

**LORNE BAIR RARE BOOKS**

**CATALOG 27**

*Manuscripts, Collections & Archives*

# **LORNE BAIR**

CATALOG 27

MANUSCRIPTS/  
COLLECTIONS/  
ARCHIVES



## **LORNE BAIR RARE BOOKS, ABAA**

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### **TERMS:**

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

### **ALL ITEMS**

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

### **DOMESTIC SHIPPING**

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

### **WE ARE MEMBERS**

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



Welcome to the twenty-seventh catalog from Lorne Bair Rare Books. This is our second catalog devoted entirely to collections (or perhaps more comprehensively: groupings?) and archives, forty-eight items of varying size and complexity all more or less reflecting our specialty areas in the print and manuscript culture of American social movements. Be forewarned however that we are prone to a certain catholicity of taste, and are not *completely* immune to temptation when it comes to shoveling the occasional outlier into our wheelbarrow (see for example items 15 and 16 or, for that matter, items 12 or 41). A “specialty” in “Social Movements,” thankfully, provides remarkable latitude for this sort of behavior, generally indulged in by collectors whose instincts tend more to filling wheelbarrows than to filling chalices (*nostra culpa*). Such mind-shelf-expanding exercises are familiar, we think, to many of our customers. For the rest, we hope the occasional head-scratcher will not prove too troublesome.

Collections and archives present a special challenge when offered in the context of a print catalog: they're large, by and large; often ungainly, and not always terribly photogenic. For larger accumulations, it is generally impossible to provide a full textual or photographic representation of contents. We thus resort regularly in the following pages to the expedient: *complete inventory available on request*. Please rest assured that these inventories do, in fact, exist; that we are delighted to share them and are in fact liable to do so at the slightest provocation. Similarly, it goes without saying (we hope) that all archival materials are offered on approval for detailed inspection, and that autographed items carry an unlimited guarantee of authenticity.

Finally, please note that our use of the phrase “not found in OCLC” (or COPAC or KVK) comes with the caveat that, while they are inarguably the best tools at our disposal, these on-line catalogs are imperfect tools for determining even relative institutional scarcity. We acknowledge this from the outset, and trust that all such statements will be interpreted in the light of each of these resources' temporal, bibliographical, and technological limitations.

## I. A TORO PRINCE IN TWO WORLDS

### [AFRICANA] NYABONGO, Prince Hosea Akiiki

#### Photographic Archive of Prince Akiiki Nyabongo, Including a Scrapbook of His 1940 Tour of the United States

V.p: 1940's. Primarily photographic archive including one oblong string-tied scrapbook (7" x 10" [24]pp, fully used); eighteen (18) photographs and photo-postcards of varying dimensions; twelve (12) larger-format photographs (ca.8 x 10"); and three (3) pieces of correspondence to Nyabongo from colleagues (two TLS and one ALS, 1946-48).

Excellent collection of images documenting the career of Prince Hosea Akiiki Nyabongo (1907-1975), Ugandan-American intellectual, author and educator. Born in Fort Portal, Uganda, Nyabongo was the second son of Rukirabasajja Daudi Kasagama Kyebambe III, Omukama (King) of the Kingdom of Toro. Viewed as a living legend among the Toro people, Nyabongo spent most of his life and career in American institutions of higher learning, earning degrees from Harvard and Oxford, and teaching at the University of Alabama and North Carolina A & T University. Nyabongo counted among his close associates and correspondents such figures as W.E.B. Du Bois, George Padmore, Marcus Garvey, Paul Robeson, Kwame Nkrumah, Jomo Kenyatta, and Rabindranath Tagore. Despite spending much of his young life abroad, Nyabongo retained a lifelong respect for his own culture, publishing a number of literary works concerning his native Africa, including a volume of Kitooro legends and mythologies.

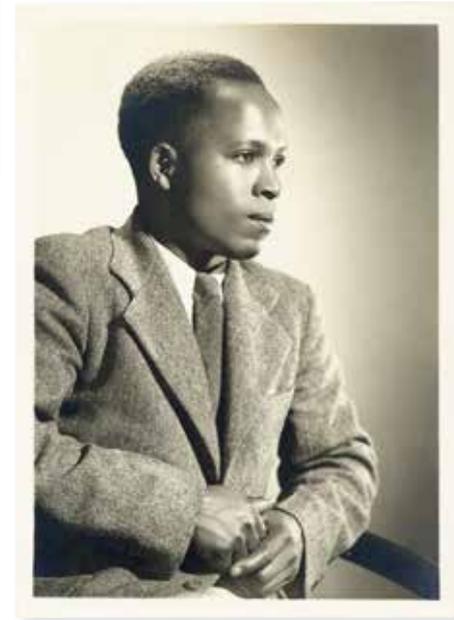
The present archive dates chiefly from the years of Nyabongo's professorship at the University of Alabama, though a few items date from earlier and later periods. Of particular interest is a scrapbook compiled by Nyabongo between December 31, 1939 and April, 1940, documenting his extended lecture tour of the southern United States, during which he delivered talks on social science, education, missionary work in Africa, and problems of cultural assimilation. Nyabongo's tour included lectures at the College of William and Mary, Bennett College, Gammon Theological Seminary, Clark University, Alabama State Teachers College, North

Carolina College for Negroes, and Oberlin; clippings and programs from most of these events are included in the scrapbook.

Additional material includes personal photographs and portraits, including an early professional portrait of Nyabongo's wife (by the M.M. Farmer Studio, Winston-Salem); several of Nyabongo in his twenties, at study, upon graduation, and at various events he attended throughout his travels, including a group of large professional photographs of traditional African performances (folk dance and song) at a 1950s United Nations General Assembly event in New York City. Photographic credits include William Karsten, Harold Monoson, Thalia Leduff.

**\$850.**

*Full Inventory available on request.*



THEO. MARIZA KAKAZA, M. D.  
408 CLINTON STREET  
BUFFALO, N. Y.

Kakaza Theodore Maseza, M.D.  
was born at Beal's Town Cape Colony  
South Africa May 6<sup>th</sup> 1876. His  
father the son of a King's Chief  
is a native minister for the  
Wesleyan Methodist Church.

Maseza received his primary  
education at Zonkebloem  
College, Cape Colony, and at  
Beal's Town. It was here he  
received his first instructions  
in the English language.

In September, 1896, he came to  
America, entered Wellesley  
University, Ohio, from which he  
graduated with B. Sc. in 1902.



## 2. MAKE YOUR DREAMS COME TRUE

### [AFRICAN AMERICANA - GAMBLING]

#### Collection of Ten “Dream Books” ca 1910s-40s

[Various places, dates, and imprints]: ca 1910-1940. Ten volumes, all pictorial, staple-bound wrappers; generally Good or better condition, with expected minor soiling, age-darkening and wear.

A small but choice collection of “Dream Books” from the first four decades of the 20th century. Though belonging to a much older tradition of fortune-telling and prognosticatory literature, the largely African-American publishing phenomenon known as the “Dream Book” blossomed in the U.S. beginning around 1900, coinciding more or less directly with the rise of the numbers racket in the inner cities. The purpose of the Dream Book is well-articulated in the introduction to Rajah Rabo’s 5-Star Mutuel Dream Book (included here; ca 1940):

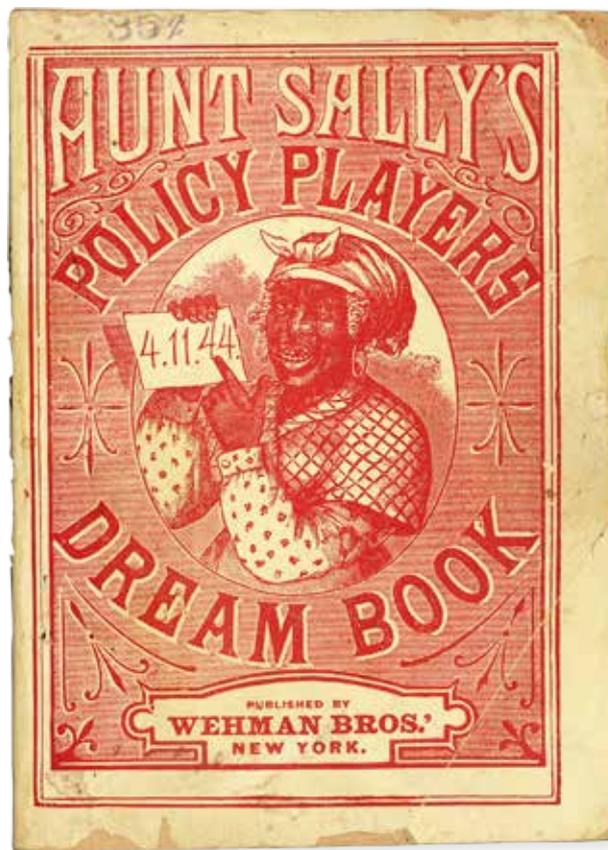
*“...if you follow numbers for a pastime or otherwise, be it Stocks or Bonds, Clearing House, Butter & Eggs or Races, you will find this Book to be just what you want...it is a simplified method of interpreting dreams by Key Numbers. And shows how to figure out the correct number your dreams signify and to know the lucky day your dream number vibrates on.”*

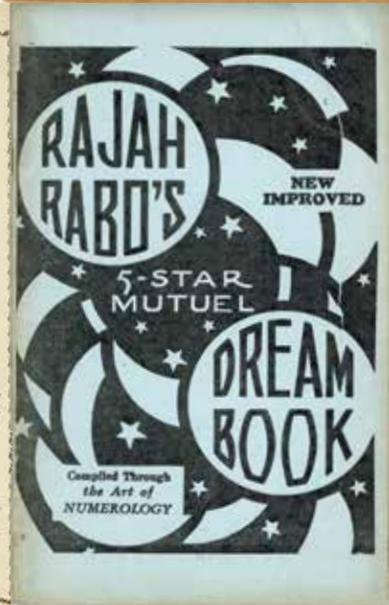
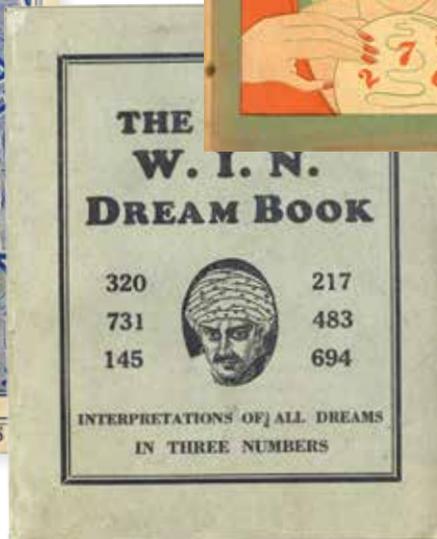
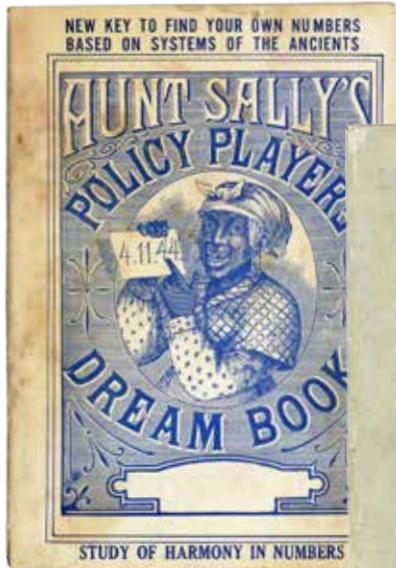
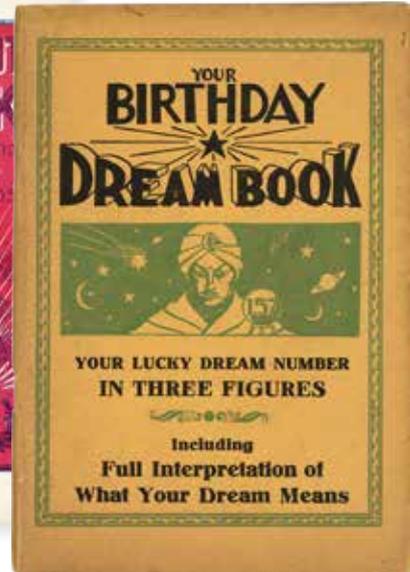
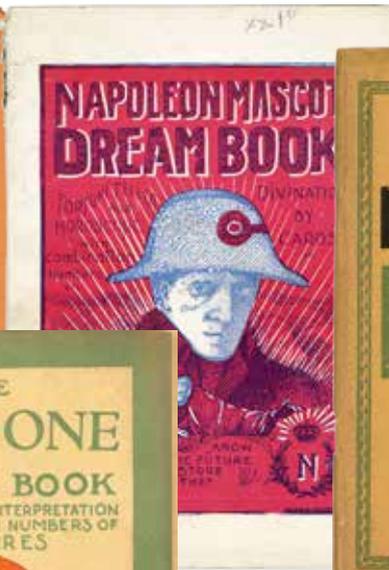
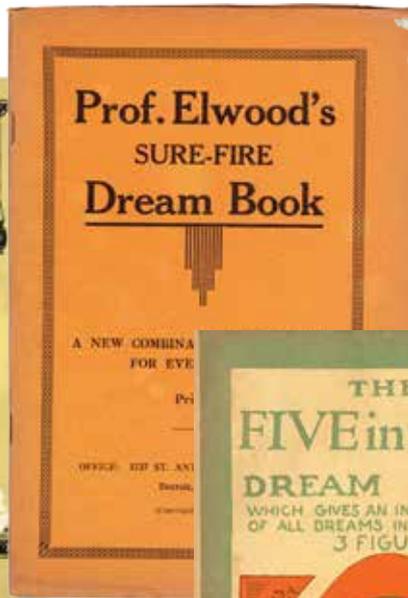
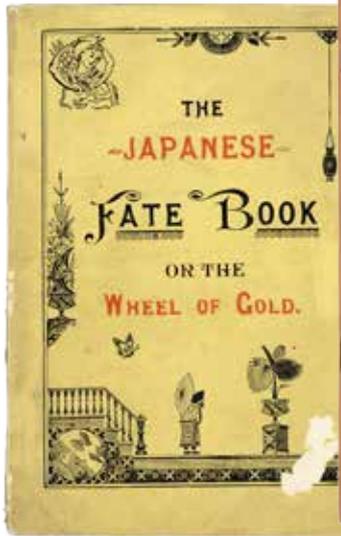
The ten titles included here are colorful and attractive representatives of the genre. All are scarce; most represented by two or fewer holdings per OCLC; at least four unlocated per OCLC or NUC.

**\$850.**

#### *Includes:*

1. Rabo, Rajah [pseud. Carl Z. Talbot?]. Rajah Rabo’s New Improved 5-Star Mutuel Dream Book. NY: L. Hartmann [1932]. 12mo (19cm); 80pp.
2. Anon. The Japanese Fate Book, or the Wheel of Gold. NY: Excelsior Publishing House, [1886, but likely later]. 12mo (16.5cm); 144pp.
3. “Prof. Elwood” [pseud?]. Prof. Elwood’s Sure-Fire Dream Book. A New Combination of Numbers for Every Dream. Detroit: the Author, n.d. (ca 1930s).
4. Anon. Your Birthday Dream Book. Your Lucky Dream Number in Three Figures. Phil: Mutuel Publishing Co., n.d. (ca 1930s). 19cm; 64pp.
5. Anon. The Lucky W.I.N. Dream Book. Interpretation of All Dreams in Three Numbers. Balt: Phoenix Publishing Co., 1940. 15cm; 134pp.
6. Anon. Napoleon Mascot Dream Book, Fortune-Teller, and Horoscope. Together with Combination Numbers. [Chi Stein Co., 1908. 20cm; 127pp.
7. “Aunt Sally” [pseud]. Aunt Sally’s Policy Players Dream Book. NY: Wehman Bros, n.d. (ca 1910s?). 18.5cm; 122pp.
8. ----- [Another copy]. Chi: Stein Co.; n.d. (ca 1940s). 19.5cm; 122pp.
9. Hamda, Vangine. The Five-in-One Dream Book, Giving an Interpretation of All Dreams in Numbers of 3 Figures: Dreams, Numerology, Horoscopes, Astrology. NY: Empire Publishing, 1938. 20cm; 127pp.
10. Anon. Number Baron. Harlem’s Best “Info” on Hits. Phil: Numbers News Co., 1946. 17cm; bifolium (single folded sheet), opening to numbers “tip sheet.”





### 3. A COLLECTION OF AFRICAN-AMERICAN GOSPEL SHEETS

#### [AFRICAN AMERICAN MUSIC - GOSPEL]

##### Collection of African-American Gospel Sheet Music, ca. 1930s-50s

[Various places, dates and imprints]: 1934-1953. Collection of twenty-nine (29) bifolium and broadsheet musical scores issued by various African-American gospel music publishers in Chicago, Pittsburgh, St. Louis, Washington, D.C. All sheet music with mild external wear and signs of handling, several with old folds, toning, dust-soil, and short tears; a few pieces with holograph names or notations, and nearly all numbered at upper corner by previous owner; all but five sheets bear triple-puncture holes along left margin as a result of being brad-bound into previous owners folder. 8 songsheets bear the ink rubber-stamp of Hines Music Studio (Charleston, WV), with 3 others bearing similar stamps from various locations; Very Good overall.

The collection includes a number of works from the prolific Chicago gospel music publisher and performer Roberta Martin, whose ensemble The Roberta Martin Singers pioneered the use of the Hammond organ in Black gospel. Martin published under a number of imprints, including Martin & Morris Music Studio, Martin Studio of Gospel Music, and Roberta Martin Studio of Music.

An excellent collection of scarce gospel song sheets, including many from regional and/or local publishers; all are uncommon both commercially and institutionally, with about half apparently unlocated in OCLC.

**\$850.**

##### *Includes:*

1. Akers, Doris (words & music); Morris, K. (arrangement). I Want A Double Portion Of God's Love. Chicago: Martin & Morris Music Studio, 1947. Broadsheet (26cm), with words and music printed on recto only. OCLC notes 1 holding at Chicago Public Library.
2. Androsso, Alma and Kenneth Morris (words & music). Deliver Me From Evil. Chicago: Martin and Morris Music Studio, 1950. Bifolium (26cm); offset printed wrappers; 4pp. OCLC notes 1 holding at Chicago Public Library.
3. Boatwright, Susie (words); McEachin, Z.R. (music). Precious Boy, Take A Stand. Chicago: Martin Studio of Music, 1943. Bifolium (26.5cm); illustrated offset printed wrappers; [4]pp. OCLC notes 2 holdings (Yale, Chicago Public Library).
4. Campbell, Lucie E. (words & music). In The Upper Room With Jesus. N.p.: E.W.D. Isaac and Lucie E. Campbell, 1946. [together with] Jackson, Myrtle. Where Jesus Leads Me (I Will Follow). N.p.: Myrtle Jackson, n.d. Bifolium (25.5cm); offset printed wrappers; [4]pp. Not found in OCLC.
5. Craig, Emma Jackson (arrangement). Shine On Me. Chicago: Jackson Studio of Gospel Music, 1945. Bifolium (26cm); illustrated offset printed wrappers; 4pp. Not found in OCLC.
6. Dorsey, Thomas A. When I've Done My Best (A Sacred Masterpiece). Chicago: Thomas A. Dorsey, Publisher, 1931. Bifolium (26cm), with words and music printed on recto only. Not found in OCLC, though we note a later (1951) imprint held at Indiana University.
7. Dorsey, Thomas A. The Little Wooden Church on the Hill. Chicago: Thomas A. Dorsey, Music Publisher, 1936. Bifolium (26cm); illustrated offset printed wrappers; 4pp. OCLC notes a single holding at Yale.
8. Dorsey, Thomas A. I'm Waiting For Jesus, He's Waiting For Me. Chicago: Thomas A. Dorsey, n.d. Broadsheet (26cm), with words and music printed on recto only. Not individually listed in OCLC, but held with a collection of gospel music at NYPL.
9. Flenoury, Eddievies and Albert McNeil (arrangement). Hold Out Your Light (Spiritual). Chicago: Martin & Morris Music Studio, 1944. Bifolium (26.5cm); illustrated offset printed wrappers; [4]pp. OCLC notes 2 holdings (Yale, Chicago Public Library).
10. Ford, H.J. Down On My Knees. Washington, DC: H.J. Ford, 1944. Broadsheet (26cm), with words and music printed on recto only. OCLC notes 2 holdings (Yale, Chicago Public Library).
11. Hall, Phyllis. He Knows Just How Much You Can Bear. Chicago: Martin Studio of Gospel Music, 1941. Bifolium (25.5cm); illustrated offset printed wrappers; [4]pp. Not found in OCLC.
12. Harris, Freddie J.E. (words, music & arrangement). This Man Of Galilee. St. Louis: Freddie J.E. Harris, 1948. Broadsheet (26cm), with words and music printed on recto only. Not found in OCLC.
13. Hoyle, W.O. Rock-A-Ma-Soul. Chicago: Bowles Music House, 1941. Broadsheet (27cm), with words and music printed on recto only. Not found in OCLC.
14. Martin, Roberta and Theo. R. Frye (arrangement). Jesus Love Just Bubbles Over In My Heart. [Chicago]: Roberta Martin & Theo. R. Frye, 1934. Broadsheet (26cm), with words and music printed on recto only. Not found in OCLC.
15. Martin, Roberta and John E. Rogers, Jr. (arrangement). Search My Heart. Chicago: Lillian M. Bowles, Music House, 1935. Broadsheet (27cm), with words and music printed on recto only. Not found in OCLC.
16. Martin, Roberta (words & music); Webb, W.M. (arrangement). Didn't It Rain (Spiritual). Chicago: Martin Studio of Gospel Music, 1939. Bifolium (26.75cm); illustrated offset printed wrappers; [4]pp. OCLC notes 1 holding at Chicago Public Library.
17. Martin, Roberta and Lucy Matthews. Walk in the Beautiful Light of God. Chicago: The Roberta Martin Studio of Music, 1950. Bifolium (25.25cm); offset printed wrappers; 4pp. OCLC notes 1 holding at Chicago Public Library.
18. McKissack, Julia Dinwiddie (words & music); Morris, Kenneth (arrangement). Let Jesus Lead You. Chicago: Martin & Morris Music Studio, 1949. Bifolium (26cm); photo-illustrated offset printed wrappers; 4pp. OCLC notes 1 holding at Chicago Public

Library.

19. Morris, Kenneth (arrangement); Bowles, Lillian (selected). The Lord Will Provide. Chicago: Bowles Music House, 1938. Androzso, Alma and Kenneth Morris (words & music). Deliver Me From Evil. Chicago: Martin and Morris Music Studio, 1950. Bifolium (26cm); offset printed wrappers; 4pp. Not found in OCLC, though we note a later imprint (1958) held at Chicago Public Library.

20. Morris, Kenneth (words & music). If I Can Just Make It In. Chicago: Martin & Morris Music Studio, 1943. Bifolium (26cm); photo-illustrated offset printed wrappers; [4]pp. OCLC notes 3 locations (Yale, Emory, Chicago Public Library).

21. Morris, Kenneth (arrangement). We're Marching To Zion. As Sung by Prof. Alex E. Bradford and the Radio Choir of the 44th St. Baptist Church, Chicago, Illinois. Chicago: Martin and Morris Music Studio, Inc., 1953. Bifolium (26cm); offset printed wrappers; 4pp. OCLC notes 1 holding at Chicago Public Library.

22. Pace, Chas. H. (words & music). I'm Going To Hold To The Cross 'Till I Die. As Sung by Lillian Glover Jackson, Evangelist Singer of Pace's Gospel Choral Union. Pittsburgh: The Old Ship of Zion, 1945. Bifolium (26cm); photo-illustrated offset printed wrappers; [4]pp. Not found in OCLC.

23. Pace, Chas. H. (words & music). Roll, Memories, Roll. A Bass Solo by Chas. H. Pace. First Sung by Percy M. Johnson of Pittsburg, PA. Pittsburgh: The Old Ship of Zion, 1947. Quarto (27.75cm); illustrated offset printed wrappers; [6]pp. Not individually listed in OCLC, though held in the Charles Henry Pace Gospel Music Collection at the University of Pittsburgh.

24. Pace, Chas. H. (words & music). Look For Me For I'll Be There. Pittsburgh: The Old Ship of Zion, 1948. Bifolium (25.75cm); illustrated offset printed wrappers; [4]pp. Not found in OCLC.

25. Rader, Paul and W.E. Marks (words & music). Only Believe and The Last Mile of the Way. A Special Number For Soloists, Choirs and Choruses. Chicago: Theodore R. Frye, [1936]. Bifolium (26.5cm); offset printed wrappers; [4]pp. Not found in OCLC.

26. Smith, Willie May Ford (words & music). I'm Going With the Spirit. [Chicago]: Roberta Martin, 1941. Broadsheet (26.5cm), with words and music printed on recto only. Not found in OCLC.

27. [Unattributed] The Day is Past and Gone. Old Evening Hymn (1756). Chicago: Thomas A. Dorsey, Publisher, n.d. Broadsheet (26cm), with words and music printed on recto only. Not found in OCLC.

28. Vaughns, Beulah (words & music); Brown, M. (arrangement). I'm Going To Live With Jesus. Chicago: Beulah Vaughns & Martin and Morris Music Studio, 1949. Broadsheet (26cm), with words and music printed on recto only. Not found in OCLC.

29. Webb, Willie (arrangement). Seeking for Me. Chicago: Bowles Music House, 1938. Broadsheet (26cm), with words and music printed on recto only. Not found in OCLC, though a later imprint (1944) is held by Chicago Public Library.



## 4. THELMA BERTIE & THE SCHUBERT MUSIC SOCIETY

### [AFRICAN AMERICAN MUSIC SOCIETIES]

#### Archive of Schubert Music Society Soprano Thelma Bertie, 1941-1973

[Various places and imprints: 1941-1973]. Substantial and varied archive (see inventory below) of materials assembled by Thelma Bertie, a distinguished soprano and long-time member of the Schubert Music Society, an African-American choral group founded in New York in 1927 by West Indian composer and organist Edward H. Margetson.

The Schubert Society was active for at least eight decades throughout New York and New Jersey, sharing a mix of classical and gospel music, primarily in churches, community centers, and fraternal clubs. Of the group's origins, Margetson wrote in 1952:

*"...Each member acted as a missionary, going out into the field and persuading friends and acquaintances to attend the monthly expositions. Composers were discussed. Their music was illustrated by capable artists, for whose service, token payment was made from the small entrance fees asked of the audiences ...they said it couldn't be done...[that] I couldn't interest laymen in joining a choral group, making rehearsals and sacrifices of time for the sheer love of music, with no commercial tie in view..."* (New York Age, 20 December, 1952)).

While the size and ethnic makeup of the Schubert Music Society changed over the years, it appears the group was still active as recently as the early 2000's.

The present archive includes a substantial accumulation of materials relating to the Society, assembled by the group's leading soprano Thelma Bertie (b. 1917) over the course of her 30+ year career. The archive includes more than 120 items, including programs, photographs, ALS, TLS and various ephemeral materials (see inventory below).

**\$1250.**

#### *Includes:*

- 3pp. typescript of "Speech of Acceptance made by Edward Margetson on the occasion of the Presentation of a Plaque by the Schubert Music Society on Nov.16, 1941", delivered at the American Academy of Arts and Letters. "Thelma Bertie" written in holograph at upper left corner of first page; edgeworn, with several tears, with chipping to corners (no loss of text).

- 3pp. typescript titled "Singing Laws," detailing guidelines for members regarding mental discipline, breathing, pronunciation and diction. Moderate toning to preliminary leaf, edge wear, tears, and loss to text at upper right and lower left corners.

- 4pp. photocopied typescript titled "Rules and By-Laws of the Schubert Music Society," revised July, 1981, with eight holograph corrections/notations throughout. Old horizontal fold at center, light external wear, with paper-clip impression at upper margin.

- 1-page mimeographed leaflet titled "Plainchant," containing instructions and details regarding chanting. Horizontal fold at center, small chips to corners, with a few short tears.

- Five (5) original photographs, ca.3.5" x 5" - 10" x 8", depicting Thelma Bertie, her family members, and members of the Schubert Music Society at a variety of events. Occasional creases, mild surface wear and signs of handling, with one photo showing some very shallow loss to lower corners; Very Good to Very Good+.

- Eighty-six (86) programs, pamphlets, leaflets, and broadsides (mimeographed and offset printed) for Schubert Music Society events. Many are from events showcasing Thelma Bertie, with others featuring the music of Lucille Peoples, Edward Margetson, Ormond Scott, Rudolph Hines, John Fleming, Marie White Parker, Calvin Dash, and others. External wear, occasional creasing

and short tears, and a few with small tape remnants - clearly part of an album, at some point; overall Very Good to Near Fine.

- Thirty-two (32) letters (ALS and TLS), notes, cards, and telegrams to Thelma Bertie from various friends, family members, fans, and well-wishers, several dating from the earliest performances of her career with the Schubert Music Society. Telegrams chipped, edgeworn, and a bit brittle (Good only); cards and letters with old folds and some handling, a few with tape remnants to extremities; Very Good or better.





**To Be In Recital At  
Somerset Cricket  
Club Tomorrow**

Miss Thelma Bertie, noted  
American soprano who has  
been accompanying in Toronto  
for the past month, will be  
combined in recital for the first  
time before leaving the evening  
concert stage at the summit  
of Cricket Club.



CLASS No. 1  
THE PEOPLE'S MEMORIAL CHURCH  
25 WEST 126th ST. N.Y.C.

AN AFTERNOON OF MUSIC  
WITH  
**THELMA BERTIE**  
Soprano



40 West 126th Street, New York City  
6-27-55

Sunday, April 22nd, 1951

THE HOME & SCHOOL ASSN  
OF THE BRONX S.S.A. CHURCH  
4300 BRONX Pk. NORTH BRONX

**THELMA BERTIE, Soprano**  
In Recital

ALL MEMORIAL PRESBYTERIAN CHURCH  
100 West 126th St. N.Y.C.

FRIDAY, OCTOBER 14, 1955 4:00 P.M.  
SPECIAL PRICES at the Door

**TAFERNER'S TURNTABLES**  
1700 Poodling Ave., New York 60, N.Y.  
Telephone: TA. 8-8288

APRIL 6, 1951  
Bronx Symphony Orchestra  
Schubert Choral Society

Mozart Requiem  
"Agnus Lux"

526 West 152nd  
New York City  
Oct 21, 1955

Dear Thelma:

I have so often over the course  
of your career that I had to write to  
you about before I go to bed it was  
wonderful.

I think you were a little nervous  
during the first two numbers but you  
but you came on like a gang buster  
this is our favorite soprano you know!  
Thank!

Keeping the good work some and  
send you all the pleasure in the  
world.



MISS THELMA BERTIE

Dear Miss Bertie:

After my first concert with the  
Chorus for the first subject you presented to  
me was a "Concerto of Music".

The entire program was so beautiful and had  
such a happy tone. You gave a "Mozart Requiem" that  
was so beautiful and so beautiful. You were  
so beautiful and so beautiful.

Thank you for all the pleasure in the  
world.

Trued O. O. O.

At about 11:30 PM  
New York 30, N.Y.C.  
October 21, 1955

Dear Thelma  
whether or not you are  
me, I was there.

It seems to me that I  
started out all excited up - then  
your action & then showed it  
improved and worked yourself  
then you "gave" the audience  
applause showed it.

I am sure my dear the  
the reactions of the audience  
were honestly reflected in their  
They were there "belling" for you -  
your sister is very good




October 1955  
Recital

THE CONYERS' PILLARS MARTIN LETHBRIDGE  
100 WEST 126TH STREET  
NEW YORK 28, N.Y.C.

PROGRAMS

THELMA BERTIE  
Soprano

and  
ALAN THOMAS



## 5. LETTERS HOME FROM A NEGRO LEAGUES SLUGGER

### [AFRICAN AMERICANS IN SPORT] ATKINS, Joe Oscar

#### Group of 70 Autograph Letters from Joe Oscar “Sonny” Atkins to His Family, 1945-1954

Various places: 1945-1954. Seventy (70) ALS, nearly all retaining their original mailing envelopes. Old folds and some handling to letters, some with creasing and tears; Very Good+ overall. Envelopes postmarked, most roughly opened, with tears and chips to extremities. Offered together with an original trading card (ca.1947-48) of Atkins wearing his Mayaguez Baseball Club uniform; some pinpoint wear to corners, else a bright, Near Fine example.

Excellent archive of family correspondence spanning the career of Negro League outfielder Joseph Oscar Atkins (1922-1970). Known as “the Pittsburgh Slugger” on the field and “Sonny” to his family, Atkins spent eight seasons playing baseball for the Negro American League, United States Baseball League, and various provincial and international leagues between 1946-1954. He was on the 1947 Cleveland Buckeyes team that won the Negro American League Championship, and played for the Pittsburgh Crawfords, Farnham Pirates, Fargo-Moorhead Twins, Drummondville Cubs, Tampa Smokers, and Ottawa A’s. The letters are all addressed to his parents in Pittsburgh, Ethel and Angelo Atkins, with various datemarks including Puerto Rico, Quebec, Panama City, Cuba, and Mexico.

A really remarkable and content-rich collection of correspondence in which Atkins touches on many personal matters while offering considerable detail on the daily life of an itinerant player in the Negro Leagues. The letters are addressed to various family members, but Atkins is at his most effusive when addressing his father, focusing in detail on his own game performances, keeping track of his player stats and home runs, and addressing the overall status of his various teams. “Our team is in first place and have been there since I been here. My batting average is .340

and I have hit a few homeruns. I have got a \$25.00 a week raise since I been here and picked to play on the All Star Team. We beat Satchel Paige last Tues. night. I am in good shape now” (Jan.5, 1947).



In other letters, Atkins conveys the hardships of life on the road, at one point complaining that “...I went to practice [sic] four days ago and somebody stole my pants to the striped suit I bought in Canada with my eyeglasses in them. The team is buying me a new pair of glasses and I am going to try and make them pay for my pants too.”

Atkins’s letters convey a more or less perpetual homesickness, both for his family and his mother’s cooking, as well as an ever-present concern for the family’s finances; many letters include mention of enclosed cash gifts ranging from \$5 to \$20. There is evidence that, at least on occasion, Sonny’s wife Dot would join him on the road for extended periods, as in several instances we find a letter of her own slipped in with her husband’s.

Throughout his career Atkins received many offers to play for teams in South America, but his decisions who to play for seemed to be driven primarily by how close a team might be based to his home town of Pittsburgh – a factor

which no doubt led to his somewhat abbreviated professional career. It was certainly not for lack of talent: in his four seasons in the Negro Major Leagues (1946-49), Atkins compiled an impressive .310/.517/.962 line while playing third base and right field for three different teams.

**\$7,500.**

1/5/47

Hi Daddy -

I'm doing fine and hope you see the same. Our team is in first place and have been there since I been here. My batting average is .340 and I have hit a few home runs. I have got a \$85.00 a week raise since I been here and picked to play on the All Star team. We beat Sothel Ridge last Tues. night. I am in good shape now. But when I first come here I was way off. Its lonesome here but by me coming in contact with the boys from the States so often it helps some, anyway. We only play three games a week, don't travel much and yet paid on time or before time the man I play for is worth over twenty million dollars.

Club  
into Rioo



Mr. Angelo Atkins  
2914 Waring Court  
Pitts

VIA AIR MAIL

2.

1. He and every body hell-o and  
doing fine. So take care of  
it.

Love  
your son  
Sonny

It work up to me  
way  
like me.



2914  
Pitts b

VIA AIR MAIL

## 6. GOOD RUN OF AN UNCOMMON BLACK ARTS PERIODICAL

### [AFRICAN AMERICAN PERIODICALS] BARAKA, Amiri (et al)

Black Newark: The Voice of Newark's Inner City [41 Issues, including various successor publications]

Newark, NJ: Black Newark / Unity and Struggle, 1968-1976. Forty-one (41) tabloid issues (ca.37.5cm - 41.5cm); photo-illustrated newsprint wrappers; ca.4-16pp per issue; illus. Publication sequence as follows: *Black Newark: The Voice of Newark's Inner City* - Vol.1, No.2 (July, 1968); *Black News* - Vol.1, No.4; *Black NewArk* Vol.1, Nos.6, 11-12; Vol.2, Nos.1-3, 5-7, 11, 14; Vol.3, Nos.1-4, 7-8, 10-13 (*Unity and Struggle* began publication with Vol.3, No.3, March, 1974); Vol.4, Nos.1-2, 4-6, 8, 10-12, 15-16; Vol.5, Nos.1-10. All issues removed from bound volume, all with varying degrees of toning, edge wear, short tears, small edge chips, and faint damp-staining along spine-folds and margins; 6 issues with tape-mended tears on multiple pages, a few with previous owner's name written at upper margin, and some medium-sized chips; varying degrees of soil and dustiness, with final issue bearing moderate discoloration to rear wrapper; complete, just Good overall.

Substantial, early run of two key newspapers - *Black Newark* (also briefly issued under the titles *Black News* and *Black New Ark*) and its successor publication *Unity and Struggle* - both important media outlets developed primarily under the aegis of Black Arts poet and activist Amiri Baraka, with the aim of promoting Black nationhood in Newark and throughout the U.S. Under Baraka's influence, elements of the Black Arts and Black Power movements merged to create the politics of Black cultural nationalism and the Modern Black Convention movement. Contents of the two papers feature a mix of political theory and poetry, with articles on Pan Africanism, Socialism, community building and grassroots activism, political issues (local and national), employment, housing, health, education, current events, and incidents of racism and police brutality. Nearly every issue featured Baraka's monthly column "Raise!," aimed directly at the Black community in Newark and addressing issues of local concern. Throughout its publication history, the papers were variously edited by Abu Ansar, the Black Arts poet and actor Yusef Iman, Daoud Abdullah, and Simba Risasi. Uncommon in the trade, with OCLC showing mostly scattered holdings for both titles across 20 or so institutions. DANKY 934, 6051 (supporting the above-referenced three title changes for the same publication).

**\$1,250.**



## 7. ORIGINS OF THE ALT-RIGHT IN AMERICA?

### [AMERICAN FASCIST ORGANIZATIONS - GERMAN-AMERICAN BUND]

Collection of Nearly 200 Individual Pieces Issued by and About the German-American Bund, 1932-1945

***A Timely and Highly Important Collection, Assembled in Collaboration with David Anthem, Bookseller.***

Various Places: 1932-1945. Massive collection of 194 pieces, most of extreme rarity, relating to the rise and fall of the pro-Nazi German-American Bund, including postcards, palm-cards, pamphlets, broadsides, photographs, periodicals, correspondence, press releases, pins, medallions, and miscellaneous ephemera. Various degrees of wear, though generally in Very Good to Fine condition.

An extensive and to our knowledge unprecedented collection of materials documenting the rise and fall of the German-American Bund, a German-American Fascist organization which rose to prominence in the years prior to the Second World War to become the largest and most active above-ground fascist organization in U.S. history.

The group reached its peak of notoriety in February 1939, when more than 20,000 people attended a highly-publicized Bund rally at Madison Square Garden in New York, at which speakers cast openly anti-Semitic slurs against Franklin D. Roosevelt and the New Deal (see also Item 21, below). The event is extensively documented in the present archive.

The date range of the collection includes the final years of the Bund's predecessor organization, the New York-based "Friends of New Germany," which was dissolved in 1935 after the group's fascistic tendencies came under the scrutiny of Representative Samuel Dickstein and his Special Committee on Un-American Activities. Dickstein had been a vociferous, often contentious opponent of the rise of fascist movements in the United States and proclaimed the FONG a branch of the Nazi Party in Germany, leading to the disbanding of the organization in December, 1935. Just months later, in March, 1936, a German-American businessman named Fritz Kuhn established the German-American Bund, the organization of which was modeled directly on that of the Nazi Party in Germany. Kuhn, a former chemist for businessman (and noted anti-Semite)

Henry Ford, had gained American citizenship only two years previously, though the legality of his naturalization would later be contested on the basis of his previous criminal record in Germany (Rep. Leland M. Ford's Congressional Resolution on the subject is included in the collection).

The privations of the Great Depression provided an ideal environment for the growth of an American fascist movement, and the Bund threw in the years leading up to U.S. entry into WW2. In addition to a nationally-distributed publishing arm, the Bund maintained an active training program for Nazi youth and staged regular rallies throughout the United States.

U.S. entry into the World War finally put a putative end to the Bund's above-ground activities. *Bundesführer* Kuhn was convicted and imprisoned for tax evasion and embezzlement, while his successor Gerhard Kunze would flee to Mexico to avoid arrest

in 1941 (press photographs documenting these events are included here). Kuhn would spend the remainder of the war in a federal government camp before being deported to Germany in 1945; the Bund's public activities had effectively ceased by 1941.

The current archive includes extensive printed documentation of the Bund's activities as well as that of opposition groups, including broadsides, leaflets, publications, photographs and related ephemera. All of this material is rare; but among many highlights are a substantial run of the Bund's youth publishing organ, *Junges Volk*; the extremely scarce original broadside announcing the Bund's Madison Square Garden rally; a Bund garrison cap; and a teacup with matching saucer from the Bund's youth training facility, Camp Siegfried.

*A complete inventory available upon request. Sample images follow on succeeding pages.*

**\$25,000.**



Stop the Fascists!

# Join the German American Bund

Leading nationwide organization for Americans of German blood  
For a Strong National Mind  
Against a Foreign Government - Constitution and Flag  
Communism - Marxism - Internationalism  
Immigration Reform - Rackets

Local in greater New York and Long Island  
MANHATTAN: JARASLA, HENKIN, HUNTINGTON, L. L.  
BROOKLYN: HENKIN, HUNTINGTON, L. L.  
ASTORIA: HUNTINGTON, L. L.

FOR THE TRUTH READ THE  
**Deutscher Weckruf & Beobachter**

Make all your Purchases in D.K.V. Stores

GERMAN AMERICAN PROTECTIVE ALLIANCE

MADISON SQUARE GARDEN, MON., FEB. 20, 6 P. M.!

Building at Madison Square Garden Monday Night - American Dead warriors, Hitler's Silver Shirt army of labor-haters have hurled a brazen challenge at New York.

...to be already gone too far. They must be stopped. Stop it in its tracks this murderous crew!

...to be already gone too far. They must be stopped. Stop it in its tracks this murderous crew!

...to be already gone too far. They must be stopped. Stop it in its tracks this murderous crew!

## Giant Pro-American Rally

AND  
May Day Festival  
at DENBURY PARK, La Crescenta, April 30th, 1939

...to be already gone too far. They must be stopped. Stop it in its tracks this murderous crew!

...to be already gone too far. They must be stopped. Stop it in its tracks this murderous crew!

...to be already gone too far. They must be stopped. Stop it in its tracks this murderous crew!

...to be already gone too far. They must be stopped. Stop it in its tracks this murderous crew!

...to be already gone too far. They must be stopped. Stop it in its tracks this murderous crew!

...to be already gone too far. They must be stopped. Stop it in its tracks this murderous crew!

...to be already gone too far. They must be stopped. Stop it in its tracks this murderous crew!

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...to be already gone too far. They must be stopped. Stop it in its tracks this murderous crew!

...to be already gone too far. They must be stopped. Stop it in its tracks this murderous crew!

...to be already gone too far. They must be stopped. Stop it in its tracks this murderous crew!

...to be already gone too far. They must be stopped. Stop it in its tracks this murderous crew!

...to be already gone too far. They must be stopped. Stop it in its tracks this murderous crew!



GERMAN AMERICAN BUND  
P. O. BOX 10, SEARSON BLDG., NEW YORK, N. Y.



## Mass Demonstration For True Americanism

AT  
Madison Square Garden

MONDAY, FEBRUARY 20, 1939  
at 8 p. m.

TO ALL AMERICAN PATRIOTS:  
The International German Bund and genuine patriots to whom and organize the German American Bund to bring peace and order to America and to the world.

My monthly rally you to participate at the PRO-AMERICAN BUND and George Washington Birthday Rally at Madison Square Garden on Monday, February 20th, at 8 P. M.

German American Bund  
P. O. BOX 10, SEARSON BLDG., NEW YORK, N. Y.



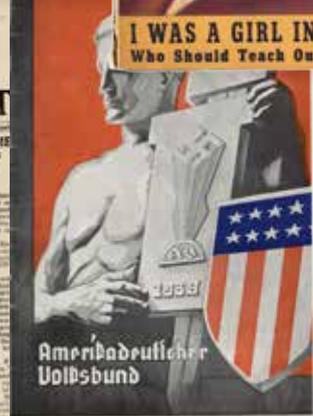
### NATIONAL PATRIOT

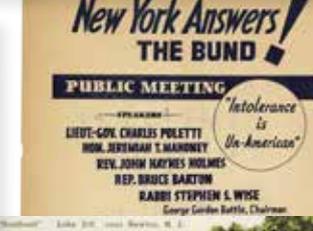
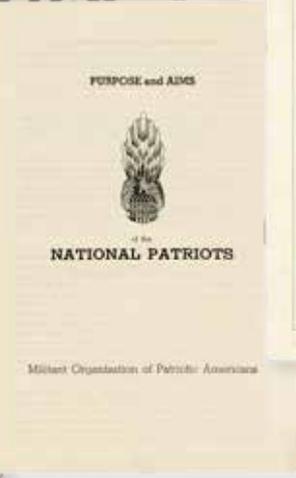
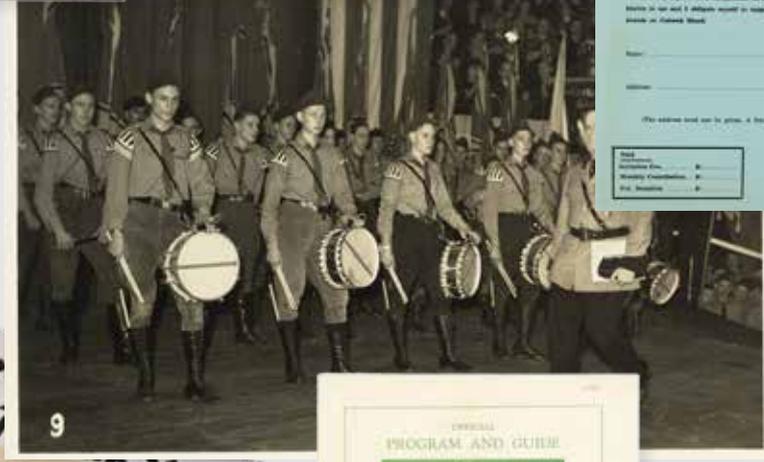
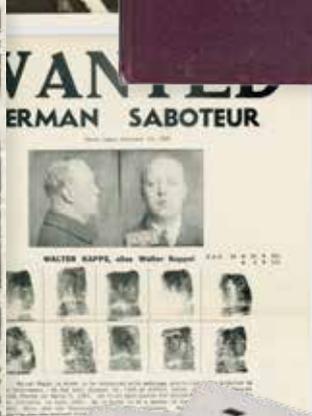
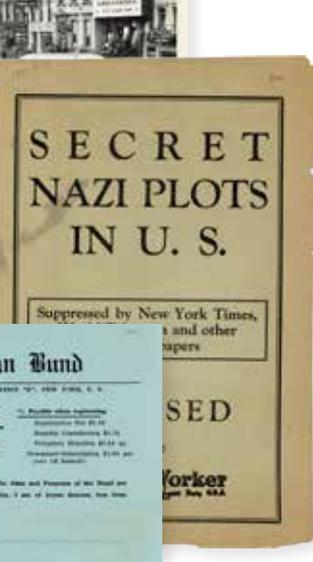
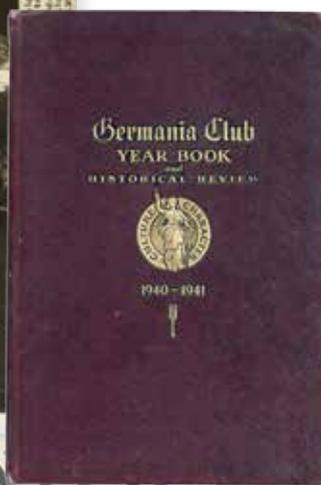
Vol. 1 No. 1 San Diego, California, November 25, 1938 Price 50c

#### THE RED HAND OF MOSCOW IN THE F. D. R. REGIME

BEHIND THE SCENES MOVES  
LINED UP AGAINST  
DR. B. B. BROWDER'S BEING  
COMMUNIST

The Communist movement in America is a well-known fact. It is a movement that has been growing steadily since the Russian Revolution of 1917. It is a movement that has been organized and directed by the Soviet Government. It is a movement that has been working to overthrow the American Government and to establish a Communist regime in this country.





## 8. WEEP FOR ME, ARGENTINA

### [AMERICAN FASCIST MOVEMENTS - ARGENTINA] RUNGE, Alberto A. [Alfonso]

Archive of Privately-Printed Neo-Nazi publications, with related correspondence and ephemera, 1963-65

Various Places [but mostly Ciudad General Roca, Argentina]: Alberto A. Runge, 1964-65. Small archive of materials produced by or relating to the Argentinian Fascist propagandist Alberto Runge (b. ca 1900), including a run of his serially-issued newsletter; hand-printed tracts; correspondence with the U.S. neo-Nazi organization The National Renaissance Party, and miscellaneous related handbills, mailers, and ephemera, some generated by Runge, others by related neo-Fascist groups and individuals. Together, 70 items with a few duplicates not counted in total. Condition generally Very Good, with old folds, occasional age-toning, and expected mild wear. All but three items are in English (3 others in Spanish, plus several tri-lingual English-Spanish-German pieces). All accompanied by original mailing envelopes addressed to The National Renaissance Party Headquarters in New York City.

Runge, about whom practically nothing has been published, appears to have been a mysterious but briefly influential figure in Argentine far-right circles. We know from his own promotional flyer that he was born about 1900, to German parents; was a draftsman by training; and that his numerous self-professed preoccupations read something like a Surrealist manifesto: "Cosmic Mechanics; Alternate Explosions and long lasting Contractions; The Behaviour of Astral Bodies; Swarms of different shapes...Usury and Honesty...[and] The Permanent Plebiscit." Runge's publications reflect the mind of a lonely obsessive; hastily-produced, unedited, rambling, occasionally incoherent, printed double-sided and single-spaced in tiny type on nearly transparent paper, they were issued sometimes at the rate of two per day. In addition to being a vicious anti-Semite and Nazi apologist, Runge appears to have been an advocate of Social Credit and indigenous rights. An ardent Peronist, he appears to have held seemingly contradictory positions on many political issues. But there is no mistaking his Nazi sympathies nor his virulent anti-Semitism, which inflect nearly every one of his published pieces.

As for his influence among Argentinian neo-Nazis, the Chilean neo-Fascist Franz Pfeiffer Richter considers Runge "if not the founder, then at least the inspiration for genuine Neo Nazism" in South America:

*...Sin embargo, Runge puede ser considerado, si no el fundador, por lo menos el inspirador de un genuino "Neo Nazismo," ya que fue él, quien,*

*a través de sus contactos con simpatizantes hitleristas de Europa, obtuvo copias de las actas de los "Acuerdos de Cotswold" y diseminó los primeros folletos de la Unión Mundial de Nacionalsocialistas por toda Sudamérica. Es muy posible que haya adoptado varios nombres e incluso disfraces, ya que, a fines de 1962, varios jóvenes recibieron "The Stormtrooper" de manos de un anciano de diferentes descripciones, que circuló por los lugares frecuentados por los miembros de grupos simpatizantes (see Franz Pfeiffer Richter, "Los Neo-Nazis en Sudamerica," 1978).*

This mystery surrounding Runge's activities after 1962 suggests that the current publications were unknown to Richter and other South American far-right ideologues, and given their apparent scarcity this seems entirely possible. Indeed, though Runge was clearly a prolific author (at least for a while), and these publications were clearly intended for distribution outside the Spanish-speaking world, and all clearly bear Runge's imprint, no OCLC record is found for any Runge imprint of any description, nor does his name appear as an author on any institutionally-held works.

**\$1,500.**

#### *Inventory:*

- 31 issues of Runge's newsletter, dated between December 1963 and October 1965; each issue individually titled. All but one printed by carbon stencil on onion-skin; each issue 2pp, generally printed both sides of a single 34cm x 22cm sheet (a few on two sheets). Earliest issue commercially printed on thicker stock. Issues are dated irregularly; sometimes multiple issues bear the same date.
- 7 signed, typed letters from Runge to Alan Carlson, Overseas Secretary of the National Renaissance Party, an American Neo-Nazi Organization.
- 2 signed autograph letters, in pencil, from Carlson to Runge.
- 15 smaller tracts, including 5 commercially-printed pieces and ten stencilled pieces on smaller sheets; these clearly intended for distribution but not in-series with the above-listed newsletter.
- 15 related items of ephemera, all commercially printed, some bearing Runge's imprint but others from affiliated parties. Includes, importantly, a biographical broadside, dated 1963, in which Runge identifies himself as "Argentine born, of German extract...pensioned, single, now 65...I defray [sic] this propaganda from my very meager peculium."



## 9. PRIVATE PAPERS OF AN EMINENT PUBLIC INTELLECTUAL

### **BEARD, Charles and Mary; Miriam Vagts and William Beard (compilers)**

Archive of Correspondence, Original Manuscripts, and Biographical Materials By or Relating to Historians Charles Austin Beard and Mary Ritter Beard

A significant and sizeable archive (ca 1.5 l.f. when processed) of primary materials relating to the careers of Charles and (to a lesser extent) his wife and collaborator Mary Beard, compiled in the 1970s by their children Miriam Vagts and William Beard. The archive includes more than 300 original letters both to and from Charles Beard; several substantial Beard manuscripts; a large file of original manuscript material by Vagts and Beard *files*, as well as research notes, clippings, photocopies, offprints, and other archival materials.

Charles Austin Beard (1874-1948) and his wife Mary Ritter Beard (1876-1958) were among the most important, prolific, and influential historians of their time – authors, together or separately, of more than fifty published scholarly works of political and economic history, most notably their magisterial collaborations *History of the United States* (1921) and *The Rise of American Civilization* (1927). Charles Beard's *Economic Interpretation of the Constitution of the United States* (1913) and its sequel *The Economic Origins of Jeffersonian Democracy* (1915) challenged previously-accepted notions about the origins of American liberal democracy, launching a new era of Progressive historical interpretation that remains influential today.

The current archive, compiled for a never-published biography of Charles Beard by his children Miriam (Beard) Vagts and William Beard, contains a wealth of primary materials that shed light on Beard's scholarly and political development, including a trove of original correspondence with leading public figures of the period, including not only academic liaisons but also noteworthy figures from the worlds of business, politics, and law including Supreme Court Justices Harlan Stone, Louis Brandeis, Hugo Black, and Felix Frankfurter; President Franklin D. Roosevelt; Charles Lindbergh, and many others (a folder-level inventory is available on re-

quest). The majority of the letters collected here are long, detailed, and personal, reflecting the great stature Beard enjoyed among his colleagues over a period of over thirty years despite remaining unaffiliated with formal academe for most of his career. There is a significant concentration of materials, including much original correspondence, relating to Beard's resignation from Columbia University in 1917 over the free speech issue, and his advocacy on behalf of academicians who had lost their teaching positions as a result of either German ethnicity or their opposition to U.S. entry in the Great War; also a number of items tying Beard to his controversial positions on American isolationism at the outset of WW2 and, later, his critical statements regarding the Roosevelt administration's role in the Pearl Harbor attack. The Vagts/Beard manuscript (though partially disorganized and possibly incomplete) contains a great deal of primary biographical research, including much on Beard's early youth in rural Indiana. Original manuscripts by Beard include apparently unpublished articles and a complete manuscript of his 1918 "Lectures on the Scope of Politics" (also apparently unpublished).

This is a rich, varied archive that will justify further organization and research. Its contents shed light not only on the biography of a prominent 20th-century public intellectual, but on the role of historical scholarship in shaping public sentiment and policy, especially in the interwar years.

**\$27,500.**

*Detailed (folder-level) Inventory available on request.*



Contact with the Miseries of the Frontier and  
with the theories of various "Socialisms"

Undoubtedly, the elder brother exerted a powerful influence over the younger for many years. He dragged Charles out of the idyllic peaceful village of Spiceland into a larger and more wicked environment, taught him to smoke and drink beer, kept him working as reporter for at least six years, not only on the SUN but also on the REPUBLICAN, for which Beard served during two summers while he was at DePauw.

The influence of Clarence on Charles was

quiet folk of Spiceland

letters collected by

the latter drank beer,

stronger or to excess

that the Quakers and a

hibitionists would

Throughout his life

May the Supreme Court of the United States had dwelt for two long years while it made, and delivered three smashing decisions. As if preparing to occupy its new position it made manifest its powers, practices, and limit of no doubt respecting its interference did not imagine itself competent to were quickly disbanded or the institution to play its historic role with all the first of the decisions, rendered on the out Act, providing a system of pensions in opinion of the court, Justice Roberts by making the property of one and beyond the power of such pensions lay beyond the power of the state, Justice Roberts deemed appropriate, especially women's compensation. However relation to interstate traffic besides discoursing on what may be Justice Roberts expounded a social that the pension law would destroy and was "an attempt for social against old age dependency" by that "necessary" or "appropriate" to serve the public in interstate biological jurisprudence" of the celebrated part of Appeals invalidated the Workmen's Compensation Act and emphatically stated by Justice Roberts as to pension legislation and such features of the "security property of Justice Hughes must have felt himself on familiar ground as he dissented, in which he was joined by Justices Stone, Brandeis and Chief Justice Hughes when the hot battle over workmen's compensation started and had taken a deep interest in the progress of that legislation. Likewise acquainted with the repercussions and outcome of that contest. At that time, he was moved to protest against the absolutism of Justice Roberts's law that his view that a pension is largely taken from the property owner and placed upon workmen.

The gravest aspect of the decision," said Chief Justice Hughes, "is that it rests simply upon a condemnation of particular features of the Railroad Retirement Act but denies to Congress the power to pass any compulsory pension act upon railroad employees." Then, with a logic and a command of social history equal to that of Justice Roberts, the Chief Justice argues that the establishment of a unitary retirement system for railway employees is within the constitutional authority of Congress. Moreover, he referred to the close study of the pension methods now in progress and warned his brethren on the bench that it is not our province to enter the field of technical discussions respecting the

Victorian parents of means occasionally bought printing presses for their restless children, as did was the case in the family of Virginia Woolf. A small, even a large press was not very expensive in those days. In fact, there had been a young printer in the family some years before Clarence and Charles Beard were set up as "Beard Brothers, Publishers" by their father in 1891.

A brother-in-law of William Beard, the Quaker physician Dr. James Stafford, had set up his own son, Earl, in business in 1874. This relative on the Payne side, the good Doctor Stafford, was a versatile man. A farmer, bee-keeper,

master as well as "physico-medical practitioner," he also "of which his wife has full charge."

the Quaker college of Earlham, he had Purdue and gave a printing press to the

Governor Coates on Milk Station an amateur Charles A. Beard interest in the business" August

means astonishing that William Beard

entirely about journalism and proud

of farm households, simply, no

little Knightstown paper, the SUN,

to its greatest importance by high and

authorities of the state government, an

influence of C. V. ... and by the SUN

and distributing methods.

of 1923-24 the milk market was a thin

prices to be attributed to a considerable

ally offset by a rise in the cost of feed

financially un sound the milk industry may be

and consumers turned to the use of food other

By sound economic action all along the line, past gains may be conserved and a better future opened before this basic industry.

Supreme Court of the United States  
Washington, D. C.

Dear Mr. Beard:

Dear Mr. Beard: I have been thinking of the  
book - (and the prospect of a second  
volume).

I look forward to your discussion of  
that no philosophy of "national interest"  
is conceivable, which is necessary that  
into "national honor."

Dear Mr. Beard: I have been thinking of the  
book - (and the prospect of a second  
volume).

Cordially

Lawrence

Dr. Charles A. Beard

Received  
16/1/34

UNITED STATES SENATE  
OFFICE OF THE CLERK  
WASHINGTON, D. C.

United States Senate

Dr. Charles A. Beard

Dear Dr. Beard:

I have just finished reading your article  
in Harper's for September. I do not  
know when I have read any  
thing which pleased me so  
much. It is magnificent & wish  
it might go into every home  
in our broad land.

Accept my sincere congratulations

Sincerely  
W. F. & Beards  
(Beard)

W. F. & Beards  
n.c.

THE WHITE HOUSE  
WASHINGTON

January 15, 1926.

My dear Dr. Beard:

Referring to your letter of January seventh,  
I very much regret that you do not find it possible to  
accept membership on the Constitution Centennial  
Committee.

With much respect, I am

Very sincerely yours,

Franklin D. Roosevelt

Dr. Charles A. Beard,  
The Bayliner Hotel,  
Washington, D. C.

BOY SCOUTS OF AMERICA

NATIONAL OFFICE  
1300 BROADWAY  
NEW YORK, N.Y.

December 27, 1925.

Dear Mr. Beard

Thank you for your letter of  
November 18. Your list of names certainly  
most carefully will come to my mind, as  
you suggested, I have reluctantly not all  
off since the time of leaving, to the list  
I have named in. I wish your list of  
names were available.

I see I must about you in  
our talks, for when all is said and done,  
we are all one tribe in England before we  
departed to this country.

I am enclosing a list of all  
the names sent to, together with the number  
of votes for each name.

Cordially and gratefully yours,  
Daniel C. Beard  
Daniel C. Beard  
National Scout Executive

Supreme Court of the United States  
Justice's Chambers  
200 Taylor Square, Wash.  
March 20, 1926.

Dear Mr. Beard:

In your remarks to our constitutional history,  
have you ever found any indication that it belonged to the  
owners of the Constitution, or those who participated in  
the struggle which attended its adoption, that it might  
be so interpreted as to result in a loss of some of the  
power of the sovereign government which belonged to each  
people of the original colonies? And have you ever seen  
any other indication of the extent to which those people  
who have been by interpretation since have actually been  
given to it?

I have been hoping that you would be able to tell  
me and that, being in line on coming before me, but I  
have had no opportunity to do so. If you could ever find the  
time to do so, I should be glad to see you here.

Yours sincerely,  
John C. Calhoun

Charles A. Beard, Esq.  
Census Bureau,  
Washington, D. C.

Supreme Court of the United States  
Washington, D. C.

CHIEF OF  
JUSTICE FELIX FRANKFURTER

January 21, 1948

Dear Charles:

I couldn't take even Carl Van Doren's  
word for it. I wanted to experience the pleasure  
of your "The Enduring Federalist" at first hand,  
and now I have done so. How many almost all writing  
in America on political science since The  
Federalist has been. In doing what you have done  
with The Federalist, you have rendered an important  
service.

With warm regards to you and Mary,

Ever yours,  
F. Frankfurter

Professor Charles A. Beard

6  
the  
message  
the other  
4  
has in out

to  
off  
all  
in  
Dear Prof. Beard  
I am relieved to know  
you are not concerned that  
the enclosed press clippings  
concern you.

Perhaps I should explain  
the statement issued to the press  
that I intended to withdraw the  
article. The object was rather  
to set forth the nature of the personal  
agreement. In my judgment  
published here shows the  
nature of the question put to me  
the refusal to put their charges  
to rest. I was the aspect of the case  
that I had to get before the public  
at once. The statement does not  
present the results of my side of the  
affair at all. When I saw a portion  
of his story on a ten minute visit  
to him.

**UPTON SINCLAIR**  
WRITER & SPEAKER  
LECTURER

August 7, 1939

Prof. Charles A. Beard,  
See Milford, Conn.

My dear Beard:

I am writing a long novel dealing with  
Europe, and I happened to be looking over your "Base of  
American Civilization". I notice that someone made  
your index has some responsibility for the Sinclair oil  
business. So if you repeat again please abstain so.

Something else which may be a slight error: you  
spoke of Wey as if there were an abductor of that name.  
There may be, unknown to me, but I wonder if you had in  
mind the Wey system, which, as I understood it, is based  
for the time.

Also I do not know of any novel of Jack London's  
called "The Outlines". He has a book of essays of that title.

I have only had time to glance at "Morris in  
His Passage". I noted that you had overlooked two novels  
called "Dill" and "Dorcas" which were published in the  
1930's. If you have not read them it would give me pleasure  
to send them to you.

I enclose a pamphlet which will amuse you.  
My wife joins in kindest regards to you both.

Sincerely,  
*Upton Sinclair*

**United States Senate**  
COMMUNICATIONS SECTION  
February 14, 1939.

Prof. Charles A. Beard,  
c/o The Epiphany Hotel,  
Washington, D.C.

My dear Doctor Beard:

I am in receipt of your note.  
I want to be helpful in this important matter in  
every way I know of and be advised.

The difficulty with the matter  
of an inquiry is in controlling and directing the  
inquiry. There are two features about that about  
which I should like to talk with you when I have  
a chance. I agree entirely with your objective.

But the most important thing  
is to organize, mold and direct public opinion.  
We ought to think out some method by which we can  
reach out among the people and start discussion and  
public meetings. The people well-informed will  
make no mistake in this matter. I wish you would  
think that over.

Very sincerely,  
*Wm. E. Borah*

**BENJAMIN M. BARUCH**  
150 NASSAU AVENUE  
NEW YORK

May 14, 1937.

Dr. Charles A. Beard,  
See Milford, Connecticut.

My dear Dr. Beard:

This is to acknowledge your very  
courteous letter of May 14th and to say that  
nothing will give me greater pleasure than to  
discuss with you and Mrs. Beard the subject mat-  
ter of my previous letter. It is my present  
intention to leave on the Aquitania for Europe  
on May 15th and to return to this country on  
August 10th, when I shall go to Greenwich. I  
am a little vague on the geography of the  
region, but perhaps we may catch up some day  
in the summer after my return and talk at  
length on any point that may occur to you and  
to Mrs. Beard.

Sincerely yours,  
*Benjamin M. Baruch*

B/M

**H. L. MENCKEN**  
1524 HOLLINS ST  
BALTIMORE

May 20, 1939.

Dear Dr. Beard:

Thanks for your note. That date, of course,  
was a slip. I meant the Chicago speech of October 5, 1937.  
If the danger of war passed it certainly won't be Roosevelt's  
fault. He has done his best to encourage an unyielding  
spirit in England.

I have been reading with great pleasure your  
daughter's translation of "The Power of the Curator," and  
I am writing to her today, pointing out a very trivial error  
in it. I have contracted to review the book for the Yale  
Library.

If you ever get down into these wilds, I surely  
hope you let me hear of it.

Sincerely yours,  
*H. L. Mencken*

**WILL STANLEY**  
ONE SEVEN FORTY-SEVEN  
MAY 9, 1939

My dear Beard:

The year of "An Economic Interpretation of the Constitution of  
the United States", which you took as 1938 was in fact 1937, and  
several days ago, but I have noticed in retrospect it will I had  
had time to go over it. I have just completed reading it with  
great interest and profit.

I do not think that I can accept all of your conclusions, nor  
do I entirely agree with your point of view, but that isn't  
necessarily true as I believe that you repeat it. There is no doubt  
whatever that you have rendered a big service to historical scholars  
with this study, and you have placed an immense obligation to you  
by presenting facts that cannot be ignored. The only point upon  
which you and I differ is in the extent to which each of us should allow  
these facts to influence our interpretation of world events. We  
are not very far apart in that respect. I simply do not go quite so  
far as you do.

Again expressing my appreciation of the care that you have  
taken, and thanking you for your kindness in sending me a copy of  
your book, I am,

Sincerely yours,  
*Will Stanley*

Professor Charles A. Beard,  
See Milford, Connecticut.

## 10. SMALL, SWEET, AND DEEPLY PERSONAL

### BRAKHAGE, Stan and Jane

#### Six Letters from Stan and Jane Brakhage to David Meltzer, 1963-1966

Denver and Rollinsville, CO: S.i., 1963-1966. Six (6) letters from Stan and Jane Brakhage to poet and musician David Meltzer, dating from 19 September, 1963 to 10 June, 1966.

Small archive of warm, personal letters from Brakhage to his friend, the poet David Meltzer, dating from one of the filmmaker's most fertile creative periods. Introduced by Michael McClure during the early 1960's, Brakhage and Meltzer reputedly hit it off almost immediately, bonding over film, music, and books. Their friendship would deepen, and the two went on to collaborate on various projects over the coming decades; Meltzer would write *Round the Poem Box: Rustic & Domestic Home Movies for Stan & Jane Brakhage* in 1969, and during the 1970's Brakhage was a frequent contributor to Meltzer's Kabbalist journal *Tree*. A significant group of letters, to the best of our knowledge unpublished and previously unavailable to scholarship.

**\$6,500.**

#### Contents include:

1. One-page typed letter, with holograph signature and three-line note along upper margin (September 19, 1963), ca.550+ words; together with original mailing envelope; old folds smoothed out, with mild wear to extremities and small ink stain on verso. Inquires about Meltzer's (unpublished?) Book of Heros, and the birth of the Meltzer's most recent child; describes long east coast lecture tour, trying to find work, and "working desperately against running-out money" to finish his film *Mothlight* and *Metaphors on Vision* (Film Culture No.30), "due for printing in book form turn of the year, etc." etc." Includes 6pp xeroxed article on sculptor Korczak Ziolkowski and his Crazy Horse memorial.
2. One-page typed letter, with holograph signature "Blessings, Stan" at lower right corner (August 20, 1964), ca.520+ words; together with the original mailing envelope; old folds smoothed out, with mild wear to extremities and two small foxed spots at upper right corner. Describes in great detail the Brakhage's move to a large 1890's log cabin, their new surrounding's, and Stan's first workshop on the upper floor. Second half describes - at length, and with great humor - the details of the birth of Rarc Brakhage on August 15, "at 3:15 in the beautiful morning, who emerged as easily and gently as

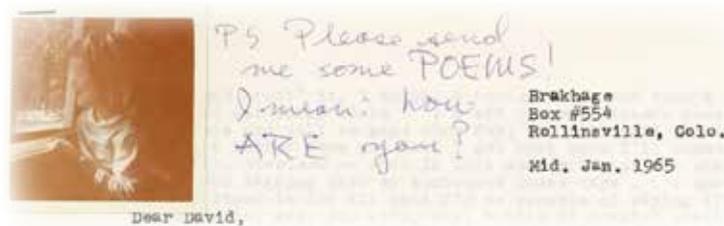
the moon from behind clouds." Tells of his filming the birth, and how they went about naming him.

3. Two-page (2) typed letter, with holograph signature "Love, Stan" at lower right corner of p.2 and four-line notation at upper left corner (Mid-January, 1965), ca.1,380 words; together with the original mailing envelope; old folds smoothed out, with small (2 x 2") sepia-toned photograph of Brakhage's daughter Crystal stapled at upper left corner (holograph notation on verso). Discusses his jealousy of Meltzer as a writer, and the value he and Jane place on their friendship; his excitement at seeing his film cycle *Dog Star Man* for the first time: "we just saw the COMPLETE, 4 1/2 hour, *Dog Star Man* at long, after 6 years, last; and we very much wished you could be here -- it was an incredible experience; and it sustained BEAUTIFULLY all the way thru;" goes on to discuss various works in progress, inquires about when Tina Meltzer's baby is due, and goes on at length to discuss the many humorous aspects of his son Rarc's birth, including the difficulties of smuggling in a phonograph into the delivery room, and his interactions with an appalled nursing staff at the mention of his wanting to film and photograph the birth.

4. Two-page (2) typed letter, with holograph signature "Blessings, Stan" at lower right corner of p.2 (Late May, 1965); ca. 1,420 words; together with original mailing envelope; old folds smoothed out, mild wear to extremities, with one holograph correction and a tiny splash mark toward center of p.2. Brakhage congratulates Meltzer on new fatherhood, and goes on to discuss the nature of love and marriage, and launches into a stream-of-consciousness lecture about his feelings on "movements," religion, institutions, the mysteries of creation, life, and existence.

5. One-page typed letter, with holograph signature "Blessings, Stan" at lower margin (Early June, 1965); a ca.4.5" strip of 8mm celluloid film taped to upper margin, surrounded by holograph notation in Brakhage's hand: "This is a piece of your window - some of it is in "Song 7"...the rest, as this, was put in a MOLD CHAMBER for organic patterns (the red of it), then painted, treated with special varnish, etc. and used in "Song 14." ca.750 words, together with the original mailing envelope; old folds smoothed out, minor offset from tape and celluloid strip, with a small ink stain on verso. Discusses reading Meltzer's work, and reminiscing on how much joy their friendship has brought he and Jane, being introduced by Michael (McClure), and pleasant times with the Creeleys.

6. Small hand-made artist's book created by Jane Brakhage for Tina and David Meltzer. Single strip of taupe cardstock (2.75" x 9") folded vertically to create a 4pp book; cut-up images of flora/fauna, with text overlaid in strips; small doodle (in ink) on front cover, with "Dear Tina and David" written at center of same, with "Love from Jane + all" written at lower right corner of rear cover; in original mailing envelope, postmarked June 10, 1966.





## II. A SEMINAL CHICANO ARTIST'S BOOK

### [CHICANO ART & LITERATURE] BURCIAGA, José Antonio

#### Drink Cultura / Refrescante

[San Jose, CA: Mango Publications, 1979]. First Edition. Limited to 800 copies. Quarto (29.5cm.); original white pictorial folder printed in red mimicking the “Drink Coke” logo; [31] leaves loose as issued, chiefly silk-screened illus., some printed on rectos and versos on various colored stock. Folder toned and a bit foxed along extremities, contents fine. Very Good or better overall.

Artist's book by the Chicano poet and artist José Antonio Burciaga (1940-1996), described as “among the first Chicano/a writers and artists

whose work forms a passage (*el paso*) between the initial elements of Chicano/a literature and the Chicano/a literature of today, which may subordinate social issues” (see Mimi R. Gladstein and Daniel Chacon, eds., *The Last Supper of Chicano Heroes* (2008), p. 2). The present volume is comprised of 31 illustrated broadsides written between 1972 and 1979, in Spanish and English. Rare in commerce; not to be confused with the author's similarly-titled work *Drink Cultura: Chicanismo* (1993), a collection of essays.

**\$750.**



## 12. BRING ME THE HEAD(S) OF CHAIRMAN MAO

### [CHINA - CULTURAL REVOLUTION - MAO TSE-TUNG]

#### Collection of 12 Rubber Busts of Beloved Leader Chairman Mao

[China: ca. 1960s]. Twelve rubber figures measuring approx. 12x11cm to 14x15cm, most with printed (i.e., molded) inscriptions in Chinese to pedestal. General dust-soiling, a few uniformly darkened or slightly discolored, else a Very Good, sound collection. Each figure is unique from the others, whether in size or inscription. Includes quite an uncommon bust of Mao (the only one we've seen) in which he is wearing civilian clothes rather than his usual military attire.

During China's Cultural Revolution, this iconic representation of the Fearless Leader was an obligatory fixture in the home of every good rev-

olutionary, as ubiquitous as crucifixes in the homes of Roman Catholics or the number "3" on the rear windshields of Nascar fans.

Busts like those below (popularly referred to as "Rubber Maos") were produced in spectacular quantities during the Cultural Revolution, being cheaper alternatives to metal or plaster figurines. Rubber Maos were not created for export, however, and are thus somewhat uncommon in commerce, at least in the West.

**\$750.**



### 13. BIKERS, NAKED HIPPIES & DRAFT DODGERS

#### [COUNTERCULTURE - FILM] KERWIN, Harry (Dir.); Dick Gregory, et al

It's a Revolution Mother [Complete set of 8 lobby cards from the 1969 exploitation film]

N.p: K&W Productions, 1969. First Edition. Complete set of 8 theatrical lobby cards, each 11" x 14"; with original glassine envelope (unprinted). Envelope very slightly wrinkled and worn, but the card set fully fine, with no evidence of use.

Attractive set of photo-illustrated lobby cards for this mondo-style documentary of Sixties swinging youth culture, which also saw theatrical release under the title "Biker Babylon." Action swings back and forth be-

tween scenes of anti-Vietnam protest, a Florida rock concert, and inside footage of the New Jersey outlaw biker gang "The Aliens." Dick Gregory makes a cameo. Director Harry Kerwin was best known for B-movie exploitation films with such titles as "How I Became A Nudist" and "God's Bloody Acre."

**\$350**



# 14. END OF THE ROAD FOR A VERY BAD HOMBRE

## [DOMESTIC TERRORISM - CAPITAL PUNISHMENT]

### Media Press Kit for the Execution of Timothy James McVeigh

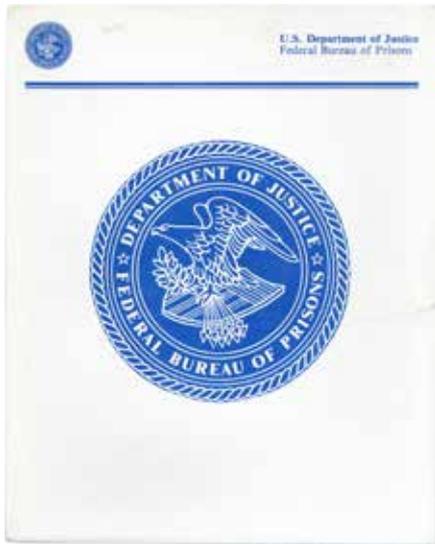
[Terre Haute: Federal Bureau of Prisons, 2001]. Press kit assembled in white folder printed in blue, comprised of 23 documents and six original black and white photographs (12.5x17.5cm or the inverse). Minor wear to folder from handling; contents Near Fine and apparently complete (based on inserted Table of Contents sheet).

Press kit, including case histories, press pool regulations, maps to the grounds of the Federal Penitentiary at Terre Haute; schedules of events and other pertinent fact-sheets, issued on the occasion of the 2001 execution of convicted American terrorist Timothy McVeigh. McVeigh had been convicted for the Oklahoma City bombing of 1995, which destroyed the Alfred P. Murrah Federal Building, killing 168 people and injuring 600 more. The bombing remains the deadliest incident of domestic terrorism in U.S. history.

Just days before the original execution date of May 16th, 2001, the FBI released evidence originally withheld from McVeigh's attorneys, leading to month-long stay of execution. The documents in the current packet all bear the original May 16 date; it is unknown to us whether media press kits were revised for the final June 11th date. The current kit exhibits minimal evidence of use.

McVeigh was the first federal prisoner to be executed since Victor Ferguer in 1963. Only two other federal prisoners have been executed since McVeigh, though as of April, 2017, there are currently seven federal prisoners on Death Row, including Dzhokhar Tsarnaev and Dylan Roof.

**\$500.**



## 15. SPANKING FRESH IN 112 ORIGINAL PARTS

### [FICTION - SERIALS] KINGSLEY, Helen G.

#### The Forbidden Path [Complete in 112 parts]

[Cincinnati: Nielen Publishing Co., 1916]. First Edition. 112 original parts; octavo (22.25cm.); uniformly bound in variously-colored pictorial staplebound wrappers; 3576,[3]-9pp.; frontispiece at the beginning of each volume. Some general soiling and wear from handling, leaves uniformly toned due to poor paper stock, one volume (65) quite heavily soiled with horizontal tear across upper wrapper with some small loss, otherwise Very Good or better.

Very little has been written about the Nielen Publishing Co., which appears to have specialized in publishing massive serialized romance novels until the early 1940s. The current work, by the mysterious Helen Glyn Kingsley (possibly a pseudonym), recounts the adventures of two

American sisters in London during World War I. Julia, wife of a heroic American chemist who ships off to war, sneaks onto the doomed Lusitania, only to be one of the only survivors when the ship sinks. Her sister Grace, on the other hand, is described as both a “modern Cleopatra” and a “vampire,” who “smiled when Men ruined themselves killed themselves [sic] for her...”

Weighing in at more than 3,500 pages apiece, these Nielen serials must hold some sort of record (however dubious) for sustained literary output. At the very least these works represent an unheralded literary phenomenon previously (to our knowledge at least) untouched by scholarship. We find one complete set of the first edition of current work in OCLC as of May, 2017 (UC Davis); another four listings appear for the 1941 reissue. No copies in NUC; not in Smith.

**\$750.**



## 16. ...THANK YOU SIR MAY I HAVE 110 MORE?

### [FICTION - SERIALS] HARDY, Grace Allen

#### Ransom! The Story of a Lost Child [Complete in 110 Parts]

[Cincinnati: Nielen Publishing Co., 1933]. First Edition. 110 original parts; octavo (22cm.); uniformly bound in pictorial staplebound wrappers, those of Vol. 1 printed in color; 3,520pp.; frontispiece at the head of each volume, attributed to Walter E. Groniger according to OCLC. Some general dust soil and edge wear, Vol. 2 rather dampstained, text uniformly toned due to paper stock, else Very Good or better.

Another of the massive serialized romance novels, often inspired by current events, issued by the Nielen Publishing Company, this a Hollywood novel undoubtedly inspired by the Lindbergh kidnaping of 1932. The action surrounds the kidnaping of the son of a Hollywood film actress,

with healthy doses of romance and melodrama: "...to the woman who has felt the tug of baby hands at her heart-strings; to the woman who has felt the warm glow of affection for a man of strength and character; and to the woman who has known neither of these things but who has dreamt of both; to all of these this story of the life of a prominent Moving Picture Star will present many delightful moments of ecstatic romance" (from rear cover of first fascicle). OCLC locates three complete copies as of May, 2017, (UC Davis, Boise State, & Cincinnati Public).

**\$740.**



## 17. A MANLY TALE IN EVERY PUFF

### [FICTION - PREMIUMS - MINIATURE BOOKS]

#### Collection of 29 Winthrop Press Miniature Book Premiums

[New York]: The Winthrop Press, [1914]. Twenty-nine (29) miniature books (2.25" x 2.75"); original illustrated wrappers, stapled; each ca.32-48pp. Light wear to extremities, oxidation to staples, with occasional dust-soil to wrappers and a few odd creases; Very Good+. Most titles reprinted from earlier magazine or book appearances, though many in the series represent the first (often only) separate appearance in book form.

Attractive group of titles from the Winthrop Press series of miniatures, originally distributed as premiums in packets of Egyptian "Straights" Cigarettes. As one might expect, given the medium of distribution within the context of the social mores of the time, the booklets tend toward rough-and-ready "manly fiction," with such popular men's authors as O. Henry, Rudyard Kipling, George Randolph Chester and George Allan England well-represented. According to the publisher's blurb printed on the inside of each cover, the series included "...One story accompanying each package [with] 100 titles ready [and] more in preparation."

The Knights of Columbus – at this time the world's largest fraternal service organization – shipped vast quantities of Egyptian cigarettes with these enclosed story-premiums to American soldiers overseas during World War I, making these pamphlets an interesting precursor to the Armed Services Editions of the 1940s.

**\$1,500.**

#### *Includes:*

1. Barnes, Charles R. *His Pupil*. 1 copy in OCLC.
2. Browne, Porter Emerson. *A Delegation from "De Ate."* 1 copy in OCLC.
3. Catlin, H.C. *Jimmie's Waterloo*. 6 copies in OCLC.



4. Chester, George Randolph. *Get-Rich-Quick Wallingford*: J. Rufus Bets a Town Council. 5 copies in OCLC.
5. Chester, George Randolph. *Blue Pete's Escape*. 6 copies found in OCLC.
6. Culver, R.K. *The Range Rivals*. 7 copies in OCLC.
7. England, George Allan. *Out Of The Real*. 8 copies in OCLC.
8. Ford, Sewell. *How Maizie Came Through*. Not found in OCLC.
9. Ford, Sewell. *Getting In With The Glory Be*. 1 copy in OCLC.
10. Ford, Sewell. *Frosting the Profess*. 3 copies in OCLC.
11. Glaspel, Susan. *According To His Lights*. 12 copies found in OCLC.
12. Glass, Montague. *Something Just As Good*. 4 copies in OCLC.
13. Glass, Montague. *And The Greatest Of These*. 6 copies in OCLC.
14. Henry, O. *Calloway's Code*. 4 copies in OCLC.
15. Henry, O. *The Sleuths*. 2 copies in OCLC.
16. Irwin, Wallace. *Love and the Beauty Doctor*. 8 copies in OCLC.
17. Kipling, Rudyard. *The Three Musketeers*. 6 copies in OCLC.
18. Lessing, Bruno. *Romeoff and Julietsky*. 1 copy in OCLC.
19. Lessing, Bruno. *Lapidowitz's List*. 2 copies in OCLC.
20. MacAlarney, Robert E. *Aaron Luckett's Gridiron Gloat*. 1 copy in OCLC.
21. Middleton, George. *His Great Play*. 8 copies in OCLC.
22. Millard, Bailey. *The Lion Girl*. 7 copies in OCLC.
23. Nourse, W.J.H. *With Doc Cook at the North Pole*. 7 copies in OCLC.
24. Pearsall, R.J. *Chit and a Chinaman*. 3 copies in OCLC.
25. Pendexter, Hugh. *The Mantle of Red Evans*. 8 copies in OCLC.
26. Peple, Edward. *The Mister Clink Thurston's Duel*. 5 copies in OCLC.
27. Reed, John. *El Cosmopolita*. 7 copies in OCLC.
28. Scheffauer, Herman. *The Path Of The Moth*. 4 copies in OCLC.
29. Thompson, C.S. *Gentleman Jim*. 7 copies in OCLC.



## 18. THE INNER LIFE OF FREEWHEELIN' FRANK

### FREEWHEELIN' FRANK [a.k.a. Frank Reynolds]

#### 666: The Hymn To Lucifer

San Francisco: Frank Reynolds / Hells Angels Motorcycle Club, 1968. First Edition. Quarto; 12 color broadsides (26 X 20cm), printed offset (rectos only) and housed in an illustrated portfolio of glossy cardstock. Minor stress creases and some trivial wear to portfolio, else Fine.

A little-known, off-the-wall collection of obsessional, free-form, drug-inspired poems written by Freewheelin' Frank Reynolds, one-time Secretary of the San Francisco chapter of the Hell's Angels Motorcycle Club, issued one year after his popular 1967 memoir co-authored with Michael McClure. *666: The Hymn to Lucifer* marks a strong departure from that earlier autobiographical work, reproducing twelve hand-lettered, illuminated poems written and drawn by Reynolds in his more contemplative (or, if one prefers, hallucinatory) moments. Outlaw biker life inflects several of the poems, but Reynolds expands into mystical and metaphysical realms, with heavy doses of Satanism, astrology, and drug-inspired visions. The mood is manic, the artwork obsessive—it's easy to guess Reynold's drug of choice during this period. Reynolds later served 5 years in Soldadad Prison, where he became a practitioner of Zen Buddhism; he spent most of his middle and later years as a Zen hermit in his California cabin. He died in 2003, presumably DFFL no longer.

No statement of limitation given, though one could surmise that being self-published the print-run would have been small. Not commonly seen in commerce; OCLC locates 15 institutional holdings in North America. One of the more interesting underground documents of the Sixties.

**\$750.**



## 19. A PROLETARIAN GRAPHIC MASTERWORK

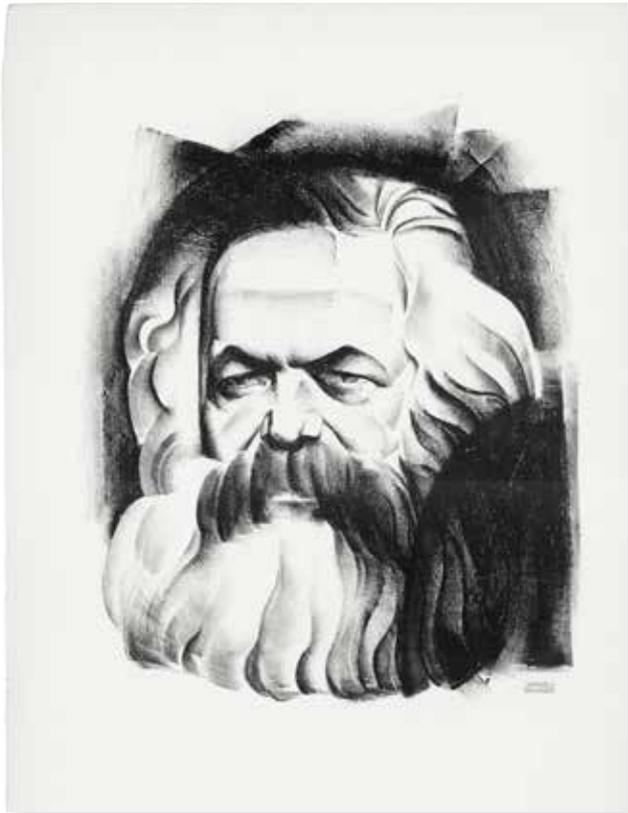
### GELLERT, Hugo (illustrations)

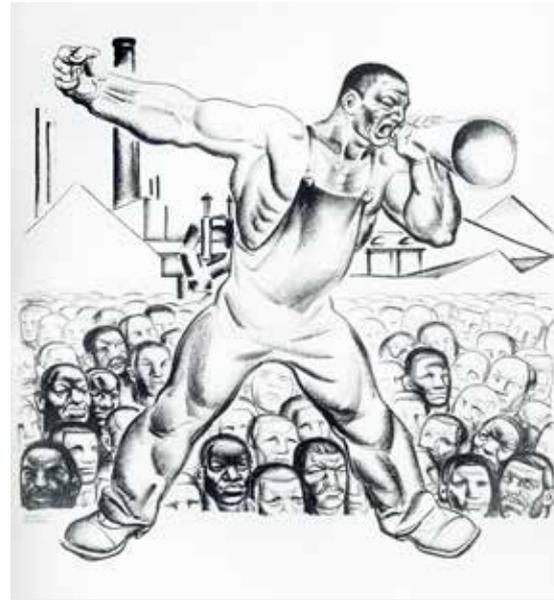
Karl Marx: Capital in Pictures [Limited Edition Portfolio of 60 Original Signed Lithographs]

White Plains, NY: Hugo Gellert, 1933. First Edition. One of 133 numbered copies signed by the artist in red ink, this being copy no.41. Suite of 60 loosely-inserted bifolium lithographs (57.5cm), printed on BFK Rives by E. Desjobert (Paris, France), each pencil-signed by Gellert below image. Housed in the original tan linen portfolio (40.5cm x 59cm), with four flaps and four fabric ties. Lithographs show occasional light finger smudging at margins, a few faint spots of foxing at folds, with faint creases to colophon sheet; very Near Fine. Cloth portfolio is well-preserved, with sound hinges and all four fabric ties intact; faint penciled title on front cover, with two small stains to same, else Near Fine.

Widely acknowledged as Gellert's masterpiece, and certainly his most-reproduced work, marrying selections from the text of Marx's *Kapital* with his own strong social-realist graphics. Published at the height of the Depression (and even at its publication price of \$150, far out of reach of the average book-lover of the Thirties), this is also Gellert's scarcest work, seldom encountered in a complete state. OCLC notes 6 locations for the portfolio, though we are uncertain as to the completeness of these holdings (NYU, Vassar, Yale, LC, UNC Chapel Hill, MoMA).

**\$25,000.**







## 20. PRIVATE SKETCH BOOK OF AN ASH-CAN ILLUSTRATOR

### GLINTENKAMP, Hendrik aka Henry (1887-1946)

Sketch Book of 146 Leaves, Documenting Travels in Austria, Italy and Hungary, 1930

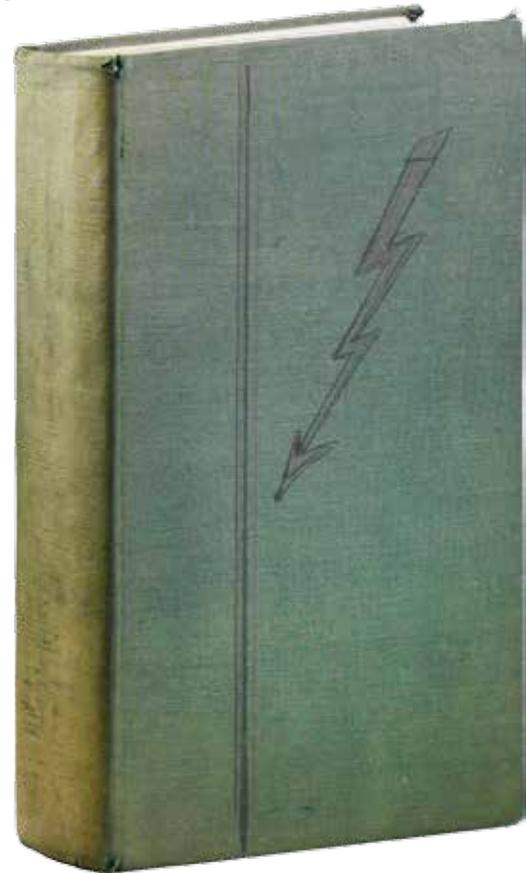
[Original Manuscript: 1930]. Octavo sketchbook (9-1/4" x 6-1/2" / ca 23.5cm x 16cm). Green cloth-covered boards, decorated by the artist on front cover; 146 leaves, fully used but for two preliminary leaves. Minor external wear; binding slightly shaken, but all leaves still firmly attached; contents fine. Glintenkamp's signature to recto of first leaf; one manuscript fragment laid in, possibly in Glintenkamp's hand.

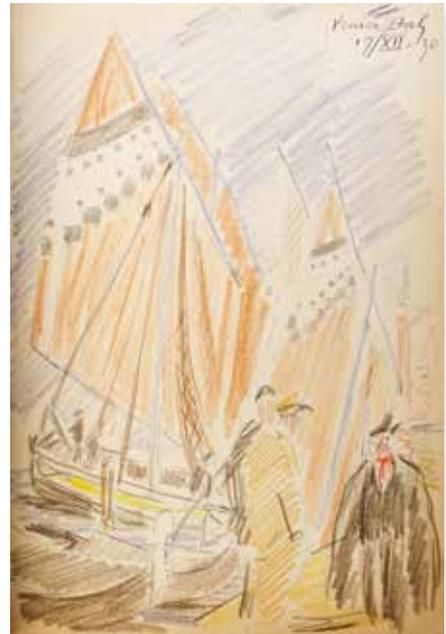
Glintenkamp, along with his friend and contemporary Stuart Davis, was among the foremost disciples of Robert Henri, and inherited some of his mentor's Ashcan mannerisms; but he is perhaps best remembered as one of the original artists of the New York socialist/bohemian magazine *The Masses*, where his drawings appeared regularly between 1912 and 1917. Glintenkamp worked in a variety of media, including paints (he was an exhibitor at the 1913 New York Armory Show) and woodcuts (he is justly well-regarded for his blockprints, of which he published several volumes late in his career). But it is as an illustrator and social documentarian that Glintenkamp is probably best remembered, and it was as a contributor to many left-wing publications of the period that he found his firmest footing. Glintenkamp remained a political radical for all of his career -- though always as a fellow-traveler, not a revolutionary -- and was among the founding members of both the New York chapter of the John Reed Club and of the CP-affiliated American Artists Congress in 1936.

The current sketchbook contains 146 original drawings by Glintenkamp, most pen and ink with ink wash, but also including some gestural sketches as well as more finished works incorporating color pastels. None are signed, but nearly all are captioned and dated in the artist's hand. All were accomplished during Glintenkamp's tour of Austria, Italy and Hungary in 1930, a trip he would memorialize in his 1932 volume *A Traveler in Woodcuts*; scenes include not only the expected cityscapes and depictions of local color, but also dozens of sensitive portraits and images documenting the life and labor of the ordinary citizens Glintenkamp encountered in his travels. A cursory inspection makes it clear that many of the finished pictures in *Traveler in Woodcuts* were derived from the sketches here (we have identified no fewer than twelve) making this the manuscript of sorts -- or at least the primary source-book -- for one of Glintenkamp's most popular works.

Two of Glintenkamp's sketchbooks from around the same period are held among his papers at the Archives of American Art, but to our knowledge none have come on the market previously. His drawings, even in small formats, command surprisingly strong prices at auction, and we regard the current collection as significant, not only for its documentation of pre-War life in Europe, but also as a deeply personal document from a still-relevant and still-collected American artist.

**\$6,500.**





## 21. ORIGINS OF THE ALT-RIGHT IN AMERICA?

### [GREAT DEPRESSION - NEW DEAL]

Collection of Anti New Deal Publications and Ephemera, ca. 1933-1950

V.p.: 1933-1950. Collection of 36 broadsides, palm cards, pamphlets, books, and one (anonymous) manuscript poem, sizes and condition varying, though generally Very Good to Fine.

A small but well-focused and colorful collection, chiefly dating from the more drastic and liberal "Second New Deal" (1935-1938), a period during which a number of New Deal oppositional campaigns were formed, perhaps the most prominent among them being the American Liberty League, founded in 1934 and disbanded after U.S. entry into the Second World War. The present collection includes a total of nine publications by the League, whose stance vis-a-vis the Roosevelt Administration and the New Deal is typified by "squandering public money upon socialistic undertakings of doubtful constitutionality" (*Dangerous Experimentation*, 1935). Much of the rhetoric is virulently anti-Semitic (the term "Jew Deal" being a favorite and oft-repeated turn of phrase).

In addition to the Liberty League, the collection profiles a healthy cross-section of other radical conservative, nativist and fascist groups of the period (the three being often hard to distinguish), including the Ku Klux Klan, Father Coughlin's "League of the Little Flower," the Christian National Crusade, and a number of anonymously- and pseud-

onymously-published works (even including one manuscript poem, signed "Shakespeare," though we assume this to be a pseudonym).

Authors represented in the collection include the proto-fascist Catholic priest and radio personality Father Charles Coughlin, (whose *The New Deal in Money* was perhaps the most widely-read conservative tract of the New Deal era), the anti-semitic propagandist Gerald L.K. Smith, and notorious fascist pamphleteer Robert Edward Edmonson, who would be among the key defendants in the Great Sedition Trial of 1944.

Though by no means comprehensive, the collection offers a representative slice of far-right America, often at its most unsavory, during an especially divisive period in American politics. It will hardly be lost on astute observers that much of the rhetoric employed in these publications finds echoes in contemporary political discourse. Not distant echoes. Resounding echoes.

*A detailed author/title inventory of the collection is available on request.*

**\$1,250.**





## 22. HAM AND [SLIGHTLY CRACKED] EGGS

### [GREAT DEPRESSION - CALIFORNIA]

#### Archive of Printed & Manuscript Materials Relating to the California Ham and Eggs Movement, 1938-40

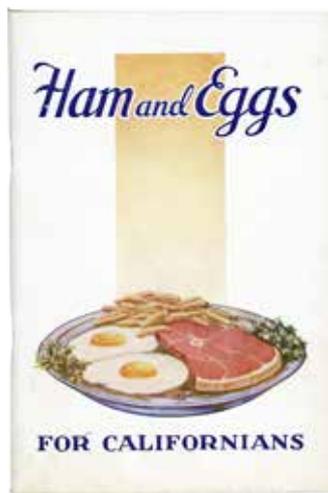
V.p. [all California]: 1936-1944. Archive of 89 items including pamphlets, handbills, printed and typescript ephemera pertaining to the California State Retirement Life Payments Act (a.k.a. the “Ham and Eggs Movement,” a.k.a. “\$30 Every Thursday”). Occasional expected wear, but a uniformly Very Good to Near Fine collection.

During the Great Depression, the old-age pension question became a matter of intense public interest in California, which then as now was among the most popular retirement destinations in the country, and where the population of people over the age of 65 had increased by fully 100% between 1920 and 1930. In response, no shortage of pension schemes were proposed, from Francis Townsend’s 1933 “Townsend Plan” to Upton Sinclair’s “EPIC” Movement and Irving Fisher’s “stamp scrip” system. The most colorful and probably the least tenable of these schemes was devised by Los Angeles radio host (and later Nazi sympathizer) Robert Noble, who introduced his “California State Retirement Life Payments Act” over the air in 1938.

The essence of Noble’s proposal – which came to be known as “The Ham and Eggs Plan” – was that unemployed pensioners over the age of 50 would receive \$25 (later changed to \$30) in state-sponsored scrip every Monday (later Thursday) morning, with the idea that older workers would be induced to retire, creating jobs for younger workers, the resulting infusion of income and sales taxes being sufficient to support the pension scheme. Unfortunately the plan had no basis in fiscal or political reality, and there was a strong consensus among economists that its adoption would quickly plunge California into bankruptcy. Nonetheless, Noble’s plan attracted popular attention, gaining traction in the months leading up to the 1938 election, where its adoption was offered as a ballot initiative.

The movement gained further momentum after it was taken over by brothers Willis and Lawrence Allen, a pair of Los Angeles promoter-hucksters and border radio operators, one of whom had a previous conviction for selling poisoned hair tonic through the mail. The brothers’ sensational

promotion of Ham and Eggs reached a climax following the suicide of a 64-year-old veteran named Archie Price – one of many retirees who had migrated to California only to see his savings disappear with the Depression. In a public act of despair, Price poisoned himself in Balboa Park, leaving behind a note that read: “...Too young to receive an old age pension, and too old to work.” The Allens, sensing a golden opportunity, staged a mass memorial for Price, on which thousands of supporters descended, firmly establishing Ham & Eggs as a popular political movement.



In the end, in what must be considered one of the closer shaves in California ballot initiative history, Ham & Eggs went down to narrow defeat in the 1938 elections. But the promise of something for nothing was slow to die with Depression-era Californians, and the ballot measure appeared once again in 1939, this time losing by a much larger margin. A final attempt was made to get the measure onto the 1940 ballot, but by this time the movement had unraveled under a cloud of scandal, including allegations of fraud against the Allen brothers. With the advent of WW2, Ham & Eggs had mostly passed from popular memory.

But the Ham & Eggs Movement did not die without leaving in its wake an extremely colorful and controversial body of literature, both pro and con, an excellent sampling of which is represented in the current collection. As might be expected of a popular political movement grounded more on illusion than on firm public policy, arguments both in favor and against Ham & Eggs tended towards the hyperbolic. We may perhaps be comforted by the observation that style trumping substance is a rhetorical strategy with strong antecedents in American political discourse, and has not always been limited to 140 characters of text.

**\$2,500.**

*A complete and detailed inventory is available upon request.*

Reference: Tom Zimmerman. “Ham and Eggs, Everybody!” (*Southern California Quarterly*, Spring, 1980, pp. 77-96).



## 23. YOUR CADILLAC'S GOT A WHEEL IN THE DITCH

### [GREAT PRINTERS] KENNEDY, Amos

#### 13 Works from the Alabama Map Series

[Detroit: Amos Kennedy, ca.2013-2014]. First Edition. Thirteen (13) official Alabama Highway Maps, each letterpress printed with oil-based inks using wood type, measuring 9.5cm x 22.5cm (3.75" x 8.75", folded), and opening to 75.5cm x 110.5cm (29.75" x 43.5"). Fine.

Powerful series of fine press posters created by Detroit-based printer Amos Kennedy, highlighting the violence of the Civil Rights struggle in the state of Alabama during 1963-1965 as well as the state's long legacy of white supremacy. Printed on repurposed road maps, Kennedy uses bold text to draw attention to the names of young blacks murdered in Alabama – beaten to death, shot, or bombed in their homes. The series also commemorates several white activists who were martyred in the state, including Unitarian Universalist minister James Reeb, Episcopal seminarian Jonathan Myrick Daniels, and Viola Gregg Liuzzo, a housewife and civil rights activist from Detroit who was assassinated by the Ku Klux Klan in 1965.

According to the artist, these posters were printed in quantities of fewer than twenty apiece and are not to be reproduced, though his "map" project is ongoing and will eventually include similarly-themed works for all fifty states.

**\$2,500.**

*Includes the following works (titled from text):*

1. "BOMBINGHAM. MURDERED IN ALABAMA. 50 Bombings of Black homes during the 40's, 50's and 60's in Birmingham. Denise McNair. Age 11. 15 September 1963."
2. "BOMBINGHAM. MURDERED IN ALABAMA. 50 Bombings of Black homes during the 40's, 50's and 60's in Birmingham. Cynthia Wesley. Age 14. 15 September 1963."
3. "BOMBINGHAM. MURDERED IN ALABAMA. 50 Bombings of Black homes during the 40's, 50's and 60's in Birmingham. Addie Mae Collins. Age 14. 15 September 1963."
4. "BOMBINGHAM. MURDERED IN ALABAMA. 50 Bombings of Black homes during the 40's, 50's and 60's in Birmingham. Carole Robertson. Age 14. 15 September 1963."

5. "BIRMINGHAM. MURDERED IN ALABAMA. Virgil Ware. Age 13. On 15 September 1963 was shot by two white teenagers."
6. "BIRMINGHAM. MURDERED IN ALABAMA. Johnny Robinson. Age 16. On 15 September 1963 was shot by the police."
7. "MURDERED IN ALABAMA. SOMEONE DIED FOR YOUR RIGHT TO VOTE. Rev. James Reeb. Beaten to death. Selma, Alabama on 11 March 1965. FIGHTING FOR YOUR RIGHT TO VOTE!"
8. "MURDERED IN ALABAMA. SOMEONE DIED FOR YOUR RIGHT TO VOTE. Jonathan Myrick Daniels. Shot to death. Hayneville, Alabama on 20 August 1965. FIGHTING FOR YOUR RIGHT TO VOTE!"
9. "MURDERED IN ALABAMA. PEOPLE DIED FOR YOUR RIGHT TO VOTE. Viola Gregg Liuzzo. Shot to death on US HWY 80 Alabama on 25 March 1965. FIGHTING FOR YOUR RIGHT TO VOTE!"
10. "Let Us Celebrate 111 Years of Our Constitution." "...to establish white supremacy in this State. (John B. Knox, president of the 1901 Constitutional Convention)"
11. "Until the killing of black men, black monthers' sons, is as important to the rest of the country as the killing of a white mother's son, WE WHO BELIEVE IN FREEDOM CANNOT REST. - Ella Baker"
12. "RACISM. The Ride To Freedom Is NOT Over."
13. "RACISM. Luke 6:31 KJV"



**VOTE**

**JONATHAN MYRICK**

**DANIELS**

**SHOT TO DEATH**

**HAYNEVILLE, ALABAMA**

**ON 20 AUGUST 1965.**

**FIGHTING FOR**

**YOUR RIGHT TO**

**VOTE**



*Alabama*  
Official 2007-2008 Memory Pin



## 24. UNION ORGANIZING IN MONTANA, 1919

### [LABOR HISTORY - MOUNTAIN WEST]

Archive of correspondence relating to One Big Union activities in and around Butte, Montana, April - July, 1919

V.p., v.d. : 1919. Small archive of 11 typed letters and 2 telegrams to or from J.F. Buckley, Secretary of the Metal Trades Council of Butte, Montana, all dated between April and July 1919. Includes five retained carbons of letters from Buckley to various recipients; one retained telegram from Buckley to Thomas Burke, Secretary of the National Plumbers & Steam Fitters Union (along with original longhand draft), and the following eight items addressed to Buckley:

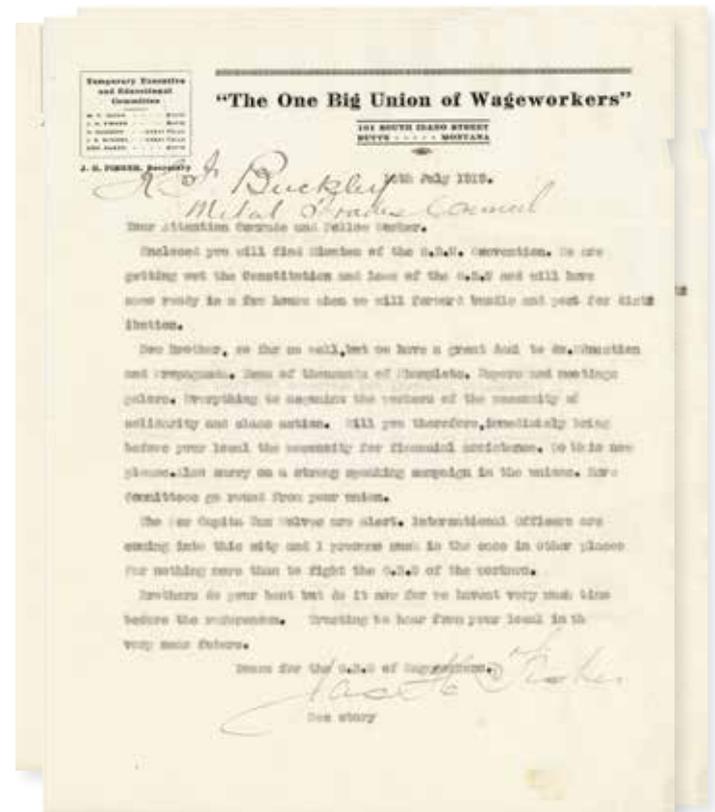
1. TLS, Frank Morrison, Secretary of the American Federation of Labor, May 10, 1919. Acknowledging receipt of Buckley's endorsement of statements from two other locals. On A.F.L. letterhead.
2. TLS, John Donlin, President of the Building Trades Department of the A.F.L., May 26th, 1919. Regarding jurisdictional disputes within the Building Trades. On A.F.L. letterhead.
3. Memorandum from C.A. Edwards, Montana State Metal Trades Council, May 28, 1919. Announcing termination of all contracts with Montana mining companies (together with two carbon copies of the same document).
4. TLS, James O'Connell, President of the Metal Trades Department of the A.F.L., May 28, 1919. Regarding jurisdictional strife between Boilermakers and Structural Iron Workers. On A.F.L. letterhead.
5. TLS from John J. Sippy, State Epidemiologist, June 10, 1919, responding to a request for an inspection of premises. On State Board of Health letterhead.
6. TLS, Fred G. Clough, Secretary of the Metal Mine Workers' Union of America, June 10, 1919. Calling on all Montana trade unions to appoint delegates to a convention to form a One Big Union. On Metal Mine Workers' Union letterhead.
7. Telegram to Buckley from Thomas E. Burke, June 13, 1919: "Impossible to send organizer ... as he is tied up in Southern California..."
8. TLS, James H. Fisher, Secretary of The One Big Union of Wagemakers, July 16, 1919. Transferring minutes of the OBU founding convention, and requesting financial assistance. On One Big Union letterhead.

The "One Big Union" movement (of which the I.W.W. was only the best-known and longest-enduring exemplar) was an attempt to abolish craft and trade unions in favor of a general industrial union that would put both skilled and unskilled laborers on an equal footing. The movement was anathema to the A.F. of L., for which the OBU presented a clear and present danger; as well as to mine and mill owners, who often benefitted from playing rival unions against each other and exploiting intra-union jurisdictional disputes.

One Big Union activities in the west were typically met with summary

justice (I.W.W. Executive Board member Frank Little, for example, had been violently tortured and lynched for his organizing activities in Butte in 1917), so it is unusual to find surviving evidence of OBU organizing from this period. It is not known whether J.F. Buckley, the Metal Trades Council executive to whom the correspondence in this archive is addressed, was sympathetic to the OBU, but as he is addressed directly we imagine he was at least not a hostile figure, despite his Trade Union and A.F.L. affiliations.

**\$600.**



## 25. AN INSTANT LATVIAN EXILE LITERATURE COLLECTION

### [LATVIAN EXILE LITERATURE]

Collection of 100 Published Works Issued by the Latvian-American Publisher Grāmatu Draugs

Brooklyn: Grāmatu Draugs, 1952-1983. 100 octavo volumes (approx. 20.5-24cm.); all in publisher's cloth, 28 volumes retaining pictorial dust jackets; a few with minor dampstaining, minor edge wear to a couple of dust jackets, else Very Good to Fine.

The Soviet reoccupation of Latvia at the end of the Second World War precipitated a huge migration of citizens to the West, including Europe, the Americas, and Australia. This exiled community was weighted heavily towards writers and intellectuals: while it is estimated that 10% of Latvia's total population went into exile after 1944, by comparison, 60 to 70% of all writers fled. Those who remained were subject to acute Soviet censorship, and only approved party members were allowed into print. Between 1945 and 1966, an average of only five novels were published in Latvia each year, while the exiled literary community published at least twice that number. "Paradoxically then, the centre of gravity of Latvian literature, for at least the twenty years following the Second World War, shifted out of Latvia and into exile" (see Juris Rozītis, *Displaced Literature: Images of Time and Space in Latvian Novels Depicting the First Years of the Latvian Postwar Exile*, p. 18).

The present collection is comprised of novels published under the imprint *Grāmatu Draugs*, which was the book-publishing arm of the Latvian-American newspaper *Laiks* (still extant in its on-line version) which

though politically middle-of-the-road actually represented the liberal end of the deeply conservative Latvian exile community.

Most notable among the authors represented in the current collection is Anšlavs Eglītis, a reporter and novelist who covered Hollywood for *Laiks* and whose novels, often serialized in that publication, are considered some of the most important works of twentieth-century Latvian literature.

Additional authors present here are Alfreds Dzilums (8 titles); Irma Grebзде (7); Jānis Klīdzējs (5); Zenta Maurina (5); and Arturs Voitkus (10; also included are several juvenile titles as well as translations of works by Pearl Buck, Astrid Lindgren, W. Somerset Maugham, Erich Maria Remarque, and Stefan Zweig.

*Complete inventory available on request.*

**\$2,000.**



## 26. ORIGINS OF THE ALT-RIGHT IN AMERICA?

### [NEW RIGHT COALITION] FEDER, Don (et al)

#### Informational Packet with 15 Samples of Printed and Visual Propaganda

Allston, MA: The New Right Coalition, N.d. [ca 1971-72]. Informational packet, consisting of cover letter and 15 loose publications, including five tri-fold leaflets; three mimeographed “issue papers”; two adhesive stickers; four posters; and blank order form for further materials including posters, flyers, stickers and pin-back buttons. All in fine condition, with original fold-lines for mailing (as issued).

Promotional sampler of printed materials from this short-lived but influential libertarian shock force, who became briefly notorious in the Boston area for their leafleting, wheat-pasting, and staged public actions. The NRC was formed in 1971 as a splinter group by disaffected members of Young Americans for Freedom, then the largest conservative youth organization in the country. The NRC’s founders disdained what they considered an overemphasis in the YAF on Christianity as the basis for a conservative movement; in contrast the NRC’s ideals were clearly built around the Objectivism of Ayn Rand (in fact, one of the group’s posters, included here, enthusiastically commands: “Read Atlas Shrugged!”), emphasizing the sovereignty of the individual above all else. A contemporary Harvard Crimson article quotes founder Feder thus: “We are believers in greed ...we are believers in self-fulfillment, and greed is the desire to be fulfilled.”

Feder would go on to a long career in far-right politics: he co-founded Citizens for Limited Taxation in the mid-Seventies and, later, served as Executive Director of the Second Amendment Foundation. He has been a frequent commentator in right-wing media, and manages his own multi-media public-relations firm, Don Feder Associates. Most importantly, Feder’s (and the NRC’s) New Right ideology has filtered down to become a powerful force in the secular wing of contemporary conservative politics, whose continued infatuation with Ayn Rand and pseudo-libertarian principles can be traced more or less directly to the early propaganda efforts of the NRC and similar groups.

**\$650.**

#### *Includes:*

1. Cover letter, undated, on New Right Coalition letterhead; signed in type by National Chairman Don Feder
2. Blank order form, headlined: Start A Right-Wing Conspiracy with NRC Street Posters (2pp, both sides of a single 11” x 8-1/2” sheet)
3. Issue paper: “Who Owns Your Life?” by Don Feder. 2pp.
4. Issue paper: “Neville Nixon Goes to Peking” by Don Feder. 2pp.
5. Issue paper: “United Nations? or Council of Criminals” by Jeff Paul. 2pp.
6. Tri-fold leaflet: “Storm Troopers of the New Left” by Don Feder.
7. Tri-fold leaflet: “Cuba: a Case Study in the Failures of Socialism” by Neilson Wright.
8. Tri-fold leaflet: “New Right Coalition” by Steve Zierak
9. Tri-fold leaflet: “Regulations: How the Government Strangles Free Enterprise” by Frank Peseckis
10. Tri-fold leaflet: “Welfare is Theft!” by Don Feder
11. Poster, 14” x 8-1/2”. “The Trojan Dove - America’s Phoney Peace Movement!”
12. Poster, 17” x 11”. “You Can Help Put an End to Marxmanship in Cuba!”
13. Poster, 17” x 11”. “Socialism - Come On! Get A Piece of What Some One Else Has Earned! Join The Socialist Parasite’s Revolution!”
14. Poster, 17” x 11”. “Read Atlas Shrugged”
15. Adhesive sticker, 5” x 3”. “Welfare is Theft!”
16. Adhesive sticker, 5” x 3”. “Down With Socialism!”

*None of the above-inventoried items found in OCLC as of June, 2017.*





## 27. COMPANY TOWN, COMPANY PLAYGROUND

### [PHOTOGRAPHY - OCCUPATIONAL PHOTOGRAPHS - STEEL INDUSTRY]

Photographic Archive of the Upper Union Mills Playground Opening, 1914

Youngstown, OH: n.d. but 1914. Sixteen unpublished press photographs each measuring approx. 20x24.5cm.; typescript snipe to each verso. Light dust-soil to a few extremities, minor wear, else a Very Good to Near Fine condition.

Fine group of company-produced photographs taken on the occasion of the opening of a playground at the Upper Union steel mill in Youngstown, Ohio. Among the day's activities were a parade (79 automobiles long), pole vaulting, basketball, a "Clown and Peanut scramble," and a merry-go-round. Additional amenities pictured here are a first aid tent and nurse, adult and baby swings, the aforementioned basketball court, slides, and a "Bubbling Drinking Fountain." Includes two photographs of the parade and one group photograph of workers' children on the massive slides.

NOTE: Dates based on an article in the Greenville [PA] *Record-Argus* for September 11, 1914.

**\$1250.**





## 28. MAKING BAGS IN CLEVELAND, 1902

### [PHOTOGRAPHY - OCCUPATIONAL PHOTOGRAPHS - PRINTING & PAPER TRADES]

#### Album of Photographs from the Cleveland-Akron Bag Company

[Cleveland & Boston, OH: by the Company?, ca.1902-1904]. Oblong octavo (18.5cm) photo-album bound in limp black cloth containing 38 leaves; 19 leaves with mounted medium-format (ca 9" x 6") photographs, captioned in white on lower margins; 4 additional leaves with company ephemera and cut-out photographic portraits mounted on rectos, with remaining leaves blank. Cover and first 18 leaves neatly detached along left edge, some shallow chipping to margins; photographs slightly wavy, else quite clear – despite the album's rough physical state, the photographs remain in uniformly Very Good to Near Fine condition.

Exceptional, well-preserved group of professional photographs (of uncertain origin, but probably commissioned by the company) documenting the early years of the Cleveland-Akron Bag Company, founded in Boston, Ohio by Charles Jaite in 1902. "At its height, the mill employed nearly two hundred people, many of whom were Polish immigrants from Cleveland. The mill manufactured flour sacks and roofing paper [...] the

mill's effect on Boston was so overwhelming that the Valley Railway changed the name on the depot from "Boston" to "Boston Mill" (see Judith Cetina (ed), *Cuyahoga Valley: the First 200 Years* (2004), p.32).

The 19 photographs provide a detailed view of working conditions and manufacturing process at the Boston Mill, McBride, and Cleveland plant locations. Skilled workers, both men and women, worked side-by-side in a variety of conditions (some apparently quite oppressive); many photos show what appear to be very young workers, some looking no older than 11 or 12. Images provide thorough documentation of industrial processes, press rooms, as well as a group portrait of the company's Executive Committee. Together, an unusually revealing album of industrial occupational images.

**\$2,500.**





PRESS ROOM - No 2 - Mr. Baine Floor



PRESS ROOM - No 1 - Mr. Baine Floor



SPINNING WHEEL DEPT - Mr. Baine Floor



ENGRAVING DEPT - Mr. Baine Floor



CUTTING MACHINES - Stone Dept - Mr. Baine Floor



BAKING - Mr. Baine Floor



BOILER ROOM - BOSTON MILL



EXECUTIVE COMMITTEE



COAT ROOM - BOSTON MILL



FORM SETTING - Mr. Baine Floor



PRESS ROOM - Stone Dept - Mr. Baine Floor



ROPE CUTTING - BOSTON MILL

**[PROLETARIAN DRAMA] BLITZSTEIN, Marc**

Signed Manuscript Libretto for the Opera "Regina" [With Additional Related Materials]

1937-1957. Working archive of American playwright and composer Marc Blitzstein (1905-1964), comprised of twelve books, scripts, and ephemeral items, most significantly his proletarian opera "Regina," adapted from Lillian Hellman's play *The Little Foxes* in 1948.

Includes Blitzstein's original bound typescript for "Regina," signed by him in pencil on upper cover, along with his heavily annotated working copy of Hellman's *The Little Foxes*, with excisions and editorial markings throughout. The original play and its adaptation recount the machinations of an Alabama family whose male children have used their inheritance to make vast fortunes. Their sister Regina, as a woman, receives no inheritance and is finally driven to resorting to manslaughter and blackmail to make her way. The original three act play premiered on Broadway in 1939, starring Tallulah Bankhead as Regina.

Blitzstein's operatic adaptation of "Regina" was fraught; Hellman did not particularly approve of his structural modifications to the play, and he was pressured at the last minute by the show's producer to reduce the work from three acts to two. He did so, and the typescript here is the final two-act version, presumably one of a limited number of carbons produced for performance. This copy is unmarked but bears Blitzstein's signature on upper front cover. Blitzstein's annotations to his copy of *The Little Foxes* provide excellent insight to his creative intent and the changes made to the opera in its final drafts. In the end, Blitzstein's adaptation was a lesser success than Hellman's original, but the opera is still performed – most recently by the Bronx Opera Company in 2016.

Also included here are a number of printed ephemeral pieces relating to the 1938 production of Blitzstein's most famous work, the musical drama *The Cradle Will Rock*. These include sheet music and an exceptionally scarce example of the original Mercury Theatre performance poster. Additional highlights include Blitzstein's unpublished translations of Bertolt Brecht's *Mother Courage* and *The Threepenny Opera* and two published works by Hellman inscribed to Blitzstein (including *Toys in the Attic*, to which Blitzstein contributed a portion of the score).

**\$15,000.**

*Complete inventory:*

1. Blitzstein, Marc, adaptation; Lillian Hellman, original. "Regina": An Opera...Based on "The Little Foxes" by Lillian Hellman. Clean postbound typescript copy, one leaf of notes in red pencil in Blitzstein's hand laid in. Signed by Blitzstein on upper cover.
2. Blitzstein, Marc. *Joe Worker from The Cradle Will Rock: A Play in Music*. New York: Chappell & Co., 1938.
4. Blitzstein, Marc. *The Rich from The Cradle Will Rock: A Play in Music*. New York: Chappell & Co., 1938.
5. Brecht, Bertolt; Marc Blitzstein, trans. *Mother Courage: A Chronicle of the Thirty Years' War*. 1957. Postbound mimeographed copy with Blitzstein's corrections and notes reproduced in image. This translation never produced or published, Eric Bentley's version having been published by Doubleday (1955) and used for a production at the National Theatre in London (1965).
6. Brecht, Bertolt; Kurt Weill, music; Marc Blitzstein, English adaptation. *The Threepenny Opera* ("Die Dreigroschenoper"). Postbound mimeographed copy.
7. Hellman, Lillian. *Another Part of the Forest: A Play in Three Acts*. New York: Viking Press, 1947. Inscribed and signed by Hellman to Blitzstein. Frontispiece and title page separated but present.
8. Hellman, Lillian. *Four Plays By Lillian Hellman: The Children's Hour / Days to Come / The Little Foxes / Watch on the Rhine*. New York: Modern Library, 1942. Blitzstein's copy, with his annotations in red and blue pencil of "The Little Foxes," of which "Regina" is the operatic adaptation.
9. Hellman, Lillian. *Toys in the Attic*. New York: Random House, 1960. Inscribed & signed by Hellman to Blitzstein. Blitzstein contributed two songs to the original production of the play, "French Lesson in Songs" and "Bernier Day."
10. Mantle, Burns, ed. *The Best Plays of 1937-38 and the Year Book of the Drama in America*. New York: Dodd, Mead and Company, 1938. Blitzstein's copy with ownership signature to front free endpaper. Among the year's best plays were "Julius Caesar," with incidental music by Blitzstein; "Pins and Needles," a musical revue by Blitzstein, Arthur Arent, and others; and "The Cradle Will Rock."
11. McMullen, J.C. *The Lazy Moon Minstrels: A Complete Minstrel Show*. [Boston]: Baker's Plays, 1934. Blitzstein's copy with his notes in pencil and pen throughout text, though we find no evidence that this was ultimately used in a produced or published work.
12. Poster: *The Cradle Will Rock in a preview for the benefit of the Brooklyn Eagle strikers at the Mercury Theatre...* 35.25x27.5cm. Pictorial paste-paper poster printed in black and tan.

# THE CRADLE WILL ROCK

in a preview for the benefit of the Brooklyn Eagle strikers



AT THE MERCURY THEATRE

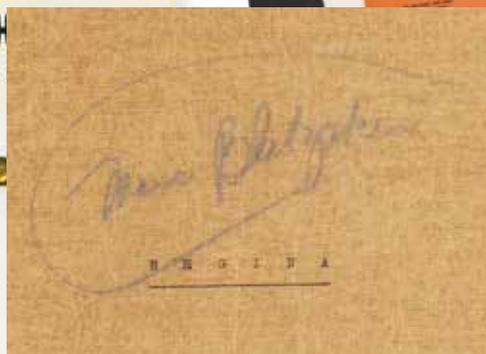
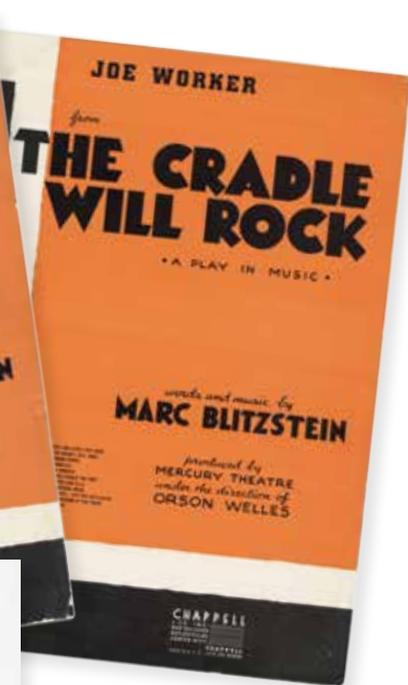
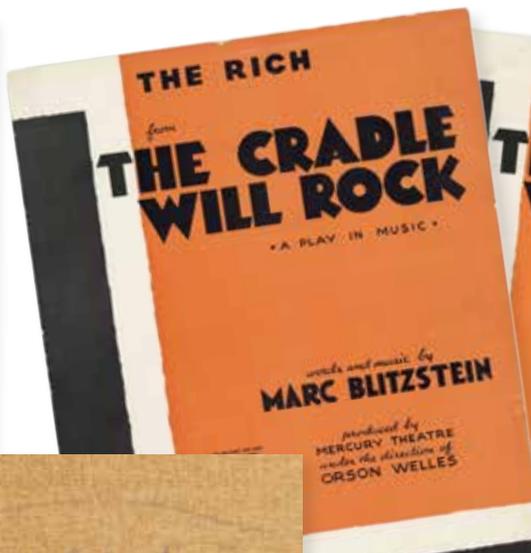
41st STREET WEST of

ON SATURDAY

NOVEMBER 27th.

TICKETS ON SALE

AT MERCURY THEATRE



STEP CHAIN  
GRADUAL IMPROVEMENT  
CREeping VINE  
THE SAW  
ROUND SUITE SERIES  
FLOWERING JUDAS  
RETINUE  
THE MISTRESS  
CALENDAR CHRONICLE  
COUNCIL OF REALM  
THE POWERS THAT BE  
THE EMBLEM  
REGALIA CINSIGRIA DE ANTRON  
DYNASTY  
ACCESSION

R E G I N A

" REGINA "

An Opera

by MARC BLITZSTEIN

Based on "The Little Foxes"

by Lillian Hellman

Copyright

Marc Blitzstein  
c/o William Horv  
1270 Sixth Avenue  
New York 20, N.Y.

THE LITTLE FOXES 213

HORACE. Us? You and me? I don't think so. We've got enough money, Regina. We'll just sit by and watch the boys grow rich. (They watch HORACE tensely as he begins to move toward the staircase. He passes LEO, looks at him for a second) How's everything at the bank, Leo?

LEO. Fine, sir. Everything is fine.

HORACE. How are all the ladies in Mobile? (HORACE turns to REGINA, sharply) Whatever made you think I'd let Zan marry—

REGINA. Do you mean that you are turning this down? Is it possible that's what you mean?

BEN. No, that's not what he means. Turning down a fortune, Horace is tired. He'd rather talk about it tomorrow—

REGINA. We can't keep putting it off this way. Oscar must be in Chicago by the end of the week with the money and contracts.

OSCAR (giggles, pleased). Yes, sir. Got to be there end of the week. No sense going without the money.

REGINA (tensely). I've waited long enough for your answer. I'm not going to wait any longer.

HORACE (very deliberately). I'm very tired now, Regina.

BEN (hastily). Now, Horace probably has his reasons. Things he'd like explained. Tomorrow will do. I can—

REGINA (turns to BEN, sharply). I want to know his reasons now! (Turns back to HORACE.)

HORACE (as he climbs the staircase). I don't know them all myself. Let's leave it at that.

REGINA. We shall not leave it at that! We have waited for you here like children. Waited for you to come home.

HORACE. So that you could invest my money. So that is why you wanted me home? Well, I had hoped— (Outraged) If you are disappointed, Regina, I'm sorry. But I must do what I think best. We'll talk about it another day.

## 30. FULL RUN OF A SEMINAL PUNK ZINE

### [PUNK 'ZINES] HOLMSTROM, John, Ged Dunn, and Legs McNeill (editors)

Punk - Complete Run of 15 issues

New York: Punk Publications / D.O.A. Productions, 1976-1981. 16 quarto issues (ca.27.5-30.5cm) - 4 in folded tabloid format with the remaining 11 in stapled wrappers; publication sequence runs No's.1-8, 10-12, 14-17 (No.9 was never published due to financial reasons, and No.13 remained unpublished on grounds of superstition), and includes PUNK Special #1. Issue 2 bears blue ink spatter along lower fold (as is consistent with nearly every issue we have seen or handled), some light dust-soil and scattered foxing to issue 6, with a small address label to front wrapper of issue 8, and a short tear and attendant crease to front wrapper of Special #1 - Very Good+. Remaining issues show mild wear to extremities, else Near Fine or better.

*PUNK* was the brainchild of cartoonist John Holmstrom and and friends Ged Dunn and Edward "Legs" McNeil, who wanted to create "some sort of media thing" for a living. *PUNK* would feature a mix of British and American bands, extensive coverage of the CBGB scene, and successfully created an aesthetic which fused rock and roll and underground comix. The first issue was published on January 1976 in a run of 4,000 copies, featuring Lou Reed on the front cover. Virtually every artist featured on a cover of *PUNK* either was or would become a legendary figure in the music scene: Iggy Pop, Patti Smith, Joey Ramone, Richard Hell, Blondie. *PUNK* was a groundbreaking publication, not just for giving a name to a genre of music, but for creating an avenue for female writers, artists, and photographers who had been all but shut-out from the male-dominated underground publishing scene. Writers like Mary Harron and Pam Brown got their start writing for *PUNK*, and the work of artist Anya Phillips and photographer Roberta Bayley would feature prominently as well.

A truly seminal publication, comparable in importance to Mark Perry's British fanzine *Sniffin' Glue*. OCLC locates only 13 institutions with any holdings in the U.S. TRIGGS pp.29-46.

**\$2,500.**



### 31. FRINGE PARTY, FORGOTTEN CARTOONIST

#### [RADICAL & LABOR PERIODICALS] BREITMAYER, Milton (illus). John Keracher, ed.

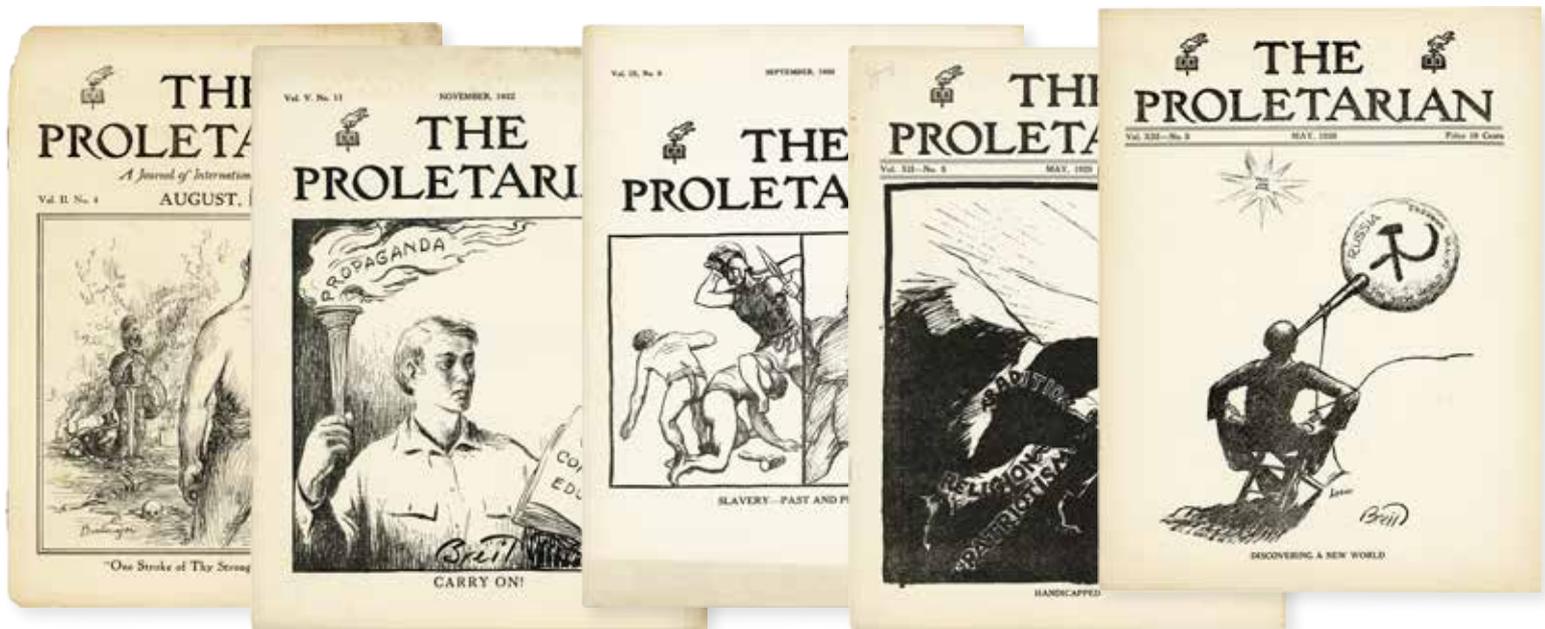
The Proletarian - Broken Run of 60 issues, 1919-1931

Detroit & Chicago: Proletarian Party of America, 1919-1931. 60 issues (including 6 double-issues) bound in 54 quarto volumes (27-30.5cm); illustrated wrappers, stapled; 16pp per issue; illus. Publication sequence runs as follows: Vol.2, Nos.1-4; Vol.3, Nos.2-3, 5-6, 8, 9, 9 (alternate issue)-10; Vol.5, No.11; Vol.6, Nos.3-6, 6/7, 9, 10/11-12; Vol.7, Nos.1-2, 3/4, 6-8, 11; Vol.8, Nos.3/4, 9-11; Vol.9, Nos.1, 3, 7-9, 11-12; Vol.11, Nos.1, 8; Vol.12, Nos. 1, 5-9, 11; Vol.13, Nos.2, 3/4, 5, 8, 9/10; Vol.14, No.3. All issues show light wear to extremities, scattered foxing, short tears, attendant creases, and varying degrees of dust-soil to wrappers; handful of issues with wrappers neatly detached along spine-folds; a few issues with oxidation spots from old staples, two others with lengthy edge tears; a few issues with shallow loss to corners (not affecting lettering or design); medium-sized dampstain to one issue, another with large chip to upper margin of rear wrapper; scattered staining to rear wrapper of Vol.3, No.8; one issue with rubber-stamped address of the Detroit Pro-

letarian Party headquarters on front wrapper. Majority of the run Very Good or better, with ca.10 issues in Good, complete condition.

Official organ of the Proletarian Party of America, a left-wing splinter group which, like the Communist Party, broke from the Socialist Party in 1919. Due to doctrinal differences with the founders, the PP split early on with the American Communist Party, remaining a small, distinct and contrarian entity until its eventual dissolution in 1971. *The Proletarian* was edited by long-time party leader John Keracher, who also assumed editorial control of the Chicago publishing firm of Charles H. Kerr following Kerr's retirement in 1928. All but the earliest issue in this run feature full-page cover illustrations by cartoonist Milton Breitmayer (signed "Breit"), a highly talented and under-recognized caricaturist in the Art Young / Robert Minor mold. GOLDWATER 215.

**\$950.**



## 32. AN IMPORTANT ADJUNCT TO “THE MASSES”

### [RADICAL & LABOR PERIODICALS] DELL, Floyd; Louis Fraina, Max Eastman (eds)

The New Review. Consecutive run of 19 Semi-monthly Issues

New York: The New Review, 1915-16. Nineteen consecutive quarto issues in original wrappers, beginning with Volume III no. 5 (May 1 1915) to Volume IV no. 2 (Jan 15, 1916). Staple-bound self-wraps; 24pp per issue. Mild toning and soil to outer pages on some issues; occasional mild creasing, but no serious wear – Very Good or better overall. In June 1916 the *New Review* was absorbed into *The Masses*.

A substantial, consecutive run of issues, covering much of the year 1915. An independent radical bi-monthly, *The New Review* claimed a distinguished board of editors, including many of the writers who had co-founded *The Masses* in 1911. Goldwater states of *The New Review*: “... it was considered to have been absorbed into the *Masses* ... whose mast-

head for August to November, 1916, included its name.”

Unlike the *Masses*, however, *New Review* was primarily a news magazine devoted to developments in the growing international Socialist movement; it included no illustrations and comparatively little literary work. Contributors to the this run of issues include Louis Fraina, Elsie Clews Parsons, John Spargo, Floyd Dell, Ernest Boyd, Mary White Ovington, William English Walling, Harry Laidler, and a host of others. Not entirely uncommon, but seldom encountered in cohesive runs and rarely found in nice condition. GOLDWATER 185.

**\$600.**



### 33. TWILIGHT OF THE K of L

#### [RADICAL & LABOR PERIODICALS - KNIGHTS OF LABOR]

##### Six Bound Volumes of the Journal of the Knights of Labor, 1898-1917

Washington DC: Knights of Labor, 1898-1917. 199 weekly issues bound in six folio volumes (43cm.); early to mid-20th-century cloth-backed pastepaper boards, printed paper spine labels; publication sequence as follows: Vol. XVIII, nos. 29 (Jan. 6, 1898)-38, 40-41; Vol. XIX, nos. 3-11; Vol. XIX (the numbering was repeated), nos. 1-12; Vol. XX, nos. 1-11; Vol. XXI, nos. 1-12; Vol. XXII, nos. 1-12; XXIII, nos. 1-12 [Vol. XXIII turns into XXIV at no. 8]; Vol. XXV, nos. 1-9, 11-12; Vol. XXVI, nos. 1-3, 5-12; Vol. XXVII, nos. 1, 3-4, 6-12; Vol. XXVIII, nos. 1-12; Vol. XXIX, nos. 1-12; Vol. XXX, nos. 1-8, 10-11; Vol. XXXI, nos. 1-12; Vol. XXXII, nos. 1-10, 12; Vol. XXXIII, no. 1-6, 8-12; Vol. XXXIV, nos. 1-12 (no. 7 repeated and 9 skipped in numbering); Vol. XXXV, nos. 1-4, 6, 8-12 (no. 2 repeated & 3 skipped in numbering); Vol. XXXVI, nos. 1-3, 5-7, 9-12 (no. 1 published as Vol. XXXV, no. 13); photographic illus. and illustrated ads throughout.

Occasional issues browned and brittle due to the isolated use of poor stock. The last few issues are uniformly printed on acidic paper. Vol. 30, no. 7 lacks first leaf; large loss to bottom fore-edge corner of Vol. 35, no. 6; last leaves of Vol. 33, no. 12, and Vol. 36, no. 12 stuck to rear paste-downs of their respective volumes. Still a generally Very Good or better collection, comprising a substantial and near-complete run of the later years of the *Journal* (successor to the *Journal of United Labor*) including the final issue published (June, 1917).

Extremely uncommon gathering of late issues of the official organ of the Knights of Labor, which was founded in 1869 by a small group of Philadelphia tailors headed by Uriah Smith Stephens. Membership in the Knights expanded greatly in the 1870s and 1880s under the leadership of Terence Powderley, and for about a decade they were by far the largest and most influential of the national labor unions. However by the mid-1890s the Knights' influence had waned considerably; by 1900 membership had dropped to just a few thousand workers and the union faded into irrelevance. Most discussions of the K of L do not even cover the union's activities in the Twentieth Century, and it in fact came as quite a surprise to this cataloguer to find that the group was still extant, let alone publishing a weekly newspaper, as late as 1917.



Non-microform holdings for any issues of the *Journal* are quite scarce per OCLC (fewer than ten institutions listed); post-1900 issues are apparently held by only one or two libraries. This collection well preserved, surprisingly fresh and supple given the era of its production, fully amenable to (judicious) hands-on research.

**\$1,500.**

## 34. WAR LETTERS FROM THE SPANISH FRONT, 1937

### **KLINE, Herbert, William Golden, Cipe Pineles**

Archive of Correspondence from Herbert Kline and William Golden to Cipe Pineles, 1937

Archive of 24 typed and autograph letters to renowned graphic designer and art director Cipe Pineles (1908-1991), who at this time was working as art director for London *Vogue*. Nineteen letters are from the American editor and filmmaker Herbert Kline (1909-1999); the remainder are from Kline's friend and colleague William Golden (1911-1959), who would later become Pineles' first husband. Letters vary from one to five pages; most on foolscap and including original postmarked mailing envelopes; two are postcards; one a single-line telegram. One postcard torn in half vertically (text legible); a few on acidic paper, with marginal losses and fragility at folds; else well-preserved, Very Good or better overall. All written between January and December, 1937.

A marvelous collection of long, personal letters, comprising more than 10,000 words total, all touching upon Kline's 1937 trip to Spain, where he embedded with Republican troops to produce his acclaimed documentary *Heart of Spain*, often considered the first serious film in English about the Spanish Civil War. Kline was at this time Pineles's sometime lover and a member of the Communist Party, but apparently not in terribly good standing in either realm. His letters begin with his dismissal, in January 1937, as editor of *New Theatre*, the CPUSA-fronted journal of theatre and film which he had run since 1935. Kline writes with great bitterness of the "half-friends" and "false comrades" who have undermined his position at the magazine, but also with real enthusiasm about his pending trip to Spain, for which he is preparing with daily Spanish lessons and solicitations of traveling funds from friends in New York and Hollywood.

Kline's letters from the Madrid front, beginning with a long letter "To Dad" from April, 1937 (copied to Pineles for hopeful publication in the London press, but apparently never published), offer a detailed, day-to-day picture of anti-fascist struggle in Republican Spain. Kline had by this time joined the Abraham Lincoln Battalion, and writes movingly and evocatively of events in the trenches: "...the first thing I saw when I entered the American's trenches at Marata was a film of blood in the rainwater underfoot. The second was an American youth in "international" ski-pants uniform dancing a jig beside his machine gun, a black, mean-looking 1915 Maxim..." Beginning in June, Kline's letters indicate that he has begun work on his film (*Heart of Spain*), and his datemarks

bounce back-and-forth between Madrid, Paris, and New York. These latter letters discuss in detail the making and editing of the film as well as continuing international events. Kline remains a passionate and optimistic supporter of the Republican cause right to the end; his final letter to Pineles, dated December 1937 (by which time Republican forces had been defeated in most sectors) ends on the following note: "...the Spanish people are wonderful....what a nation they'll make...believe I'll like it even better than RUSSIA" (12/5/37).

William Golden's letters to Pineles provide a fascinating (and occasionally troubling) counter-perspective to Kline's. They are not without an element of character assassination, as Golden repeatedly – despite claiming to be "one of Herb's best friends and defenders" – criticizes Kline's decision to travel to Spain without an official assignment from the Party; insinuates that Kline's dismissal from *New Theatre* was due to intractability and managerial failures; and, finally, offers only grudging respect for *Heart of Spain*: "...I just saw Herb's film and I must say, however grudgingly, that the dope got some pretty swell stuff...I am smitten with professional jealousy and like to think that I could have made the same material more dramatic...it's beginning to gnaw at me." It is hard not to read Golden's letters as an underhanded attempt to eliminate a potential rival for Cipe Pineles's affections: Golden and Pineles would marry just a year later. Nonetheless, Golden is a sensitive and observant writer, and his insights about Kline and the internal workings of the Communist Party during this period are invaluable.

To our knowledge, these letters are unknown to scholarship. The Kline papers at Syracuse include only a smattering of later correspondence; Kline's involvement in the Spanish Civil War and the making of *Heart of Spain* receive a detailed chapter in Russell Campbell's standard work *Cinema Strikes Back: Radical Filmmaking in the United States 1930-1942* (Ann Arbor: 1982), but his essay includes no mention of these letters (nor of Kline's relationship with Pineles and Golden), and appears to be based almost entirely on later interviews with Kline.

*A detailed inventory, with letter summaries, is available on request.*

**\$4,500.**



## 35. THE SECOND CITY'S SECOND UNDERGROUND

### [UNDERGROUND NEWSPAPERS] Guild Cooperative Fellowship

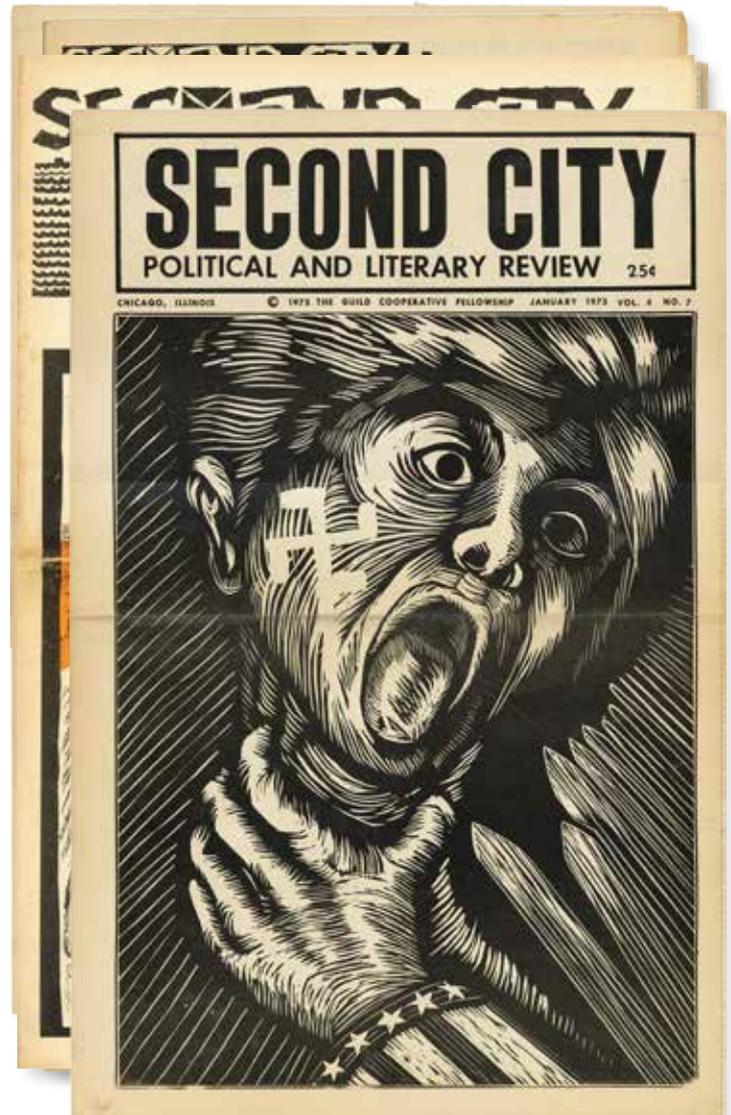
Second City Political and Literary Review- Run of 44 Issues (1968-1975)

Chicago: Second City / Guild Book Store, 1968-1975. 44 (of 45) tabloid issues (44cm); illustrated newsprint wrappers; 12-20pp per issue; illus. Publication sequence running as follows: Vol.1, Nos.1-12 (1968-69); Vol.2, Nos.1-12; Vol.3, Nos.1-12; Vol.4, Nos.1-3, 5-9 (1973-75). Faint horizontal folds at center (which have smoothed out over time), mild to moderate tanning to extremities and folds, with scattered foxing to same; several issues with small marginal tears and creases; Very Good+.

Near-complete run of this underground newspaper (lacking a single issue), produced by the Guild Cooperative Fellowship, a coalition of "traditional Leftists that favored nuts and bolts over purple haze" (see Peck, *Uncovering the Sixties: The Life and Times of the Underground Press*, p.128). Together with the *Seed* and the SDS's *New Left Notes*, *Second City* was one of the three main publications of Chicago's underground press. Published by the Guild Cooperative Fellowship out of Gil Terry's Guild Bookstore, *Second City* was distinctive in its intention "to be a voice of the Movement in Chicago...owned and managed democratically by its staff which will represent the entire spectrum of all those engaged in the struggle against war, racism, poverty, oppression and the denial of civil and human rights" (Vol.1, No.1).

The paper provided extensive coverage of the Chicago Seven (originally Chicago Eight) and Angela Davis trials, local politics, and international news, with contents largely sympathetic to the efforts of the Black Panther Party, Young Lords and other Puerto Rican nationalist groups, gay liberation and anti-war efforts, and Chicago groups involved in non-violent protests. Artwork and design trended less toward the psychedelic and more towards the work of Left artists and cartoonists such as Sna Renose, Alan J. Hanley, Darby Holmes, Paul Spina, J. Weber, and J.A. Kurtz, among others. An uncommon publication, even in individual issues.

**\$2,500.**



## 36. MORE BAD HOMBRES

### UNITED STATES DEPARTMENT OF JUSTICE - FEDERAL BUREAU OF INVESTIGATION

#### 1973 Terrorism Symposium Information Packet

Washington DC: United States Department of Justice / FBI, 1970-1973. Information packet assembled in grey pictorial folder printed in black and comprised of 13 documents, pamphlets, periodicals and offprints, together with previous owner's manuscript notes. The whole a bit worn from handling, folder rather soiled, owner's highlights and manuscript marginalia throughout, else Very Good and sound and apparently complete.

Handout packet for attendees of an early FBI conference on domestic and international terrorism, set up in the wake of the Munich Olympics hostage crisis and touching on other contemporary groups such as the Black Panthers and Weather Underground, as well as the rise of militant Islamic groups in the Middle East. Includes copious manuscript notes by attendee Charles Albert ("Charley") Barca, a San Francisco police officer whose career with the SFPD spanned five decades from the Thirties through the Seventies.

**\$500.**

#### *Inventory:*

#### Manuscripts & Correspondence:

1. Typed letter, signed by Charles W. Bates, Special Agent in Charge, to Chief Donald Scott. Invitation extended to Captain Charles Albert Barca to attend the symposium.
2. Manuscript notes by Barca taken during the symposium, 8 leaves filled to completion on versos only. Includes notes on Al Fatah, "Black Extremism," the RNA, Muslims, and skyjacking.

#### Pamphlets:

3. [Cox, Donald L.] On Organizing Urban Guerilla [sic] Units. [N.p.]: AALA, [ca. 1970.] How-to manual on urban guerrilla warfare by the Black Panther.
4. Marighella, Carlos. Minimanual of the Urban Guerrilla. [N.p.]: New World Liberation Front, 1970. Notorious how-to manual by the Brazilian guerrilla fighter.

5. National Symposium [on] Terrorism, FBI Academy, Quantico, Virginia, January 14-17, 1973. [Symposium agenda.]

#### Periodicals/Offprints:

6. "The Police Officer: Primary Target of the Urban Guerrilla." Offprint from the FBI Law Enforcement Bulletin, February, 1972.

7. FBI Law Enforcement Bulletin, October, 1974.

#### Typescript Documents:

8. National Symposium on Terrorism, January 14-17, 1973 [Roster, 111l.]

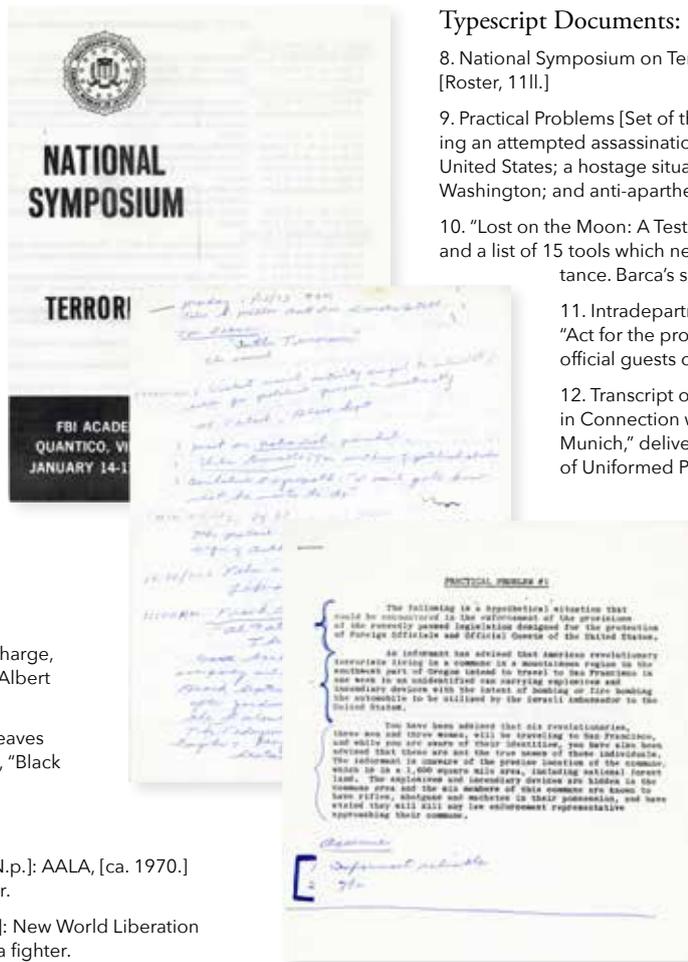
9. Practical Problems [Set of three hypothetical situations, involving an attempted assassination of the Israeli Ambassador to the United States; a hostage situation in the Yugoslavian Embassy in Washington; and anti-apartheid subversive activity]

10. "Lost on the Moon: A Test." Provides a hypothetical situation and a list of 15 tools which need to be ranked in order of importance. Barca's score was "Fair."

11. Intradepartmental memo, including regarding "Act for the protection of foreign officials and official guests of the United States."

12. Transcript of the talk "Security Problems in Connection with the Olympic Games 1972 Munich," delivered by Reinhard Rupprecht, Chief of Uniformed Police, Munich. Together with letter dated 1/24/75 presenting the document, signed in manuscript (name illegible). (42pp)

13. Memo on the attendance of the symposium (6pp)



## 37. A VISIONARY ARCHITECT'S PRIVATE UTOPIA

### [UTOPIAS / IMAGINARY CITIES] LAFFERTY, Robert C.

#### Seventeen Original Pencil Renderings of the Utopian City "Celesta"

1918-1935. Seventeen original pencil drawings measuring approx. 28x21.5 or the inverse (and one measuring 27x35.5cm.), all but the largest mounted to pasteboard by the artist; some finger soiling to pasteboard and very occasionally to drawings, a few quite heavily discolored, but in general Very Good and sound. All but one signed or initialed and all but two dated by the artist.

Robert (Bob) Lafferty (b. 1880-1961?), was a West Virginia-born architect, inventor, and poet based primarily in New York City, active in the first half of the 20th century. He is perhaps best-remembered as the author of a number of two eccentric, illustrated collections of semi-religious inspirational poetry, issued under his own Culture Press imprint, titled *The New Rubaiyyat* and *Cheerful Epigrams in Hai-Kai Form* (these two works, though reputedly limited to two thousand copies each, are somehow ubiquitous, and the perennial bane of the book-scout). Lafferty's other interests included military weaponry (he received patents for a unique torpedo design as well as for a modular system of military fortifications), social engineering (he issued privately-published treatises on slum clearance and crime prevention), and public transportation (his *Lafferty Plan for Transit, Traffic, Freight - a Comprehensive True Transportation System of Airways and Speedways for Large Cities* remains a classic of instantly obsolete pre-War municipal management).

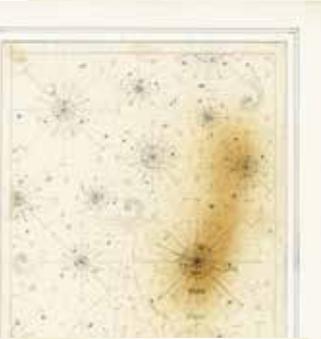
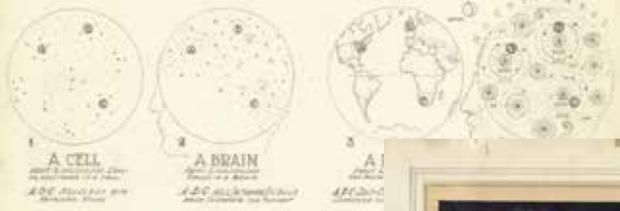
In addition to these pursuits, Lafferty appears to have found time, over many years, to indulge an intense interest in utopian city planning, as exemplified in this set of seventeen drawings, acquired by us some years ago as part of a larger Lafferty archive. The renderings depict Lafferty's imaginary city of "Celesta," a utopian city on an imaginary planet, peopled with toga-attired citizens living in flower-strewn cliffside bungalows. Of Lafferty's political or philosophical intent here we can only speculate – all we know of Celesta is what is contained in these drawings and their captions; whether Lafferty wrote or published any related material regarding his Utopia is unknown to us. In any event, the project appears to have been of lasting importance to the eccentric but inarguably talented Lafferty, as the earliest and latest drawings in this series are dated more than fifteen years apart.

**\$2,500**

*Includes the following pieces (titled from captions):*

1. "The Graphic Explanation ~ of ~ The Cosmic God." Undated drawing depicting a cell ("About 2,000,000,000 ions); a human brain ("About 2,000,000,000 cells); a planet ("About 2,000,000,000 Man Brains"); and the universe (depicted as God's brain -- "About 2,000,000,000 +? Planets in the Cosmos"), in which the artist envisions at least three solar systems in which "men...have arrived at self-consciousness."
2. "Within the Sanctuary." Undated drawing of a massive cathedral.
3. "A Library of Great Bronze Books." 1918. Depicts another massive edifice, a colosseum-like circular and open-aired (?) structure lined with thousands of bronze books, complete with an inset of a man browsing one such tome.
4. "Bronze Books: The Soul of Celesta." 1918. Collage comprised of cut-out and original pencil drawing of two children "leafing through" a bronze book in a library of bronze books.
5. "A few Solar Systems ~ Life Zones Indicated." 1924. Geometrically produced vision of 13 solar systems (all capable of supporting human life) with the author's note on pasteboard "Cut to be white lines on black background."
6. "Birth of a Solar System." 1925. The only ink drawing in the collection, an artistic rendering of the creation of a solar system (though more akin to two jellyfish frolicking).
7. "Celesta." 1929. View of Celesta from the ocean, this version of the city not built into a cliff.
8. "The Grand Opera ~ Celesta." 1930. Another impossibly massive structure, this built into the side of a cliff.
9. "A Babies' School Room 'mid growing fruit ~ Celesta." 1930. Utopian kindergarden scene in which naked babies gambol beneath a fruit tree (student - teacher ratio: 7:5), the walls painting with idyllic frescoes.
10. "The corner of a cliff on 'Celesta.'" 1930. Seaside cliff in which palatial homes have been built, a futuristic (for 1930) vehicle zooming through the bottom right-hand corner.
11. "The City in the lakes that scrapes the sky." 1930. View of a port in Celesta.
12. "For The Music of The Spheres." 1932. Massive concert hall built into another oceanside cliff, a cruiseship flowing by below.
13. "Close-up of Terrace Apartments." 1932.
14. "Balconies and Verdure ~ Celesta." 1932. Ditto, drawn on the same day as no. 13.
15. "She interposed her hand and saved the newt." 1933. Shows a woman at the edge of a fountain in Celesta protecting a "newt" from a sparrow.
16. "When man with Nature Plans." 1935. A craggy cliff-cum-city.
17. "Is it a ship -- This voyageur [sic] of dreams with precious cargo intangible, and so ineffably sweet?" View of the ocean, the cliffs only just visible to the right, and the artist depicted at the bottom of the image as a minuscule figure seated in a chair from which Celesta came to life.

THE GRAPHIC EXPLANATION — OF — The Cosmic GOD



## 38. RUN OF A RARE UTOPIAN COMMUNITY PERIODICAL

### [UTOPIAN COMMUNITIES] "CYRUS / KORESH" (pseud. of Cyrus Reed Teed)

#### The Flaming Sword - Run of 79 Issues

Chicago: Guiding Star Publishing House, 1890-1891. 79 folio issues (ca.56cm); original newsprint wrappers; 4pp per issue; publication history runs as follows: Vol.I, Nos.20-52 (April 19, 1890-November 29, 1890); Vol.II, Nos.1-47 (December 6, 1890-October 24, 1891). All issues showing mild wear to extremities and folds; mild toning and neat splits to folds and intersections of several issues; minor signs of biopredation to margins of a few issues; two issues with sizable loss to two panels; occasional pencil markings; Very Good, well-preserved run of issues overall.

A substantial, early run of this newspaper 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, Syr-

acuse, 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."

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 locations, Teed's beliefs did not endear him or his followers to the general public, forcing him to relocate from Chicago to the quiet beach town of Estero, FL in 1894, the final home of the Koreshan Unity where Teed would establish his New Jerusalem. It was here that the Koreshan Unity established a growing, self-sustaining community, though at the height of the movement their membership numbered no more than 250. Though Teed died in December 1908, The Flaming Sword continued to be

published from Estero through the 1960's, with the Koreshan publishing tradition continuing well into the 1980's.

Early material produced by the Koreshan Unity is scarce, the earliest Chicago imprints particularly so; we find no copies of the above titles for sale in the trade (June 2017); institutionally, Hamilton College holds the largest and most complete collection of the four periodicals published by the Koreshan Unity; OCLC finds 10 locations with incomplete runs of *The Flaming Sword*.

**\$2,500.**



## 39. A NOT-SO-NICE COLLECTION OF WIMMEN'S COMIX

### [WOMEN - COMIX] Various Authors

#### Collection of Fifteen Feminist Underground Comix

V.p.: 1970-1976. Fifteen volumes; all digest comic book sized (ca. 24 to 25.75cm.); pictorial staplebound wrappers. All are first printings in Near Fine to Fine condition.

Not exhaustive, but a strongly representative assortment of wimmen's comix from the height of the underground era in the early Seventies, all in excellent condition and including Trina Robbins's breakthrough anthology *It Ain't Me Babe*, which established the genre, paving the way for women comic artists in a field which had previously been pretty much the sole proprietorship of men (and fairly misogynistic men, at that). Contents not for children.

**\$650.**

#### Includes:

1-5. Brand, Michelle et al., eds. *Wimmen's Comix*. Four issues: Nos. 1-3, 5, & 7. Berkeley: Last Gasp Ecofunnies, 1972-1976. Includes contributions by Lee Mars, Aline Kominsky, Trina Robbins, and many others.

6. Chevli, Lyn [pseud. Chin Lyvely] and Joyce Sutton. *Tits & Clits Comix*, no. [alpha]. Laguna Beach: Nanny Goat Productions, 1972.

7. Fountain, Lora. *Facts o' Life Funnies*. San Francisco: Rip Off Press, 1972. Chiefly comprised of comics relating to abortion and birth control. Includes R. Crumb's comic "'Strawberry' Fields: The last of the flower kids and her old man Buckwheat Florida Jr. in 'Preggers,'" involving a failed coerced wire hanger abortion.

8. Lyvely, Chin and Joyce Sutton. *Pandoras Box Comix No. 1*. Laguna Beach: Nanny Goat Productions, 1973. Fine uncirculated copy with 50c cover price. First number of *Tits & Clits's* successor.

9. Lyvely, Chin and Joyce Sutton. *Abortion Eve*. Underground comic devoted to the issue of abortion, with a decidedly pro-choice stance. Issued the same year as the Roe v. Wade Supreme Court decision.

10. Marrs, Lee. *The Further Fattening Adventures of Pudge, Girl Blimp*. Berkeley: Last Gasp Ecofunnies, 1973.

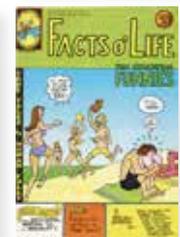
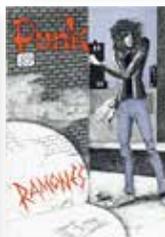
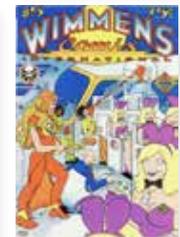
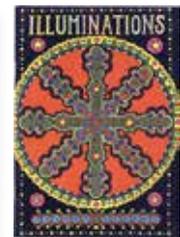
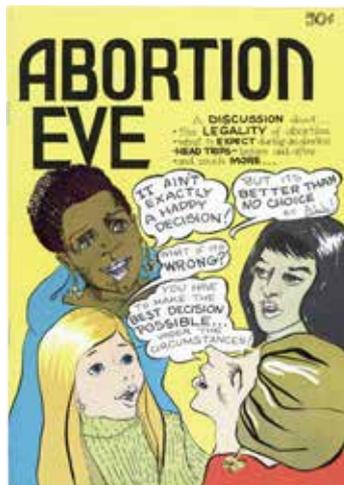
11. "Red Hot Artists." *Wiley Willy's Illuminations*. Berkeley: Print Mint, 1971. Includes a one-page spread by Trina Robbins.

12. Richards, Terry, ed. *Manhunt!* Berkeley: Print Mint, 1973. Cover art by Lee Marrs. Contributions by Marrs, Aline Kominsky, Michelle Brand, and others.

13. Sturgeon, Foolbert [pseud. Frank Stack]. *Amazon Comics*. San Francisco: Rip Off Press, 1972.

14. Trina [a.k.a. Trina Robbins], Lisa Lyons, et al. *It Ain't Me, Babe: Womens Liberation*. Berkeley: Last Gasp Ecofunnies, 1970. A landmark in underground cartooning; *It Ain't Me Babe* was the first underground comic book edited, written, and drawn entirely by women.

15. Trina. *Girl Fight Comics*. Berkeley: Print Mint, 1972. Fine uncirculated copy with 50c cover price. Interracial feminist comic book featuring Fox and Speed Queen. Robbins's first solo publication (see M. Keith Booker, *Encyclopedia of Comic Books & Graphic Novels* (2010), p. 213).



## 40. GLORIA STEINEM, SECRET AGENT

### [WOMEN - COLD WAR PROPAGANDA] [STEINEM, Gloria]

#### Five Pamphlets Issued under Steinem's Directorship [With Additional Related Items]

Cambridge: Independent Service for Information on the Vienna Youth Festival, 1959-1975. Eight volumes; sizes and formats vary, ca. 15cm - 26.75cm.; all bound in original wrappers; illus. Condition varies from Near Very Good to Fine (see below).

Having struggled to find work in New York City, 25-year-old Gloria Steinem moved to Cambridge in 1959, where she helped organize (and went on to co-direct) the Independent Service for Information on the Vienna Youth Festival. The Service, publicized as a private enterprise whose aim was to send democracy- and capitalism-loving American youth to the communist-run Festival, was in fact funded by an anonymous donor later revealed to be the CIA.

Steinem, of course, went on to bigger and better things, establishing herself as the nominal figurehead of the American feminist movement following publication of her article "After Black Power, Women's Liberation" in *New York Magazine* in April, 1969 and cementing that position with the founding of *Ms. Magazine* in 1972. Steinem's C.I.A. ties would not become widely known until they were exposed in an article by radical feminist Barbara Leon in the 1975 anthology *Redstockings: Feminist Revolution* (an original copy of which is included here). Leon's article, which was suppressed in later editions of the anthology, accused Steinem of covering up a continuing relationship with the C.I.A. that had begun with the creation of the Independent Service and lasted through the late Sixties. The article and succeeding media furor produced a lasting rift between Steinem supporters and the radical Marxist wing of the feminist movement (exemplified by the Redstockings group) which to some degree endures to the present day.

The present collection is a near-complete run of works published in the single year the Independent Service was in existence. Though no authorial credit is given, all were produced under Steinem's directorship and editorial guidance if not outright authorship. All are uncommon, both institutionally and in commerce (see individual institutional holdings in notes below).

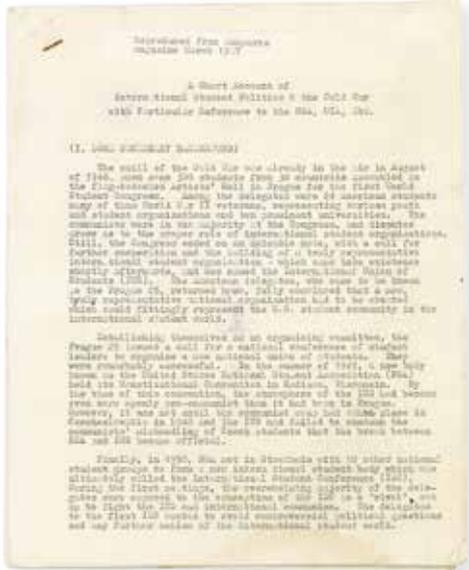
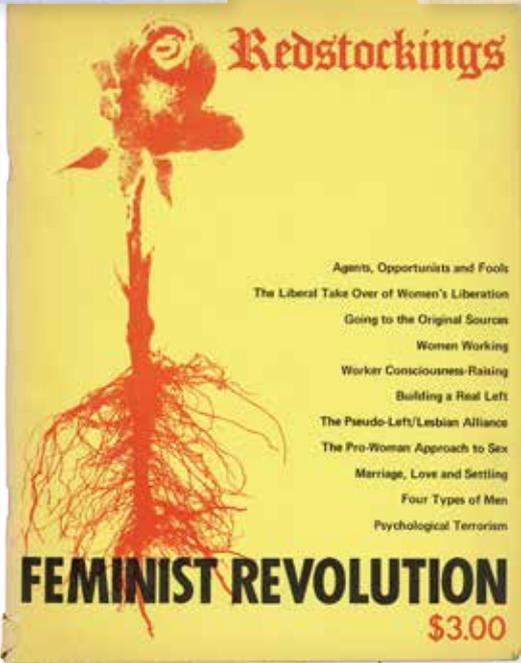
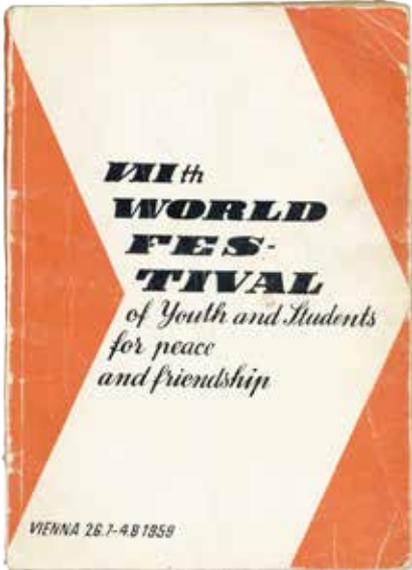
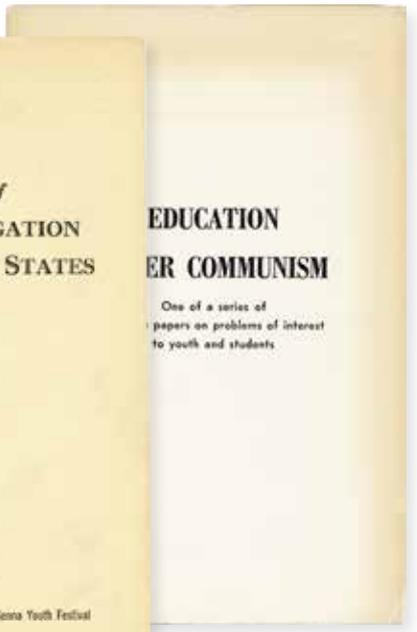
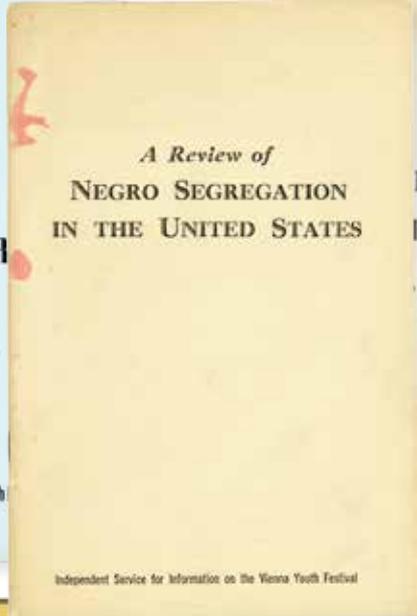
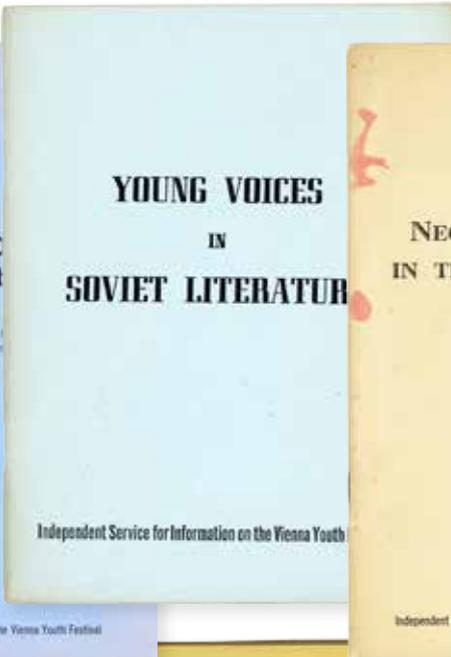
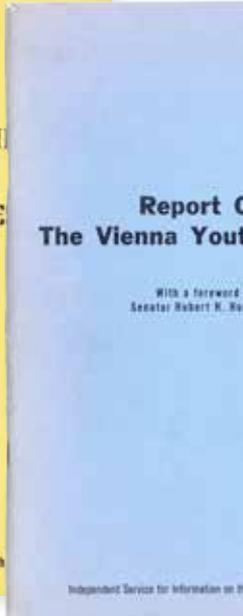
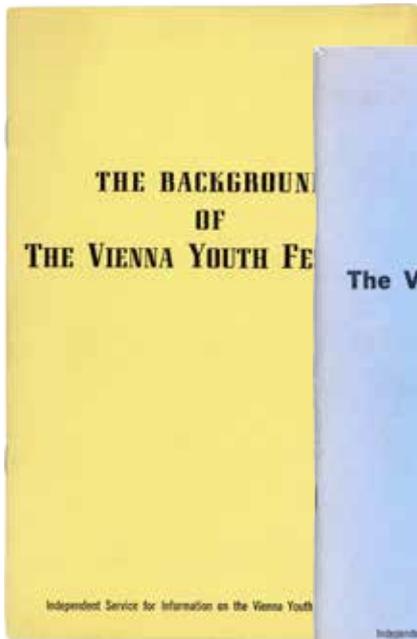
**\$1,500.**

*Includes the following directed/edited by Steinem:*

1. *Young Voices in Soviet Literature: One of a series of research papers on subjects of interest to youth and students.* 1959. 84pp. Original light blue printed staplebound card wrappers. Light toning to extremities, else Near Fine.
2. *Education Under Communism: One of a series of research papers on problems of interest to youth and students.* 1959. 41pp. White staplebound card wrappers. Extremities rather toned, else Very Good or better. OCLC locates two copies as of February, 2017, Harvard only in North America, the other in the Netherlands.
3. *A Review of Negro Segregation in the United States: One of a series of research papers on problems of interest to youth and students.* 1959. 44pp. White staplebound card wrappers. Upper cover a bit soiled and dusty, else Very Good, internally fine. OCLC locates five copies in the United States, at the NYPL, UC Davis, Harvard, U. Michigan, and Wisconsin Historical Society.
4. *The Background of the 7th World Youth Festival, Vienna, Austria, July 26 - August 4, 1959:* Report prepared by the Independent Service for Information on the Vienna Youth Festival. 1959. 44pp. Yellow staplebound card wrappers. Near Fine.
5. Humphrey, Hubert H., [fwd]. *Report on the Vienna Youth Festival Held in Vienna, Austria, July 26 through August 4, 1959.* 1960. [6], 108, xivpp. Dark blue staplebound card wrappers. Light sunning to extremities, spine crown very slightly chipped, else Very Good or better.

*Together with:*

6. *Vllth World Festival of Youth and Students for Peace and Friendship.* Vienna, 1959. 101pp. Original white decorative wrappers printed in black and orange; rather worn from handling, extensive pencil annotations to endpapers, else Near Very Good.
7. *A Short Account of International Student Politics & the Cold War with Particular Reference to the NSA, CIA, Etc.* [Mimeograph offprint from *Ramparts Magazine*, March, 1967, according to mounted typescript cancel]. Staplebound self-wrappers. 23pp. Rather worn from handling, uniformly dust-soiled with old tidemark along bottom edge of rear leaves; About Very Good overall. Includes contents on the Service. This edition not in OCLC.
8. *Redstockings. Feminist Revolution.* [New Paltz, NY, 1975.] Original yellow pictorial staplebound wrappers. 200pp. Wrappers toned along extremities, a few small losses not approaching text, spine ends rather chipped. Good or better. The uncommon first edition, containing Barbara Leon's exposé of Steinem's role in the Service, "Gloria Steinem & the CIA." This anthology would later be reissued in 1978 by Random House, but with Leon's essay suppressed.



## 41. BEAUTY QUEENS & SEA-PLANES FOREVER

### [PHOTOGRAPHY - BEAUTY PAGEANTS / SEAPLANES - PACIFIC NORTHWEST]

Photographic Archive of Beauty Pageant Contestants of the Pacific Northwest, ca 1961-65

Seattle: v.p., ca. 1961-1965. Collection of 141 photographs, including 132 large-format press photographs (20.5x25cm. or the inverse) and 9 smaller personal snapshots (ca. 9x6cm to 12.75x17.75cm.); some minor wear to a few photographs, with at least one instance of tape repair and a few closed tears, else a Very Good to Fine collection. Photographic credits include: Greater Seattle News Bureau (49); Forde Photographer (Seattle) (48); Camera Craft (Seattle) (16); Phil H. Webber (Seattle?) (4); Dudley, Hardin & Yang (Seattle) (3); and Ackroyd (Portland) (2). Location appears to be chiefly Bryant's Marina in Seattle harbor, likely on the occasion of the annual Miss Pacific Northwest Pageant. Almost all the photographs are similarly posed, each capturing a group of two or three women in party dress and prize sashes, accompanied by an attentive (we did not say leering) seaplane captain. The photographs were presumably taken over the course of several years, as different subjects appear wearing sashes announcing the same prize.

We're fascinated by these portraits of young beauty contest winners, not least because they are more or less exactly the same age as this cataloguer's mother, but also because so many of their names have been completely lost to posterity (it would appear that, as a predictor of future fame, or even of standard public internet activity, success at the the local beauty pageant level is a negative correlative). Google and its affiliated search engines turn up surprisingly few leads about most of these bright-eyed Baby Boomers, at least a few of whom would have been expected to come of age within the backdrop of women's liberation and the expanding professional workforce, and thus to have left some trace of their accomplishments and enthusiasms for us to find. Not so. The few exceptions

are those who went on to win larger contests: among the subjects are future Miss Washington Kippy Lou Brinkman (1965), Miss Canada Linda Douma (1965), and Miss Alaska Teresa Hanson (1961).

The Miss America contest, first formed in 1921 with the intention of luring tourists to the quickly-expanding resort community of Atlantic City, would extend its parameters in the post-World War II era to include both talent and ball gown portions to the competition, ostensibly legitimizing the event beyond just a bathing suit contest for the benefit of businessmen on holiday. Without a doubt his "wholsomeization" of the old "bathing beauty" image had a lasting effect on American culture. Between 1951 and 1960, the beauty pageant franchise expanded its reaches with Miss World (1951), Miss Universe (1952), and Miss International (1960); and with the growing popularity of high-profile contests came the inevitable spread of a "feeder system" of local, regional and state beauty pageants, as exemplified here by the hundreds of regional contest winners hailing from the Pacific Northwest alone.

Despite the still-ubiquitous mythology of the American beauty queen, and the

extensive pageant culture which flourishes to this day, we find that surprisingly little scholarship has been produced on the history and culture of the beauty pageant industry, especially at the local level. This collection, a regional time-capsule of popular fashion and Jet Age social mores, is perhaps an entry point.

**\$1,000.**





## 42. NOT QUITE PINS & NEEDLES

### [WOMEN PERFORMERS - PROLETARIAN THEATRE] SOLAR, Esther [aka Estra]

#### Professional Performance Archive of Vocalist and Comedienne Esther Solar

Chiefly Boston and Forest Park, PA: 1940-1946. Substantial archive of nearly 600 individual pieces relating to the career of American singer and performer Esther Solar; comprised of playbills, mimeograph and autograph scripts, songs, music, and press notices. Though some documents a bit ruffled and some of the manuscripts browned and brittle due to poor paper stock, still an attractive and well-preserved collection.

In 1919 the Dress and Waistmakers' Union Local 25 (New York) purchased a clutch of buildings in Forest Park in the Poconos as the location of its new "Unity House," one of a handful of vacation resorts for union members and their families, a place where workers could enjoy both outdoor recreation and take in high culture, with access to an in-house theater. In 1924 the property was sold to the larger "International," the ILGWU. Though the resort floundered during the Great Depression, ILGWU President David Dubinsky took advantage of a fire in 1934 to entirely rebuild the grounds as a kind of publicity stunt, beginning with using the same builders as constructed Radio City Music Hall. But despite Dubinsky's efforts, "... the working-class patrons of Unity House did not care for the serious entertainment...A consultant reported that Unity House had too much culture, classical music, heavy drama, and surreal dancing. The consultant suggested that Unity House light up with lowbrow humor, dance contests, amateur nights, and costume balls" (see Squeri, *Better in the Poconos*, p. 163).

Enter Esther Solar. Though clearly a prolific performer, we find little written about Solar apart from a few mentions of private parties at which she performed and the occasional newspaper review. Described as a "buxom widow" and a "clever comedienne," Solar was a member of the Musical Guild of Boston who never made the leap to Broadway. Instead, her long career appears to have been spent mostly in the summer-stock and touring company circuit, with stints as a member of the in-house troupe at Unity House as well as with Pauls Players, a theater group based in Boston, and at Green Mansions, an Adirondacks resort where Solar had an exten-

sive collaboration with the then-unknown (but later prominent) Broadway composer Harold Rome. Based on the evidence in the current archive, Solar appears to have come out of a classical music background, but achieved her best success combining cabaret-style performance with semi-serious

drama, mingling classical and popular singing styles; as a Jewish artist from New York City she may well have been influenced by the Yiddish musical theatre tradition of the teens and twenties. Solar's repertoire at Unity House included such ditties as "If You Can Only Conga" ("...you told me you were a caveman, a lovin', fightin' fool / You Ferdinand, the Bull – all you can do is conga!") and such snappy one-liners as "She's so homely, her face looks like she slept in it" (alas, only a single sheet of Solar's joke file is included among the archive's contents).

Of the 27 playbills in the archive (all mentioning Solar), seven are from Unity House and six from Pauls Players. Of the 89 mimeographed songs and skits present (many heavily annotated in Solar's hand), at least seven date definitively from the artist's tenure with Unity House (this based on matching songs and

scene titles with that found on the playbills – but it is highly likely that many more date from this period). Additionally, there are 111 separate leaves in manuscript, including songs, scripts, cast lists, and miscellaneous notes, most apparently in Solar's hand; and seven leaves of musical manuscript. Additional items include the postbound script from Solar's 1946 television appearance in "A Nice Place to Visit," in which she played the role of Mrs. Norris, which garnered her a bit of praise in *Billboard Magazine* (July 20, 1946). Though we find no evidence that Solar herself was one of the many female members of the ILGWU, her extensive involvement with Unity House, known in its heyday as "The Workers' Playland," suggests that she was at least a proletarian at heart.

**\$2,500.**

*Full inventory available on request.*





HOUSE PLAN  
CARNIVAL  
CCNY  
House Plan  
GAY NINETIES  
CARNIVAL  
NOVEMBER

UNITY HOUSE  
April & Term  
Manager

COLLEGE

Handwritten letter on yellow paper with cursive text, including the words 'Dear', 'I hope', and 'I am'.

Handwritten note on green paper with musical notation and the words 'COME OF AGE'.

Handwritten letter on white paper with the words 'COME OF AGE' written in large letters.

Handwritten musical notation on a sheet of paper for the song 'COME OF AGE'.

### 43. FOUR DECADES OF A NISEI FAMILY IN CALIFORNIA

#### [WW2 - JAPANESE INTERNMENT] Inai Family

Scrapbook and Photographic Archive of Japanese-Americans in California, ca 1920s-1950s

Vacaville, Tulelake, Italy, and elsewhere: ca. 1930-1950s. Small oblong quarto (18.5x26.5cm.); brown string-bound morocco-backed reverse calf, upper cover lettered in gilt; 200 snapshots, some die-cut by the compiler, mounted to 24 black card leaves, manuscript notations in white pencil; together with an additional 274 loose black and white snapshot photographs and two autographed postcards. Album leather dry and flaking, bottom fore-edge corners darkened and a number of leaves separated; a few of the mounted photographs loose due to perished glue but still present. Photographs generally in very good condition. Loose photographs Very Good or better, many with manuscript captions to verso, some with perished glue and paper remnants not affecting images.

Massive private photographic archive of the Japanese-American California-based Inai family. Approximately 60 of the photographs date from the World War II era, and include three from the family's tenure at the internment camp for Japanese-Americans at Tulelake, California. Other images from this period document Sgt. George T. Inai's service with the "Nisei" 442nd Infantry Regiment, mostly in Italy, with special emphasis on monuments and pretty girls. In-theatre photographs from Japanese-American soldiers are unusual, as Nisei troops were not "officially" allowed cameras; vernacular photo documentation of Nisei regiments is thus of some rarity, especially to the extent represented here.

The remainder of the archive traces the Inai family's life in California, mostly in the vicinity of Vacaville (in northern Solano County) beginning in the late Twenties. The earliest of the nearly 500 photographs

date around 1929 and focus on the families of brothers Kuantaro (b. ca. 1882) and Geroge Y. (b. ca. 1893) and their wives and families, among them the above-mentioned George T. (b. 1921) and Helen F. (b. 1915), the latter apparently the compiler of the album. The collection extends to include George T. Inai's return from service and postwar life, into the mid-1950s.



A few brief manuscript items are also present, providing a scrap of context to support the extensive visual component of the archive. These include two handwritten postcards from George to "Sis," dated from the Nisei training camp at Fort Sheridan, Ill., 1944, and Lausanne, Switzerland, December, 1945 ("Boy its [sic] sure swell here. Am enjoying all we do and see. People are so nice. Sort like [sic] home. Food is very delicious. Stores are like 5th Ave. including Xmas displays.")

A charming, artfully composed and meticulously captioned album reflecting a period of considerable hardship – but also of growing opportunities – for Japanese Americans; certainly among the more impressive photographic archives we have handled in terms of breadth, subject matter, and overall quality of images.

**\$4,500.**



## 44. THREE RARE PRINTINGS OF A KEY PARTISAN WORK

### [WW2 - PARTISAN LITERATURE] DJILAS, Milovan

Con L'Armata Rossa / Pri Rdeči Armadi - Three Early Underground Printings from Slovenian Partisan Presses

V.p., v.i.: [1944]. Three separate underground printings – two in Slovenian, one in Italian – of Djilas's homage to the Soviet Red Army, written in the final months of the Nazi occupation of Yugoslavia. The essay was originally published in Serbo-Croatian, as *Sa Crvenom Armijom*. Uniform minor wear and age-toning; all three Very Good or better.

1. Djilas. *Con L'Armata Rossa*. [Strojenika pri Storpniku: Doberdob, 1944]. Octavo (20.5cm). Staple-bound pictorial paper wrappers; 20pp. Front wrapper with linocut illustration in three colors. Italian-language translation. Text printed from type.
2. Djilas. *Pri Rdeči Armadi*. [near Idrija, Gorenjsko, Slovenia: Špik, 1944]. Octavo (22cm). Staple-bound pictorial paper wrappers; 30pp. Linocut illustration to front wrapper, printed in red ink. Text mimeographed.
3. Djilas. *Pri Rdeči Armadi*. Place of publication unknown [but Slovenia: ca 1944]. Octavo (20cm). Staple-bound pictorial paper wrappers; 28pp. Front wrapper illustrated by stencil process; text mimeographed.

This very early work by the great Montenegrin communist (and later dissident) intellectual appears to have been published some time after Djilas's first visit to Moscow in March, 1944; by this time, the Yugoslavian Partisan movement had begun reclaiming territory previously lost to the Axis, and the Soviet army had begun its inexorable push west, which would culminate in the Belgrade offensive of October, 1944, liberating Yugoslavia's capital and effectively putting an end to the Nazi occupation. Djilas's *homage* was intended to celebrate the Soviet offensive and to pave the way for an acceptance of a Soviet-style communist state in Yugoslavia. Ironically, though he would serve briefly as the Vice President of Joseph Broz Tito's new government in 1945, Djilas's greatest fame would come not from being an enabler, but rather a critic, of the state-socialist apparatus; he would be imprisoned for nearly ten years under the Tito regime, and his best-known work *The New Class* (1957) is a masterful analysis and critique of the bureaucratic elite who proved to be the greatest beneficiaries of post-war state communism.

Three editions of the same work (with some small textual variations noted between the two Slovenian printings), all published clandestinely by Slovenian

Partisans and issued entirely without imprint or date. Despite the rustic conditions under which these pamphlets were produced – often in (literally) underground bunkers hidden deep in the Slovenian countryside – they exhibit an extraordinary graphic sense and attention to detail indicative of their producers' dedication, not just to the dissemination of propaganda, but also to the craft of printing. All three are exceedingly rare. OCLC notes one location (Nat. Library Slovenia) for the Italian-language version; no holdings found in OCLC, KVK for COPAC for either Slovenian edition. Branica & Pajkovic (*Bibliografija izdanja u narodnooslobodilačkom ratu 1941-1945*) nos 4890, 4918, 4920 respectively (as cited in Pahor & Johnson, *The Partisans: the Underground Society*, 2017).

*We are gratefully indebted to booksellers Dasa Pahor and Alex Johnson for their groundbreaking primary research on these and other Slovenian Partisan pamphlets in the above-referenced work.*

**\$2,500.**



## 45. BOUND RUN OF A CLANDESTINE PARTISAN NEWSPAPER

### [WW2 - PARTISAN LITERATURE] Slovene National Liberation Committee

Pregled Dogodkov, Vojnih in Političnih [News, War and Politics] – Bound Volume of 34 issues.

[Ljubljana]: Odsek za Informacije in Propagando pri SNOS, 1944. Collection of 34 issues of which the 5 earliest are loose bifolium quartos (ca. 26.5 to 30cm.), the latter 29 bound together in slightly later (ca. 1950s) cloth-backed boards; some minor toning, a couple of issues with closed marginal tears extending into text without loss of meaning; boards soiled and rubbed with library deaccession rubberstamp inside upper cover (no additional library marks throughout), else Very Good or better. Individual issues vary from 1-9pp; the two earliest issues are printed, the latter 32 issues mimeographed, on varicolored onion-skin. Earliest issues published twice weekly, before switching to daily sometime before August, 1944.

Publication sequence as follows: nos. 41 (April 4, 1944), 47, 53, 55, 57, 131-3, 135-7, 141-4, 155, 159, 162, 164, 168, 192 (but 169), 182-4, 191, 193, 197, 200-2, 204-5, 208-9 (November 24, 1944).

Extremely uncommon underground newspaper published by the Slovene National Liberation Committee, the principal Slovenian anti-fascist organization active during the Nazi occupation of Ljubljana in 1944. The varying formats and printing methods are due to the clandestine nature of the publication; printers had limited access to paper or presses, and so improvised with whatever technology or paper stock (often pilfered) was available in the moment.

OCLC locates a handful of scattered holdings in European institutions; none in the United States. An extraordinary survival of this heroic resistance movement which, despite a prodigious printing output during the Nazi occupation, is now but scantily represented in insitutional and private collections.

*We again thank booksellers Dasa Pabor and Alex Johnson for their research on these and other previously-referenced Slovenian Partisan works.*

**\$2,000.**



## 46. SCARCEST REMNANTS OF “OPERATION SAUERKRAUT”

### [WW2 - PSYCHOLOGICAL WARFARE] United States Office of Special Services (OSS)

#### Collection of Six Ephemeral WW2 Propaganda Pieces from Operation “Sauerkraut”

[Rome: United States Office of Strategic Services (OSS), 1944]. Collection of five gummed stickers and one sheet of printed toilet-tissue, issued late in the Second World War as part of the OSS's psychological warfare campaign *Operation Sauerkraut*. Tiny loss to one piece, not touching text, else Near Fine.

*Operation Sauerkraut*, one of many covert propaganda campaigns organized against the Nazis by American and British intelligence services during WW2, was inspired by the attempted assassination of Adolf Hitler by his own generals on July 21, 1944. The revelation that there existed an active and determined opposition to Hitler within his own ranks inspired a campaign – the first of its kind – to “turn” German prisoners of war and then release them back into German ranks, where they would effectively act as covert Allied agents, distributing anti-Nazi propaganda and secretly disrupting military activities.

Among the strategies adopted by *Sauerkraut* agents was the distribution of small stickerettes and handbills – items that could be easily concealed, then quickly and discreetly stuck to surfaces or dropped in highly trafficked areas, such as in bars and on mirrors in public restrooms. To achieve their desired effect, these “silent agitators” depended on appearing as crude and extemporaneous as possible. Since their intent was to spread fear of an active, ubiquitous and above all *local* underground, too high a quality of printing would give them away as imported Allied propaganda. So, while *Sauerkraut* propaganda was printed at the same facilities in Rome where most other OSS leaflets were made, these pieces were intentionally produced using the cheapest available materials,



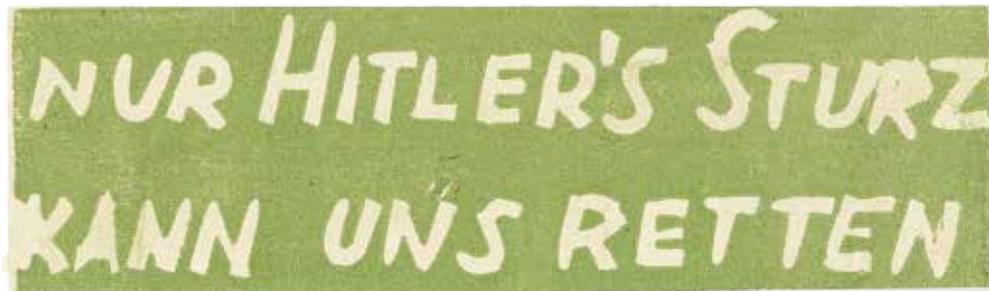
utilizing processes that mimicked underground printing methods such as stencil, mimeograph and block-printing. All of these factors, combined with their clandestine method of distribution, contribute to making these ephemeral materials from *Operation Sauerkraut* among the scarcest and most tantalizing relics of WW2 psychological warfare, as well as an interesting piece of printing history.

The six pieces included here are excellent and beautifully-preserved specimens of the genre, examples of which come on the market very seldom, and then usually in deplorable condition.

**\$850.**

#### *Includes:*

1. [Toilet Paper] *Diese Seite Benützen!* (“Use This Side!”). Remnants of mounting triangles to each corner, else a Fine, unused, specimen. Shows Hitler's handdog face above text, the whole printed in brown.
2. [Stickerette]. *Eledigt* (Done For). Printed in orange-yellow, the text crossing a cartoon of Hitler's face, his eyes SS bolts. 9.75x6.75cm.
3. [Stickerette]. *Nach Haus! Die Heimat Brennt!* (Homeland! Your house is on fire!). White lettering on printed black background. 7.5x12cm.
4. [Stickerette]. *Nur Hitler's Sturz Kann Uns Retten* (Only the Fall of Hitler Can Save Us). White lettering on printed green background. 4.5x14cm.
5. [Stickerette]. *Volk oder Sturm* (Man or Storm). White lettering and SS bolts over yellow printed background. 7.5x6cm.
6. [Stickerette]. *Wer Kann Rettersich* (Save Yourself). White lettering within a cross on a grassy hill over red printed background. 8x8.25cm.



## 47. FIFTY-ONE UKRAINIAN REFUGEES

### [WW2 - UKRAINE]

#### 51 Original Pencil and Ink Portraits of Ukrainian Refugees, Mannheim Displaced Persons Camp, ca 1946

[Mannheim, Germany: ca 1946]. Fifty-one pencil portraits, most with ink highlights, each on a separate small sheet of artist's board ca 15cm x 11cm (6" x 4"). Most captioned in pencil (in Ukrainian) either below image or on verso (translations have been supplied by us, where legible). Occasional light soil, staining, or wear; some captions smudged and illegible, but overall in an excellent state of preservation, housed in archival card pockets in a 3-ring binder.

A remarkable relic of a dark chapter in American-Soviet relations. Immediately following the end of the Second World War, many German prison camps were "repurposed" by American and Soviet occupation governments to house the millions of stalag survivors and Displaced Persons left homeless at the end of the war. In most cases, these camps were missions of mercy. But the DP camps also had a dark side: the policy of the occupation government was to repatriate all refugees without regard to their political status in their home countries; for Soviet refugees, in particular, many of whom had used the war as an opportunity to flee what they considered a repressive totalitarian regime, repatriation meant certain persecution and probable death. One of the groups most affected by this policy were the Ukrainian refugees—it has been estimated that no fewer than 3 million Ukrainians occupied DP camps in the two years following the Armistice, and that of these only about 200,000 succeeded in winning political asylum. The remainder—nearly 2.8 million ethnic Ukrainians—were repatriated to the Soviet Union, often with dire consequences. A great many refugees committed suicide rather than face repatriation. According to one scholar, the Mannheim camp, under the administration of U.S. General Joseph T. McNarney, was "...especially notorious [for] the forcible repatriation of Ukrainians [...] a number of people were killed, committed suicide or were taken to hospitals with serious injuries" as a result of their efforts to resist being returned to the Soviet Union (see Wsevolod W. Isajiw (et al, eds), *The Refugee Experience: Ukrainian Displaced Persons After World War II*; Alberta: 1992).

It is in this context that the present archive of portraits was created, by some anonymous camp survivor, between 1945 and 1947. The drawings

portray camp dwellers and officials, nearly all of Ukrainian extraction (with a few ethnic Russians and Cossacks included), some in uniform, others in everyday dress. The portraits are highly accomplished and appear to have been drawn from life; some are simple pencil sketches, while others are highly finished with ink wash and subtle shading. Of particular interest is the fact that, with only a few exceptions, the portraits include detailed captions, usually with full name and occupation, and at times with further commentary: "Orest Gladky - Russian pretending to be Ukrainian; bad person, informer;" "Tischenko - carpenter, chorister; one of the most honest people in Mannheim;" "Ivan Garashchuk - one of the worst in Mannheim," etc. An occasional further comment provides

details on subjects' eventual relocation - "Later to USA;" "Later to Canada," etc. Among the subjects are at least a few prominent figures in the Ukrainian emigre community, including Anatol Kurdydyk, the well-known Ukrainian-Canadian journalist; Alois Tomaschek, camp Director, later an East German spy who was captured by the West in 1976; Nicholas Nazarenko, an ethnic Ukrainian, antisemite and one-time S.S. officer, who at the end of the war headed intelligence operations for a Cossack Government-in-Exile.

Much work remains to be done in tracing the biographies of the remaining subjects, as well as the possible identity of the artist, an aspect of researching this archive that has proved frustratingly elusive

(though the fact that the captions are written in Ukrainian, suggesting that the artist was a resident of the camp and not an administrator, might provide a starting point for research). In any case, this archive, in addition to its evident charm as an artifact, has the potential to provide significant biographical and cultural background for an aspect of post-war culture that has been little understood and only scantily documented.

**\$3,500.**





## 48. “GIRLS ABOVE AVERAGE IN SIZE & STRENGTH”

### [WW2 - WOMEN WORKERS]

#### Photographic Archive of Women in the Workplace during World War II.

V.p.: ca. 1942-1945. Collection of 38 black-and-white still photographs of women at work in American factories during World War II; measuring approx. 15x20.5cm. to 20.5x26cm, almost all with rubberstamps and mounted mimeographic snipe to versos.

The United States government during World War II issued extensive propaganda encouraging women to take over industry jobs previously held by men who had entered military service. This assembled collection of photographs, all issued in the general context of this government campaign, depict the new women employees of Goodyear, Boeing, Firestone, Westinghouse and other industrial giants, all engaged in (and excelling at) work that had formerly been the strict province of men: machinists, fire and rescue workers, bomb and ammunition manufacturers, chemists, radio engineers, and riveters are but a few of the industrial trades represented in the collection. Women's entry into the industrial workforce had a profound impact on the American workplace: Between 1940 and 1944 the number of women in the workforce increased by 57%, and by the end of the war 4.1 million American women between the ages of 20 and 34 were employed in the defense industry. Though many of those jobs would revert to men after the war, the newfound widespread realization that women could do “men's work” as well or better than men played a crucial role in promoting the growth of post-war feminism and

insistence on economic agency and equality for women whose roles had previously been restricted to housekeeping.

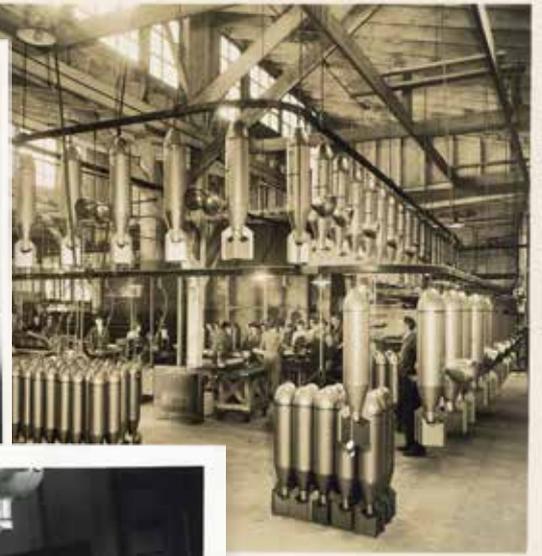
Nevertheless, many of the accompanying captions, almost certainly written by male newspaper editors, serve to offset – perhaps with the intentional effect of diminishing – the social progress depicted in the photographs. In one caption, rolls of blueprints in a woman's arms are compared to “bedsheets;” in another, a writer states that “...women who just a short while ago thought of a range as something to cook on and

powder as something to pat on their faces are now doing the work of men on the firing range...” Much is made of cute company uniforms rather than the work itself: chemist Ann Van Hoose “wears a two-piece white uniform designed for women...Notice the smartly turned collar, puffed shoulders, and general nattiness of both the outfit and Miss Van Hoose”; another young woman in contact lenses “finds that she not only looks better but can do her job better.” In another instance: “Seriously, the uniforms have proved to be not only heartening to the women who wear them, but to the men who have to watch women wearing them.” Some women's heights, weights and measurements are provided; others are described as “girls somewhat above average in size and strength.”

A really evocative collection of professional press photographs documenting a key transitional period in American women's history.

**\$3,500.**





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