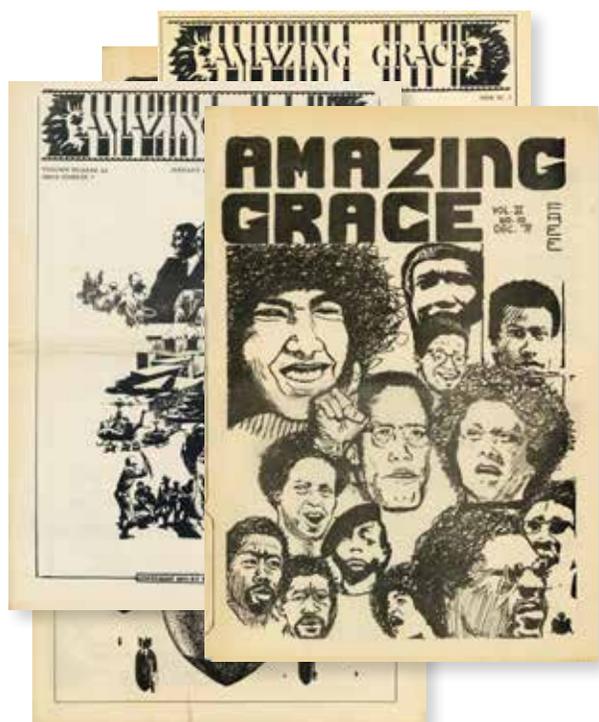
156. [COUNTERCULTURE - EXPLOSIVES] SISCO, Don

The Militants Formulary [cover title].

[Phoenix: Strumstrup Press, n.d. (1970?)]. [Third Edition.] Octavo (21.5cm.); original white staplebound wrappers printed in red; 31pp.; illus., printed from typescript on white and yellow stock. Extremities toned, a touch soiled, else About Fine. "End Third Edition" - p. 31. Publication information gathered from OCLC no. 18108464.

Step-by-step guide for "American Militants" to manufacturing home-made explosives and firearms, complete with bibliography, directories, and measurement conversion charts. Includes a short section on "Evading Pursuit," providing a short description on creating a smoke screen from a getaway car. OCLC locates a total of five copies of all editions.

\$250.



157. [COUNTERCULTURE - FLORIDA]

Amazing Grace - 8 Issues, 1970-1973.

Tallahassee, FL: Amazing Grace / Florida Free Press, 1970-73. Eight tabloid issues (ca.29cm-43cm); illustrated newsprinted wrappers, offset printed in black and folded vertically at center; ca.8-16pp; illus; publication sequence running as follows: Vol.1, No.7 [1970]; Vol.1A, Nos.3-4, Vol.2; Vol.2, Nos.1,10; Vol.2A, Nos.1-3. Mild to moderate wear and light overall toning, several issues with edge tears, creasing, and old horizontal folds; Very Good.

Sporadically produced Left newspaper printed by the Florida Free Press in Tallahassee. Contents, largely geared to Florida State University students, covered the local protest, literary, and music scenes, coverage of the Vietnam War, feminist issues, and exhibited strong sympathy toward the cause of the Black Panther Party and various Native American groups. Rare; we find no copies for sale in the trade (April 2015), with OCLC showing 15 institutions holding physical copies.

\$550.

158. [COUNTERCULTURE - NEW YORK] SHERO, Jeff (editor)

RAT: Subterranean News - 42 Issues.

New York: R.A.T. Publications, 1968-1970. 42 tabloid issues (ca.29 X 42-45cm); newsprint wrappers, offset printed in colors and folded vertically at center; illus. Vol.1, Nos.1-8, 10-11, 13, 15-17, 19-21, 25, 28; Vol.2, Nos.1, 3-5, 7, 10-23, 28 + extra issue The East Village Other presents RAT (Nov.19, 1969); together with 3 un-numbered issues from 1970. All issues show light overall wear to extremities, with horizontal folds at center, occasional light toning, and short edge tears with attendant creasing; overall Very Good / Very Good+.

New York's second major underground newspaper (following the East Village Other), and one of the most politically Left underground newspapers of its era. Under its original editor, Jeff Shero, Rat combined a somewhat doctrinaire Marxist-Leninist outlook with the standard "underground" fare of other UPI papers - comix, psychedelia, and lots of sex. The newspaper was noteworthy for containing original contributions by William S. Burroughs in a number of issues, as well as much other original content by writers from the New York Village-Freak-avant-garde scene. In 1970 the female staff of RAT staged an office coup, expelling all the male staff members (including Shero), changing the name of the paper to Women's LibeRATion, and altering the focus to hard-core Marxist radical feminism. Unfortunately, the editorial shift eliminated most of the newspaper's humorous and (more importantly) salacious content; circulation dropped off precipitously, internal divisions emerged between separatist and inclusionist staff factions, and the women's Rat saw only about a dozen issues through the press. Sizeable numbers of RAT, nevermind large runs containing early issues, are quite scarce in the trade.

\$2,800.



159. [CRIME & PRISONS] ARMITAGE, Walter J.

A Voice from Behind Prison Walls [drop title].

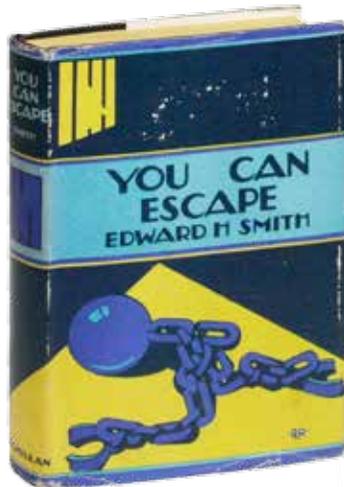
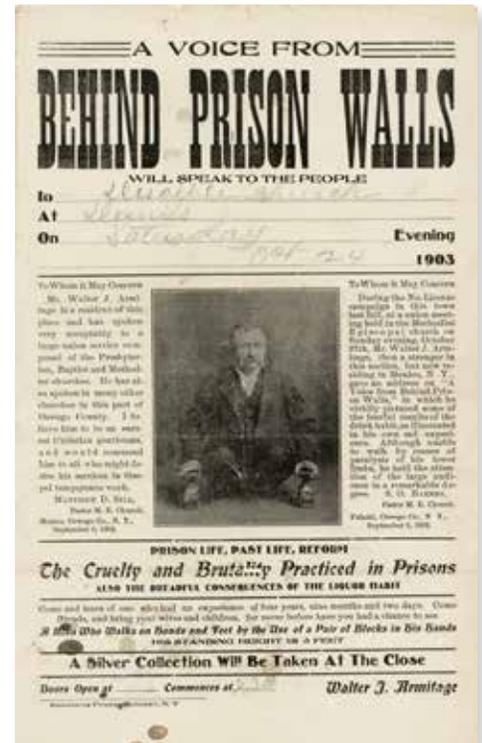
Pulaski, NY: Seamans Press, 1903. First Edition. Broadside (31.5cm.); plain photographic portrait illustration; text accomplished in pencil manuscript. Short closed tears from previous folds with very small loss affecting text without loss of meaning; some old ink stains along bottom edge, else Good and sound.

Flyer announcing an evening lecture delivered by a handicapped ex-convict on the brutalities of prison and the "liquor habit" that brought him there. This advertisement rather unusual in its blend of temperance and religious conversion with that of a side-show-like exhibition, describing Armitage as "A Man Who Walks on Hands and Feet by the Use of a Pair of Blocks in His Hands / His Standing Height is 3 Feet." Apparently printed for a lecture tour: "A Voice From Behind Prison Walls Will Speak To The People In [Disciple Church] At [Dennis [Mass?]] On [Saturday] Evening [Oct. 24] 1903....Doors Open at [blank] Commences at [7.30]."

Armitage, a resident of Mexico, New York, had spent four years in prison, a "dreadful consequence" of intemperance. Broadside reproduces both Pastors Matthew D. Sill and S.O. Barnes' recommendations of this lecture, the latter writing: "Although unable to walk by reason of paralysis of his lower limbs, he held the attention of the large audience in a remarkable degree."

Not in OCLC as of November, 2014.

\$350.



160. [CRIME & PRISONS] SMITH, Edward H.

You Can Escape.

New York: The Macmillan Company, 1929. First Edition. First Printing. Octavo (19.5cm); black cloth, with titling and rule stamped in yellow on spine and front cover; yellow topstain; 364pp. Hint of offset from front flap lettering onto front endpaper, else Fine. Dustjacket is unclipped (priced \$2.50), with light dustiness to rear panel, and some minor wear to extremities and front panel; Very Good+.

Collection of 19 true stories of ingenious escapes from American prisons, among them Dannemora, San Quentin, Sing Sing, Leavenworth, and Joliet. Among the famous escapees discussed are Clarence Adams, R. Irving Latimer, James Ryan (aka "Shoobox" Miller), Harvey Logan, "Soapbox" Casey, and Chester Yates, et al. Of particular note is the chapter devoted exclusively to women, entitled "By the Ladies: Some Examples of Feminine Jail-Breaking." Includes a preface by Edward Hale Bierstadt, as well as a brief bibliography of prison and crime literature. Uncommon in dustjacket.

\$250.

161. [CRIME & PRISONS - ALABAMA] GOLDEN, Audley (editor)

Draper Inmate - August 1940.

Speigner, AL: Published by inmates, 1940. Quarto (28cm); variously-colored stock, mimeographed in colors and side-stapled; 29pp; illus. Edgeworn, front wrapper toned, foxed and dust-soiled, with a 1.5cm triangular chip at upper-center edge of the journal (not affecting text or artwork); Good, complete copy.

Monthly newsletter produced by and for the inmates of Draper Prison in Speigner, (now Elmore) Alabama. Contents include editorials, poetry, articles on various subjects relating to prison life, the prison's "current events," sporting news, an advice column and reviews of recently acquired titles in the prison library. Of particular note are the number of pages dedicated to entertainment: crossword puzzles, quiz and trivia games, and cartoons. Rare; just 2 locations found in OCLC (Auburn, U.Alabama), and no examples for sale in the trade (April 2015).

\$450.



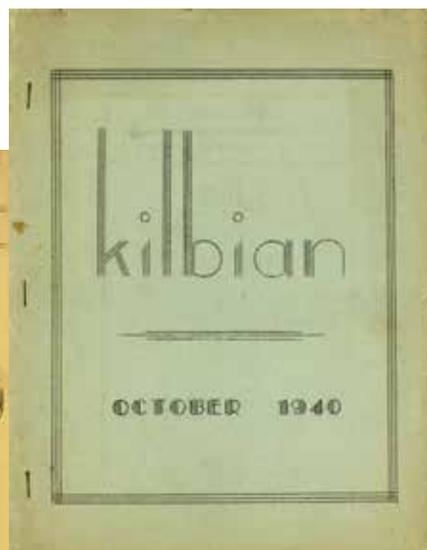
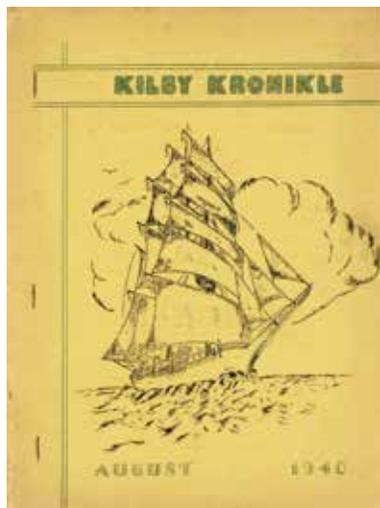
162. [CRIME & PRISONS - ALABAMA] MURPHY, H.T. and Earl G. Harris (editors)

Kilby Kronikle (August 1940) and Kilbian (Vol.1, No.6 - October 1940).

[Mt. Meigs, AL]: Published at Kilby Prison, by and for the inmates, 1940. Two quarto issues (26cm); 7.5" x 10" sheets, mimeographed in colors and side-stapled into yellow and green card covers; each issue 30pp; illus. Contents, bright, fresh and clean; covers lightly edgeworn, with small creases, toning, and dust-soil to extremities, a few tiny tears and small stains; Very Good+.

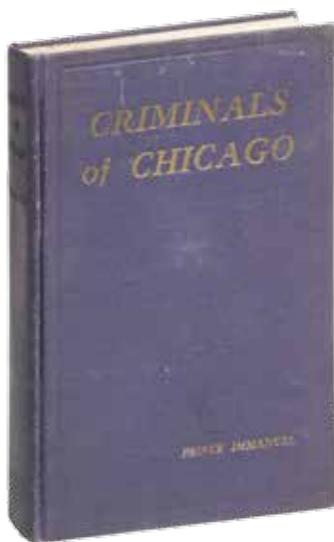
Pair of monthly newsletters produced by and for the inmates of Kilby Prison in Mt. Meigs, Alabama. Contents provide substantial insight into both the daily lives and interests of inmates, as well as the wide variety of programs available to them. Both issues contain editorials, poetry, sports and advice columns, jokes, articles on various aspects of prison life, and an always-cheerful "Bon Voyage" list of inmates to be released. Calendar and highlights of prison sporting events (baseball and boxing) are present, along with chapel schedules for both white and colored inmates and reviews of newly acquired titles in the prison library. Each issue illustrated throughout with cartoons. Rare; we find no copies for sale in the trade (April 2015), and none found in OCLC.

\$750.



163. [CRIME & PRISONS - CHICAGO] PRINCE IMMANUEL of JERUSALEM (pseud Eleasar Issac Goldreich?)

Criminals of Chicago.



Boston: Roxburgh Publishing Company, 1921. First Edition. Octavo. Blue cloth boards, lettered in gilt on spine and front cover; 258pp. Slightly shaken; spine gilt dulled, legible with difficulty; internally clean, tight and unmarked. A solidly VG copy, lacking the presumed dustwrapper.

Extremely uncommon survey of vice and crime in the Windy City, presented as an exercise in "psychopathology" but written in a flat, hard-boiled style by the enigmatic "Prince Immanuel of Jerusalem," whose true identity is shrouded in mystery. This pseudonym turns up in a number of unexpected locations: as a steerage immigrant to California in 1909, where he is described as "the son of the Sultan of Turkey and an Arabian Jewess" and is apparently seeking to raise funds for the construction of a "Universal University" on the site of King Solomon's Temple (see *The Lompoc [California] Journal* for Jan 3, 1909); as the headmaster of an institution called the "University College of Africa," in Cairo, Egypt, ca. 1917 (see Hill, *The Marcus Garvey and Universal Negro Improvement Papers*, v.11, p.769n); and as the creator of an invented language, "Universal," ca. 1914 (see Okrent, *In the Land of Invented Languages*, p.296). In the first two sources he is identified as "I.E. Goldreich" and "Eleasar Isaac Goldreich" respectively, and he appears to have been a one-time British citizen. He was responsible for at least two other published works: *Postcards of Palestine* (Cairo, ca 1912) and *Chaos: Written for the Illiterati* (Columbia City, IN: 1947). A scarce and somewhat mysterious Chicago item.

\$450.

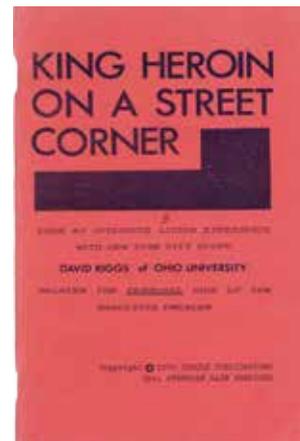
164. [CRIME & PRISONS - NARCOTICS] RIGGS, David

King Heroin on a Street Corner.

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

A detailed and deeply sympathetic account by a sociology student from Ohio University, written after spending a summer in Williamsburg, NY living on a single street corner in an effort to understand the inhabitants of the neighborhood and how the heroin epidemic affected them. No copies in the trade (2014), with OCLC showing a single holding at Illinois College.

\$200.



AN UNKNOWN, PRISON-THEMED BOARD GAME

165. [CRIME & PRISONS - GAMES]

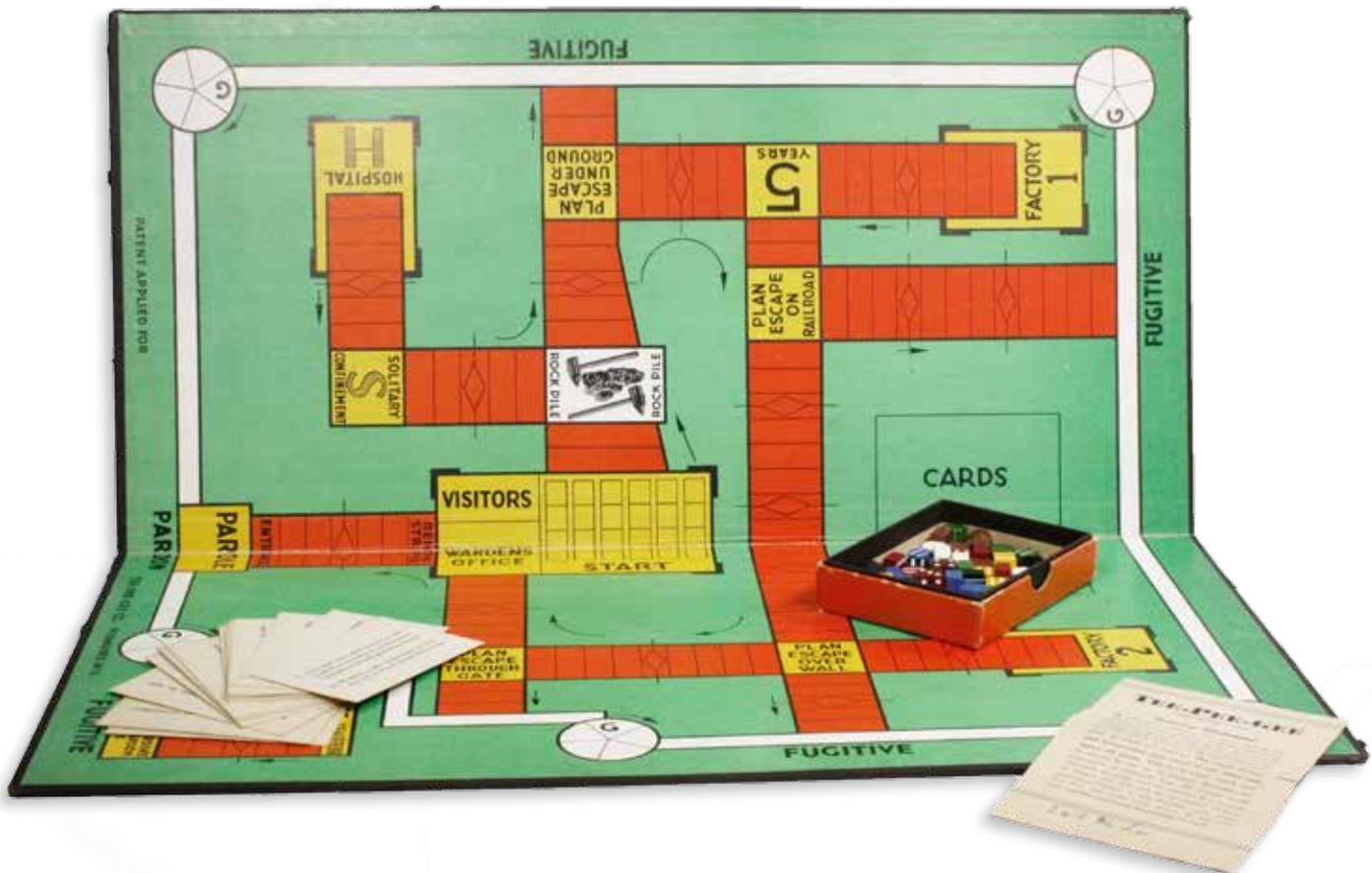
Tee-Pee-Gee (The Prison Game).

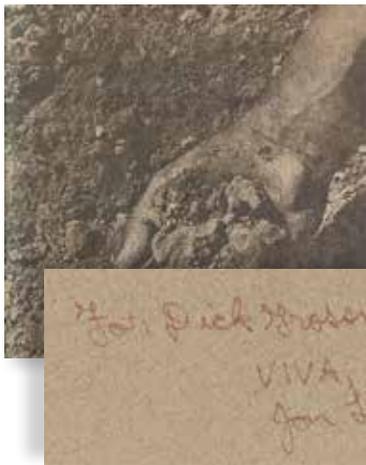
Milwaukee, WI: Tee-Pee-Gee Company, n.d. but ca.1950. Board game, consisting of one (1) game board (21.5" x 22"), set of two (2) red acrylic dice, 41 round and square painted wood pieces in black, white, green, red, yellow, blue, and brown (one black piece replaced), 17 game cards (2.25" x 3.75", printed on rectos only), and original instruction manual (6" x 4"). Dice, game pieces, and cards housed in the original manufacturer's two-piece box. Game board is hinged with linen, lightly worn at extremities with some occasional board exposure; instruction manual is browned overall, folded in half, with some splitting along spine fold and holographic notes to front and rear wrappers. Box for entire game not present, though it is unclear whether or not one was issued. Presumed complete.

"The fascination of this game lies in the variety of ways, chances, and combinations in which it can be played. For instance - a player may decide to play all the men on the straight and narrow path to freedom by being pardoned, or take a shorter but more risky method as a fugitive. The trials of fate and temptation may enter at any time and upset all plans. This novel game, which may be played by two to six players, illustrates the separation of prisoners from the outside world and their discipline and reformation. It is a game of chance and skill and the possibility of your opponents' chance to win depends upon where and how you make your moves. It will hold you spellbound from beginning to end" - opening statement from instruction booklet.

A prison-themed board game with a phantom manufacturer; our research has failed to reveal much information about either one, though in theory and objective, it bears remarkable similarities to the much later (ca.1990's) board game *The Slammer*, produced by Ruppert Games. Tee-Pee-Gee can be played by up to six players, and while it appears fairly easy at first glance, the dynamics are quite complicated, with game pieces representing inmates, messengers, guards, and visitors. The possibility for numerous moves exists, dictated by the roll of the dice, cards chosen, and each player's respective positioning on the board. Prisoners can be released or can choose to escape, with or without the help of visitors. The winner of the game is the player with all their prisoners outside the walls, either as "pardoned" or "fugitives," and their visitor(s) "in good standing" with the prison officials. Rare; we find no example for sale at the time of this writing (March, 2015), and no record in OCLC.

\$850.





166. [FARM WORKERS] LEWIS, Jon

From This Earth...of the Delano Grape Strike [Inscribed].

N.p.: S.i., 1969. First Edition. One of 500 copies. Square quarto (20cm x 20cm); photo-illustrated wrappers, stapled; [100pp]; chiefly illus. Inscribed on verso of front wrapper: "For Dick Grossman - VIVA, Jon Lewis." Fine copy.

Photobook documenting the Delano Grape Strike and the formation of the UFW, led by Cesar Chavez. Conceived as Lewis's Master's thesis at San Francisco State College, the text and images provide an intimate look at the workers and their struggle on the ground level. An interesting association copy; the recipient, Richard Grossman, was the owner of Grossman Publishers - best-known for the publication of Ralph Nader's *Unsafe At Any Speed*. No copies for sale in the trade (2015), with OCLC finding 35 copies (nearly all in California institutions).

\$450.

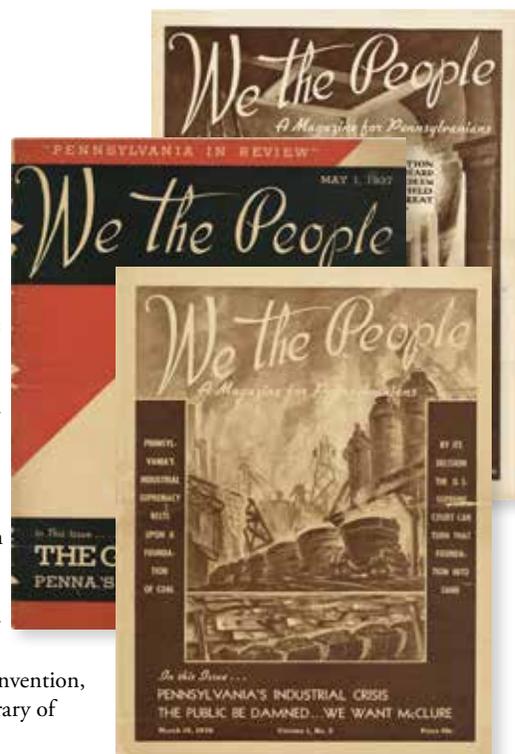
167. [GREAT DEPRESSION - NEW DEAL - PENNSYLVANIA]

We the People: A Magazine for Pennsylvanians - scattered run of nine issues, August 1, 1936-May 15, 1937.

Harrisburg: We the People, 1936-1937. First Edition. 9 folio issues (34.5-39.5cm.); illustrated tabloid and staplebound wrappers; approx. 16-22pp.; illus., including photographs and cartoons. Publication sequence running as follows: Vol. 1, nos. 3, 11-12; Vol. 2, nos. 8-9, 12-13, 17, and 19. Some issues with tears from previous mail folds, Vol. 1, no. 3 and Vol. 2, no. 19 wrappers separated but present; nearly all with chips and shallow tears of various sizes to wrapper edges; all rather toned and brittle due to poor paper stock, else About Good to Very Good.

Exceedingly scarce New Deal-era populist bi-weekly journal, originally given the subtitle "A Magazine for Pennsylvanians," changed by Vol. 2 to "Pennsylvania in Review." Covers union and state news, including support for the activities of Democratic Senator Joseph F. Guffey, whose article "Why I Introduced the Guffey Coal Bill" is featured in Vol. 1, no. 3. Also includes movie reviews and eclectic articles on Pennsylvania history, natural history, outdoor sports, an illustrated two-page spread on "bundling" ("The custom of a man and woman, especially lovers, to sleep or lie on the same bed without undressing"), and an exciting new invention, the television. OCLC locates one holding (incomplete) as of January, 2015, at the State Library of Pennsylvania.

\$600.



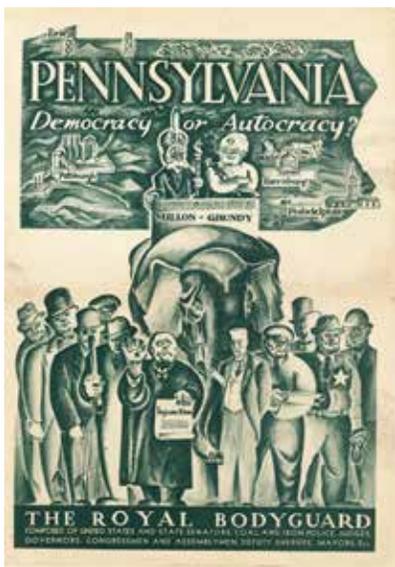
168. [GREAT DEPRESSION - NEW DEAL] [PENNSYLVANIA]

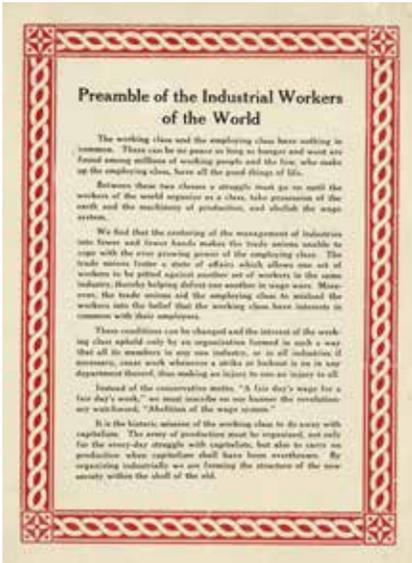
Pennsylvania, Democracy or Autocracy?

[Harrisburg?: n.d., 1934]. First Edition. Tabloid format (40.5cm.); unpagged; photographic illustrations and cartoons throughout printed in green, upper cover adorned with an elaborate cartoon titled "The Royal Bodyguard, Composed of United States and State Senators, Coal and Iron Police, Judges, Governors, Congressmen and Assemblymen, Deputy Sheriffs, Mayors, Etc." Horizontal mail fold, a few short closed tears along wrapper edges, uneven dust-soiling, bottom 3 inches of spine separated; still, an About Very Good copy of this fragile piece. Contemporary rubberstamp on rear cover reading "William G. Smith / For / General Assembly."

Populist tabloid supporting the Pennsylvania Democratic ticket for the 1934 election, including Thomas Kennedy; Joseph F. Guffey, who would be elected to the Senate; George H. Earle, elected th 30th Governor of Pennsylvania; Chester H. Rhodes, and Thomas A. Logue. Rear cover adorned with a composite photograph of the five candidates standing behind a seated Franklin D. Roosevelt, which "illustrates more graphically than could printed or spoken words the fact that these men, representing the Democracy of Pennsylvania, are back of the President and the New Deal." Interior text composed namely of articles attacking the "Big Six" (A.W. Mellon, Joseph R. Grundy, Edward Hopkinson, Jr., W.W. Arterbury, John E. Zimmerman, and Victor Emanuel) as well as William G. Schander, described as the "Republican machine candidate for governor" (p. [4]). None in OCLC as of January, 2015.

\$250.





169. [INDUSTRIAL WORKERS OF THE WORLD]

Preamble of the Industrial Workers of the World.

N.p., n.d., s.i. [ca 1920s]. Broadside, 14-1/4" x 10-1/2". Shop sign, printed on heavy card stock; text in black within a red decorative border. Slight darkening to paper; creases and a few tiny stains and losses at extremities; adhesive stains verso; Very Good. Uncommon printing of this classic text of American radicalism, issued entirely without imprint, probably intended for display in a factory or other workplace. Quite possibly a unique example, produced as a training piece by an apprentice printer; we find no comparable catalogued printings of the Preamble in the collection of any OCLC member institution.

\$250.

170. [LABOR HISTORY – ST. LOUIS], H.J. Miller

Boycott. To the Public. As it is a known fact that the Journeyman Bakers of the City... [with] Notice to My Patrons! Why am I Boycotted?...

[St. Louis]; Executive Committee, Central Labor Union, [1886]. Two letterpress handbills, 9"x6". Marginal losses (with loss of a few characters to first broadside, without loss of sense), light browning; Very Good.

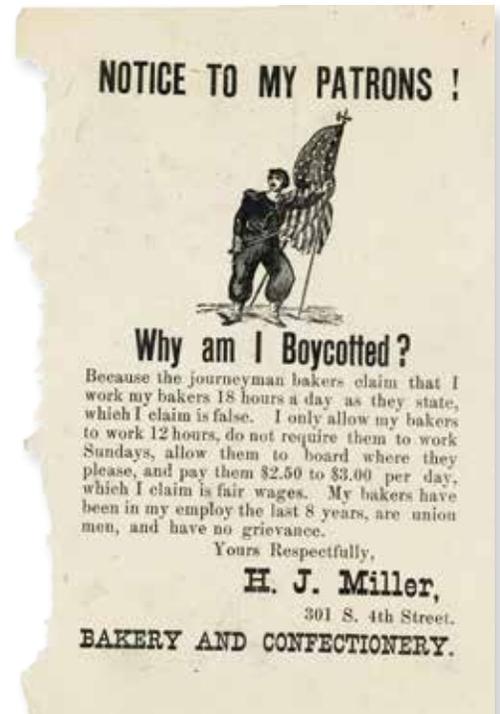
First handbill, issued by order of the St. Louis Baker Union Local no. 15, includes text in English and German, calling for a boycott against H.J. Miller, a commercial baker; the complaint states that Miller's employees worked 18-hour days and were forced to pay for boarding at Miller's house and to purchase their meals at the baker's own commissary. The second broadside, issued by Miller himself, refutes these claims and begs the public to ignore the boycott. Miller's broadside includes a patriotic graphic, perhaps a sly poke at the heavily foreign Baker's Union, which included many German members.

Remarkably, thanks to a contemporary article in the Kansas City Star, we can identify the precise date (April 22nd) and year (1886) of the event which precipitated this broadside exchange. The article, headlined, "Bakeries Boycotted...Special Telegram to the Star" remarks that all of St. Louis's "best bakers" had voluntarily complied with the union's 12-hour policy save two. Thus, on April 22, in retaliation, "...The committees stood in front of the two bakeries...G. Krunz, on Franklin avenue, and Mr. H.J. Miller, on the southwest corner of Fourth street and Clark avenue...yesterday and distributed handbills..." The reporter went on to interview Mr. Miller, who claimed "his men were perfectly satisfied with their situations and their pay...and he thought the boycott was altogether unnecessary." A few years later,

Miller's bakery would suffer the ravages of a nitro-glycerine bomb, killing one worker; police initially investigated the event as an anarchist attack, but it turned out to have been the work of a desperate unemployed baker who was attempting to scare off employees in hopes of securing a job.

Likely a unique survival. Having handled many dozens of strike broadsides and handbills over the years, this is the first instance we can recall in which a printed response came to us simultaneously with the original complaint -- all the more remarkable given the extremely local and ephemeral nature of the event. Neither broadside is located in OCLC, nor do we find any record of the event outside the single contemporary newspaper account.

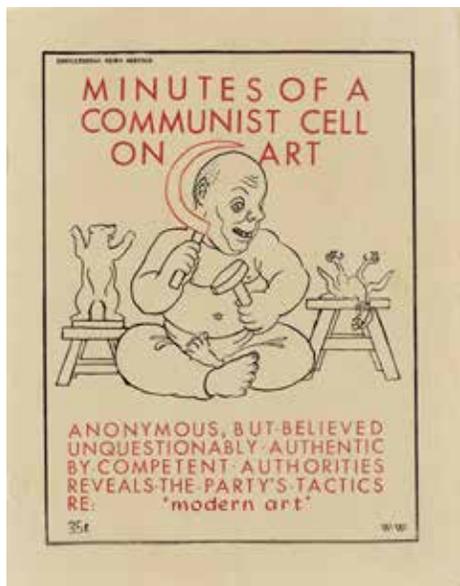
\$600.



171. [RADICAL RIGHT] WILLIAMS, Wheeler, E. Merrill Root, et al.

Minutes of a Communist Cell on Art: Anonymous, but believed unquestionably authentic by competent authorities reveals the Party's tactics re: "Modern Art" [cover title].

[Fullerton, CA: Education Information, 1960]. First Edition. Quarto (27cm.); original tan staplebound wrappers illustrated by Wheeler; 21cm.; illus., text in double columns. Vertical fold with original mailing label and partially removed tape to rear wrapper; extremities a bit worn from handling, else Very Good.



Second report distributed by the American Artists Professional League on the Communist Party's use of "modern art" as a weapon. Prepared primarily by Williams and "those who believe that Art should reflect the beauty of God's works." The contents are described as authenticated notes made by an anonymous fellow artist and "Friend of truth and decency" who attended meetings "at which the tactics to destroy art were discussed. It was presumed that this was a communist cell." Williams, known for the conservatism of his sculpture commissions, was an staunch supporter of the House Un-American Activities Committee. In the Foreword he asks "Were you one of the many who resented some of the W.P.A. Post Office Murals that seemed to have no other object than rubbing slum scenes in your eyes?...If you answer...is 'Yes,' then cheer up. Your I.Q. as an ART Connoisseur is all right" (p. 5). Apart from the insider notes, content also includes reproduction of text from the American National Exhibition in Moscow (though the pages are slightly out of order); and fellow anti-Communist and poet E. Merrill Root's "Reflections," which includes the poem "Ultimatum to December" and an essay titled "The Root of the Matter."

\$250.

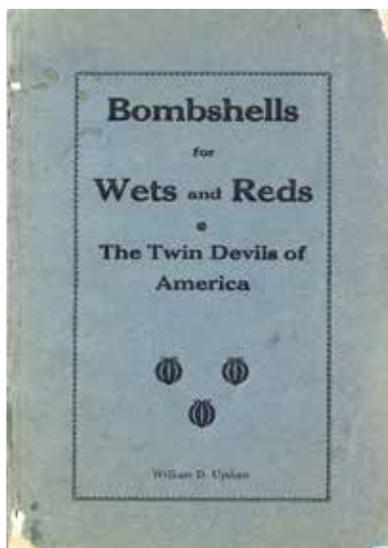
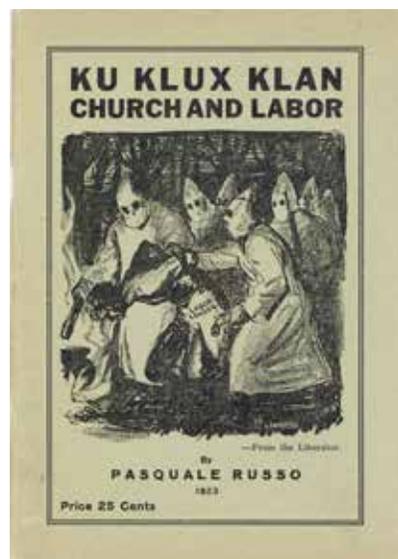
172. [RADICAL RIGHT & FASCISM] RUSSO, Pasquale

Ku Klux Klan, Church and Labor.

Chicago: Pasquale Russo, 1923. First Edition. Octavo (19cm.); original green staplebound wrappers reproducing a cartoon from *The Liberator*; 59pp.; illus. A touch toned along edges, else About Fine. Double-page reproduction of Robert Minor's illustration "The Exodus from Dixie."

Inflammatory account by a member of the I.W.W. on the Church's role in the spread of the Ku Klux Klan and subsequent acts of right-wing terrorism. Section four of the work moves in a different direction, attacking the capitalist class as well as Samuel Gompers and the American Federation of Labor for their support of the Great War effort, their opposition to white and African American solidarity, and the barring of African American workers from joining the AFL.

\$250.



173. [RADICAL RIGHT - ANTICOMMUNISM] UPSHAW, William D.

Bombshells for Wets and Reds - The Twin Devils of America [at foot of title] Compilation of Speeches, Newspaper and Magazine Articles.

Cincinnati: God's Bible School, 1936. First Edition. Octavo (19cm). Blue printed wrappers; frontispiece portrait; 99pp. INSCRIBED by the author on front endpaper: "Yours for God and humanity," undated. Wrapper edges chipped; minor soiling to covers and text; Good or better.

Collection of writings and addresses by the popular Georgia Congressman, Anti-Saloon League speaker, and 1932 U.S. Presidential candidate on the Prohibition Party ticket. Despite healthy measures of Southern populism, evangelical Protestantism and anti-Communism, it must be said on Upshaw's behalf that his writings display no overt anti-Semitic or racist tendencies. He was known in Congressional circles as the "driest of the dries." Ironically, he finished fourth in the 1932 Presidential election -- behind William Z. Foster, the Communist Party candidate.

\$200.

FULL RUNS OF LENIN'S FIRST TWO REVOLUTIONARY NEWSPAPERS IN EXILE

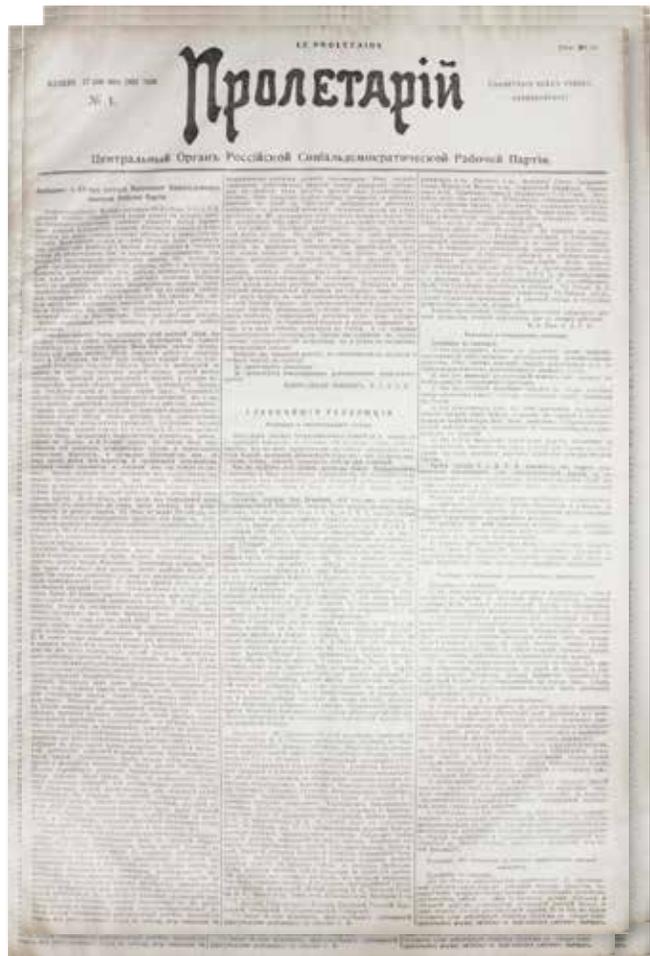
174. RUSSIAN REVOLUTION [LENIN, Vladimir, ed.]

[Text in Cyrillic] *Vpered* [Forward]. Complete run of 18 issues [BOUND WITH] *Proletarii* [The Proletariat]. Complete run of 26 issues.

Zheneva: Rossiyskaya Sochial Demokraticheskaya Rabochaya Partiya, 1905. First Edition. 44 tabloid-format issues (44cm.) bound together in slightly later marbled boards backed with black cloth, private rubber-stamped library labels to upper cover and spine foot; text printed in triple column. At head of title of *Vpered*: "En Avant"; at head of title of *Proletarii*: "Le Proletaire." Boards rubbed, all else Very Good and sound despite fragile (thought not brittle) paper stock. Old, faint rubberstamp of the "Archiv Bunda" throughout.

Full run of Lenin's (irregularly issued) weekly political newspaper *Vpered* (January-May, 1905), bound with its successor *Proletarii* (May-November, 1905), both published by the Russian Social Democratic Labour Party in Geneva in 1905. Printed in the same format as Lenin's former news outlet, *Iskra*, which began publication in 1900 in Leipzig and Munich (and later Geneva), from where it was illegally smuggled into Russia. Lenin left the editorial staff in 1904 after the paper fell into the hands of the opposing faction with the Party, the Mensheviks. He went on to found *Vpered* as a continuation of the still-extant *Iskra*, albeit returning to the original Bolshevik platform. Consequently, all three newspapers are near-identical in format, the latter two, however, with the statement at the upper right-hand corner: "Proletarii Vsekh' Stran' Soedinyaytes!" ("All the Proletarians of the Country Unite!").

\$4,500.



175. [SITUATIONISM] "Anonymous Proletarian" (pseudonym of Bruce Elwell)

Post Mortem Ante Facto.

New York: Situationist International, 1969. First Edition. Broadside, 44cm x 57cm. Printed offset in black on white uncoated lithographic paper; text in two columns beneath headline in Gothic type. Minor wrinkling at margins, else Fine.

Issued January 10, 1969 as a "supplement" to the first issue of the American journal Situationist International, the imminent publication of which it announces. Possibly the first official pronouncement of the American Situationists following their admission to the SI in December, 1968. The broadside actually pre-dates publication of the first journal issue by some six months; and though earlier materials by the same core group of authors (primarily Robert Chasse) were published in 1967-8, these were issued prior to the admission of the American Section, all under the imprint of "The Council for the Liberation of Daily Life." The current broadside is rare; the text is available via a number of internet sites, but we find no catalogued examples of the physical broadside in OCLC or museum collections. Not in RASPAUD.

\$850.



176. [SOCIALISM] TUCKER, Irwin St. John, editor

Debs Freedom Monthly. Vol. 1, no. 3 (October, 1921).

Chicago: Freedom Publishing Co. , 1921. First Edition. Quarto (26cm). Staple-bound, printed paper wrappers; 23pp. Mild toning and a few tiny nicks to wrapper edges, still Near Fine - an unusually well-preserved copy.

This monthly was initiated in August of 1921 as a platform for advocating the release of Eugene Debs, who had been imprisoned since 1918 for violating the Espionage Act. The magazine ran for 5 numbers under this title, then changed its name to Debs Magazine, which continued publication through 1923.

The current issue includes a substantial article by Debs, "How I Became a Socialist;" articles by Irwin St. John Tucker, Norman Hapgood, and Albert Barr, together with regular features including the "Deb-Its and Cred-Its" column reproducing brief aphorisms and quotations from Debs's speeches. Front cover reproduces a telegram to then-President Warren G. Harding, demanding the release of Debs and all political prisoners. Warren would sign Debs's pardon two months later. GOLDWATER 63.

\$200.

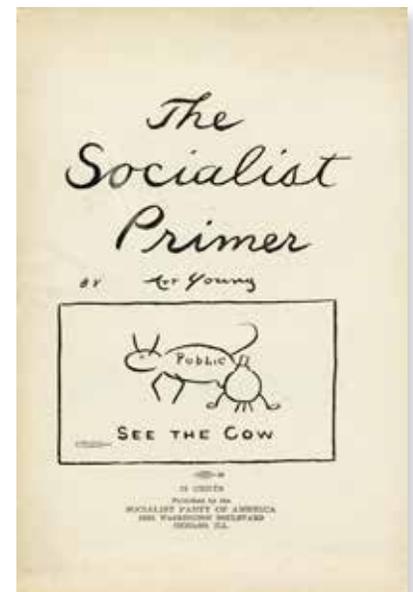
177. [SOCIALISM] YOUNG, Art

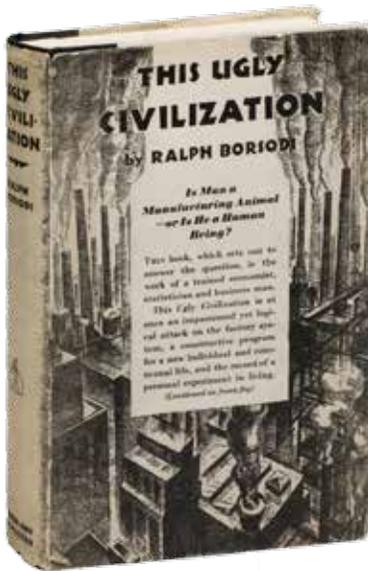
The Socialist Primer.

Chicago: Socialist Party of America , 1930. First Edition. Slim octavo (21cm); illustrated wrappers, stapled; [24pp; illus. Hint of toning to extremities, light wear; Very Good+.

Collection of Socialist political cartoons derived from Art Young's *Political Primer: Scott Nearing for Congress*, a pamphlet Young wrote in support of Nearing's candidacy for U.S. Congress in 1918. "Though these pages deliver "adult" political messages, Young may have imagined children as a potential audience: he believed that changing the world begins with educating young people. As he put it, "human nature is "manufactured," and if "one generation of young men and women were taught that the human race is one family,...a better kind of human nature would develop out of this teaching" (Nel, Philip. *Tales for Little Rebels: A Collection of Radical Children's Literature*, p.14). Scarce; we find no copies for sale in the trade (May 2015); OCLC finds fewer than 20 locations.

\$300.





181. [UTOPIAN THOUGHT] BORSODI, Ralph

This Ugly Civilization.

New York: Simon and Schuster. First Edition. Octavo (23cm); light gray paper over black cloth, with gray spine label printed in black; dustjacket; 468pp. Hint of sunning to spine label, with a touch of dusting to text edges; very Near Fine. Dustjacket is price-clipped, lightly edgeworn, with a few tiny nicks to spine ends and upper corners with several short tears; Very Good+.

Borsodi's first full-scale work calling for a return to agrarian homesteading and human-scale technologies. This Ugly Civilization, written at the height of (and as a direct attack on) the influence of the rhapsodists of the "Machine Age," is a prescient and scathing indictment of 20th-century industrial consumerist society and its attendant evils. The work of Ralph Borsodi (b. 1886) would become a major influence on the Vietnam-era "back-to-the-land" movement, and this book, his largest and most forceful, became something of its bible. Long sought-after and long out-of-print, attractive copies are still hard to come by, even in the post-internet age; rare in dustjacket.

\$750.

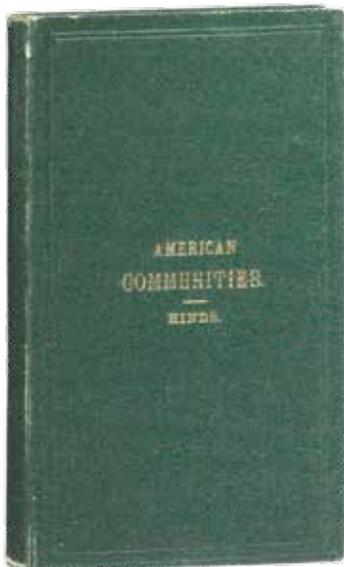
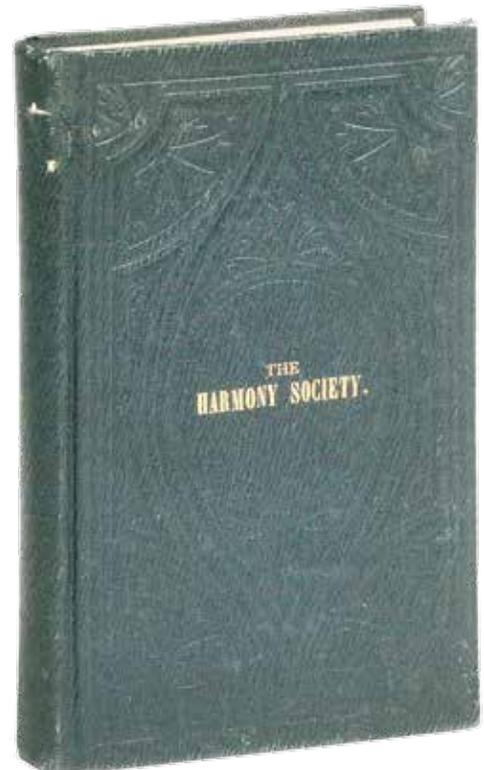
182. [UTOPIAN THOUGHT - HARMONY SOCIETY] WILLIAMS, Aaron

The Harmony Society, at Economy, Penn'a. Founded by George Rapp, A.D. 1805. With an Appendix.

Pittsburgh: Printed by W.S. Haven, 1866. First Edition. 12mo. Publisher's blind-stamped deep blue-green cloth, lettered in gilt on front board; pale yellow endpapers; viii,[9]-182pp. Small gouge to cloth at upper spine, else a bright and unusually well-preserved copy, Very Good or better.

Key work of utopian communism, written by a member of George Rapp's Harmony Society utilizing original records and oral interviews with founding residents; Adams calls it "the best account available of one of the most successful communistic societies in America." ADAMS (Radical Literature in America), p.40; STREETER SALE 4278 (\$325).

\$1,250



183. [UTOPIAN THOUGHT] HINDS, William Alfred

American Communities: Brief Sketches of Economy, Zoar, Bethel, Aurora, Amana, Icaria, The Shakers, Oneida, Wallingford, and the Brotherhood of the New Life.

Oneida: Office of the American Socialist, 1878. First edition. Octavo (22.5cm). Publisher's green cloth, lettered in gilt on spine and front cover; 176pp; frontis, [2] inserted leaves of plates (wood engravings). Verso of final text leaf contains advertisements for two other Oneida publications. Mild external rubbing, touch of wear at base of spine, still a tight, straight, Very Good to Near Fine copy, nicely preserved.

A standard sourcebook on American utopias, including notes on many communities which do not receive much mention elsewhere. There was a simultaneous issue in wrappers; expanded editions were issued in 1902 and 1908. The first edition is somewhat uncommon, especially in nice condition. HOWES H503.

\$300.

184. [UTOPIAN THOUGHT - KORESHANS] "KORESH" (pseud. Cyrus Teed) and Ulysses G. Morrow (eds.)

Collection of 208 Koreshan Unity Periodical Issues. The Guiding Star: Expositor of the Divine Science [with] The Plowshare and Pruning Hook: Indicator of Commercial Equation [with] The Flaming Sword [with] The Salvator and Scientist: Evangel of Koreshanity, the Religion of Science and Life.

Chicago: Guiding Star Publishing House, 1888-1899.

- *The Guiding Star*: bound volume containing 12 octavo issues, together with 3 issues in wrappers (ca.23cm-25.5cm), with publication sequence running as follows: Vol.II, Nos.1-12 (1888); Vol.III, Nos.1, 3-4 (1889). Bound volume in cloth and marbled paper-covered boards; [6], 394pp; illus. Condition overall Good; binding loose, exterior worn; occasional foxing, a few loose pages, else contents generally clean and complete. Of the wrapped issues, Vol.III, No.1 lacking front wrapper, pages loose, with some marginal loss; wrappers on No.3 partially reinforced with brown kraft paper; cello-tape mends to No.4, with large chip at upper front wrapper and lacking rear wrapper.

- *The Plowshare and Pruning Hook*: 23 large quarto issues (34.5cm); printed wrappers, stapled; each issue ca.8pp, with publication sequence running as follows: Vol.2, Nos.2 (July 14, 1894), 4-14, 16-26 (December 29, 1894). All issues edgeworn, lightly toned, with occasional faint staining, scattered foxing or light soil to margins and oxidation to staples; several issues with tears, creasing and shallow loss to margins and occasional separation along spine fold; minor evidence of biopredation to a handful of issues; overall a Good to Very Good group.

- *The Flaming Sword*. 3 bound volumes containing 157 quarto issues (31cm), with publication sequence running as follows: (1894) Vol.VII, Nos.1-14; Vol.VIII, Nos.1-6; Vol.IX, Nos.1-12; Vol.X, Nos.1-12; Vol.XI, Nos.1-9; Vol.XII, Nos.1-52; Vol.XIII, Nos.1-52. Bindings deteriorating, with one detached board; one volume with mild dampening to preliminary and terminal leaves, several loose pages; mild tanning and occasional foxing to text, else contents complete and generally clean - Good.

[Bound with]

- *The Salvator and Scientist: Evangel of Koreshanity, the Religion of Science and Life*. 13 quarto issues, published concurrently with *The Flaming Sword* between 1896-1897. Publication sequence here runs as follows: Vol.1, Nos.3-13; Vol.2, Nos.2-3; ca.6pp per issue. Clean and complete - Very Good.

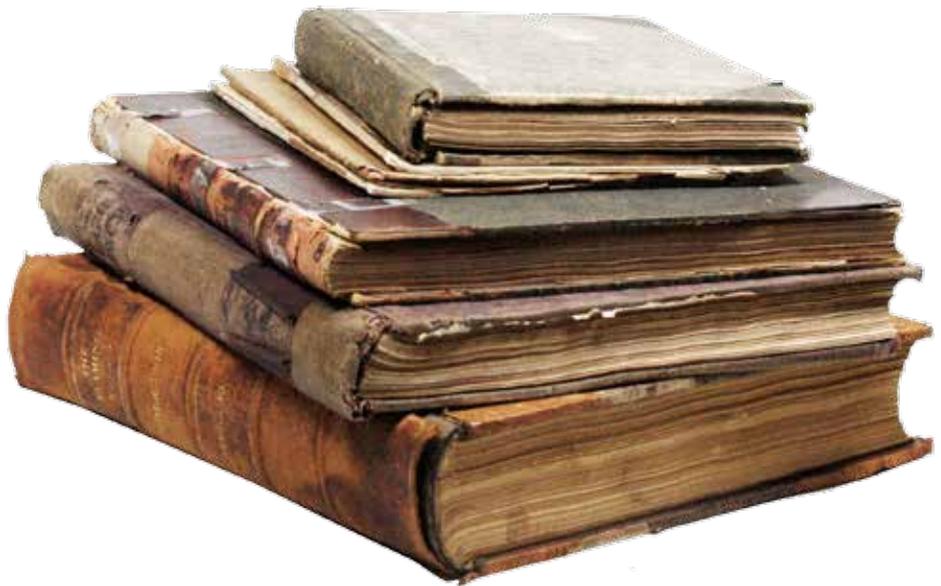
A substantial group of periodicals and newsletters edited and written by Dr. Cyrus R. Teed, a Utica, NY native and founder of the Koreshan Unity. "Koreshanity," as it was also known, was born in the wake of two related movements: the millennial fervor that swept early-to-mid-19th century central and western New York State, and the utopian communalism that began attracting increasing numbers of adherents during the same period and into the later 19th century." A graduate of Eclectic Medical College of the City of New York, Teed's interests went beyond medicine to encompass alchemy, botany, physics and metaphysics, and he would regularly conduct experiments in these areas inside his medical laboratory. It was in this laboratory in 1869 that "Teed conceived what would become known as Koreshanity after experiencing a late-night religious vision. During what he called his "illumination," he saw a beautiful woman who revealed to him a series of universal truths which formed the fundamental principles of Koreshan belief." Among Teed's most interesting beliefs was cellular cosmogony, or the hollow earth - the notion that the earth was not a convex sphere but instead a hollow, concave cell containing the entire universe with the sun at its center.

After failed attempts at founding communal settlements in Moravia, Syracuse, and New York City, Teed moved to Chicago, IL, where his persuasive oratory enabled him to assemble a firm core of followers in the late 1880's and form the commune called Beth-Ophra. Teed incorporated his organization there as the College of Life in

1886, and established a printing house that began producing three major publications: *The Guiding Star*, *The Flaming Sword*, and *The Plowshare and Pruning Hook*. "These publications began a long legacy of Koreshan publishing aimed at the public as well as their own members, intended to explain and promote their beliefs, relate and preserve their story, and discuss political, social, scientific, and religious ideas and issues" (see the excellent article on Koreshan Unity at [floridamemory.com](https://www.floridamemory.com/exhibits/koreshan/origins/): <https://www.floridamemory.com/exhibits/koreshan/origins/>)

The Salvator and Scientist, a short-lived publication issued concurrently with *The Flaming Sword*, focussed primarily on aspects of Koreshan science, astronomy, and geodesy.

Believing himself to be a messiah who would lead his people in establishing a New Jerusalem, Teed assumed the name Koresh in 1891 (after Cyrus the Great, King of Persia). As with his previous incarnations, Teed's beliefs did not



185. [UTOPIAN THOUGHT - OWENITES] OWEN, Robert

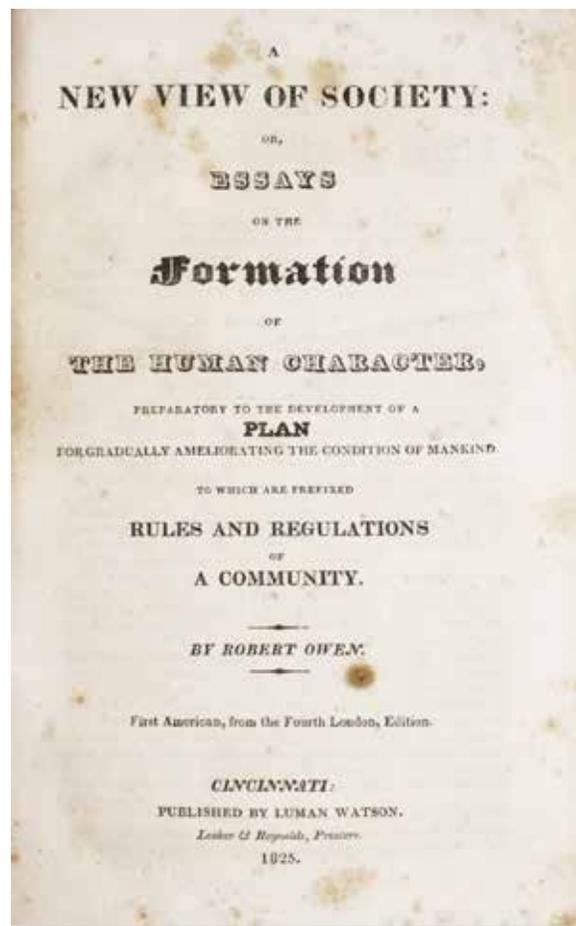
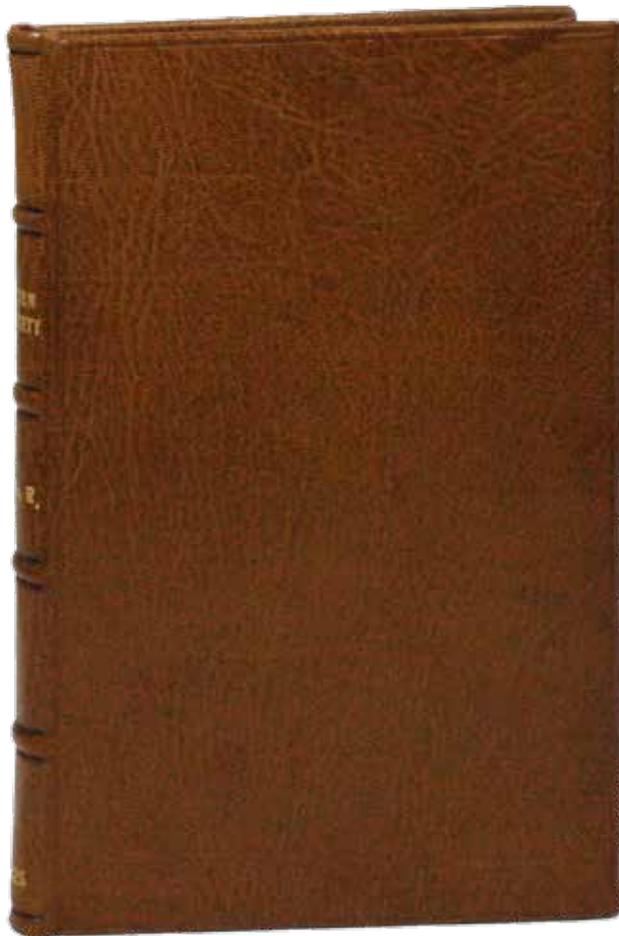
A New View of Society: Or, Essays on the Formation of the Human Character [...] To Which are Pre-fixed Rules and Regulations of a Community. First American, from the fourth London edition.

Cincinnati: Luman Watson, 1825. First American Edition. Octavo (22cm). Modern full calf, titled in gilt on spine; 88pp. Text mildly tanned, with scattered foxing; faint marginal dampstaining, confined to first few leaves; Very Good.

Probable first printing in America of this ur-text of English and American utopian socialism, published to coincide with Owen's first visit to the United States in 1824 -- during which visit were laid the foundations for his utopian community at New Harmony, Indiana. En route to Indiana Owen stopped in Cincinnati to visit his friend, the American proto-anarchist Josiah Warren; it was likely Warren who sponsored the publication of this Cincinnati edition of a book that had already achieved acclaim and notoriety in England. A New York edition appeared the same year, but priority is likely with the Cincinnati edition (which, in any event, is decidedly the scarcer and more desirable of the two). This brief treatise would prove hugely influential, perhaps even more so in America than in England, as following the establishment of the New Harmony Community in 1825 literally hundreds of communal societies sprang up throughout the young Republic, many of them modelled directly on, many others drawing inspiration from, the principles laid out by Owen in this work.

A survey of institutionally-held copies finds only seven locations for this Cincinnati edition, which is far scarcer than the New York edition. *A New View* is typically found bound together with Owen's *Address delivered to the inhabitants of New Lanark*, issued by the same Cincinnati publisher in the same year but printed by a different printer. Though the evidentiary record is too scant to draw a firm conclusion, we can assume that the two titles were regularly issued together by Luman Watson, though it is certainly possible that the two pamphlets were also available for sale separately. In either event, the two titles are listed separately in *American Imprints* and in Morgan (*Bibliography of Ohio Imprints, 1796-1850*). PMM 271 (the London edition); GOLDSMITH'S 24752; KRESS B.6195.

\$3,500.



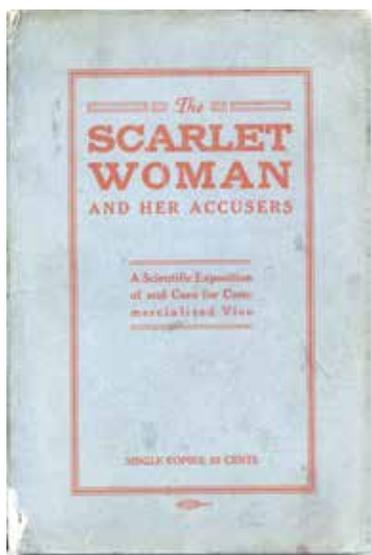
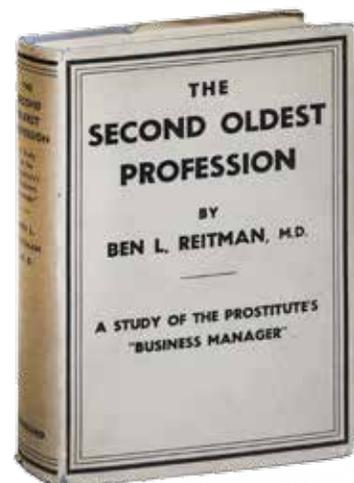
186. [WOMEN - PROSTITUTION] REITMAN, Ben L.

The Second Oldest Profession: A Study of the Prostitute's "Business Manager"

New York: Vanguard Press, [1931]. Fourth printing. Octavo (19.5cm.); original cloth in grey printed dust jacket; xx,266pp.; reproduction of a pimp's "calling card" serving as frontispiece. Jacket spine toned and a bit worn at the ends, else Near Fine and Very Good jacket.

Key work by the anarchist physician Ben Reitman -- Emma Goldman's one-time lover and co-author of the seminal female hobo narrative *Box-Car Bertha*. Reitman began his career as a hobo, but eventually completed his studies at the College of Physicians and Surgeons of Chicago in 1904. Practicing in Chicago, Reitman chose to offer his services primarily to hoboes, prostitutes, and other outcasts, supporting himself primarily by performing illegal abortions. He also served briefly as jail physician in the Cook County Jail. This history of pimping, Reitman's major work, includes numerous case studies taken from Reitman's own medical encounters with the trade. Includes chapters on venereal disease control, sterility, "White Girls Tell Why They Have Negro Pimps," and the white slave traffic. All editions are scarce in jacket.

\$250.



187. [WOMEN - PROSTITUTION] PROSSER, William A.

The Scarlet Woman and Her Accusers.

Pittsburgh: United Peoples Church, [1915]. First Edition. Octavo (22.5cm.); original blue wrappers (soiling), upper cover printed in red; 102pp. Shallow loss to lower inch of upper cover spine edge, extremities a bit worn, some soil spots throughout textblock else interior fine. A Near Very Good copy.

"A Scientific Exposition of and Cure for Commercialized Vice" - upper cover. With the mission statement of the United Peoples Church, provided on p. [104], including "Equality of the Sexes," "Superiority of Human Rights over property rights," "The Socialization and Democratization of Society." Socialist study of the sex industry, mainly that of Pittsburgh, arguing that "PROFIT is the foundation of the business," and that the women who are recruited for the trade are generally taken from the "ranks of the toilers" who, as shopkeepers or factory workers, are "legally robbed of the fruitage of their toil." That prostitution, though illegal, is still a protected industry is traced to the social order rather than to "God" or "human depravity." Concludes on p. [101] with Chapter V: "Socialism the Hope of the World." Yale, Penn State, and Wisconsin only in OCLC as of April, 2015.

\$300.

188. [WOMEN - SOCIALISM] DEBS, Eugene V.

Woman - Comrade and Equal.

Chicago: National Office of the Socialist Party, N.d. [ca 1910]. Leaflet, 4pp (bifolium); 9"x6". Mild discoloration to margins, else a Very Good or better copy. Includes Debs's statement on women, adopted by the Woman's National Committee of the Socialist Party; an extract from his "Life, Writings, and Speeches" (1908); quotes of Mary Wollstonecraft and August Bebel. Advertises the Socialist periodical "The Progressive Woman" on final page; this publication ceased in 1913. A scarce Debs item; OCLC gives 5 locations.

\$200



189. [WOMEN - SUFFRAGE] ADDAMS, Jane and Theodore Roosevelt

To the Women Voters of the United States from the Women in Political Bondage: Vote the Progressive Ticket and Make Us Free.

[New York: Progressive Party]: 1912. Folded leaflet of 4pp (bifolium), 9"x6". Paper slightly toned; a few tiny chips to extremities; Very Good. Campaign leaflet for Roosevelt's 1912 Presidential campaign, on the Progressive Party ticket. Includes the full text of Jane Addams's speech seconding Roosevelt's nomination at the national convention, together with Roosevelt's reply to Addams, dated August 8, 1912, thanking her for her support. Signed in type by the Women's Committee of the Progressive Party, including Addams, Elizabeth Child, Isabella Blaney, and others. OCLC notes fewer than a dozen locations.

\$250.

190. [WOMEN - SOVIET UNION] [SCHLOSSBERG, Yelena aka Helene, Helen]

Archive of 22 autograph letters signed to David W. Nevins of New York City.

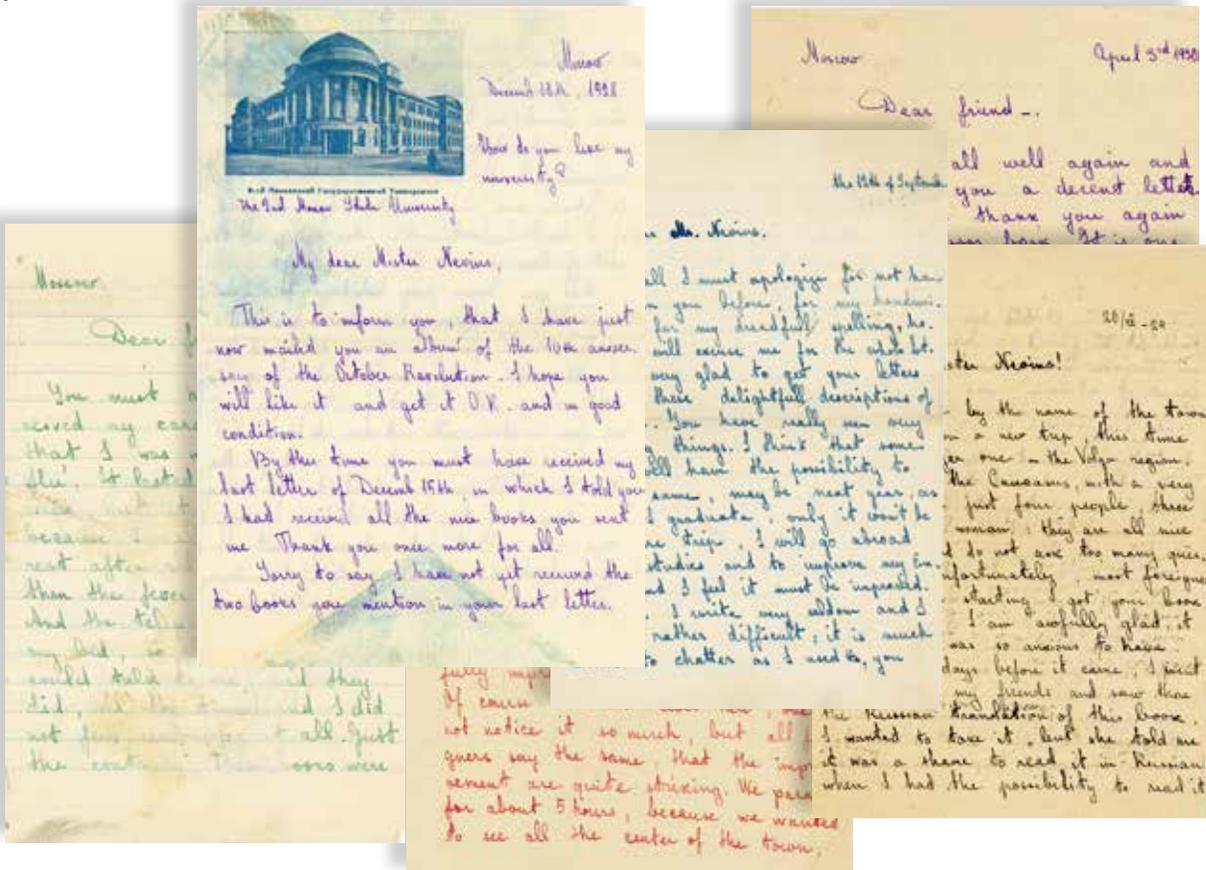
Moscow: 1928-1930. Twenty-two manuscript letters, all but two with original stamped mailing envelopes, together with related ephemera including one small photographic print, several negatives, and three printed items. Text in (nearly flawless) English. Most letters 3-4pp (ca 300-500 words) on folded stationery, a few pieces with printed letterhead of the 2nd Moscow State University. Expected tears to mailing envelopes; occasional soil or fading to letters; generally Very Good or better.

Substantial and revealing collection of correspondence from a young VOKS aparatshik to one David W. Nevins, proprietor of a New York travel agency called "The Open Road," through which he organized educational and cultural tours to the Soviet Union. Schlossberg, a Moscow University student who (we deduce from context) made her living in the summers as a tour guide and English translator, apparently befriended Nevins on one of his earlier trips to Moscow, when she served as his interpreter. In this group of letters, written over a roughly two-year period, we witness a young woman of the first Revolutionary generation speaking enthusiastically, even effusively, about her appreciation for the New Russia and also of her enthusiasm for the United States (she longs to visit New York City), its language (she repeatedly requests from Nevins the gift of an English slang dictionary), and especially its literature, which she receives in regular installments from her correspondent and which she devours at an impressive rate.

Though the content of the letters is seldom straightforwardly political, they do provide an excellent idea of life in Moscow in the decade following the Revolution, and especially of the comparative openness of East-West relations prior to the Second World War. Nevins and Schlossberg maintain a lively correspondence and frequently trade gifts of books and magazines. Among the many publications Schlossberg sends thanks for are *The New Masses* (in which Nevins apparently advertised his travel agency); a large collection of the Haldeman-Julius Little Blue Books; Michael Gold's *Jews Without Money*; and several works by John Dos Passos, whom Schlossberg regards as the greatest American novelist. Schlossberg also mentions meeting, in her capacity as tour guide, a number of American leftist luminaries including Robert Minor, William Gropper, Dos Passos and Scott Nearing.

As noted by Ludmilla Stern in her *Western Intellectuals and the Soviet Union 1920-1940* (Oxford: 2007) the years 1928-29 were momentous ones not only for the Soviet Union in general but especially for VOKS, the international cultural bureau for which the young Ms. Schlossberg worked. After Lenin's death attitudes towards foreigners in Russia grew increasingly suspicious; tour groups from the West came under greater and greater scrutiny, and we suspect it is no accident that Schlossberg's correspondence ends in 1930, the period of Stalin's consolidation of power and of an increasingly belligerent Russian stance towards the United States. As for biographical material on Schlossberg and Nevins, neither appears to have left much of a trace; we find no record in the Googleverse of Nevins's travel agency (though he apparently ran regular ads in *New Masses*), and the only reference we find to Schlossberg is in a footnote to a 1999 scholarly article on the development of the Soviet propaganda publication *USSR in Construction*, where she is identified as still working for VOKS in 1931.

\$1,500.



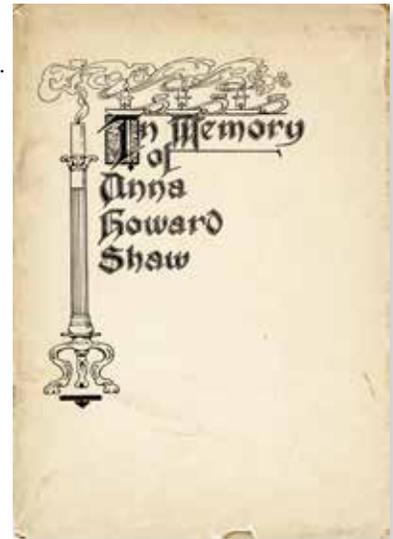
191. [WOMEN - SUFFRAGE] NATIONAL AMERICAN WOMAN SUFFRAGE ASSOCIATION

Anna Howard Shaw: A Memorial [Cover title: In Memory of Anna Howard Shaw].

[New York: National Woman Suffrage Publishing Co.], ca. 1919. First Edition. Octavo (23.5cm.); original white pictorial staplebound wrappers (a bit soiled), yapp edges; [4],26pp.; two tipped in photographic plates. Wrapper extremities a bit chipped, extremities unevenly darkened, interior fine. Very Good and sound.

Scarce memorial of the British-born leader of the United States women's suffrage movement Anna Howard Shaw (1847-1919). Text opens with an excerpt from Carrie Chapman Catt's address at Shaw's funeral. The remaining text is divided into six sections, on Shaw as a humanitarian, suffragist, and patriot; a general biographical homage; a compilation of quotes by Shaw's friends, contemporaries, and news sources, including Woodrow Wilson, Catt, and William Taft; and a section of memorable quotations made by Shaw herself. Quite scarce, with only seven locations noted in OCLC as of April, 2015.

\$450



192. [WW1] AMERICAN RIGHTS LEAGUE

Disloyalty Pledge.

[Washington, D.C.: American Rights League, n.d., but 1917]. First Edition. Original broadside flyer, lithographed on white stock, measuring 30.25x46.25 (12 x 18.25"). Some clean short splitting from previous folds, additional short tears to extremities, occasionally affecting text without loss of meaning. About Very Good.

Pro-WWI effort flyer by the American Rights League, one of the many vigilance committees to arise during the early years of the War, this headed by Civil War veteran George Haven Putnam. This particular piece of propaganda directly attacking American pacifists (here undistinguishable from the "Pro-Germans"). Urges those opposing American participation in the war to "Sign the following disloyalty pledge and array yourselves solidly on the side of PEACE with dishonor: We Believe in peace at any price. The price at present is infamy. / We believe in poltroonery. We would not fight to repel invasion" etc. etc. Below the pledge the text addresses "Mothers, Daughters and Wives of Men! Whether we would fight to protect your honor is a hypothetical question which would require too long a discussion for the space at our disposal. \$200,000 is needed at once to carry on our disloyal propoganda [...] GERMANY HAS CONTRIBUTED LIBERALLY, but let American Pacifists bear their share of the financial burden. / Send checks to URGENCY PEACE UEBER ALLES FOUNDATION." The text of this flyer was also printed in the pages of *The Washington Post* on Tuesday, April 3, 1917, but we find no record of this separate issue (priority unknown).

\$450.

The image shows a lithographed broadside flyer with a black border. At the top, the title 'DISLOYALTY PLEDGE' is printed in large, bold, serif capital letters. Below the title, the text reads: 'Pacifists and Pro-Germans! Sign the following disloyalty pledge and array yourselves solidly on the side of PEACE with dishonor:'. This is followed by four lines of text: 'We believe in peace at any price. The price at present is infamy.', 'We believe in poltroonery. We would not fight to repel invasion.', 'We believe in unpreparedness. Weakness and cowardice are the real guarantees of peace.', and 'We believe in taking no part in the prevention of murder and outrage. Let America do nothing to interfere with the orgy of slaughter inaugurated by Prussian militarism and submarine piracy.' Below this, the text reads: 'MOTHERS, DAUGHTERS AND WIVES OF MEN! Whether we would fight to protect your honor is a hypothetical question which would require too long a discussion for the space at our disposal.' The amount '\$200,000' is printed in large, bold, serif capital letters. Below this, the text reads: 'is needed at once to carry on our disloyal propoganda. Our position is critical. American patriotism is arousing the country to perform its duty to humanity and civilization. \$200,000 is a small sum to spend in the noble work of intimidating Congressmen, interfering with recruiting for the Army and Navy, and corrupting American ideals of justice and honor.' The text then reads: 'GERMANY HAS CONTRIBUTED LIBERALLY, but let American Pacifists bear their share of the financial burden.' At the bottom, the text reads: 'Send checks to URGENCY PEACE UEBER ALLES FEDERATION'. There is a small, illegible stamp or mark in the bottom left corner of the flyer.

193. [WW2 - HOLOCAUST] BESSIE, Alvah [text]

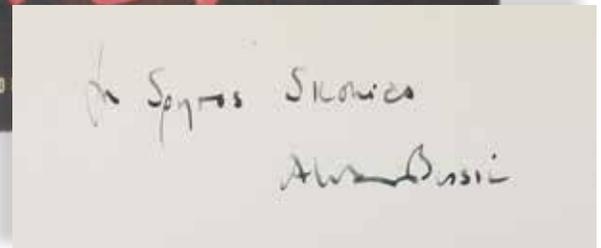
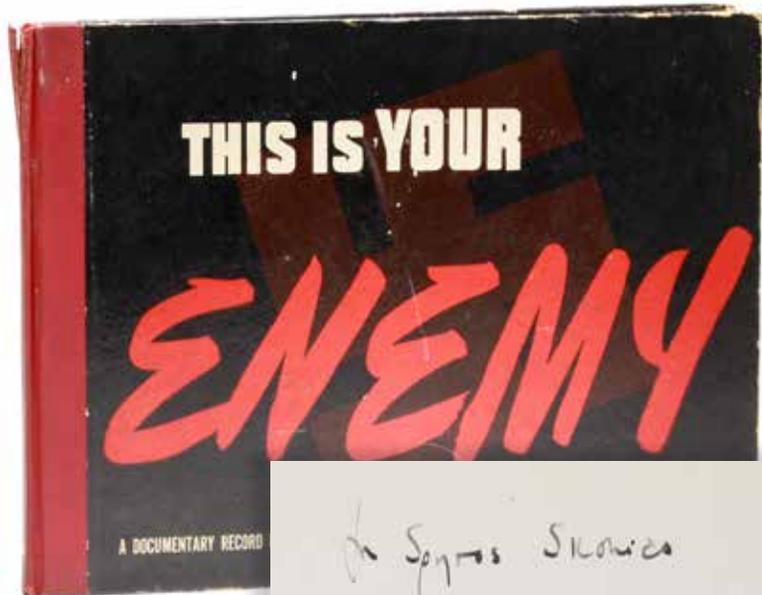
This is Your Enemy: A Documentary Record of Nazi Atrocities Against Citizens and Soldiers of Our Soviet Ally [Inscribed Presentation Copy].

New York: Front Line Fighters Fund of the International Workers Order, 1942. First Edition. Oblong quarto (ca 19cm x 26cm). Pictorial linen-backed boards; [48]pp; illus. Bessie has inscribed and signed in ink, on verso of title page, to film producer Spyros Skouras (undated). Slight rubbing to board edges; spine cloth split along crown; text block slightly shaken, but still a Good, sound copy. Issued simultaneously in card wrappers; this the only copy we have seen in boards.

Interesting association copy of this uncommon work, which combines text by Alvah Bessie with gruesome photographic images of Nazi atrocities in the Soviet Union. The extremely pro-Soviet tone of the work would have been unthinkable a few years later, but in 1942 Russia was still being treated as a staunch ally of the US against the Axis. Bessie's failure to navigate the shifting sands of American anti-communist sentiment would result in his falling victim to the Hollywood Blacklist in 1948, a career blow from which his screenwriting career never fully recovered. Ironically, the recipient of this volume, Spyros Skouras, head of 20th-Century Fox from 1942-1962, was among the group of Hollywood studio executives who issued the famed 1947 "Waldorf Statement," creating the Blacklist that would put Bessie out of work for nearly two decades.

A fragile and seldom-encountered work, especially in the trade; OCLC shows a modest scattering of 22 holdings, many of these presumably the more common wrapped issue.

\$850.



194. [WW2 - HOLOCAUST] HOFFMAN, Kai, ed.

De Udstødte ["The Outcasts"]

København: Poul Branner, [1938]. First Edition. Folio (31.75cm.); original photographically illustrated staplebound wrappers; 31pp.; illus. Wrappers and pp. 15-18 separated but present, shallow chips, closed tears, and small losses to extremities not affecting text or illustrations; uniformly toned and a bit brittle due to poor paper stock, top third of spine split. Still, a Good copy. Text entirely in Danish.

Anti-Nazi compilation published shortly after the events of November 9-10, 1938, commonly known as *Kristallnacht*. The present collection contains statements and poetical works by cultural and political figures Paul la Cour, French author Georges Duhamel, minister of education Hartvig Frisch, Otto Gelsted, Agnes Henningsen, and Poul Henningsen. Also includes an essay on the humor of Jewish entertainer Charlie Chaplin and Professor Albert Olsen's essay "Jødens Plads i Verden i Dag" ("The Jews' Place in the World Today"), covering prominent members of the Jewish community, among them Albert Einstein, Sigmund Freud, Niels Bohr, Léon Blum, Baron Rotschild, and tennis champion Suzanne Lenglen. A Very Scarce publication outside Europe, with OCLC locating 3 copies in the United States as of April, 2015, at Northwestern, Harvard, and Wisconsin.

\$500.

AMERIKA
IS



DEVOURING
ITS CHILDREN

POST PROMINENTLY