



Lorne Bair Rare Books  
Winchester, Virginia USA

+1 (540) 665-0855  
*info@lornebair.com*

LORNE BAIR RARE BOOKS  
CATALOG 35





**ALL ITEMS** are offered subject to prior sale. Items may be held or purchased by telephone or e-mail via the numbers below; they are not listed on our website or any public e-commerce platform as of May, 2021. 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, and we are happy to hold purchases as long as necessary to accommodate institutions' COVID requirements. Returns are accepted for any reason within ten days of receipt (prior notice appreciated).

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

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

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

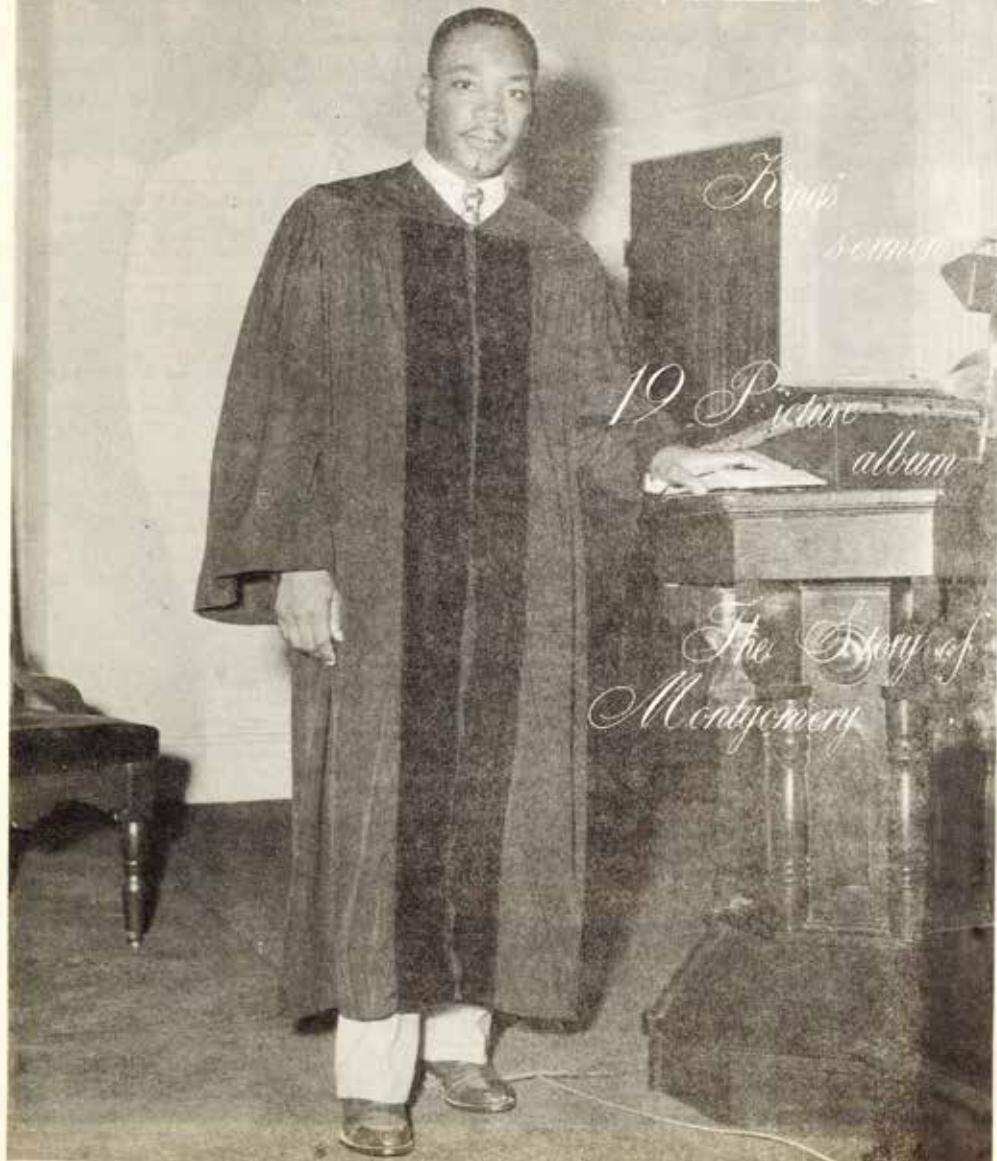
**661 MILLWOOD AVENUE, STE 206 :: WINCHESTER, VA 22601  
(540) 665-0855 :: [info@lornebair.com](mailto:info@lornebair.com) :: [www.lornebair.com](http://www.lornebair.com)**



*An UNRECORDED SOUVENIR of the MONTGOMERY MARCH*

---

# MONTGOMERY



# [AFRICAN AMERICAN HISTORY & LITERATURE - CIVIL RIGHTS] KING, Martin Luther (Jr.); VIVIAN, C.T. [Cordy Tindell]

*Montgomery: King's Sermon. 19 Picture Album. The Story of Montgomery*

[Nashville: C.T. Vivian, ca 1957]. Quarto (28cm). Staple-bound pictorial paper wrappers; [20pp]; illus. Oxidation to staples and a few tiny spots of discoloration to wrapper edges; Near Fine.

Extremely uncommon pictorial album commemorating the 1956 Montgomery Bus Boycott and Martin Luther King's "Walk to Freedom." Prints extensive quotes from King's speeches on the occasion, as well as his 1956 NAACP address "The Montgomery Story" and his sermon "The Death of Evil." Includes a documentary account of the Walk to Freedom and King's "Eight Point Plan for Freedom;" photographically illustrated throughout, including many images we do not believe ever to have been published elsewhere, most credited to A.L. Freeman Studios, Montgomery; several others credited to Gunther's Studio, Nashville.

Published, edited and arranged by C.T. Vivian, who at this time was a student at American Baptist College in Nashville and editor of *Baptist Layman's Magazine*, organ of the National Baptist Layman's Convention. Vivian's first encounter with King, at a 1957 rally in Nashville, reportedly left him awestruck, and led to his assembling this commemorative booklet to publicize King's movement for non-violent resistance among Nashville-area congregations. According to family lore, the National Baptist Printing Board, official publishing arm of the National Baptist Convention, refused to publish or distribute the

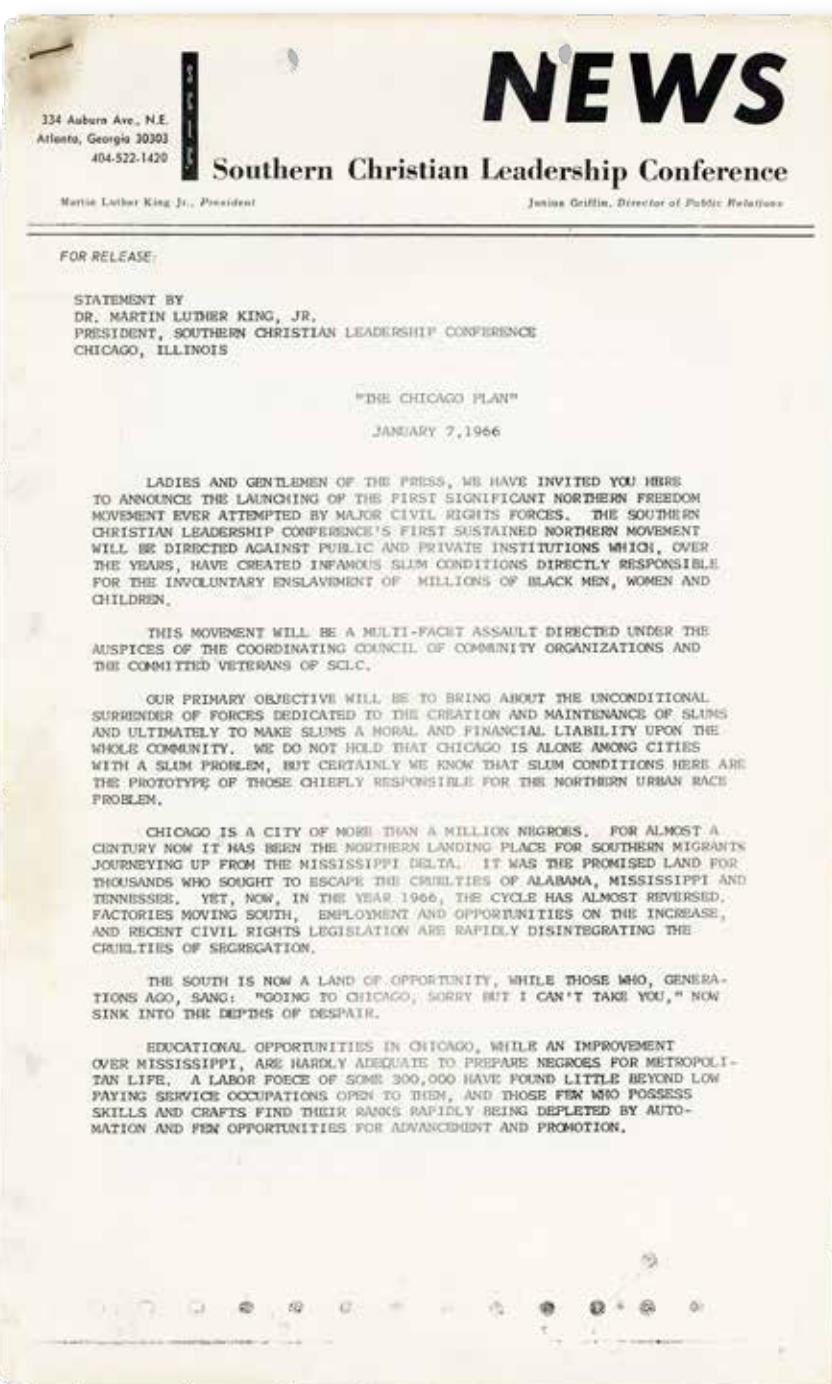
pamphlet because they considered King to be too controversial a figure. Vivian then had the book produced at his own expense – reputedly three thousand copies were printed, however it is not clear whether any copies were ever in fact distributed (this copy comes directly from a Vivian descendant, one of a very few copies in the family's possession). Vivian of course would go on to become one of Dr. King's most trusted field operatives, leading the Nashville Sit-Ins and rising to national prominence as a member of the Southern Christian Leadership Conference. Vivian's most prominent public moment may have come in 1965, when he was publicly beaten by Sheriff Jim Clark on the steps of the Selma, Alabama courthouse – an event that was captured by national television cameras and helped turn the tide of national sentiment towards sympathy for the southern Civil Rights movement.

A significant and rare document of the nascent Civil Rights Movement in America, not noted in scholarship to our knowledge. No copies recorded in commerce and not catalogued by any OCLC member institution.

SOLD

# MLK LAUNCHES *the CHICAGO FREEDOM MOVEMENT*

---



## [AFRICAN AMERICAN HISTORY & LITERATURE - CIVIL RIGHTS] KING, JR., Martin Luther

2.

*"The Chicago Plan" January 7, 1966. Statement by Dr. Martin Luther King, Jr., President, Southern Christian Leadership Conference*

Atlanta: Southern Christian Leadership Conference, 1966. Quarto (35.25cm); photostatically-reproduced sheets (rectos), with text printed in black on 8.5" x 14" white stock, stapled at upper left corner; [7]pp. Faint horizontal fold smoothed-out, double hole-punch at upper margin, with some modest wear and handling, oxidation to staple, and some faint soil along left margin, not encroaching into text; Very Good.

Following the successful Selma voting rights campaign of 1965, The SCLC launched the Chicago Freedom Movement, which sought to apply MLK's strategies of mass nonviolent action to the problems of poverty and racism in the North.

In "The Chicago Plan," issued as an SCLC News Release, King outlines in detail "the first significant Northern freedom movement ever attempted by major civil rights forces" (p.1). He explains how Chicago, a city with over one million Black citizens, long a landing place for Southern migrants, had devolved from a land of promise into one of diminishing opportunities, falling wages, growing segregation, and unfair housing practices.

*"Those few negroes who are fortunate enough to achieve professional and managerial status find themselves victimized in their search for adequate housing. Two distinct housing markets maintained by Chicago real estate interests are carefully separate and controlled; and those who are able to make what should be a living wage find that they have to pay 10 to 20 per cent more on rental of homes, purchase of property, and insurance and interest rates than their white counterparts" (p.2).*

King goes on to outline the three phases of the movement's "multi-faceted assault: 1) spending the first two months defining the problem of slums to as many people as possible, involving every minister in the city, "creating in them a depth of understanding and the personal commitment which will enable them to act" (p.5); establishing unions to end slums, marshalling the 100,000 unemployed Blacks in the city, and tapping into students in the 51 colleges in the Chicago area; 2) developing a detailed day-by-day strategy by March 1st on specific areas to target; 3) "By the first of May we should be ready to launch the phases of massive action" (p.7).

Despite King's belief that implementing change in Chicago could serve as a catalyst for action in other major Northern cities, the "Chicago Plan" was never fully realized, thanks in part to the vitriolic reaction of Chicago's working-class residents, which King was quoted as saying were even more violent than the responses he had witnessed in Mississippi and Alabama. Still, King's work in Chicago can be said to have been an important precursor to the Fair Housing Act, which was passed in the wake of King's assassination in 1968.

A key document, outlining King's plan for the first northern movement of the SCLC. Not separately listed in OCLC.

\$4,500.

# The Heroic Montgomery Bus Boycott Needs YOUR Aid to WIN!

## MARTYRS IN THE STRUGGLE FOR FREEDOM

(The following is a partial list of Negroes who have been killed in the recent wave of terror by the white supremacists since the Supreme Court's ruling against segregation in the public schools.)

**EMMETT TILL**—14-year-old Chicago boy—brutally murdered in Miss., Aug. 28, 1955, while visiting relatives.

**REV. GEORGE W. LEE**—Murdered in Belzoni, Miss., May 7, 1955—Negro leader—Refused to remove his name from voting list.

**LAMAR SMITH**, 63—Murdered on Aug. 13, 1955, for "meddling in politics"—Shot on steps of Lincoln County Courthouse in Miss.

**HOWARD BRONLEY**, 23—Murdered on Nov. 9, 1955, in Heathsville, Va.—Shot to death by one of town's "leading" citizens. According to sheriff, his "crime" was being too "familiar" with whites.

**THELL HUDSON**, 12—Murdered in Nov., 1955, in Lomax, Miss.—90 miles from scene of Till murder—Sheriff closed the case—claimed it was a "hit and run driver at fault". Mother charged her son was murdered. Was accused of being too "friendly" with a white girl.

**JOHN EARL REECE**, 16—Murdered in Longview, Texas—Died in a hail of bullets. Racists opposed to construction of \$200,000 school for Negro children.

**CLINTON MELTON**—Father of five—Murdered Dec. 1955 in Miss.—Killed by Elmer Kiesball, friend of J. W. Milam, one of the Till lynchers.

**DR. THOMAS H. BREWER**, 71—Murdered on Feb. 19, 1955, in Columbus, Ga., one of Negro leaders in segregation fight—killed by Lucio Flowers, a white department store owner—"self-protector" claimed—Seven bullets in Brewer's body.

In Belzoni, Miss., where Rev. Lee was killed, 65-year-old Gus Courts, was severely wounded and almost killed by shotgun blasts. Local leader in fight for Negro voting.

## Freedom is Rising in the South



## THE NEW CRISIS IN THE SOUTH — A BRIEF SUMMARY

Since the middle of last December, the Negro people of Montgomery have been conducting a struggle against segregation on buses, which has aroused the sympathy of millions throughout the world.

But on April 23, the struggle reached a new climax. On that date, the U. S. Supreme Court ruled, in effect, that segregation on intra-state bus lines was unconstitutional. Immediately thereafter, the National City Lines Company, which operates the local buses in Montgomery, issued orders to its drivers to cease and desist from enforcing the segregation laws.

In other words, the company said it would abide by the Supreme Court decision.

People all over the country thought that the fight against segregation, at least on bus lines, had

been won. But that's not the way the white supremacists in the South, and particularly in Montgomery, saw it. No sooner had the Supreme Court's ruling been announced, than the white supremacists declared that they would not abide by this decision. To them, the Constitution and all the federal laws are nothing but scraps of paper. They were even farther. They announced that any bus driver who would follow the Supreme Court's ruling, would be arrested.

The Negro people of Montgomery immediately called a mass meeting and in a unanimous vote, re-affirmed their unshakable determination to continue the bus boycott, until all their demands have been won. But their victory depends on your aid. In the adjoining two columns, you can see why and how.

## DOBBS TO ADDRESS MEETING

Farrell Dobbs is a man with strong convictions and the guts to back them up.

When he learned of the magnificent struggle of the Negro people in Montgomery, he headed South, not to Georgia to play golf on the Jim Crow links, but to the very courtroom where the leaders of the bus boycott were being tried for "conspiracy." There, he proudly, boldly, and openly proclaimed, that he was for the unconditional victory of the Negro people in this fight. And he didn't add any "ifs," "ands," or "butts" to qualify his support. To make double sure that the white supremacists press got him straight on that, he demonstratively handed to Rev. Martin Luther King, one of the bus boycott leaders, in the courtroom, a check to aid in the financing of this great fight.

Nor did he stop there. With a keen sense of the urgency of the situation, and the need for practical, immediate assistance, Dobbs launched a nation-wide campaign for station wagons to Montgomery. Already Farrell Dobbs has campaigned for the Montgomery fighters in Chicago, Detroit, Cleveland, and New York City. On Saturday night, May 12, he will be in Buffalo.

Dobbs stands for equality for the Negro people in the South as well as in the North. And he believes they ought to get it right now. He doesn't believe it should come about "gradually". He doesn't worry about stepping on the toes of those whose minds are twisted by prejudice. He stands for the immediate and complete elimination of all forms of segregation and discrimination.

Be sure to come and hear him. Join with him in support of the heroic Negro people of Montgomery. Come and strike a blow yourself for the boycott.

## Come and Hear an Eyewitness Account of the Heroic **MONTGOMERY BUS BOYCOTT**

### FARRELL DOBBS

Socialist Workers Party Candidate for President

Will Speak on His Recent Trip to Alabama

**SATURDAY, MAY 12 — 8 P. M.**  
831 Main Street — 2nd Floor

1956

### [AFRICAN AMERICAN HISTORY & LITERATURE - CIVIL RIGHTS] SOCIALIST WORKERS PARTY

*The Heroic Montgomery Bus Boycott Needs Your Aid to Win!*

[Buffalo: Socialist Workers Party, 1956]. Original illustrated broadside, with text and illustration printed in black on newsprint, measuring 28cm x 35.5cm (11" x 14"). Mild toning, two old folds smoothed-out, with holograph date (in ink) written at lower margin; Near Fine.

Broadside issued by the Socialist Workers Party toward the halfway point of the Montgomery Bus Boycott, announcing a talk by Farrell Dobbs (1907-1983), National Secretary of the SWP, who had recently returned from Montgomery, where he covered the boycott for *The Militant*.

Later in life Dobbs would recount his experiences as a reporter in Montgomery, noting that "...some of the Black boycott leaders he interviewed were dubious about talking to him at first because they couldn't see why a white reporter would be visiting Alabama to write about the then basically Black-led political struggle against Jim Crow. But that suspicion turned to friendship as the *Militant* coverage began to be circulated and Dobbs emerged early on in Montgomery as the one white reporter who wrote the truth about the boycott struggle and the stakes involved" (see Tom Leonard, "Rosa Parks: A Working-Class Militant." *The Militant*, Vol.69, No.46 - November 28, 2005).

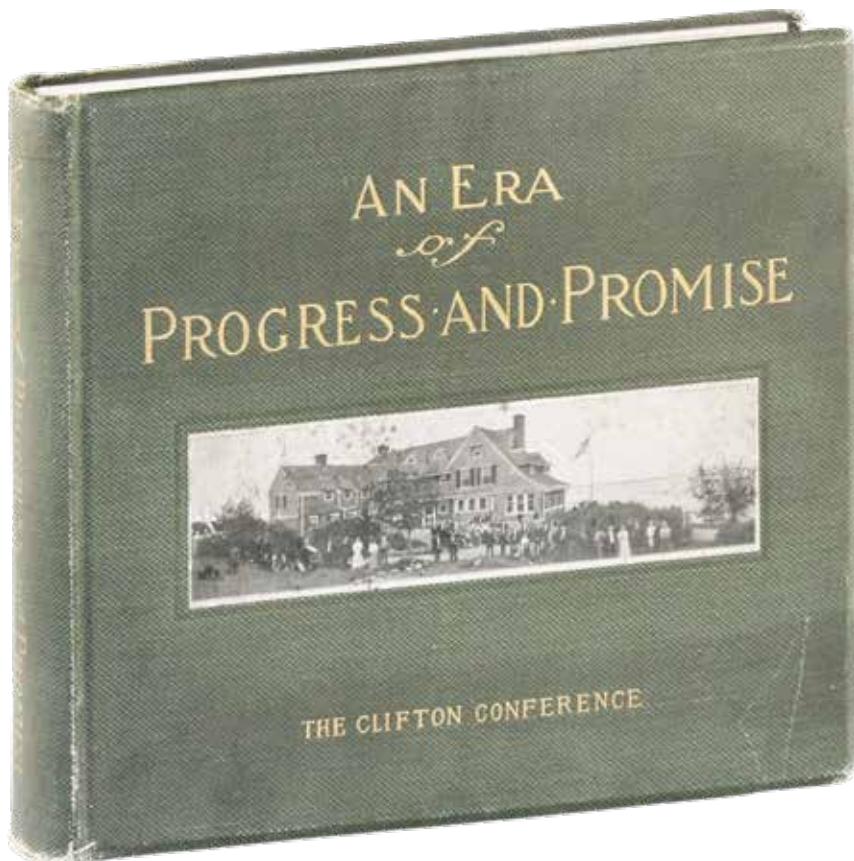
Indeed, throughout the earliest phases of the postwar Civil Rights era, what little organized

support African-Americans received from white Americans came primarily from members of Marxist-aligned political parties including the Communist Party USA, the Socialist Workers Party, and (to a rather lesser extent) The Socialist Party of America. The support of such radical groups was a double-edged sword, however: though the Movement benefitted from the enthusiasm and cash support of left-wing parties, the "Communist" slur became a favorite weapon in the arsenal of conservatives seeking to discredit attempts by southern Blacks to overturn Jim Crow and organize for equal access to education, economic opportunity, and the political process.

In addition to advertising Dobbs's lecture in Buffalo, this broadside expresses broad solidarity with the Montgomery protesters, including a partial list of Black activists martyred in the civil rights struggle, a summary of the issue of segregation on intra-state busses, and a description of Dobbs's multiple contributions and support efforts during the Montgomery boycott. Likely issued as a supplement to *The Militant*, the official organ of the SWP. A rare and significant survival; not separately listed in OCLC .

\$750.

# SCARCE PICTORIAL RECORD of the 1908 CLIFTON CONFERENCE



## The Clifton Conference

### Mr. Bartholomew's Closing Address

First, in the time around which we have looked for so long time, I should like to say "Well done" to all who have labored to say "Well" to us by their efforts of this time and to this place.

The Committee on Work among the Negroes has sought to discuss how it might measure the effects of the International Meeting held at Clifton, and another question has been raised, "What is the result for which it was undertaken originally?"

The committee of investigation has come to the conclusion that the Negroes have largely failed in its primary object. I have made no general statement during the meeting. I have stated many instances for discussion of the Negroes in this country, and this has been done.

I have left with the wife of both white and Negro clergymen in various parts of America. I have sought the counsel of representative business and professional men in another state.

For a long time the way seemed somewhat dim and dark.

For a long time the Negroes were represented by Mr. W. C. on December 11, 1907, President-elect, both white and black, from two different states, who presided in that conference. After great solicitude concerning the action of the Negroes, it was decided that the Negroes should be presented and the three general subjects of a series of meetings should be presented to the conference, which he was invited to repeat at the last time which officially began to be held on December 11, 1907.

These general were sent out. All representatives were invited to the conference, and they failed to appear.

It is practical for the International Sunday School Association to furnish materials on universities, colleges, seminaries and secondary

schools for the education of the Negro. In such practical methods of organization, conducting, and leading the individual Negro school in the Negro community.

"Is this a practical method for leading the individual Negro school school in the city, in town, in village, and in rural district?"

"How will the management and faculty of these institutions support this plan, and what will they do in connection in meeting to

make this a practical method?"

Many detailed questions to these questions were answered.

The results of that conference and Justice came in the form of a report to the International Sunday School Association, in New York, Cleveland, Indianapolis, Atlanta, Memphis, Cincinnati, Louisville, and Cleveland, and in the schools in each city, Clifton, Penn.

From the investigation, which I have made, the committee has given over to the kind of work necessary to the educational

and spiritual development of the Negro, "the A.B.C. of Bible reading and hearing school service."

Clara discussed this the Negro in the meeting — on the form and placement on in the Negro in the majority. She has written facilities which are available for the Negro in the majority. He must be enabled to be his own self if he can give all his age.

It is because of my desire to bring into account that I have called you together in order that you might tell me and the present agreement with the Negro school people to be had. "Well the following is the International Sunday School Association, and we have had a long time to consider the present active operations and future

in making the best of the moral and religious life of the Negro people.

**4.** [AFRICAN AMERICAN HISTORY & LITERATURE - EDUCATION] HARTSHORN, W.N. [William Newton], ed.

*An Era of Progress and Promise 1863-1910. The Religious, Moral, and Educational Development of the American Negro Since His Emancipation*

Boston: The Priscilla Publishing Co, 1910. First Edition. Oblong quarto (27cm x 30cm). Publisher's beveled green cloth boards, titled in gilt on spine and front cover, with photographic pictorial device applied; 8,viii,576pp; illus. Text printed on coated stock. Eight preliminary pages inserted before title page. Hinges pulled, rear hinge cracked (but holding) - as is common for this unwieldy volume. There is a conspicuous patch of moisture damage to exterior rear board, not extending to endpapers or text block. Internally fresh and complete; Very Good overall.

A massive and expensively-produced work, reflecting the assimilative and rather conservative tendencies of the author and his fellow conveners at the so-called "Clifton Conference", held at Hartshorn's home in Clifton, Massachusetts in August, 1908. The meeting, convened under the auspices of the International Sunday School Association, addressed the uplift and education of the Negro following emancipation; among the attendees were representatives of "thirty-four southern institutions for the education of the Negro, seventeen states, nine missionary organizations, and twelve denominations...in the

company of seventy who met as members of the Conference, there were educators, publicists, pastors, business men, officials of the International Sunday-School Association, and other leaders in the religious world" (p.28).

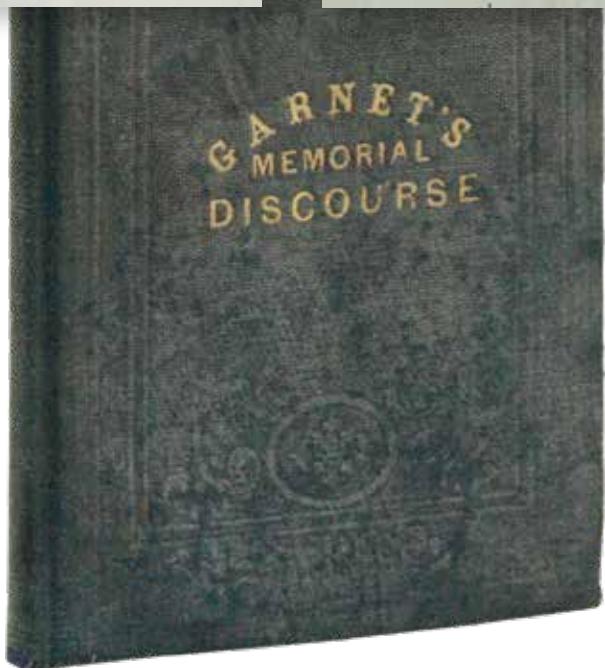
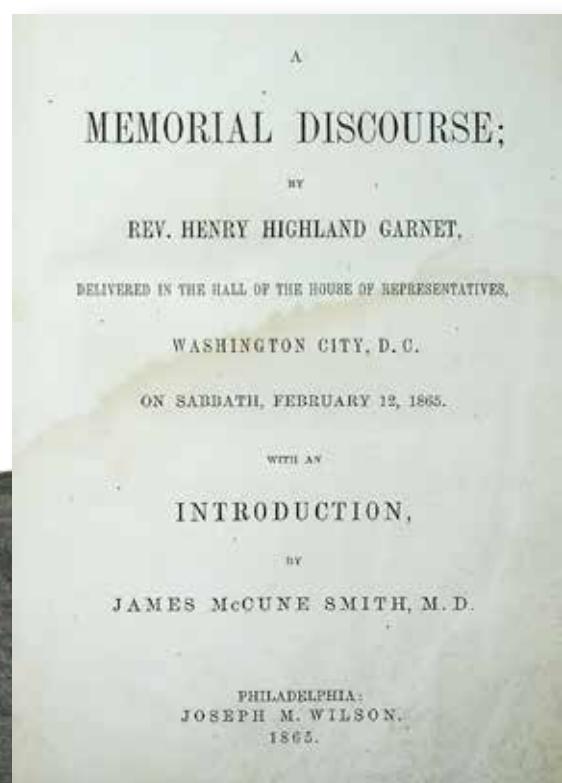
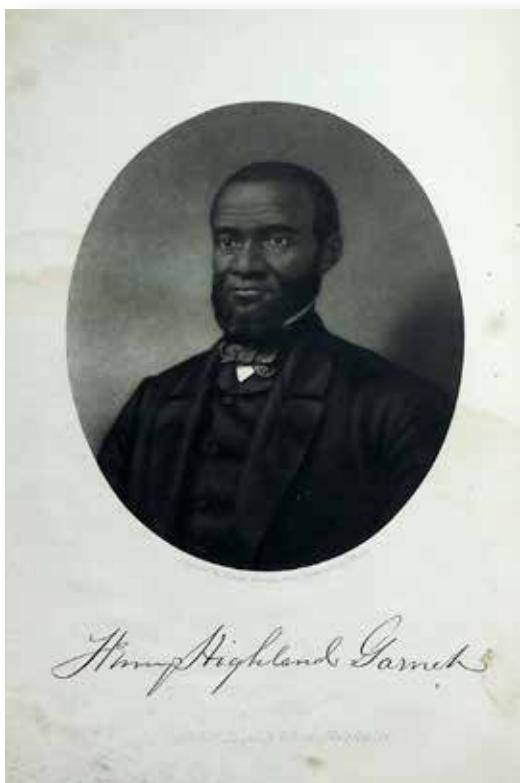
Among the hundreds of individual contributors to the volume are W.J. Gaines, Bishop of the Atlanta synod of the A.M.E. Church; Rev. W.H. Brooks, Pastor of St. Mark's M.E. Church, New York; Harriet Giles, President of Spelman Seminary; James G. Merrill, President of Fisk University, and hundreds of others. Extensively illustrated with portraits and architectural views, including innumerable now-defunct college campuses. An invaluable biographical and historical reference to turn-of-the-century African-American education; rarely encountered in commerce. PORTER (Catalogue of the Moorland Foundation) 750. WORK p.583.

SOLD

*The FIRST AFRICAN AMERICAN to ADDRESS CONGRESS*

---

---



## 5. [AFRICAN AMERICAN HISTORY & LITERATURE – RE-CONSTRUCTION] GARNET, Henry Highland

*A Memorial Discourse by Rev. Henry Highland Garnet, Delivered in the Hall of the House of Representatives, Washington City, D.C. on Sabbath, February 12, 1865*

Philadelphia: Joseph M. Wilson, 1865. First Edition. Octavo (23.25cm); original hunter green blind-embossed cloth, with titles stamped in gilt on front cover; engraved portrait frontispiece, [13]-91pp. Re-cased in the original cloth boards, with hinges professionally strengthened; cloth shows old soil and faint staining, though gilt titling remains bright; lacks front endpaper, flyleaf, and frontispiece tissue-guard, with faint staining to lower margins, and to lower half of frontispiece, title leaf, and pp.15-16; diagonal creasing to pp.80-86, with dust-soil to same on pp.80-81; Good and sound.

Significant address by Garnet (1815-1882), an African-American author, minister, and activist born to enslaved parents near New Market, Maryland. After his family escaped to Delaware, and finally north to New York City, Garnet began his formal education, rapidly developing into a trusted leader and fiery orator. Though he suffered the amputation of his leg between 1840-41, it did not deter his tireless abolition and temperance work. While serving as pastor of the Liberty Street Presbyterian Church in Troy, NY, Garnet became a founding member of the American and Foreign Anti-Slavery Society, and was employed for a time by the American Home Missionary Society. He and his wife spent the first half of the 1850's travelling overseas, first to Great Britain on behalf of the Free-Produce Movement, and

then to France and Germany before serving as a missionary to Jamaica for three years.

Toward the conclusion of the Civil War, Garnet became the first African American invited to address the United States House of Representatives, addressing the body on February 12, 1865 with a sermon titled “Let the Monster Perish,” “based on Matthew 23:4 about the obligations of the advantaged to the disadvantaged. With citations that ranged from Plato, Socrates, Augustine, and Moses to Thomas Jefferson, Pope Leo X, General Lafayette, and William Ellery Channing (who had issued the invitation to speak), Garnet urged the legislators to “Emancipate, enfranchise, educate, and give the blessing of the gospel to every American citizen” (AANB, Vol.3, p.455). In addition to his sermon, the present volume contains the text of his 1843 *Address to the Slaves of the United States of America*, as well as a lengthy introduction and biographical matter by physician James McCune Smith, the first African-American to hold a medical degree. Uncommon in commerce, with no examples for sale in the trade (March, 2021), and a single example at auction within the last 40 years (Swann, 2007). LCP AFRO-AMERICANA 4003; SABIN 26677; SCHOMBURG, p.2,844; cf.AANB, Vol.3, pp.453-454.

SOLD

INSCRIBED by CRUMMELL to JAMES FREEMAN CLARKE

---

---

Rev: Jas: Freeman Clarke  
With the respects of  
Alex Crummell -

---

THE  
RELATIONS AND DUTIES  
OF  
FREE COLORED MEN IN AMERICA  
TO AFRICA.

---

## [AFRICAN AMERICAN HISTORY & LITERATURE - 6. PAN-AFRICANISM] CRUMMELL, Alexander

*The Relations and Duties of Free Colored Men in America to Africa*

Hartford: Press of Case, Lockwood and Company, 1861. First Edition. Presentation copy, inscribed on front wrapper: "Rev. Jas. Freeman Clarke with the respects of Alex Crummell," undated but apparently contemporary with publication. Octavo (23cm). Sewn wrappers; 54pp. Front and rear wrappers detached, but present; internally clean and sound; Good or better.

A highly significant association copy, inscribed by Crummell, generally regarded as the leading 19th-century exponent of Pan-Africanism, to one of the major figures of nineteenth-century reform, the liberal theologian, literary editor, and sometime Transcendentalist, James Freeman Clarke.

Crummell (1819-1898), a Cambridge-educated clergyman and one of very few African-Americans to be ordained as priests in the Episcopal Church in that period, spent much of the decade from 1855-1865 in Liberia, where he became convinced that Black nationhood was the only viable solution to the American race problem. "His cultural ideals and political ideology were revealed in speeches delivered in Liberia..." *The Relations and Duties of Free Colored Men in America to*

Africa'...is an excellent illustration of his Christian black nationalist sentiments" (AANB). The work is written in the form of a letter to Charles Benjamin Dunbar, an African-American physician of New York, and calls on Black Americans to support the colonization movement and contribute to the establishment of a Black commonwealth on the African continent.

Uncommon in the trade, with just a few copies recorded at auction in the past three decades. Crummell's signature appears scarce; we can find no evidence of an inscribed copy of this or any other Crummell work in commerce in the past three decades. Crummell's relationship to the Unitarian minister James Freeman Clarke is uncertain, though it is hardly difficult to imagine these two major social reform advocates having traveled in similar progressive circles in the heady days of New England abolitionism.

SOLD

---

7.

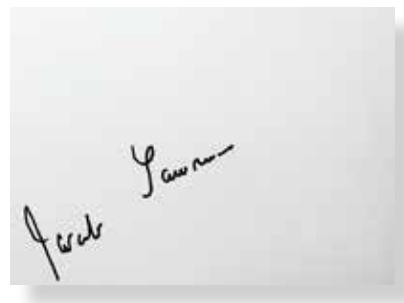
## [AFRICAN AMERICAN HISTORY & LITERATURE - ART & ARTISTS] LAWRENCE, Jacob

*The Complete Jacob Lawrence - Over the Line: The Art and Life of Jacob Lawrence [Together With] Jacob Lawrence Paintings, Drawings, and Murals (1935-1999): A Catalogue Raisonné [Limited Edition, Signed]*

Seattle & London: University of Washington Press, 2000. First Edition. Limited Issue, one of 250 numbered copies signed by Lawrence, this being copy no.112. Two quarto volumes (30cm); blue and red cloth, with titles stamped in black on spines and front covers; pictorial endpapers; dustjackets; publisher's original black cloth slipcase; [6],7-285,[3]; [5],6-343,[1] pp; illus. Upper corners on both volumes gently tapped (though still sharp), else Fine in Fine dustjackets; slipcase with a corresponding bump at upper right corner, else Near Fine, still housed in the publisher's partially-opened shrink-wrap.

The definitive work on the life and art of Jacob Lawrence (1917-2000), a painter and illustrator widely known for his modernist artworks depicting the everyday lives of African Americans, as well as the larger narrative of the African American experience.

SOLD



---

[AFRICAN AMERICAN HISTORY & LITERATURE] WASHINGTON, Booker T.

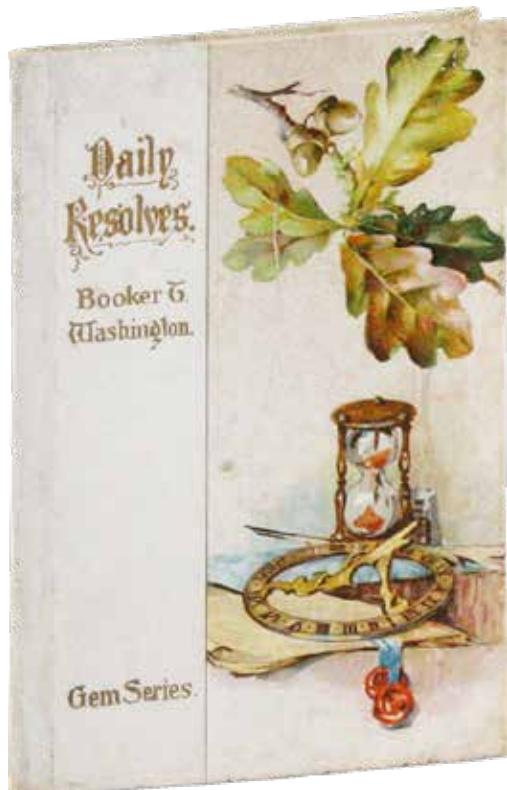
8.

*Daily Resolves*

London & New York: Ernest Nister / E.P. Dutton & Co., 1896. First Edition. 12mo. (14.5cm); pictorial paper-covered boards and white pebble-grained cloth, with titles stamped in gilt on front cover; [18]pp. Faint scratch to front cover, light wear to extremities, mild dust-soil, with some faint foxing to endpapers; early Christmas gift inscription (in pencil) to front endpaper; Very Good+.

An attractive copy of Washington's uncommon first book, an elaborately-produced volume, with the text chromolithographed in Bavaria. Though written by Washington early in his tenure as president of Tuskegee Institute, the author's race is nowhere indicated, and it is doubtful that the publishers intended the book for the African-American market. *Daily Resolves* is, rather, a conventional gift book containing homilies and inspirational quotes written for students, speaking of service, duty, sacrifice, and the lifting-up of ones fellow man. The book did not achieve the success of works like *The Future of the American Negro* (1899) and *Up From Slavery* (1901); we find copies of the book still being advertised as late 1907, for sale through such religious magazines as *The Living Church* and *The Churchman* at a price of 25 cents. An important debut and significant racial uplift item; OCLC notes about 20 physical holdings.

SOLD



# JOHANN MOST *in NEW YORK, 1887-1888*



[ANARCHISM - PERIODICALS] [MOST, Johann, ed]

9.

*Internationale Bibliothek. Erscheint Jeden Monat. 16 seiten stark. Ten Issues  
[of Eighteen Published]*

New York: John Müller, 1887-1888. Ten octavo issues (22.5cm) in original stapled self-wrapers; 16pp per issue. Mild to moderate external soil and wear; first and/or last leaves neatly detached on three issues (but all present); still a clean and well-preserved grouping, Very Good. Of the full run of eighteen issues, the following ten issues are present:

No. 1 (April 1887); 2 (May); 4 (July); 7-13 (October 1887 – March 1888).

Representative run of an important and extremely uncommon periodical, edited and almost entirely written by the German emigré communist-anarchist Johann Most.

Most (1846-1906), by trade a bookbinder, emigrated to New York in 1882. A follower of Bakunin, Most quickly established himself as the leading spokesman for “Propaganda by the Deed” in America; his weekly newspaper *Freiheit*, founded in 1879, emerged as the dominant German-language anarchist periodical of the period. “Most’s influence on the anarchist movement in New York and other eastern cities was unquestionably profound and lasting...[at a meeting of the International Working People’s Association] in Pittsburgh, Most emerged as the leading East Coast delegate and authored the conference’s proclamation ...[which] declared that the people had a right to overthrow an oppressive government and that through ‘organization and unity’, propaganda by the deed should coexist with propaganda by the word” (Tom Goyens, “Johann Most and the German Anarchists” in *Radical Gotham: Anarchism in New York City from*

*Schwab’s Saloon to Occupy Wall Street*, Urbana, 2017).

Following the Haymarket Affair of 1886, Most largely renounced spontaneous political violence in favor of organized activity, including the establishment of working-class militias. He continued to publish *Freiheit*, but the paper’s tone moderated through the 1890s; in 1892, Most even published a denunciation of Alexander Berkman’s attempted assassination of Henry Clay Frick, precipitating a deep rift between Most and such former allies as Berkman and Emma Goldman.

*Internationale Bibliothek* dates from this post-Haymarket period and served as a vehicle for presenting Most’s own revolutionary writings. Though given a serial title, the pamphlets stand alone, each containing a full essay, of which nearly all are signed by Most. Many of his best-known polemics made their first appearance in this series, including “An Das Proletariat” (Issue 1), “Die Göttespest” (issue 3, lacking from this run), and “Die Hoelle von Blackwells Island,” recounting Most’s imprisonment following the Haymarket Massacre (issue 2). Rare: OCLC notes perhaps 7 full runs in North America, with scattered holdings for individual issues. Indexed in Arndt-Olson, but with no entry. HOERDER, *Immigrant Labor Press in North America*, III:413. NETTLAU pp 157-9 (citing several individual titles by Most).

\$4,500.

NICELY-PRESERVED RUN OF A SCARCE ANARCHIST JOURNAL

---



10. *Twentieth Century. A Weekly Radical Magazine [Run of 28 Issues for January - July, 1892]*

New York: Twentieth Century Publishing Co., 1892. A run of twenty-eight quarto issues in original pictorial paper wrappers, comprising: Vol. VIII no. 1 (Jan 7, 1892)-8; 10-26; Vol IX, 1-3 (July 21, 1892). Each issue paginated as follows: i-iv; [1]-16; v-viii; front and rear matter containing adverts. Occasional light soil and marginal flaking to covers, but a beautifully-preserved run in the original wrappers, seldom found thus. A near-consecutive run (but for a single missing issue) for the first seven months of 1892.

A popular Progressive Era journal of radical politics and social reform, edited by the firebrand ex-Baptist minister Hugh Pentecost. Pentecost (1848-1907) is remembered principally as a promoter of the single-tax philosophy of Henry George, but *Twentieth Century* covered a wide gamut of contemporary radical thought, with regular articles on Socialism, Social Gospel, Freethought, and especially Anarchism, in keeping with Pentecost's editorial statement of July, 1890: "This magazine advocates Personal Sovereignty in place of State Sovereignty, Voluntary Cooperation instead of Compulsory Cooperation, the Liberation of mind from Superstition, and the application of the principles of Ethics to-

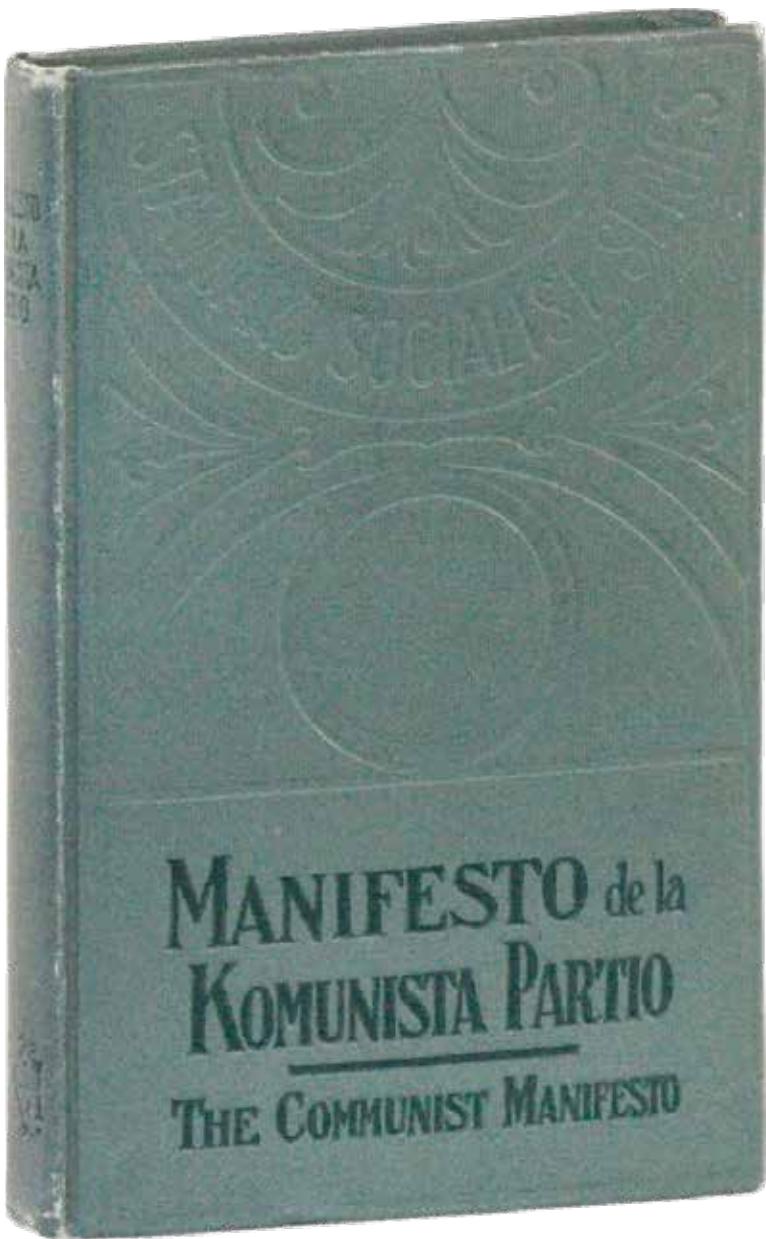
ward Social Regeneration" (July 3, 1890; quoted in Longa, *Anarchist Periodicals in English*). The magazine also featured literary content, including poetry and serialized fiction. The present run of issues includes the concluding twelve chapters (XII-XXIV) of a utopian novel, *The Journal of a Scientist During a Voyage to the Planet Mars*, by Samuel H. King; other contributors include Dyer Lum, C.L. James, Clifford Howard, Henry Frank, Hudor Genone, and many others including extensive content by Pentecost himself. Longa gives the magazine's dates of publication as 1888 to 1892, however Beinecke holds issues as late as 1897 and gives the date of the final issue as June 25, 1898. Individual issues are highly uncommon in commerce, especially in this condition, and the magazine is sparsely held institutionally, with about a dozen verifiable holdings (most partial) in North America. LONGA *Anarchist Periodicals in English Published in the United States*, p.255ff.

\$1,500.

TRE MALOFTA EDONO *of the COMMUNIST MANIFESTO*

---

---



## 11. [COMMUNIST MANIFESTO IN ESPERANTO] MARKS, Karlo kaf Frederiko Engels [Karl Marx & Frederick Engels]

*Manifesto de la Komunista Partio / Manifesto of the Communist Party [Communist Manifesto in English and Esperanto]. El la Aŭtorita Angla Traduko, Redaktia kaj Alnoitia de Frederiko Engels, Tradukis Esperanten Arturo Baker... - July, 1892*

Chicago: Charles H. Kerr, 1908. First Esperanto edition. 12mo (17cm); original embossed green cloth boards, lettered in black on spine and front cover; 1 preliminary leaf; separate title pages; 2-64, 3-65 pp. A very fresh, Near Fine copy with minimal evidence of use. Dual language edition, with facing English and Esperanto text, with page numbers duplicated on facing pages.

The rare first Esperanto edition of the *Communist Manifesto*. First advertised for sale in the *International Socialist Review* v. VIII, no 1 (Jan. 1908), we find no evidence of an earlier printing, and Baker's is indeed identified as the first Esperanto translation of the *Manifesto* by Ulrich Lins (*Dangerous Language: Esperanto under Hitler and Stalin* (Lon: 2016), p.31).

Though by 1908 Esperanto was still in its linguistic infancy – only about twenty years old – its association with radical and reform causes had already become well-established. “In Geneva in 1906 the first meeting of Esperantist ‘Reds’ was

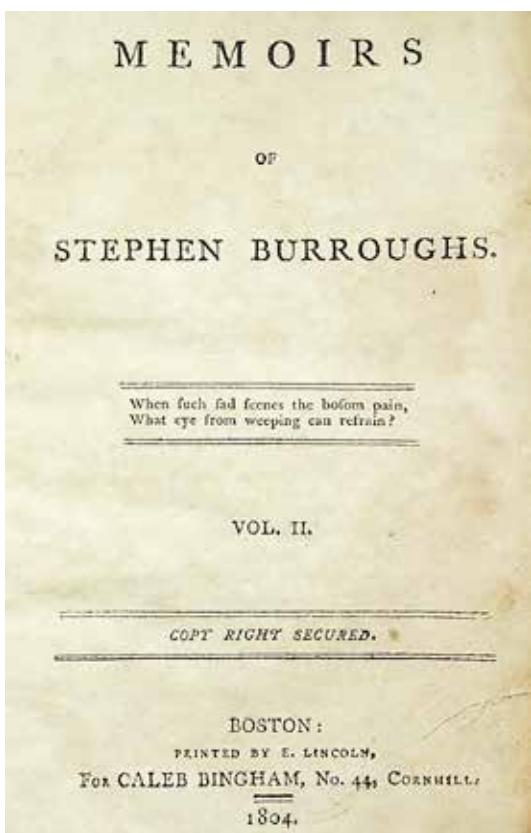
held, and in 1907 the revolution-minded *Internacia Socia Revuo* was launched, an international anarchist congress passed a resolution favoring Esperanto, and in June young Chinese progressives in Paris began the weekly journal *Xin shii* (New Century) with the Esperanto subtitle *La Novai tempoi* (New Times)...” (Lins, p.30ff). The translator of the current volume, Arthur Baker, was a devoted American Marxist and promoter of Esperanto, editor of the journal *Amerika Esperantisto*, official organ of the American Esperantist Association.

A rare and important first of the *Manifesto*. No copies currently recorded in commerce. OCLC notes about ten copies in North American institutions.

SOLD

*"I WAS the TERROR of the PEOPLE WHERE I LIVED..."*

---



[CRIME & THE UNDERWORLD] BURROUGHS, Stephen

## 12.

*Memoirs of Stephen Burroughs. Vol. II [Separately Published]*

Boston: Caleb Bingham, 1804. First Edition. Volume II only (issued separately; the first volume having appeared in 1798). 12mo (17cm). Contemporary full calf; titled in gilt on spine with five horizontal gilt rules; 202pp. Boards somewhat worn; front board slightly warped at fore edge; gilt spine title so faint as to be nearly illegible. The text is uniformly toned, but not brittle, with a closed horizontal tear, slightly into text, in outer margin of leaf E<sub>4</sub>. In all, a complete, sound, Good or better copy.

The book has been signed three times in an ornate hand: “Stephen Burroughs,” the first signature, to front free endpaper, is dated 1815. The third of these signatures appears to be an attempt by a juvenile hand to copy the first two; but the first two appear genuine, unlabored, and at least superficially similar to the autograph appearing in a signed (but unauthenticated) copy offered by PBA Galleries in 2019. However, lacking a confirmed original Burroughs signature to compare ours to, we can make no attestation regarding authenticity – perhaps a fitting dilemma for the memoir of America’s most notorious counterfeiter and forger of the Colonial era.

Per Streeter, “One of the great criminal autobiographies, and an important piece of picaresque Americana.” Burroughs (1765-1840) began his long criminal career while still in childhood, gaining a reputation around his home town of

Hanover, New Hampshire as “The terror of the people where I lived, and all were very unanimous in declaring that Stephen Burroughs was the worst boy in town; and those who could get him whipt were most worthy of esteem....however, the repeated application of this birchen medicine never cured my pursuit of fun” (*Memoirs*, 1858 edition).

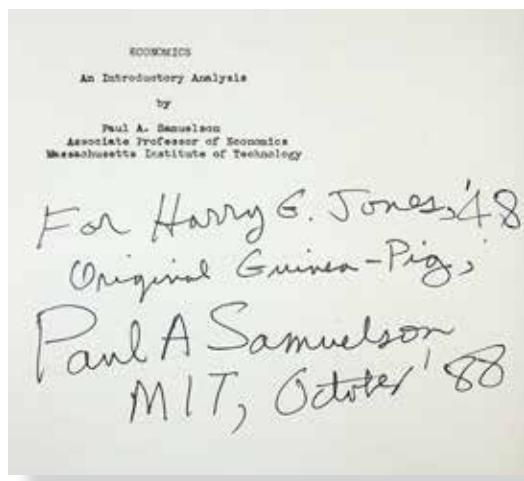
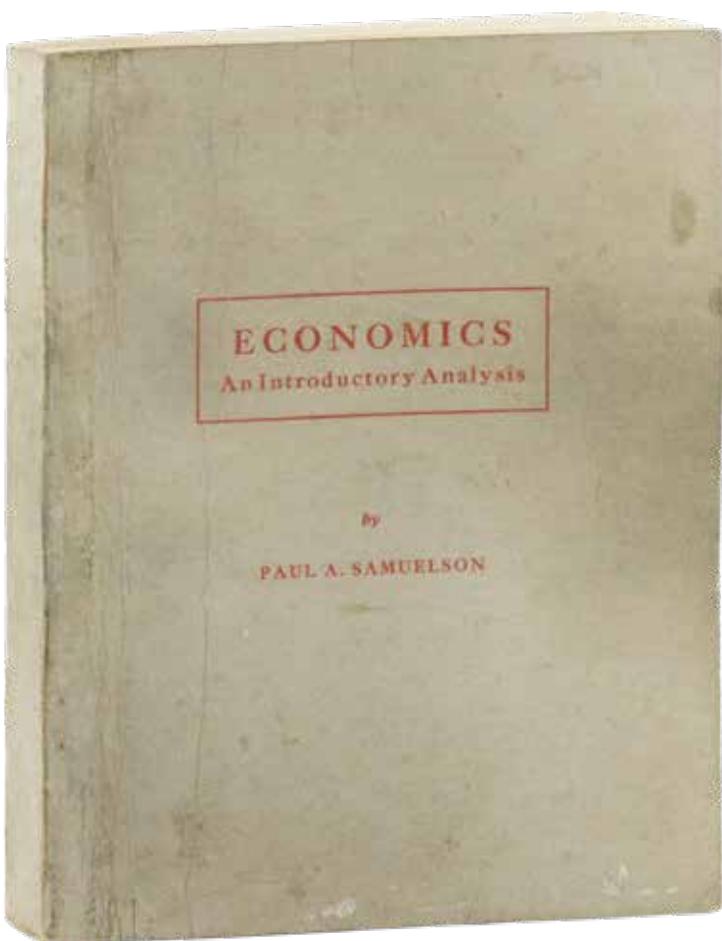
Indeed, his pursuit of fun carried Burroughs into a colorful life of outlawry; by 1798, when the first volume of his *Memoirs* appeared, he had gained a wide reputation throughout the New England states as a forger, thief, confidence man, seducer of minors, counterfeiter, and jailbreaker. All of these exploits are recounted in riotous and unrepentant detail in his *Memoirs*, which did much to spur his reputation and remained in print throughout the nineteenth century, going into at least 29 editions, even appearing as late as 1924 in an edition with a preface by Robert Frost, who wrote that Burroughs’ book belonged “...on the shelf beside the autobiography of Benjamin Franklin.” STREETER 724 (noting that the second volume is “rare”). Second volume not mentioned in Sabin. HOWES Bio22. SUVAK 41.

SOLD

INSCRIBED *by* a NOBEL PRIZEWINNER *to* a GUINEA PIG

---

---



[ECONOMICS] SAMUELSON, Paul A.

## 13. *Economics: An Introductory Analysis [Inscribed]*

[Cambridge, MA: Paul A. Samuelson], 1946. Second Preliminary Edition (For Private Circulation Only). Quarto (28cm); mimeographed sheets bound into original gray card wrappers, with titles printed in red on front cover; [viii], II-8; II-14; III-22; IV-22; VI-20; VII-24; Appendix VII-18; VIII-18; VIII-16; XI-14; XIII-14; XIV-28; XV-26; XVI-18; XIX-28; XXI-26; XXIII-18; XXIV-10; XXVI-13,[1]pp. Inscribed by the author on the title page: "For Harry G. Jones, '48 / Original guinea-pig / Paul A. Samuelson / MIT, October '88." Wrappers professionally strengthened along spine; light wear to extremities, some creasing to wrappers, with underlining in red pencil (presumably by a former student) scattered throughout the text; Very Good+, housed in a custom clamshell case.

Scarce, early copy of Samuelson's foundational economics textbook, which he began to develop as an Associate Professor in the Economics Department at MIT in October, 1945. The introductory economics course, known as "Econ" in the curriculum, was a mandatory course for all 800 engineering students on campus. It was "expected to provide the students with, more than an introduction to economic analysis, a complete picture of the American economy and a toolbox to confront the issues of the day - in particular,

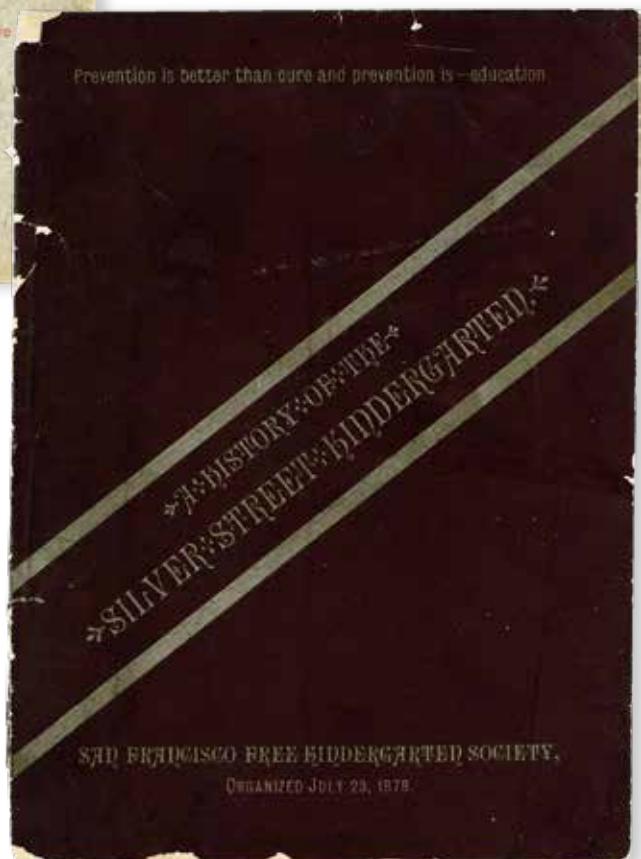
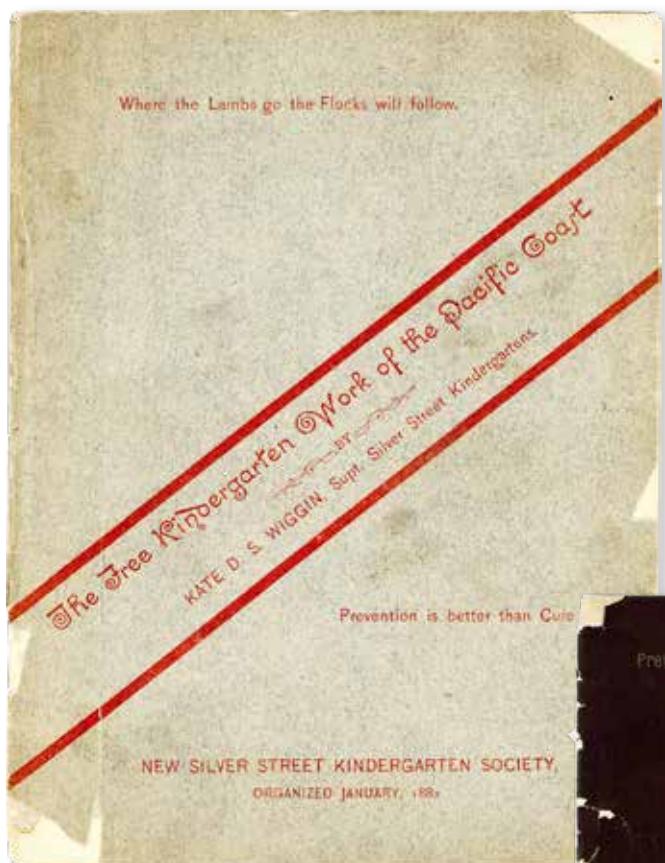
unemployment. The difficulty in teaching such a course was made worse by the absence of an introductory text that would combine solid theoretical content with some statistical information presented in an appealing way for non-specialists. The leading principles textbooks that were devoted to non-specialists were often poor on the analytical side. This is why Ralph Freeman, chair of the economics department asked Samuelson to write an introductory text that would fill the void" (Giraud, Yann. *The Political Economy of Textbook Writing: Paul Samuelson and the making of the first Ten Editions of Economics (1945-1976)*. 2013. pp.6-7).

According to Giraud, the earliest editions of *Economics* were produced by mimeograph and distributed to students for the one-semester course, and Samuelson would make corrections to both of these prior to his manuscript being published by McGraw-Hill in 1948. Both the first and second preliminary editions are extremely uncommon; we note a single example of the first preliminary edition with Samuelson's papers at Duke, and OCLC notes only the MIT holding for this second edition.

\$8,500.

# KATE DOUGLAS WIGGIN'S EPHEMERAL FIRST BOOK (PLUS ONE)

---



[EDUCATION - FREE KINDERGARTEN MOVEMENT]

## 14. WIGGIN, Kate Douglas [née Smith]

*Report of the San Francisco Public Kindergarten Society for the Three Years Ending Sept. 1st, 1881 [with] Superintendent's Report of the Work of the New Silver St. Kindergarten Society, since January 1st, 1882 and a History of the Free Kindergarten Movement*

[San Francisco: C.A. Murdock, 1881 & 1883]. First printings. Sewn pamphlets, 12mo (ca 17cm) in original printed wrappers; the first title in deep purple-brown wrappers printed in gold; second title gray buff wrappers printed in red; pp [5],6-27; [5],6-53 + 4pp ads. Moderate wear to wrappers, with shallow losses and closed tears (but no loss of wrapper text) to both volumes. Contents fresh and tightly bound; complete and sound. Good or better overall. Second title includes an advertisement leaf for Wiggin's first, privately-published literary work, *The Story of Patsy* (1883).

The first and fifth books, respectively, from the pen of prolific juvenile author Kate Douglas Wiggin (the first title published under her given name, Smith). First title includes a Preface signed in print "Kate D. Smith;" Blanck suggests that Smith/Wiggin "may have also been responsible for the unsigned 'Introduction.'" We would theorize she was responsible for the entirety of the pamphlet, given her position as founder and Director of the school. The second title is wholly the work of Wiggin, and includes a substantial account of the Free Kindergarten movement in northern California, where Wiggin and her sister Nora were the movement's chief apostles.

The Smith sisters, Kate and Nora, founded the first free kindergarten in San Francisco (The Silver Street Free Kindergarten) in 1878 and went

on to establish more than 60 other kindergartens for the poor around the Bay Area, as well as the first Bay Area training school for Kindergarten instructors, The California Kindergarten Training School, in 1880. Their activities are thoroughly documented in both these volumes, especially the 1883 work which gives a detailed historical summary of the Smith sisters' work beginning in 1878. Wiggin married in 1882, later relocating to Maine following the death of her husband in 1889. It was at this juncture that she turned her efforts towards literary work, producing a string of highly successful novels for adults and children through the first decade of the twentieth century. The most famous of these, *Rebecca of Sunnybrook Farm* (1903) has never gone out of print since its initial publication.

These two early pamphlets are among Wiggin's rarest works; both are entirely unrecorded in commerce, the first title represented by fewer than ten institutional holdings in OCLC, the second by only three (all in California). In fact, any of Wiggin's works from this period, all printed by the San Francisco firm of C.A. Murdock, appear excessively rare, the last example at auction being her second book *The Story of Patsy* (1883), at Sotheby's in 1990 (the Bradley Martin copy). BAL 22570 & 22574.

SOLD

The APOTHEOSIS of ENGLISH RADICAL REFORM

---

---

THE  
**REPUBLICAN.**

---

VOL. I.

---

*From AUGUST 27th, 1819, to JANUARY 7th, 1820.*

---

London:

PRINTED AND PUBLISHED BY T. DAVISON, 10, DUKE STREET,  
SMITHFIELD.

[FREETHOUGHT] CARLILE, Richard (ed)

## 15. *The Republican - Volumes I-XIV [All Published]*

London: T. Davison, Richard, Jane, and Mary Carlile, 1819-1826. Fourteen octavo volumes (21.5cm). *Lacking* the practically unobtainable first issue (suppressed for its coverage of the Peterloo Massacre; Carlile himself was reputedly unable to obtain copies). Early calf over marbled boards, with dark red labels, titling, and gilt-ruled bands on spines. A few volumes in need of minor conservations, with bindings lacking spine labels or in need of re-backing, but all volumes are structurally sound, sewing tight, contents collated and complete with two exceptions (see note below); on the whole a Good to Very Good set. Offered together with an impressively detailed *Index* (unpublished), compiled by a previous owner.

*NOTE: Binder's error has resulted in the omission of Vol. V, no. 13 (volume IV, no. 13 mistakenly bound in) and pp.241-272 of Vol. X, no. 8.*

Complete run of this hugely important and very uncommon radical journal, published and largely written by the radical freethinker and reformer Richard Carlile (1790-1843). Carlile, himself a former tinplate worker, produced *The Republican* for a working-class audience: factory hands, weavers, carpenters, cobblers, ropemakers, printers, blacksmiths, and others whose interests were generally ignored by the contemporary British press. Following his 1819 conviction for "blasphemous libel" (for publishing the full text of Paine's *Age of Reason*), Carlile oversaw publication of his journal from a cell in Dorchester Gaol, where he remained incarcerated until 1825; printing and distribution were carried on clandestinely by his wife Jane, his sister Mary-Anne, and a team of assistants. In the words of one

historian, "...no other nineteenth-century journal was edited as successfully, in the face of such adverse circumstances, over so long a period of time" (Joel Weiner, "Richard Carlile and *The Republican*," *Victorian Periodicals Review*, Fall, 1980).

During most of its existence, and despite constant legal persecution, *The Republican* flourished, and Carlile enjoyed a lively correspondence with many of his readers while incarcerated. He was almost entirely responsible for the editorial contents of each issue, though in time some of these responsibilities were shared, including regular collaborations with the reformer Francis Place and the wealthy Owenite Julian Hibbert. Highlights include numerous articles by Place as well as the first appearance of Elihu Palmer's "What Is Love," an influential early essay on contraception later reissued separately as *Every Woman's Book*. The work of Percy Bysshe Shelley appears with frequency; Carlile printed (without attribution) Shelley's *Declaration of Rights* and, in 1824, a lengthy review and generous endorsement of his revolutionary epic poem "Queen Mab," coinciding with Carlile's new edition of the poem issued that year.

Complete runs are rare, especially in commerce where we find only individual issues recorded at auction since at least the 1930s. Of the eighty or so entries in OCLC, the vast majority appear to be microform or Greenwood reprints (or incomplete). SABIN 70018.

\$12,500.

## DAY-BY-DAY, BLOW-BY-BLOW RECORD of the BERKELEY FSM

NOON TODAY,  
WE SHALL RESUME  
THE EXERCIZE  
OF OUR RIGHTS!

WE THE PEOPLE WILL HAVE TO AMEND THE UNITED STATES CONSTITUTION BEFORE THEY CAN TAKE AWAY OUR RIGHTS.

SINCE OCTOBER 3, WE HAVE VOLUNTARILY ABDICATED MANY OF OUR RIGHTS  
IN HOPE OF WORKING OUT A REASONABLE SETTLEMENT WITH THE ADMINISTRATION  
THERE HAVE BEEN NO SIGNS OF PROGRESS.  
WE HEREBY LIFT THE SELF-IMPOSED MORATORIUM ON OUR CIVIL LIBERTIES.

# WE MUST ACT

WE MUST ALL JOIN TOGETHER TO PROTECT OUR CIVIL LIBERTIES AND THE CONSTITUTION.

# COME

NOON TODAY IN FRONT OF SPROUL HALL (if it's not raining, otherwise come to the eaves between the Student Union and the Dining Commons).

WE DEMAND THE SAME RIGHTS AS CITIZENS ON CAMPUS, AS WE OR ANY  
CITIZEN IS GUARANTEED OFF CAMPUS.

(above dotted)

join the delegation.  
Now is the time for all who desire free speech to responsibly support the First Amendment.

COME TO THE MOON BALL TUESDAY\*\*\*FROM THE BIKE PARK!!

The [About](#) [Contact](#) [Privacy](#) [Disclaimer](#) [Advertise](#) [Sitemap](#)

[FREE SPEECH MOVEMENT]

16.

*Archive of 52 ephemeral items, including handbills, departmental memoranda, flyers and official documents relating to the Berkeley Free Speech Movement, 1964-65*

[Berkeley: 1964-65]. Collection of fifty-two typed, printed, or mimeographed pieces. Most single-page, on standard 11" x 8-1/2" typewriter bond or duplicating paper; a few on smaller sheets, several multi-page documents (see inventory, below). Occasional light wear; a few pieces eroded at margins; some mimeographed documents poorly printed and legible only with difficulty - generally Very Good or better.

Collection of ephemeral pieces, many never intended for public dissemination, several apparently uncollected, relating to the Berkeley Free Speech Movement. Various dates, but mostly issued during the month of December, 1964, in anticipation and in the wake of the massive student sit-ins of Dec. 2-8. The bulk of items articulate faculty positions on the Free Speech "crisis" of December, 1964; many issued under the aegis of various academic departments and addressed to fellow faculty members and/or to the University of California administration. Among the authors and signatories represented (where signed, signed in type) are Richard M. Abrams, David Blackwell, Delmer Brown, Nathan Glazier, Clark Kerr, William Kornhauser, Seymour Lipset, Henry May, Czeslaw Milosz, Michael Rogin, Stanley Sheinbaum, Henry Stapp, Edward W. Strong, Sheldon Wolin; many others. One or two anti-FSM items are present, but the

perspective of the individuals and groups here represented is overwhelmingly in favor of the demands presented by the Academic Senate in November and December, 1964, pushing the UC administration to ease restrictions on campus speech and to provide amnesty to students already under suspension or in jail for taking part in campus protests.

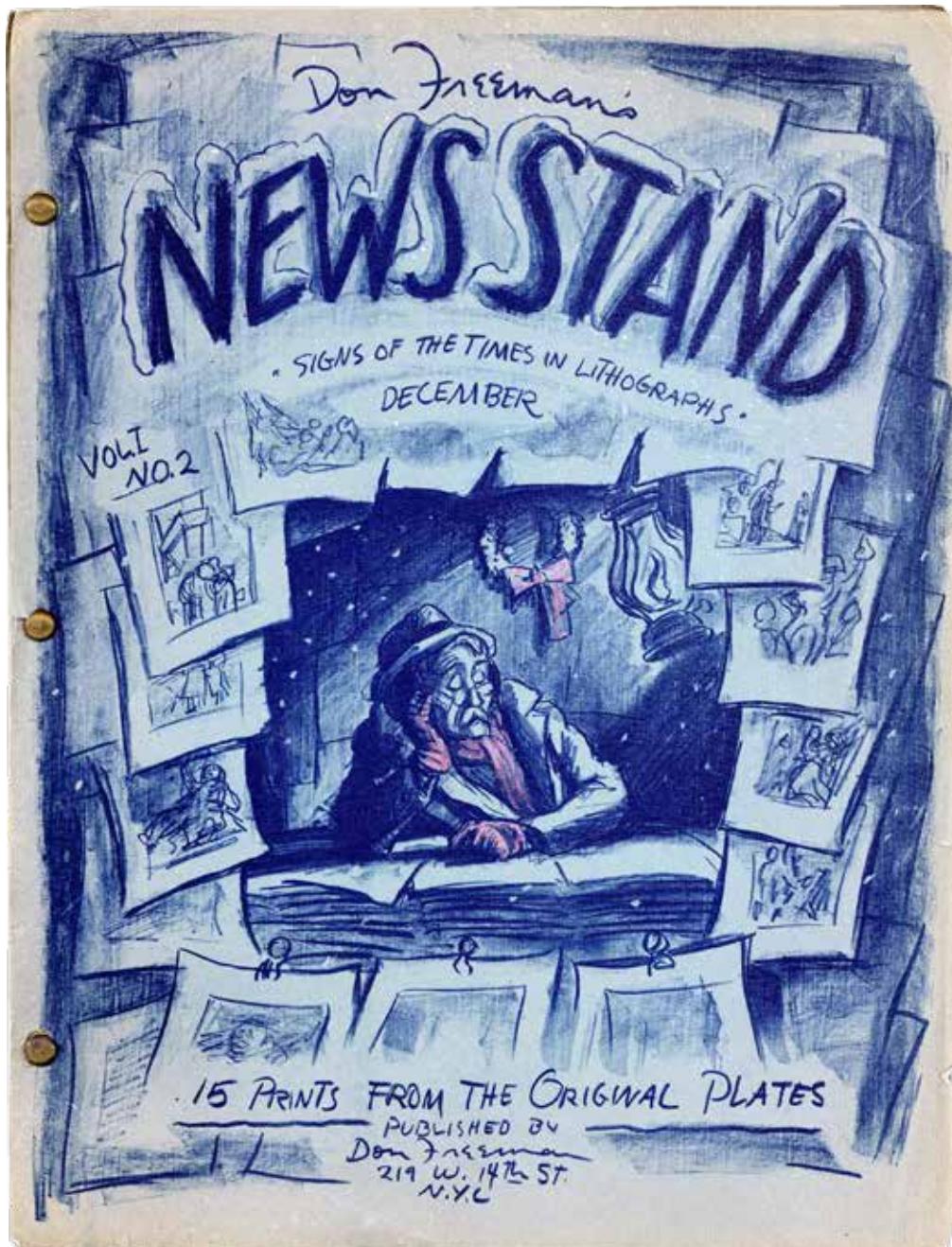
Taken together, these documents provide an intensely granular view of events from within the Free Speech Movement and the Berkeley campus, rendering an almost day-by-day chronicle of the unfolding drama in the last few months of 1964. With a few exceptions, none of the individual items has been separately catalogued in OCLC, though we would note that the University of California holds a comprehensive FSM archive.

The archive has been fully catalogued, and a complete chronological inventory is available on request.

SOLD

NEAR COMPLETE RUN of FREEMAN'S INIMITABLE NEWSSTAND

---



[GRAPHICS & ART - PERIODICALS] FREEMAN, Don

**17.** *Don Freeman's Newsstand: Signs of the Times in Lithographs. 13 Issues [of 16]*

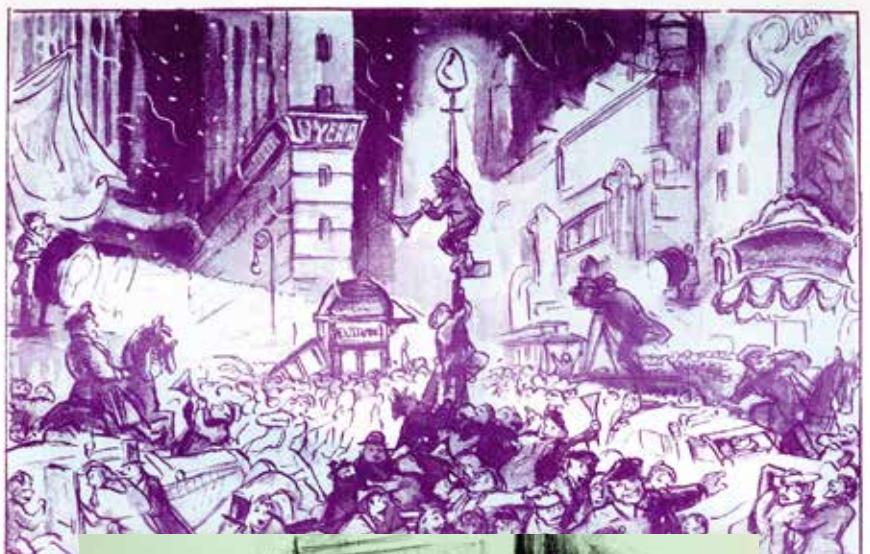
New York & Santa Barbara: Don Freeman / Associated American Artists, Inc., 1936-1955. Thirteen quarto issues (22.75-30cm); pictorial perfect, spiral, comb, screw, or brad-bound wrappers; unpaged; chiefly illus. Publication sequence runs from Vol.1, No.2 (December, 1936) to New Series 3, Vol.1, No.1 (April, 1955), lacking only Vol.1, No.1 (September, 1936), Vol.1, No.4 (June, 1937), and New Series, Vol.2, No.2 (Summer, 1948). April, 1955 issue is boldly inscribed by Freeman on the verso of the front wrapper. All issues show modest external wear, occasional creasing, tiny nicks, and small tears; wrappers on two issues pulling away slightly from brads or screws; some offsetting from spiral binding onto left edge of front wrapper on the Winter, 1941 issue; a handful of issues show some dust-soil to wrappers, with some tape repair to rear wrapper on Vol.1, No.3; contents remain quite fresh; Very Good to Very Good+, with the four 1941 issues housed in a modestly worn (but intact) publisher's cardboard slipcase.

A near-complete run of this self-published art magazine by American artist and children's illustrator Don Freeman (1908-1978), in which he distinguishes himself as a chronicler of street life in New York City. Freeman studied at the

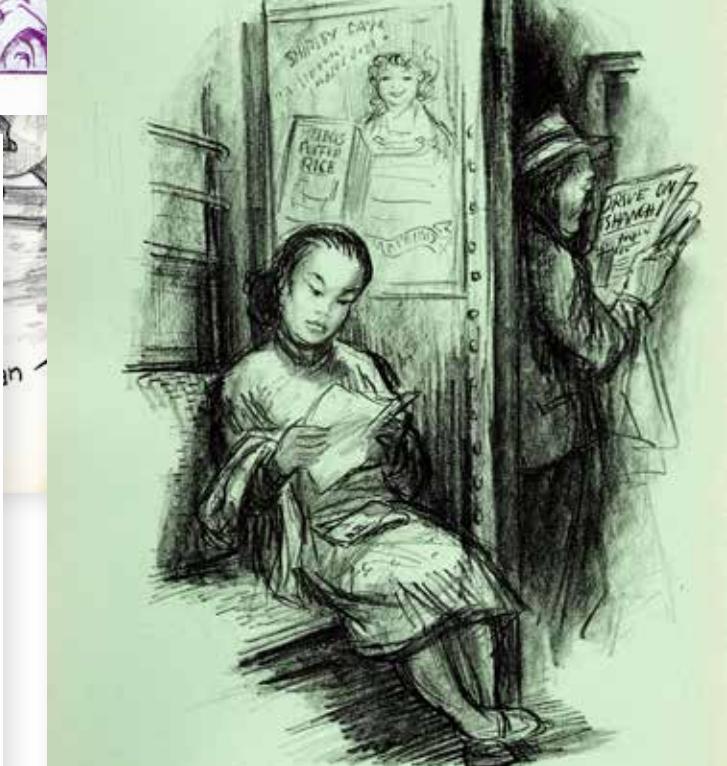
San Diego School of Fine Arts, and after the stock market crashed in 1929, enrolled at the Art Student's League in New York, where he studied lithography and graphic design under John Sloan, Harry Wickey, and Kathryn E. Cherry. Freeman, enamored with New York City, immersed himself in the streets, and carried a sketchbook with him wherever he went; while he befriended many major and minor figures throughout the city, his attention wandered most frequently to the people of the streets, the down-and-out, and those who frequented the Broadway theatres. Fruit vendors, Bowery Boys, showgirls and drunks, laborers, subway riders, artists, jazz musicians and literary figures were his subjects, and he captured them all in the tradition of Social Realism. Each issue contained lithographic prints by Freeman - some in black & white, some tinted, others in color - with occasional contributions by William Saroyan, Norman Corwin, Joe Gould, e.e. cummings, Carl Sandburg, Al Hirschfeld, Sam Jaffe, and others.

A singular, eccentric, and truly charming publication, uncommon in commerce and especially so in significant runs.

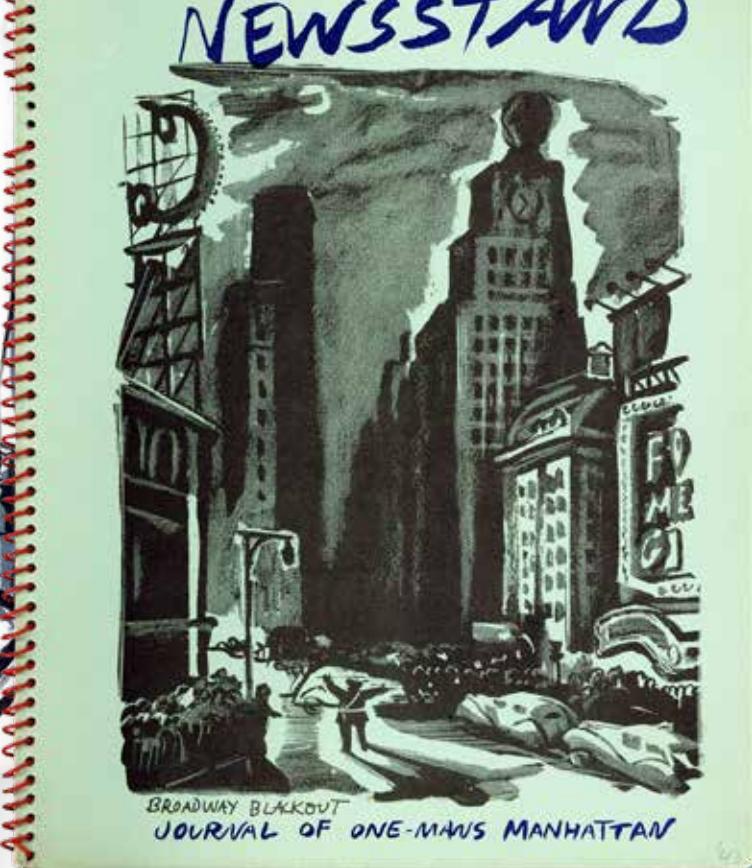
SOLD



To  
dear friends  
Lee and Bonnie  
warmest regards  
Don Neiman

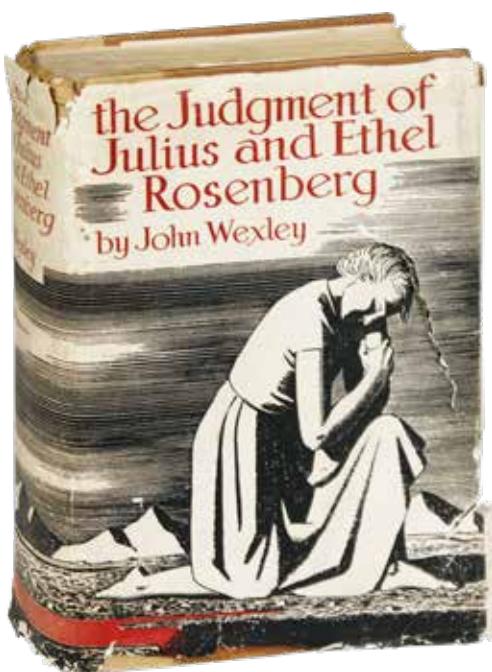


MENU





A Journal of one man's Man  
Winter



To Helen and Norton,  
Sidney and Mark  
for that great Day  
Soon!  
John Wexley

Rosemary Kent



Jacket design for the Judgment of Julius and Ethel Rosenberg

ET ART for THE JUDGMENT of JULIUS & ETHEL ROSENBERG, 1955



Julius and Ethel Rosenberg, by James Mervin +

Carlisle Knud

[GRAPHICS & ILLUSTRATION - ORIGINAL ARTWORK]  
**18.** KENT, Rockwell (artwork & design); WEXLEY, John (author)

*Original Jacket Art for The Judgment of Julius and Ethel Rosenberg [with] The Judgment of Julius and Ethel Rosenberg [Inscribed to Morton & Helen Sobell]*

Original illustration, composed in ink, gouache, and drybrush on art paper, measuring 30.5cm x 31.5cm (12" x 12.5"); titled by Kent in pencil along the lower margin ("Jacket design for The Judgment of Julius and Ethel Rosenberg, by James Wexley"), and signed by him (in pencil) at lower right corner. Faint trace of soil to margins, with a small patch (5cm x 1cm) of correction fluid applied toward upper left corner of image; mounted on mat board along upper edge, tastefully double-matted behind glass and gallery frame.

Offered with a first printing of the book, published by Cameron & Kahn in 1955 – a presentation copy, inscribed by the author to the Sobell family on the front endpaper: "To Helen and Morton, Sidney [sic] and Mark / For that great day soon! John Wexley." Book in Good or better condition in a somewhat edgeworn example of the original dustwrapper.

Kent's jacket illustration is one of the truly iconic modernist book-cover designs of the 20th century, on a parallel – in quality if not in public recognition – with his commissions for *Frankenstein* and *Moby Dick* for Random House. Kent's sympathies for figures on the left, especially those persecuted under HUAC, is well-known, and at one point he had even contemplated his own career in progressive politics, running for

Congress on the American Labor Party ticket (in support of Henry Wallace) in 1948. Kent's personal relationship with the Rosenbergs is less well-documented, and it is not clear from the current context whether the drawing came to the Sobells directly from Kent or through the agency of Wexley. Kent was in any case an active supporter of clemency for the Rosenbergs; his letter to President Harry Truman, advocating commutation of their death sentences, is among the Kent papers at the Smithsonian's Archives of American Art. Sketches and studies for the jacket are in the Rockwell Kent Collection at Columbia University, but ours is by all appearances the final, camera-ready drawing used for the jacket itself.

While original Kent illustrations appear on the market with some regularity, few of his major designs remain in private hands. This example is certainly one of the best remaining, with direct provenance from the Sobell family.

*Provenance: From the collection of Dr. Helen Leviton Sobell (1918-2002), through the trade, from her descendants.*

\$25,000.

# COVARRUBIAS LAMPOONS FDR'S FIRST INAUGURATION



## THE INAUGURATION OF FRANKLIN D. ROOSEVELT

AN HERCIC PANORAMA DEPICTING THE HIGH CEREMONY ON THE CAPITOL PLAZA AT WASHINGTON ON MARCH 4, 1933

*Great Art Full Color in the Standard Issues.* By Miguel Covarrubias. Painter Extraordinary and Lithographer to the Court in the Mexican Republic.

PRINTED IN THIS ISSUE OF NEW YORK 1933 AND INCLUDED IN THE MARCH NUMBER  
OF SATURDAY EVENING POST. THE DESIGN IS BASED ON A DRAWING BY ERNST REINHOLD.

PUBLISHED AT THE SIGN OF THE AMERICAN FLAG, WHICH IS MADE BY ST. GENESEUS.  
CHARGE MONEY AND ONE DAY'S PAPER IN THE CITY OR ANY TOWN.

ILLUSTRATION FROM THE SATURDAY EVENING POST  
BY MIGUEL COVARRUBIAS  
1. MR. PRESIDENT, 2. MR. VICE PRESIDENT,  
3. MR. SECRETARY OF STATE,  
4. MR. PRESIDENT, 5. MR. VICE PRESIDENT,  
6. MR. SECRETARY OF STATE

1. MR. VICE PRESIDENT  
2. MR. SECRETARY OF STATE  
3. MR. PRESIDENT  
4. MR. VICE PRESIDENT  
5. MR. SECRETARY OF STATE  
6. MR. PRESIDENT

1. MR. SECRETARY OF STATE  
2. MR. PRESIDENT  
3. MR. VICE PRESIDENT  
4. MR. SECRETARY OF STATE  
5. MR. PRESIDENT  
6. MR. VICE PRESIDENT

1. MR. SECRETARY OF STATE  
2. MR. PRESIDENT  
3. MR. VICE PRESIDENT  
4. MR. SECRETARY OF STATE  
5. MR. PRESIDENT  
6. MR. VICE PRESIDENT

1. MR. SECRETARY OF STATE  
2. MR. PRESIDENT  
3. MR. VICE PRESIDENT  
4. MR. SECRETARY OF STATE  
5. MR. PRESIDENT  
6. MR. VICE PRESIDENT

19.

[GRAPHICS & ORIGINAL ART] COVARRUBIAS, Miguel

*The Inauguration of Franklin D. Roosevelt. An Heroic Panorama Depicting the High Ceremony on the Capitol Plaza at Washington on March 4th, 1933*



[New York]: Condé Nast Publications, 1933. First Edition. Original lithograph in colors, 21" x 24" (sheet size); image area ca. 13-1/2" x 20", with printed caption and key below image. Mild crease to lower right margin and small (ca 1") dampstain at lower right corner, well away from image. Near Fine.

Commemorative lithograph issued to celebrate the inauguration of Franklin D. Roosevelt in 1933, featuring caricatures of many prominent public figures of the time including Herbert Hoover, Al Smith, Bernard Baruch, Charles Evans Hughes, etc, all identified in a numbered key beneath the image. Pictured at far right of frame is "The Forgotten Man," a downtrodden-looking fellow wearing a sandwich-board proclaiming "The Inauguration / March 4th 1933."

Covarrubias executed this piece for *Vanity Fair* magazine, where it first appeared as a two-page spread in the March, 1933 issue. The lithograph was sold separately, as a premium to subscribers, at the price of one dollar (ref: Franz Jantsen, Supreme Court Historical Society).

An uncommon and desirable Covarrubias work; edition size is not recorded, but the print rarely appears in commerce and is not separately catalogued by any OCLC member institution (though we note copies at The Supreme Court Historical Society and the FDR Presidential Library).

\$1,250.

[JUDAICA - HOLOCAUST - POLAND - AUSCHWITZ] [ZA-  
20. REMBINA, Natalia, attrib] HARRIMAN, Florence J. (fwd)

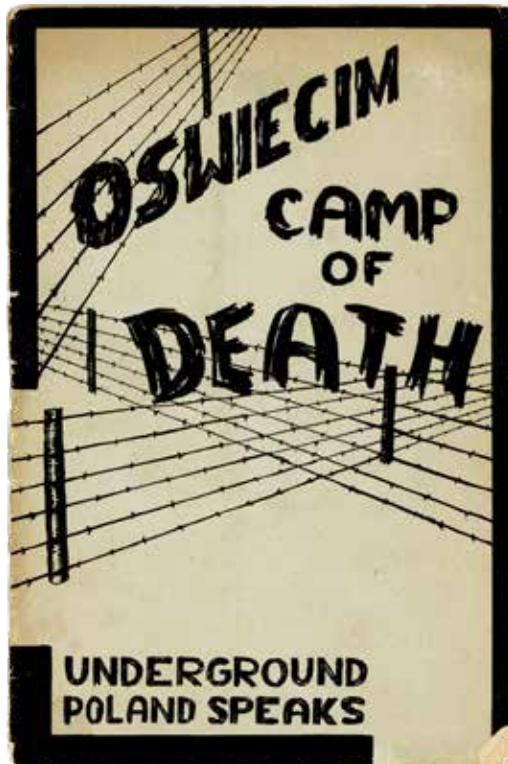
*Underground Poland Speaks. Oswiecim Camp of Death*

New York: "Poland Fights" Polish Labor Group, 1944. First American Edition. First printing. 12mo (20.5cm). Staple-bound pamphlet; pictorial paper wrappers; 1 photographic illustration; map. Slight external soil; age-darkening to portions of text, with mild corner-creasing on a few leaves; complete and Very Good. Frontispiece signed in type by Elmer Davis; cover art by Teresa Zarnower.

The first published account of Nazi atrocities at Auschwitz, and one of the earliest pieces of documentary reportage on the death camp system. The report originally appeared as a clandestine publication in Warsaw in 1942; it was not translated into English until 1943 (when a London edition appeared), probably a result of the difficulty of smuggling a copy of the text out of Poland via the Underground.

The work is generally attributed to Natalia Zarembina (1895-1973), a Polish Socialist journalist and underground fighter who emigrated to France after the war; her reportage was based primarily on the testimony of three Auschwitz escapees, but primarily that of the Polish satirist and caricaturist Eryk Lipinski (1908-1991). *Camp of Death* appeared in at least eight languages between 1944 and 1945. This American edition was published under the auspices of the National C.I.O. War Relief Committee.

An important Holocaust document, by no means unknown but still rather uncommon in commerce; this a well-preserved copy.



SOLD

---

---

[JUDAICA] [HOLOCAUST] REICHENTÁL, Fr[antišek]  
21. “Arbeit Macht Frei” - 16 Drawings [Limited Edition]

Bratislava: Central Union of Jewish Communities of Slovakia, 1946. First Edition. Limited issue. One of a stated 1,000 copies signed and numbered by the artist on title page. Quarto (36cm); cord-bound printed card wrappers; 2 preliminary leaves; 16 unnumbered leaves of plates on coated paper (printed recto-only); printed colophon leaf and blank terminal leaf (20 leaves, complete). A very fresh, unworn copy, just mildly age-toned on covers; Near Fine. Preface (printed in both Slovak and English) by Vojtech Winterstein.

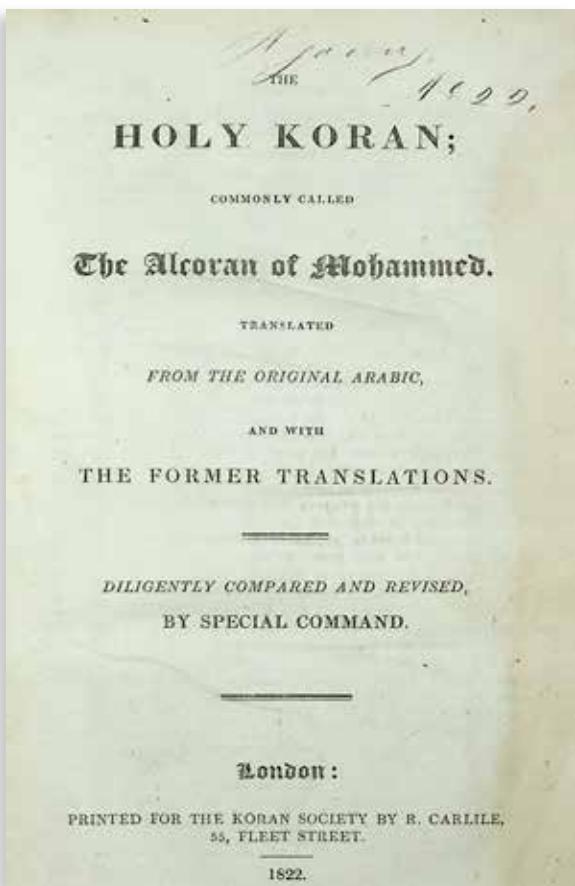
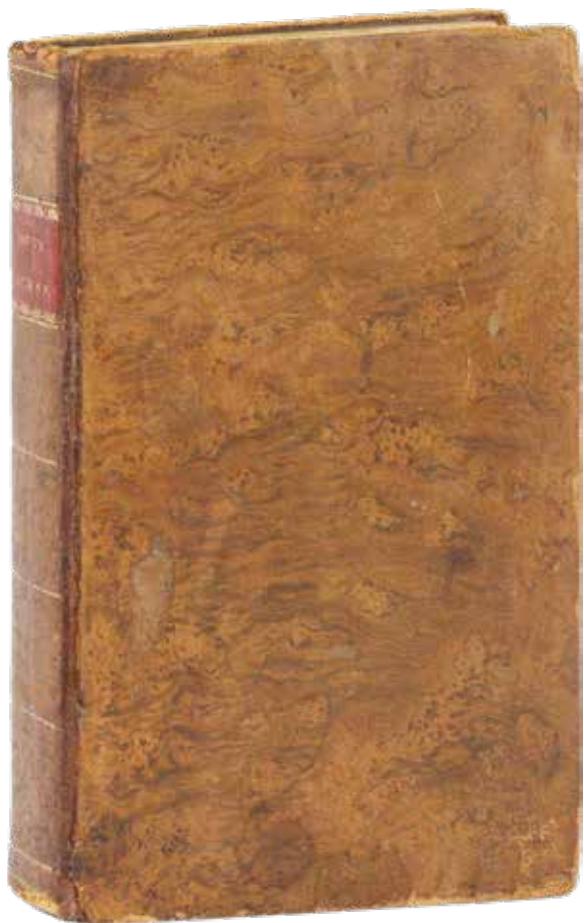
Album of drawings depicting the daily lives of prisoners in Nazi concentration camps, rendered in Reichentál's singular Expressionist style. Well known and highly-regarded as an avant-gardist through the Twenties and Thirties, Reichentál exhibited widely in Germany and Eastern Europe until 1939, when German troops occupied Slovakia, forcing the mass exodus of the native Jewish population. Though Reichentál himself was able to evade capture by the Nazis, many of his family members died in the camps. He returned to Czechoslovakia after the war, finally emigrating to the U.S. in 1950, where he continued to exhibit new work until his death in 1971. Despite the rather generous stated printing of 5,000 copies (plus 1,000 copies of a signed, numbered edition), this album is notably scarce, with only about 15 holdings worldwide noted in WorldCat, KVK, and COPAC (of which ten are in North America).

\$1,250.



# BRIGHAM YOUNG'S KORAN?

---



22.

*The Holy Koran; Commonly Called The Alcoran of Mohammed. Translated from the Original Arabic, and with the Former Translations [from the Library of President Brigham Young]*

London: Printed for the Koran Society by R. Carlile, 1822. Octavo (21cm); contemporary tree calf, with gilt-stamped leather label at upper spine; text edges stained yellow; iv,[5],6-386,[2] pp. Brigham Young's copy, with a pink printed bookplate stating "President's Office" mounted to front pastedown, with holograph "No.22" in ink at upper left corner of same, and "A. Young / No.22" in an identical hand at upper margin of title page. Modest wear to spine ends and board edges, with some resulting board exposure at corners; thin, partial cracks to rear joint, with front board professionally re-attached; three holograph notations in-text (in two undetermined hands), with numerous passages marked with X's (in pencil) throughout; Very Good.

A highly important copy of a significant edition of the Koran, printed by English radical, author, and publisher Richard Carlile (1790-1843) for the Koran Society from his Fleet Street premises. The Muslim holy book was a clear influence on Carlile, who cited it numerous times (in addition to reading portions of it) in his defense during his 1819 trial for blasphemy and libel for publishing and circulating Thomas Paine's *Age of Reason*. Carlile was ultimately convicted in October, 1819, and spent the next six years in prison, where he continued to write extensively and keep a hand in his publishing business, with the assistance of his wife and sister.

Books bearing the ex-libris of Brigham Young (1801-1877), the second and longest-serving President of the LDS Church, have been noted in commerce but reach the market infrequently (we note a single recent example at auction, PBA Sale 431, lot 320, July 2010). Much has been written regarding the relationships between Mormonism and Islam; and though most of these comparisons have been pejorative, made by enemies of one or both religions, there is no question that the Mormon prophet Joseph Smith - and, by extension, his disciples - was both aware of and influenced by Islamic scripture.

While there are a sea of differences between Islam and Mormonism, in addition to originating in the Abrahamic tradition, there are numerous similarities, which have been observed by both adherents and detractors of the LDS Church beginning in its earliest days; among these are the visitation of an angel to a founding prophet, which led to the revelation of scripture; special reverence of a founding prophet; a geographic region associated to the faithful; active interest in proselytizing non-believers; emphasis on chastity and modesty; strong beliefs on specified times of fasting, the prohibition of alcohol, and the acceptance of polygamy, et al.

SOLD

## *The NYPD ANTI-TERRORISM SQUAD, A HUNDRED YEARS AGO*

---



[LAW ENFORCEMENT - NEW YORK] Anonymous

## 23. Photographer(s)

*Photographic archive of NYPD Riot Battalion in Training, ca 1922*

[New York: n.d., ca. 1920-1925]. 25 amateur photographic postcards. Undivided backs, each 135mm x 88mm (5 1/2" x 3 1/2"). Each with pencil serial number notation etched in negative and also in pencil to verso. Mild, uniform curling to each from storage; a few prints poorly developed, poorly focused or overexposed, but overall a well-preserved collection with minimal aging, fading, or wear; Very Good. Undated and uncaptioned, identified based on content and scenery; likely 1922 (see description).

The NYPD Riot Battalion, formed in the wake of the Great War and incorporating in its ranks almost exclusively hardened veterans of the European conflict, was one of the earliest militarized municipal police units in the United States. It was the predecessor, in both spirit and leadership, to the Department's Emergency Services Unit (ESU), established in 1930 and still in existence – albeit with a somewhat different mission focus – today.

While there is little in modern scholarship regarding its history and formation, contemporary newspaper accounts tell us a good deal about the elite NYPD Riot Battalion and its membership of more than 500 officers, hand-selected from precincts throughout the city on the basis of military experience and marksmanship. Earliest accounts date from around 1920, about the time the unit was organized under the command of Captain Charles Schofield. In its earliest years, the unit performed its summer training at Fort Totten,

on Long Island; in 1922 the exercises were moved upstate to the Police Recreational Camp at Tannersville, about twenty miles northwest of West Point. Based on terrain and architecture, the latter location is where these photographs appear to have been taken, providing a like date of 1922-23.

The anonymous images, possibly captured by a participant in the exercises, depict a variety of training activities. Scenes include a single view of what appears to be tear gas demonstration (at this time a novel method of crowd control, one pioneered by the NYPD); a variety of weapons training scenes, portraits of companies in formation, and a series of images apparently taken during the final day's festivities, when participants dressed in costume (including drag and blackface) and competed in field sports and military games.

An intimate glimpse into an important and under-examined episode in American municipal policing. In these nearly hundred-year-old images may be glimpsed the prehistory of post-9-11 militarization of U.S. police departments, a trend which has exploded into controversy in recent years in the wake of highly publicized police attacks on civilians, calling into question much of what has passed for standard policing practice over the past hundred or more years.

\$750.

HUJAR'S ICONIC *and* RARE GAY LIBERATION POSTER

---



[LGBTQ+] [HUJAR, Peter] (photographer)

24.

*Come Out!! Join the Sisters & Brothers of the Gay Liberation Front*

[New York: Gay Liberation Front, 1970]. First Edition. Original photo-illustrated poster, offset printed on white stock, measuring 37.5cm x 49cm (14.75" x 19.25"). Light wear and handling, a few discreet pin-holes at corners and lower margin, with a faint horizontal crease and a handful of very faint soil spots toward lower quarter above the text; unbacked; unrestored; Very Good or better.

A well-preserved example of this iconic and highly uncommon poster, reproducing what is likely the best-known image of the nascent Gay Liberation movement. Produced by the Gay Liberation Front (GLF), an activist group formed in 1969 in the wake of the Stonewall Rebellion, who created the poster for the Christopher Street Liberation Day Parade in the summer of 1970, inviting viewers to “come out” for the occasion.

Critic Richard Meyer commemorated the fiftieth anniversary of Stonewall with a lengthy description of Hujar’s poster:

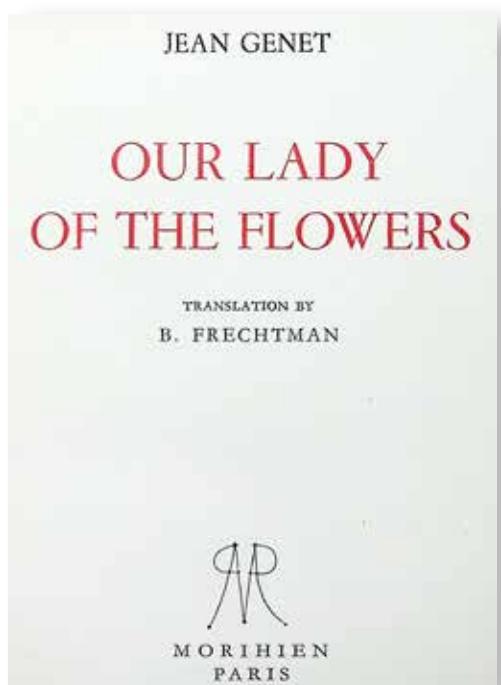
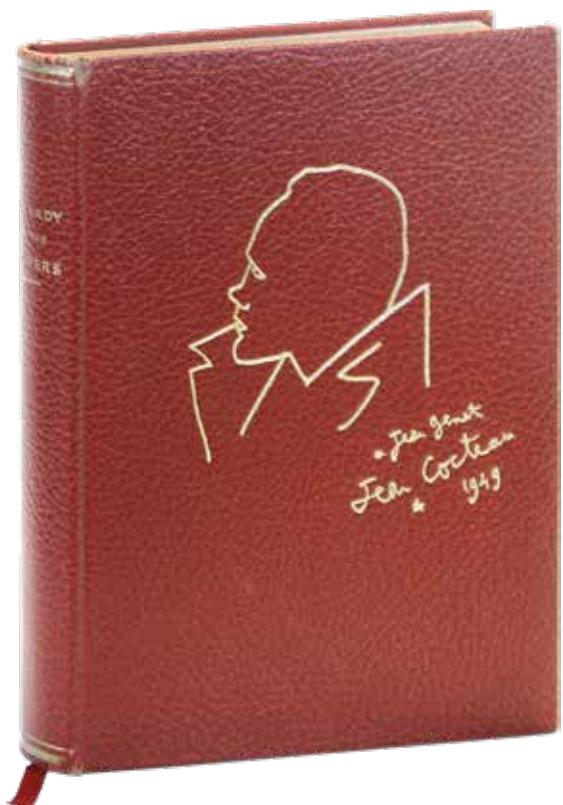
*With their long hair and raised fists, the young militants depicted on the poster enact their defiant identification as “gay” - as sexually and socially free - rather than simply as homosexual. The poster presents the sisters and broth-*

*ers of the GLF as an “army of lovers” whose insurgent force reverberates throughout the city’s streets. The photographer Peter Hujar, little-known at the time, shot the stirring image. Although not a member of the GLF, Hujar was the boyfriend of one of the group’s founders, Jim Fouratt (the front-row figure in sunglasses and striped pants, second from the right) who had participated in the Stonewall riots the year before. The poster, which testifies to the link between the early gay power movement and vanguard art and photography, exemplifies a nascent belief in the possibility of radical change brought about by the actions of a united community. The wounded look was certainly gone, and for the decade after Stonewall, the politics of gay liberation - and the culture founded on social freedom that Hujar and his peers depicted - began to flourish” (Richard Meyer. Blogpost: “Fifty and Counting.” *Art in America*, June 1, 2019).*

Rare, with no copies found in the auction record (as of April, 2021), and the only separate listing in OCLC being a reproduction from Fouratt’s collection (USC).

SOLD

ÉDITION de TÊTE of GENET'S MASTERPIECE, ONE of 25 ON RIVES



PRINTED FOR THE EDITIONS  
MORIHIEN, PARIS, APRIL 30<sup>th</sup>  
1949, BY THE IMPRIMERIE UNION.  
THERE HAVE BEEN ISSUED  
FIVE HUNDRED COPIES OF OUR  
LADY OF THE FLOWERS, TWENTY  
FIVE OF WHICH ARE ON RIVES  
PAPER. ALL COPIES ARE RESER-  
VED FOR SUBSCRIBERS.

Ce livre est la douzième  
des vingt cinq exemplaires  
édités en papier Rives

[LGBTQ+] GENET, Jean (Bernard) Freethman, transl)

## 25. *Our Lady of the Flowers [One of 25 Copies]*

Paris: Editions Paul Morihien, 1949. First English Language Edition. Deluxe Issue, one of 25 copies printed on Rives paper. Octavo (18.5cm); deep red pebble-grain morocco, with titling and decorative elements designed by Jean Cocteau stamped in gilt on spine and covers; marbled endpapers; top edge gilt; [ii],[6],7-394,[8]pp; with holograph note (in French) in red ink regarding limitation on the colophon. Trivial wear to spine ends and upper right board corner, else very Near Fine.

First English-language edition of Genet's first novel, a dreamlike fantasy of the Parisian underworld, centered around the life and dealings of a male prostitute named Divine, who consorts with pimps, thieves, murderers, and assorted criminals alike. The work was originally published anonymously as *Notre-Dame-Des-Fleurs* in 1943, and under the author's name the following year. Genet wrote the novel while doing time for a string of petty thefts at Paris's Prison de la Santé - a prison so severe it forbade its inmates the use of writing paper. "On returning from a court hearing one day in 1941, when he was thirty years old, Genet was sentenced to three days in

solitary confinement for writing on the paper his guards had given him to make into bags - material that "wasn't intended," as Genet would later claim the prison officials told him, "for literary masterpieces." That early manuscript of *Our Lady of the Flowers* was destroyed. After his release, Genet "ordered some notebooks at the canteen," as he'd tell *Playboy* in 1964, "got into bed, pulled the covers over my head and tried to remember, word for word, the fifty pages I had written. I think I succeeded" (see Max Nelson, "Kicked Toward Saintliness: On the dark erotics of Jean Genet's *Our Lady of the Flowers*." *The Paris Review*. January 21, 2016).

A cornerstone work of gay literature, offered here in its strictest English-language limitation. We trace no copies of this issue at auction or in commerce in the past 25 years. YOUNG 922.

\$3,500.

# A LONG-LOST FITZGERALD MANUSCRIPT, with HIS ANNOTATIONS

## MY LOST CITY

By

F. Scott Fitzgerald

undergrad  
was his  
the get  
named  
lifes.  
I wa  
hol  
an

There was first the ferry boat moving softly, ~~out~~, from the Jersey shore at dawn - the moment crystallized into my first symbol of New York. Five years later when I was fifteen I went into the city from school to see Isa Glairis in the Quaker Girl and Gertrude Brynn in Little Big Nine. ~~desirously~~ <sup>my hopeless and melancholy</sup> love for them both, I was unable to choose between ~~them~~ <sup>any</sup> of them, blurred into one lovely entity, the girl. She was my second symbol of New York. The ferry boat stood for triumph, the girl for romance. In time I was to achieve some of both, but there was a third symbol that I have lost somewhere, and lost forever.

I found it on a dark April afternoon after five more years. "Oh, Bunny," I yelled, "Bunny!" He did not hear me -- my taxi lost him, picked him up again half a block down the street. There were black spots of rain on the sidewalk and I saw him walking briskly through the crowd wearing a tan raincoat over his inevitable brown get-up; I noted with a shock that he was carrying a light cane.

"Bunny!" I called again, and stopped. I was still an

[LITERARY MANUSCRIPTS] FITZGERALD, F. Scott

26.

*Original Carbon Typescript of "My Lost City" [with] TLS, Arnold Gingrich to Elizabeth Lemmon, Jan. 1, 1941 [with] The Crack-Up (1945), Elizabeth Lemmon's Annotated Copy*

Undated 14pp carbon typescript of Fitzgerald's essay "My Lost City." Pages are mildly toned, horizontally folded at center, with modest wear to extremities, several short tears and attendant creases along upper edge, with a paper-clip impression to same, and some scattered soil along upper left margins of pp.2-8; a few small patches of biopredation to p.r; with a handful of minor holograph corrections and notations in an undetermined hand (in ink), and five holograph changes to the text (in pencil) in Fitzgerald's hand on pp.3, 4, 12, and 13; Very Good.

Together with Elizabeth Lemmon's copy of *The Crack-Up* (New Directions, [1945-1960]). Later Issue, lightly worn, with Lemmon's ink ownership signature and 1946 date at upper front endpaper, and with fairly extensive pencil notations and markings in her hand, many relating to her personal relationship with Fitzgerald. BRUCCOLI A19.1.b.

Accompanied by a typed letter, signed, from *Esquire* editor Arnold Gingrich to Elizabeth Lemmon, dated January 15, 1941, transmitting a proof of his eulogy for Fitzgerald in that month's issue ("Salute and Farewell to F. Scott Fitzgerald"). Gingrich writes: "I thought you might like to see this advance proof of the editorial page for the March issue of *ESQUIRE*. I don't know, honestly, whether it's really any good or not because I had to make a conscious effort to keep it from sounding as emotionally mixed-up as I was when I wrote it. But, at least, I know that it's better than the frightful bilge that appeared in all the papers I saw immediately after Scott's death.

I have been hoping that from the papers in your part of the country Scott got a kinder last press than he did out here or in New York." 124 words; two old folds, else Fine, with the original mailing envelope (roughly opened), and the folded proof sheet of the editorial.

"My Lost City," Fitzgerald's celebrated falling-out-of-love ode to Manhattan, was completed in 1932 but never published until its appearance in the posthumous anthology *The Crack-Up* (1945). Our typescript was originally found folded and laid into Elizabeth Lemmon's (see below) copy of *The Crack-Up*, which had likely been given her by lifelong friend and confidant Maxwell Perkins, Fitzgerald's editor during his lifetime. There are two possibilities regarding how the typescript may have been transmitted to Lemmon - it was either brought or sent to her by Perkins, or given to her by Fitzgerald himself. There is strong evidence for the second possibility. Fitzgerald first met Lemmon in March, 1934, at a dinner party held at Perkins's home; in July of 1934, he accompanied Perkins on a weekend visit to Welbourne, Lemmon's antebellum home in Middleburg, Virginia, where Perkins hoped the country air and pleasant scenery would encourage Scott to focus and write.

Fitzgerald's biographer Scott Donaldson writes at length of Fitzgerald's relationship with Lemmon and Welbourne:

"...Fitzgerald was predictably impressed with the "spacious grace" of the house and by its romantic memento of the War Between the States: a windowpane where



*Gallant Pelham, a Confederate hero, had scratched his name and the year (1864) with a diamond ring the morning of the day he died in combat. He put that detail into a story called "Her Last Case," which ran in the November 3, 1934, Saturday Evening Post. And he pleased Elizabeth and her Virginia friends by concocting a fantasy about Appomattox in reverse, with Grant surrendering to Lee. In return, Elizabeth asked him down again, and Fitzgerald - touching base with Perkins - wondered if Max could join him in such a pilgrimage late in August. Max could not, so Fitzgerald went to Virginia alone, more than once in the fall of 1934. Perkins knew about these visits and approved of them, for he thought that Elizabeth's sprightly wit and good sense, to say nothing of her beauty, might have a calming effect on Fitzgerald, if she could persuade him to work instead of to play. That was not easy, for when in Virginia Fitzgerald assumed the role of the gentleman novelist among the gentry and refused even to read galley proofs. Then, uncomfortable in the part, he drank too much and managed to offend several of Miss Lemmon's friends" (Donaldson.*

Fool for Love: F. Scott Fitzgerald. ch.8)

According to Fitzgerald's ledger at the University of South Carolina, he made at least three trips to Welbourne in 1934. He seems to have developed an obsession with Lemmon, considering her as a potential conquest, but Lemmon's interest in him was reputedly limited to his being one of Perkins's authors: "...my God," Donaldson quotes Lemmon, "...after knowing Max Perkins, how could anyone be Scott's mistress!" (*ibid*).

Fitzgerald is known to have prepared a draft of "My Lost City" for publication in *Cosmopolitan* in 1936 (though the piece didn't run until July, 1951). An edited typescript of that draft, accompanied by a sheet of editorial comments by Fitzgerald, sold at Sotheby's in 2012. We have analyzed the text of our draft against images of the Sotheby's copy and can conclude definitively that it was produced on the same typewriter, and can also

conclude that (a) Fitzgerald's requested edits were never incorporated into the present draft (nor, incidentally, in the 1945 published version); and (b) the version of the draft with which Fitzgerald was working appears to have been textually identical to the copy in our possession.

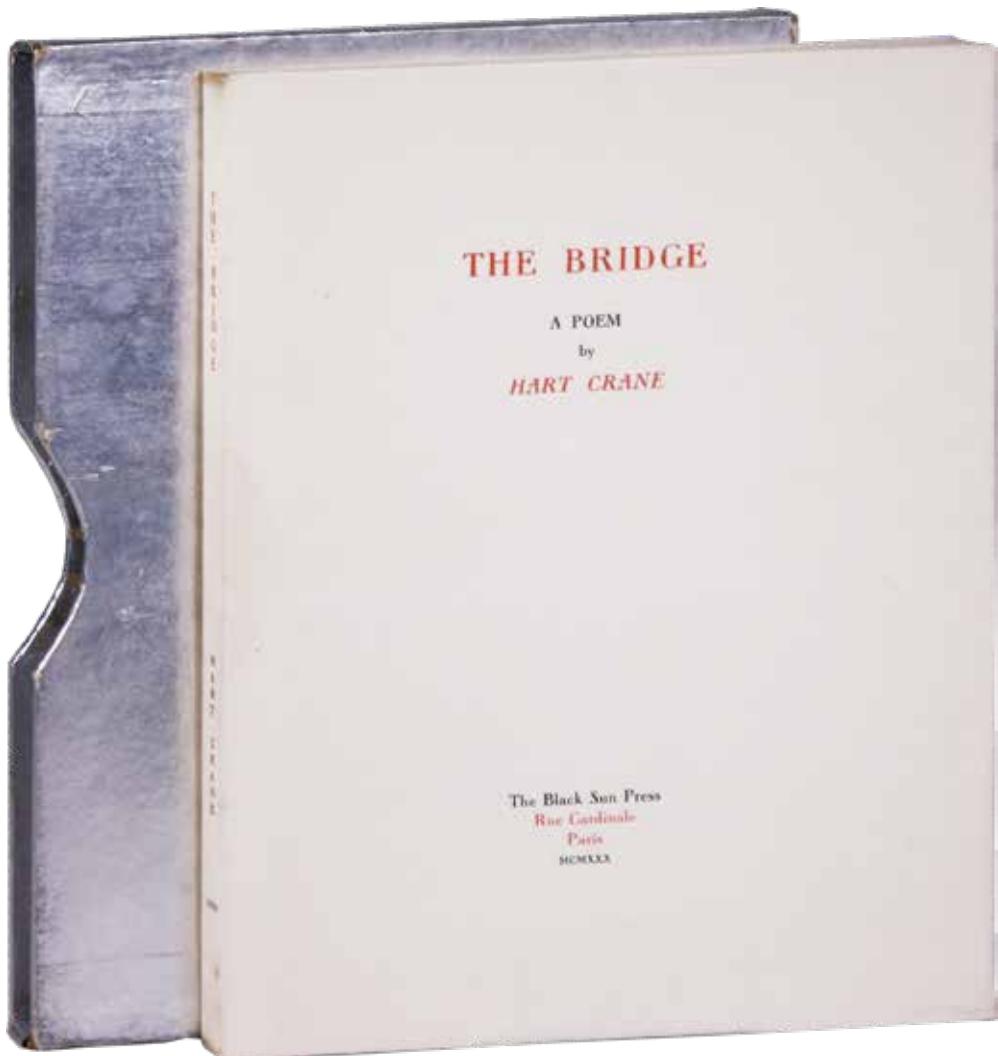
Elizabeth Lemmon (1894-1994), a Virginia socialite from a prominent family, was introduced to Maxwell Perkins in 1922. The encounter began what would evolve into a 25-year relationship - essentially a love affair by mail - which has been documented extensively both in A. Scott Berg's Pulitzer Prize-winning biography *Maxwell Perkins: Editor of Genius* (1978), and Rodger L. Tarr's *As Ever Yours: The Letters of Max Perkins and Elizabeth Lemmon* (2003). Throughout their relationship Perkins regularly forwarded Lemmon books for her library, and it is likely that this was the case with her copy of *The Crack-Up*. Lemmon's annotations appear throughout the book and, while brief, her comments provide some revealing insights. In a passage marked on p.64, she remarks "This stems from an experience of mine - I went out and brought in Nat's pointer;" she identifies various individuals whom Fitzgerald describes and leaves unnamed, like Hem (Hemingway), Arthur Musgrave, Minnie N., FSF, and Z (obviously Zelda, "Throwing away jewelry, burning clothes"); other annotations reveal Lemmon's personal connection to Fitzgerald and his literary circle.

The addition of Arnold Gingrich's brief note, along with a proof copy of his *Esquire* eulogy for Fitzgerald further establishes Lemmon's direct connection to both Fitzgerald and Perkins. It is included as found, tucked within the pages of Lemmon's copy of *The Crack-Up* along with the typescript.

SOLD

# HART CRANE'S SONG *of* AMERICA

---



The Black Sun Press  
Rue Cardinale  
Paris  
MCMXXI

27.

[MODERN LITERATURE] CRANE, Hart (poem); EVANS, Walker (photographs)

*The Bridge: A Poem [One of 200 copies]*

Paris: The Black Sun Press, 1930. First Edition. Limited Issue, one of 200 numbered copies printed on Holland paper. Quarto (27cm); original white card wrappers, with titles printed in black and red on spine and covers; publisher's original glassine overlay and silver paper-covered slipcase; unpaged; with three photographs by Walker Evans, each covered with a glassine sheet. Thin strip of sunning to spine ends, tiny spot to lower front joint, with the faintest hint of the inevitable semi-circular toning at mid-spine, corresponding to the die-cut thumb opening; contents fresh, with the wrappers virtually pristine; very Near Fine. Glassine gently spine-sunned, with minute loss to spine ends, and a thin, partial splits along upper and lower front wrapper folds; Very Good+ or better. Slipcase shows modest wear, a few thin cracks, else an unrestored, Very Good+ example.

The rare first edition of Crane's most important and enduring work, a modernist long-poem in which the then-recently completed Brooklyn Bridge serves as a central image and metaphor. Written over a period of seven years, with the work frequently interrupted by bouts of depression and alcoholism, *The Bridge* was finally published by Harry and Caresse Crosby's Black Sun Press, with finely-printed photogravures by Crane's friend Walker Evans. The Crosbys had in fact been instrumental in the poem's comple-

tion, subsidising Crane during the final months of writing and revision, which he largely completed at the Crosbys' home in northern France. But after all that, the book received generally poor reviews upon publication, likely contributing to the despair that would lead to Crane's suicide in 1932, at the age of thirty-two.

The intervening years have been kinder to Crane, and *The Bridge* is now widely considered among the foundational works of American modernism; a Whitmanesque refutation of Eliot's *The Waste Land* and a lyrical paean to the possibilities of jazz-age America. The work was singled out in 2005 by the Academy of American Poets as one of "31 Classic Books of American Poetry," and is included Cyril Connolly's list of 100 key books of the Modern Movement. Connolly writes, "*The Bridge*...is [Crane's] attempt at a 'Song of America', the lyrics, strung together, are deliberately overstrained in the manner of *Bateau ivre*. Several of them, however, are near-perfect and the whole allegory a masterpiece of neo-romanticism." CONNOLLY 100. MINKOFF A-32.

\$7,500.

# A RICH PHOTO ARCHIVE of the TEXAS BORDER WAR, 1908-1915

---



[MEXICAN REVOLUTION - GUERRA DE LA FRONTERA]

## 28.

Various Photographers and Publishers

*Archive of Eighty-One Vintage Photographs of the Mexican-American Border Wars in Texas, California and Mexico, 1908-1915*



[Various publishers & dates]. Extensive photographic archive documenting events on both sides of the U.S.-Mexico Border during the Mexican Revolution, focused primarily on the Border Wars in Texas and the Veracruz Incident of 1914, comprised entirely of contemporary images, all but a few of which are original vintage prints. The collection includes: sixty commercially-produced real-photo postcards, ca. 14cm x 9cm or the reverse; six commercially-printed postcards using non-photographic processes (same dimensions); three carte-de-visite portraits, ca 9cm x 6cm, mounted to cards; eight small-format photographs (ranging from 14cm x 8cm to 11cm x 16cm), of which three appear to be commercial images; three 8x10 (20cm x 25cm) photographic prints, printed at some later date from original plates but apparently not contemporary; one vintage 4x6 (10cm x 16cm) photograph mounted on board.

All but a dozen or so images are captioned in the negative, and most are additionally captioned in pencil, in a later hand, on verso. Approximately half the images include no photo credit; of those that do, we have identified the following photographers: W.H. Horne, D.W. Hoffman, [Walter P.] Hadsell, Van Zile & Chalk, and L.O. She.

Condition is generally Very Good. Two of the photo postcards are damaged, with abrasions to significant portions of image area; the remainder show various degrees of edge wear, aging, and creasing, but by and large image quality remains excellent. None of the cards are postally used, though a few

include brief contemporary notes on verso.

The refusal of Mexican President Porfirio Díaz to cede power to his rival Francisco Madero in the elections of 1910 resulted in a violent, large-scale revolt by campesinos and leftists, setting off the thirty-year long Mexican Revolution. American involvement in the conflict began in 1911, when President William H. Taft, under the guise of heightening border security, moved to back Díaz against the rebels. The resulting mobilization – Taft sent more than 20,000 American troops, nearly a quarter of all American forces, to the Mexican border, with especially heavy concentrations in Texas and New Mexico – was to that date the largest mobilization of American military forces in peacetime. At the same time, many Americans whose sympathies were not aligned with the Díaz dictatorship, including anarchists, wobblies, Native Americans, and more than a few soldiers of fortune, went south to fight on the side of the rebels. The resulting border conflict, which took place over nearly a decade, occasionally pitting American *insurreclos* against American Federal troops, resulted in thousands of Mexican and hundreds of American deaths.

The Border Wars reached their climax around the period 1912-1914, which happened to coincide with a near-hysterical vogue for postcards among the American public. The result is that the Mexican Revolution is perhaps the first major armed conflict to have been extensively photo-documented in real time, and certainly the first to have had a significant mass audience for that documentation. At least three hundred commercial photographers have been identified in association with the Mexican Revolution, and they produced tens of thousands of images, ranging from the relatively innocuous (e.g. peaceful street and harbor scenes in Veracruz) to the hor-

rific (lynchings and sidewalk cremations).

This entire range of content is represented in the current collection, along with portraits of most of the key players on the Mexican side, including El Presidente Porfirio Díaz; his primary rival (and successor), Francisco Madero; Madero's successor by coup, Victoriano Huerta; and various military figures including General Juan Navarro, Felipe Angeles Ramírez, and numerous others. Many of these semi-professional images (though produced with commercial intent, "professional" remains a guarded term in the context of what was essentially battlefield exploitation photography) are valuable for their almost off-hand depictions of violent day-to-day life on the contested border, including the casual destruction and acceptance of death, from both sides, that seemed to define this conflict. Of particular note are numerous of photographs of African-American troops (the so-called "Buffalo Soldiers") as well as at least one image depicting Native American soldiers in uniform. Locales represented include Camp Grossmont in California; El Paso and Laredo in Texas and their cross-border sister cities Juárez and Nuevo Laredo; Veracruz (site of the American incursion of 1914, known as the "Veracruz Incident"); and various unidentified encampments and battle sites in both Texas and Mexico.

A wide-ranging and compelling photographic collection, documenting not only a key period in U.S. military diplomacy – one which for better or worse set the tone for American-Mexican relations for the succeeding century – but also a tangible manifestation of the first widespread public incarnation in America of the picture-postcard as a vehicle for both propaganda and photojournalism.

\$4,500.



"IF *the* MAJORITY WERE WITH ME, I'D THINK I WAS WRONG"

He Denounces People's Pet Notions

"If the majority were  
with me, I'd think I  
was wrong!"

—DARROW

and makes  
them think!

You will smile at his fun,  
his satire, his brilliant  
and clever thrusts . . . .

You'll like him even  
when you violently dis-  
agree with him.

H E A R

# CLARENCE DARROW

Famous Criminal Lawyer, Author, Orator



Defender of

—Loeb and Leopold

(The Chicago University Murderers)

—The Teacher Scopes

(Where Darrow was pitted against Wm. J.  
Bryan in the famous Tennessee "Monkey"-  
Anti-evolution-Trial)

—Dr. Ossian Sweet

(Detroit Negro, charged with Murder after de-  
fending his home against Race-prejudiced Mob)

## THE CITY HALL

HUDSON, N. Y.

Sunday, April 21st, 8:30 P. M.

S U B J E C T :

"CRIME: Its Cause and Treatment"

Admission \$1.00

Tickets may be obtained at the following places  
Kline's Shoe Store Wardle's Drug Store I. Herman & Son  
Van Vliet's Pharmacy Silver's Baby Store

Hudson Register Print

[PET NOTIONS DENOUNCED] DARROW, Clarence

29.

*Broadside: He Denounces People's Pet Notions and Makes Them Think!*  
Hear Clarence Darrow [...] The City Hall. Hudson, N.Y. Sunday, April  
21st, 8:30 p.m...Subject: "Crime: Its Cause and Treatment"

Hudson, NY: Hudson Register, [1929]. Original photo-illustrated broadside, offset printed in black on dark yellow card stock, measuring 30.5cm x 48cm (12" x 19"). Light wear to extremities, some dust-soil to lower left corner, with shallow loss to lower right corner, and a tiny nick to the margin directly above it; "1929" written twice in pencil above the printed event date; Very Good+.

Darrow had retired from full-time law practice by the end of 1926, but following the highly-publicized Scopes "Monkey" Trial of 1925 and his defense of Ossian and Henry Sweet in 1926, Darrow was not only the best-known criminal lawyer in America but also a widely revered spokesman for the American Left, renowned as much for his iconoclastic views on politics and religion as for his biting wit. Following retirement, Darrow capitalized on his notoriety with an autobiography (*The Story of My Life*, 1932) and a series of nationwide lecture tours, in which he recounted his best-known courtroom victories and offered wry commentary on current events. This broadside, hand-dated 1929, is from an appearance in Hudson, New York. The broad subject is "Crime," and while Darrow's specific premise is not stated, one may perhaps guess at the tenor of

the lecture: in February of that year Darrow was nominated chairman of the League to Abolish Capital Punishment; soon after he published an anthology of freethought literature (*Infidels and Heretics: an Agnostic's Anthology*); and later that year debated Lothrop Stoddard on the issue "Is the U.S. Immigration Law Beneficial?" (taking the negative, as one might expect). In a similar lecture two years earlier, Darrow had stated to an audience at Harvard: "Ninety per cent of criminals are poor, eighty per cent are uneducated and half are morons" (timeline thanks to Michael Hannon, "Clarence Darrow: Timeline of His Life and Legal Career" - internet resource, maintained by the University of Minnesota Law Library).

This broadside unrecorded, nor do we find any contemporary equivalent in institutional collections; few Darrow lecture broadsides appear to have survived (we note a single example, a 1924 debate broadside, at University of Minnesota Law Library). Rare, and a colorful relic of one of the most storied careers in American legal and radical history.

\$1,500.

AS UNIFORMLY FINE *a SET of the USA TRILOGY as YOU'LL SEE*

---



[RADICAL & PROLETARIAN LITERATURE] DOS PAS-SOS, John

U.S.A. Trilogy: *The 42nd Parallel*, 1919, and *The Big Money*

New York: Harper & Brothers / Harcourt, Brace and Company, 1930-1936. First Editions, First Printings, as follows:

1. *The 42nd Parallel*. New York: Harper & Brothers, 1930. Octavo (19.5cm); orange marble-patterned cloth boards and burgundy cloth backstrip, with printed title label mounted to upper spine; orange topstain; dustjacket; xii,426,[2] pp. Base of spine gently nudged, topstain slightly faded, with the usual oxidation to the gold spine label; a fresh, Near Fine copy. Dustjacket is unclipped (priced \$2.50), with light wear to spine ends and some mild dustiness to rear panel; bright, Near Fine.
2. *1919*. New York: Harcourt, Brace and Company, 1932. Octavo (19.5cm); orange cloth, with titles stamped in silver on spine and front cover; dark blue topstain; dustjacket; viii,473,[3]pp. Fine in a very Near Fine dustjacket, with some trivial wear to spine ends, subtle fading to the orange outline on spine panel, and a tiny tear to upper front flap fold.
3. *The Big Money*. New York: Harcourt, Brace and Company, 1936. Octavo (19.5cm); royal blue cloth, with titles stamped in silver on spine and front cover; gray topstain; dustjacket; viii,561,[5] pp. Upper corners gently tapped (though still sharp), else a fresh, very Near Fine copy. Dustjacket is unclipped (priced \$2.50), with some trivial wear to spine ends, and mild dustiness to rear panel; very Near Fine.

Dos Passos's most enduring and experimental work, a panoramic view of American life from the years 1900-1930, which follows the lives of twelve people (six men and six women) from various social and occupational groups converge.

The cast of characters is varied - a wandering printer, a stenographer, a social climber, a PR man, a mechanic, a Harvard graduate, labor activists, and a Texas belle. "Almost everyone in this book is planning a revolution, including many of the characters who are most zealous in scheming about ways of making a buck. Fortunately for their fellow citizens, they can't agree on the purpose of their revolution. Some are anarchists. Others are Marxists. We also encounter syndicalists, Wobblies, Trotskyites, and others of various stripes, who may disagree on the most basic principles, but all look forward to the day, coming soon, when the system will be brought to its knees" (Gioia, Ted. "The Great American Novel That Wasn't." *Los Angeles Review of Books*, January 20, 2013).

In 1998, the trilogy was ranked No.23 in the Modern Library's 100 Best Novels of the 20th Century. An exceedingly well-preserved and nicely matched set, the best we have seen in more than two decades. Rare thus. HANNA 1021-1022, 1025; COAN, p.82.

\$6,500.

---

---

31.

[RADICAL & PROLETARIAN LITERATURE] ALINSKY,  
Saul D.

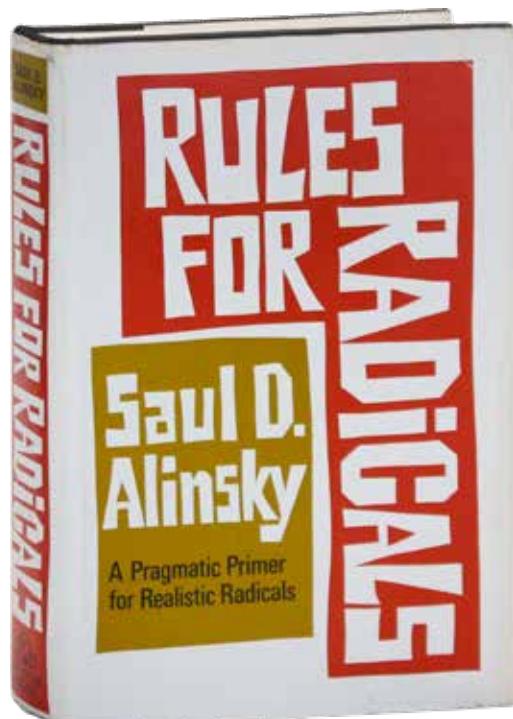
*Rules For Radicals: A Practical Primer for Realistic Radicals*

New York: Random House, 1971. First Edition. First Printing. Octavo (21.75cm); black cloth, with titles and author's initials stamped in gilt and red on spine and front cover; dustjacket; xxvi,196,[2]pp. Spine ends gently nudged, hint of sunning to upper board edges, else a fresh, Near Fine copy. Dustjacket is unclipped (priced \$6.95), showing light wear to spine ends and extremities, else Near Fine, with the spine coloring completely unfaded.

Published shortly before Alinsky's death, *Rules For Radicals* was an updated version of his "epoch-making" 1946 book *Reveille For Radicals*. Alinsky's goal for *Rules* was to create a guide for future community organizers to use in uniting low-income communities, or "Have-Nots," in order to empower them to gain social, political, and economic equality by challenging the current agencies that promoted their inequality.

*Rules* (continuously in-print since 1971) quickly became the American bible for grass-roots political activism. It was the direct precursor to such influential groups as the United Neighborhood Organization (UNO), Communities Organized for Public Service (COPS), and even FreedomWorks, a right-wing Tea Party organization led by Dick Armey. The book has been cited as an influence by such figures as as Barak Obama, Jesse Jackson, and Hillary Clinton.

An incredibly influential book typically found well-read, this is among the best examples we have handled.



SOLD

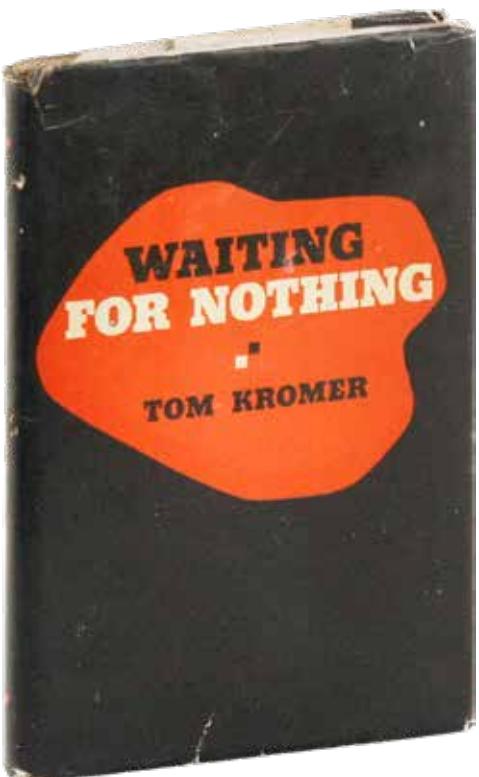
---

---

32.

[RADICAL & PROLETARIAN LITERATURE] KROMER,  
Tom

*Waiting For Nothing [Pre-Publication Promotional Excerpt]*



New York: Alfred A. Knopf, 1935. First Edition. Advance Issue. Octavo (19cm); publisher's taupe cloth, with titles stamped in burgundy on front and rear covers; burgundy topstain; dustjacket; [48]pp. Light wear and a tiny stain to crown, with faint foxing to text edges; Near Fine. In the dustjacket for the trade edition, distinctively folded to fit this copy; unclipped (priced \$2.00), showing modest wear to extremities, a few tiny tears and creases, toning along rear joint, a vertical crease along rear flap, and staining at crown noticeable only on verso; Very Good.

A quintessential novel of the Great Depression, and a masterpiece of understated desperation, written by a West Virginia drifter who famously scribbled his story down on scrap paper scrounged on the streets, in boxcars, and in hobo jungles. The novel was highly praised upon publication, but Kromer never mustered another book-length work; he died, tubercular and forgotten, in a West Virginia sanatorium. The novel was essentially "lost" until its republication by the University of Georgia Press in the 1980s.

Rare in the advance issue (and the first example we've encountered in dustjacket), containing an introduction comprised of the front flap text, and four excerpts from the novel. While OCLC holdings indicate a modest representation for the trade edition, we find no separate listing for the advance issue. HANNA 2059; RIDEOUT p.297.

\$1,500.

---

---

33.

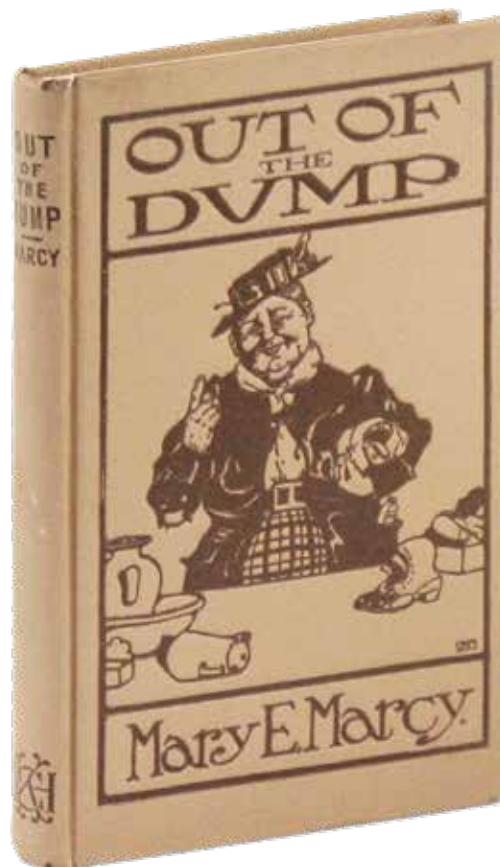
[RADICAL & PROLETARIAN LITERATURE] MARCY,  
Mary E. (text); CHAPLIN, Ralph H. (illustrations)

*Out of the Dump*

Chicago: Charles H. Kerr, 1909. First Edition. First Printing. Octavo (17.25cm); light brown cloth, with titling and decorations stamped in dark brown on spine and front cover; [8],9-123,[5]pp, with frontispiece and 7 illustrations by R.H. Chaplin. Trivial wear to spine ends, else a fresh, Fine copy, lacking the rare dustjacket.

An early novel by Marcy (1877-1922), a prominent Socialist author, editor, and member of the I.W.W. After marrying journalist Leslie A. Marcy, she moved from Chicago to Kansas City, Missouri, where she served as the personal secretary for a large meat-packing company from 1902-1905; her experiences and observations in this capacity inspired the magazine series “Letters of a Pork Packer’s Stenographer,” which, similar to Sinclair’s *The Jungle*, exposed in unsparing detail the deficiencies and hazardous working conditions prevalent in the country’s meat industry. Testifying against her employers cost Marcy her position, after which she was employed by the Associated Charities of Kansas City, where she saw firsthand the conditions facing the poor and working class. Her observations resulted in a scathing indictment of organized charity, first published as a series of articles under the running title “Out of the Dump” in the *International Socialist Review* in 1908. They were re-worked and published by Kerr the following year, who called it “the truest and most vivid description of the real life of the American city worker ever written.” An uncommonly well-preserved copy, scarce in commerce, with OCLC noting a scant two-dozen holdings. HANNA 2374; RIDEOUT, p.293.

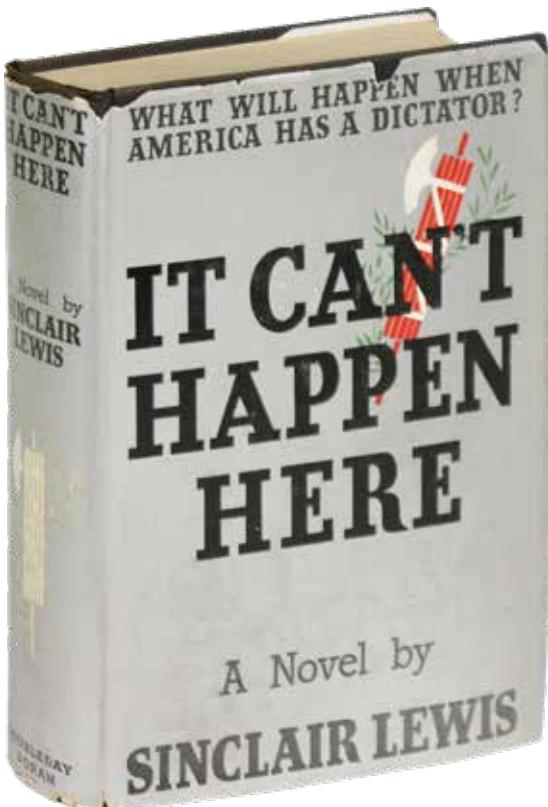
\$750.



[RADICAL & PROLETARIAN LITERATURE] LEWIS, Sinclair

## 34. *It Can't Happen Here: A Novel*

Garden City, NY: Doubleday, Doran & Company, Inc., 1935. First Edition. First Printing (of 20,000 copies). Octavo (20.5cm); black cloth, with titles stamped in gilt on spine and decorative elements embossed onto front cover; dustjacket; [vi],458pp. Spine ends gently nudged, some trivial wear and sunning to crown, with mild offsetting from jacket flaps onto endpapers; Near Fine, with the gilt titling bright and unrubbed. Dustjacket is unclipped (priced \$2.50), modest edgewear, some of the usual rubbing to silver panels, with the red and green decorative elements faded on spine panel, several nicks, tears, and attendant creases, and some very shallow loss to crown; Very Good+.



The Nobel Laureate's 15th novel, a harrowing dystopia set in an alternate United States, in which Franklin D. Roosevelt loses the 1936 presidential election to power-hungry Senator Berzelius "Buzz" Windrip.

"Lewis's dystopian novel presents a detailed scenario through which right-wing extremists gain control (in 1936) of the government of the United States, justifying their totalitarian techniques largely through an appeal to the necessity of defending America against the Stalinist menace. However, in the course of the book, Lewis shows these anti-Stalinist zealots employing brutal methods that are virtually indistinguishable from those used by Stalin himself. Lewis's dystopian

regime also resembles Stalin's in its important use of religious energies to solidify its power, though Lewis's treatment of religion has a distinctively American flavor" (Booker, M. Keith. *Dystopian Literature: A Theory and Research Guide*, pp. 189-190). PASTORE 24; SARGENT, p.103; BLEILER, p.124.

\$750.

WITH *the RARE FIRST PRINTING* of NUMÉRO 2

---



[SITUATIONIST INTERNATIONAL] DEBORD, Guy; Asger Jorn, et al. (editors)

35.

*Internationale Situationniste: Bulletin Central Édite par les Sections de L'Internationale Situationniste - Nos.1-12 [Complete Run].*

Paris: Internationale Situationniste, 1958-1969. First Editions. Twelve octavo volumes (23.5cm); original metallic card wrappers, stapled; 32; 36; 40; 40; 52; 44; 56; 68; 48; 84; 72; 12opp; illus.; text is in French. All issues with light wear to extremities, some modest rubbing and occasional creasing to metallic wrappers; Nos.1-2 show subtle tanning to text edges; scattered ink underlining and a few brief notes to inner rear wrapper of No.10; Very Good+. This run contains the scarce first printing of No.2 (the only issue to be reprinted), with shallow losses to the cheap aluminum foil along the spine-fold and wrapper extremities, though without loss to titling; Very Good only.

Complete, well-preserved run of the chief theoretical journal of the Situationist International and its members. “The first issue of IS appeared in June 1958...Bound in stunning gold-colored card wrappers, only about 200 copies were printed of this first edition. Through the 11 years of its existence it stayed remarkably consistent in style, with only the colour of its metallic covers changing for each issue. The key strategic significance of journals within the history of the avant-garde, such as *Dada* and *La Révolution surréaliste*, was a lesson well learnt by the SI. As Debord later wrote, in addition to bankrupting its two printers, the journal “dominated this period, and it

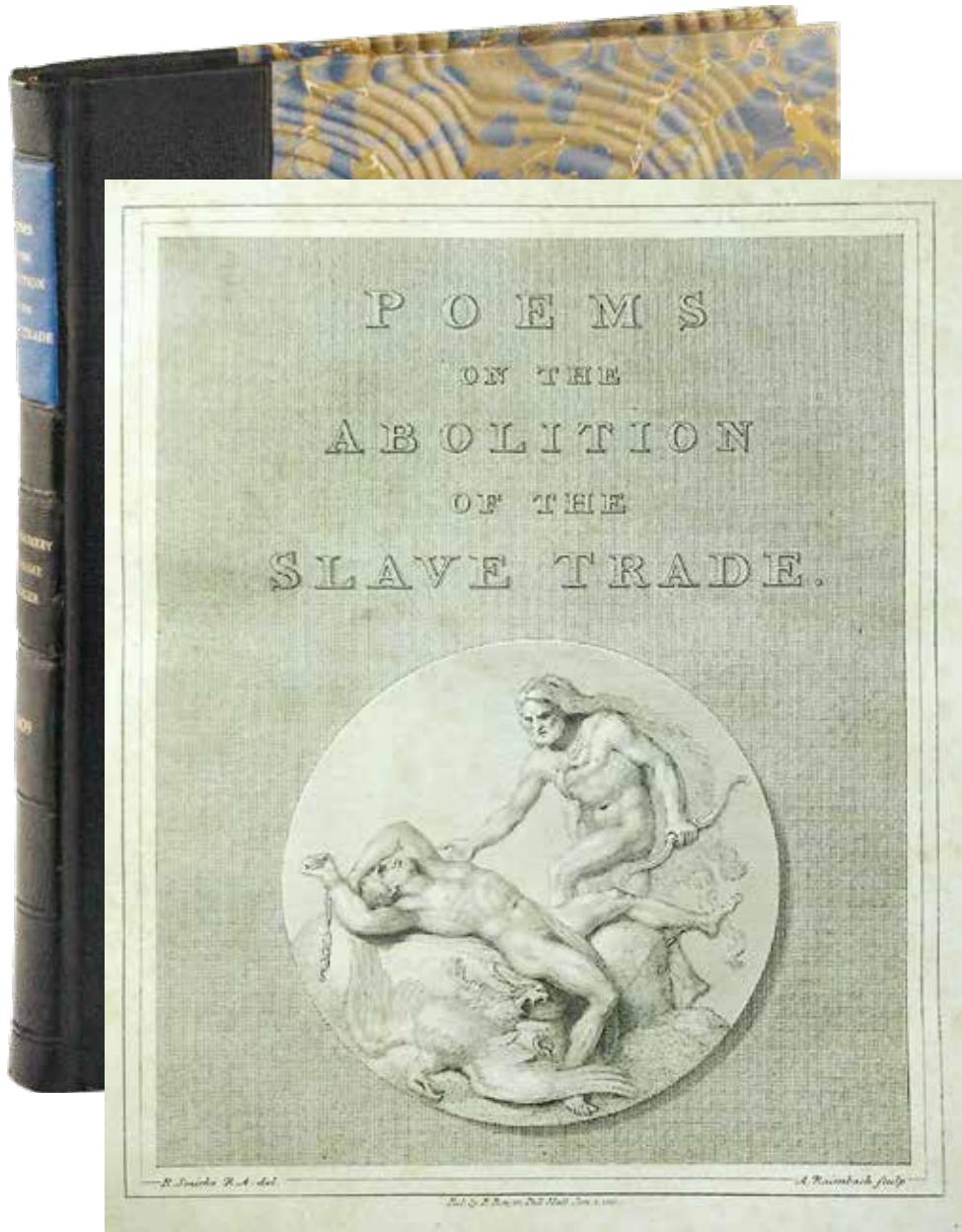
attained its goal. It was very important for passing on our theses in this epoch”” (quoted in Ford, *The Situationist International: A User's Guide*, p.53). Among its articles, theory, attacks on art and culture, the journal also listed key terms and definitions, along with detourned photographs and illustrations. Contributors included Guy Debord, Mohamed Dahou, Asger Jorn, Michèle Bernstein, Raoul Vaneigem, Mustapha Khayati, Alexander Trocchi, Jørgen Nash, and others. While the earliest issues of the journal were printed in the hundreds, the readership and reach of the SI expanded over time, with later issues being printed in higher numbers (4,000 copies for no.8, 5,000 copies for no.11, and 10,000 copies for the final issue).

This particular set of *SI* is the same one that was on display as part of *Wounded Galaxies: 1968 - Beneath the Paving Stones, the Beach*, a festival and symposium exploring the legacy of 1968 on the occasion of its 50th anniversary (held January-February, 2018, at Indiana University's Lilly Library). RASPAUD & VOYER, pp.107-126.

\$6,500.

CELEBRATING *the END of the BRITISH SLAVE TRADE*

---



36.

[SLAVERY & ABOLITION] MONTGOMERY, James, James Grahame, and E[lizabeth]. Benger (text); SMIRKE, R. (illustrations)

*Poems on the Abolition of the Slave Trade*

London: R. Bowyer, 1809. First Edition. Quarto (31cm); marbled paper-covered boards and later black pebble-grained morocco, with gilt-stamped title labels on spine; marbled endpapers; [xvi],ii,141,[1]pp, with engraved title page and 12 plates of illustrations. Upper rear board corner gently bumped, light wear to crown, rear joint and lower board edges, with foxing to margins of the plates, and an old repaired tear at lower margin of title page; ink signature of Adelaide M. Cromwell to engraved title page and accompanying tissue guard, with the rubber-stamp of the Bibliothèque du Roi (Neuilly) at lower margin of title page; Very Good and sound.

Lavish volume issued to commemorate the passage of the Slave Trade Act of 1807, which effectively ended the legal slave trade in England. Contents include portraits and biographical sketches of three men who were instrumental in the abolition of the slave trade - Granville Sharp

(1735-1813), Thomas Clarkson (1760-1846), and William Wilberforce (1759-1833) - and poems by James Montgomery ("The West Indies, A Poem"), James Grahame ("Africa Delivered; or, The Slave Trade Abolished"), and Elizabeth Benger ("A Poem, Occasioned by the Abolition of the Slave Trade, in 1806").

From the library of Adelaide Cromwell Hill (née McGuinn Cromwell, 1919-2019), noted sociologist and professor *emerita* at Boston University, where she co-founded the African Studies Center in 1959 and directed the graduate program in Afro-American studies from 1969 to 1985. SABIN 50145.

SOLD

# A RICHLY GRANGERIZED COPY, WITH 25 ORIGINAL DOCUMENTS



Come & see me some  
morning between 8 & 9 A.M.  
or between 1 & 2  
o'clock. Y.

W. Phillips

A

## MEMORIAL

## VENDELL PHILLIPS

FROM THE

CITY OF BOSTON.

"It requires for us to devote ourselves to Liberty, and the world  
will require to be said to do towards others as we would have others  
do. As a wise man, a Christian man, and a lover of my country,  
presently."

Dear Sir  
  
Your letter was  
received & read & now sh  
is a site lost in sorrow  
not to be exorcised.  
I am come to Boston  
the 1st Dec or 5th  
January - <sup>in the</sup> My fee would  
be fifty dollars -  
one hundred dollars



BOSTON:  
PRINTED BY ORDER OF THE CT  
MDCCLXXV.

Jan 5<sup>th</sup>  
hastay  
My dear O'Reilly  
  
I've been thinking  
of what you wanted.  
But you must  
scantly me & prevail  
on the friends to  
omit any such

[SLAVERY & ABOLITION] PHILLIPS, Wendell

37.

*A Memorial of Wendell Phillips from the City of Boston [Grangerized Copy]*

Boston: Printed by the Order of the City Council, 1884. First Edition. Small quarto (26.5cm); marbled paper over navy blue calf, spine in seven compartments, with six raised bands, leather labels, titling and decorative elements stamped in gilt on spine; marbled endpapers; engraved portrait frontispiece,[10],11-70, with an additional 31 leaves bound in. Armorial bookplate of Walter Merriam Pratt on front pastedown. Re-backed, with the original spine laid down; light wear to upper and lower board edges, with some touch-up to leather at crown and heel; Very Good. A grangerized copy, containing 22 ANS and ALS (ca.1-4pp), one autograph sentiment, a 4.25" x 6.5" cabinet card signed by Phillips, and several clipped portraits of various sizes, depicting Phillips, his wife, and his son in uniform. Most prominent among the letters are those written to G.W. Putnam (6), H.G. Denny (2), R.L. Winthrop (2), John Boyle O'Reilly (1), and an October 8, 1853 ALS to abolitionist and social reformer Gerrit Smith, in which he claims to have mislaid his letter, but is available to come to Brooklyn either on 15 December or 5 January (1854), and that his fee would be fifty dollars.

Handsome volume memorializing American abolitionist and orator Wendell Phillips (1811-1884), commissioned by the City of Boston in an edition of 5,000 copies. Nearly half the text is comprised of the eulogy by George William Curtis, and includes extensive remarks by city council members and aldermen, a prayer by Rev. Minot J. Savage, an address by the Mayor, and a poem by Mrs. Mary E. Blake. A proud son of Boston, Phillips abandoned a career in law after being converted to the cause of abolitionism by William Lloyd Garrison in 1836. He was a frequent speaker at meetings of the American Anti-Slavery Society, active in the free-produce movement, a member of the Boston Vigilance Committee, and an early advocate of women's rights. Later in life, he turned considerable effort towards gaining equal rights for Native Americans, and together with Helen Hunt Jackson and Massachusetts Governor William Claflin helped found the Massachusetts Indian Commission. cf.BAL 4347.

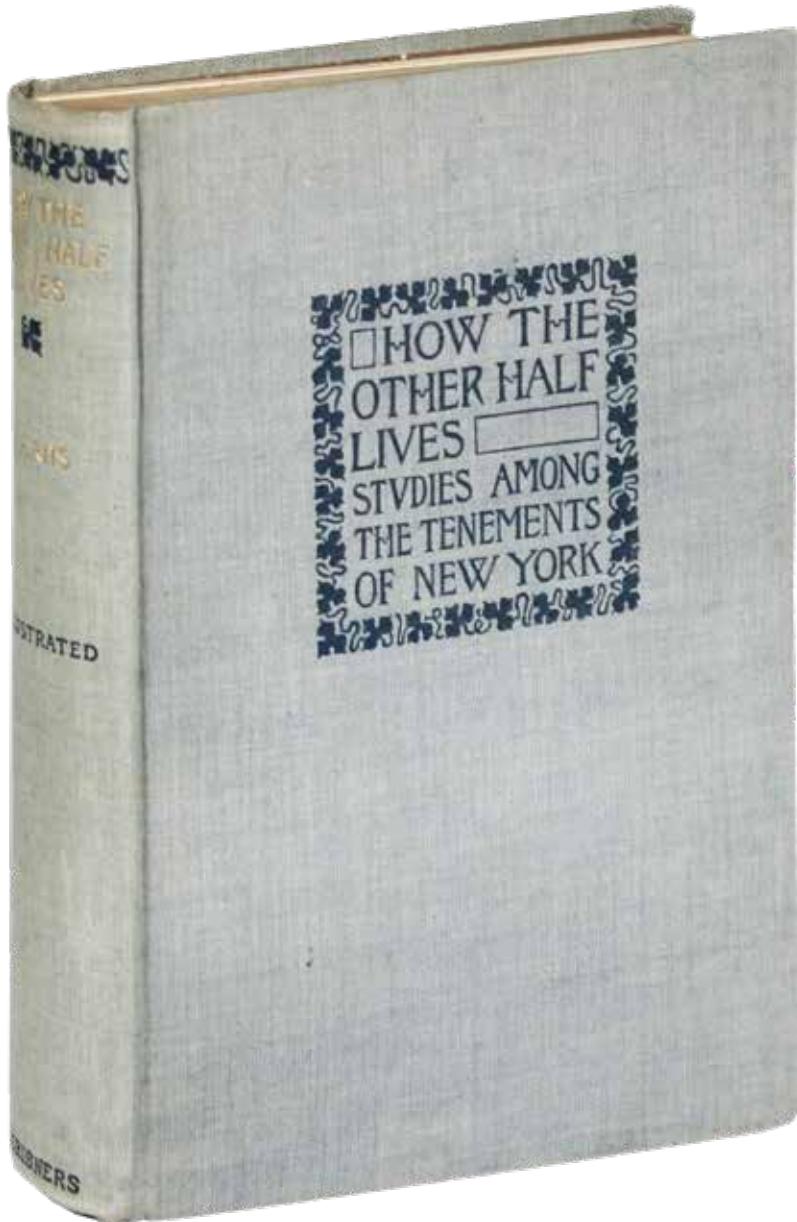
\$2,000.

A TRULY STRIKING COPY OF THE LARGE-PAPER ISSUE

---

◆

---



[SOCIAL WELFARE] [SLUMS] [NEW YORK] RIIS, Jacob

**38.** *How The Other Half Lives [Large-Paper Issue]*

New York: Charles Scribner's Sons, 1890. First edition. First printing, large-paper issue. Octavo (22cm); in the less common variant binding of full slate-gray gilt-lettered cloth; clay-coated endpapers; 304pp; 40 illustrations from photographs by the author. An extraordinary copy, with just a faint spot of staining to upper edge of text block; joints and hinges tight and strong, cloth virtually free of rubbing or soil. Truly Near Fine, and very unusual thus.

The best of at least three presumably simultaneous issues, this one on thick paper measuring a full inch taller and wider, and bulking nearly a half-inch thicker, than the more commonly seen small octavo issue in quarter-cloth. There was also a pictorial cloth issue in this larger format (as pictured in Parr-Badger, p.53). To our knowledge, no priority has been established between the various issues, nor have we succeeded in finding any reference to pricing variants in trade publications of the period, including *Publisher's Weekly*, contemporary newspaper reviews, and bookseller trade catalogues. Commercially, few cataloguers appear to have remarked on the substantially higher quality of the binding and paper in the larger-format issue.

A landmark work of social documentary and reform, illustrated throughout with halftone reproductions of photographs of life in Manhattan's immigrant communities on the Lower East Side, most taken by Riis in his capacity as a New York City police photographer.

Quoting Parr: "In one sense, *How the Other Half Lives* is hardly a photobook at all; it is a socio-political polemic, illustrated partly with photographs, partly with line drawings. And yet it is also one of the most important photobooks ever published. It represents the first extensive use of halftone photographic reproductions in a book. These reproductions are rough, to say the least, but it is the beginning, not of a photographic genre, but a photographic attitude, an ethos - humanist documentary photography - in which the photographic social document is employed to bear critical witness to what is going on in the world." (Parr-Badger, p.53).

An exemplary copy of a book rarely found in unworn condition. PARR-BADGER I: p.53. HASSELBLAD 46.

SOLD

BUT WHY ARE THEY GREEN?

---



## [SPANISH CIVIL WAR] LIGA NACIONAL DE MUTILADOS E INVALIDOS DE GUERRA

# 39.

*Liga Nacional de Mutilados e Inválidos de Guerra - Comision Organizada - ¡Combatiente Mutilado, Ocupa Mi Puesto!*

Madrid: Gráficas Reunidas U.H.P., [1938]. Original illustrated poster, offset printed in colors on beige stock, measuring 68.5cm x 100cm (27" x 39.25"). Light wear and toning to extremities, a few old folds smoothed-out, with several tiny nicks and small edge tears, a few tiny splits at intersection of folds, and a small loss toward lower margin, just above the lettering; an unrestored, Very Good+ example (unbacked).

The first in a series of four propaganda posters produced by Gráficas Reunidas for the Liga Nacional de Mutilados e Inválidos de Guerra (LN-MIG), the National League of War Wounded and Invalids founded in Madrid in 1937. "The creation of this association was the first tangible outcome of the organizational efforts made by wounded Republican veterans. According to their provisional programme, their key concern was to remain 'useful' (*útiles*) to the war effort, and provide 'unconditional help to the government'. It was stated that the association should

'educate and re-educate the disabled veterans in physical and cultural terms. As a consequence of the efforts made by the LN-MIG on behalf of disabled veterans, the government gave preference to the war wounded to fill vacant menial jobs such as janitors, messengers, and the like'" (cf. Matthews, James. *Spain at War: Society, Culture and Mobilization, 1936-44*).

The poster, created by an anonymous artist, depicts a wounded soldier supporting himself with a crutch being embraced by a typist, above text reading "Wounded soldier, take my place!" (translation mine). OCLC notes a single holding, at the Biblioteca Universitat de Barcelona. CARULLA 1.268.

\$2,500



## [SPANISH CIVIL WAR] COMINTERN

40.

*International Press Correspondence [aka INPRECOR; aka World News and Views]. Collection of 249 Issues, 1934–1939*

London: H.R.G. Jefferson [et al], 1934–1939.  
NOTE: Other identified publishers (all London) include: Unthanks Bookshop; R. Bishop; William Massey. Beginning in July, 1938 title changes to *World News and Views*.

249 quarto issues (27cm) in original staple-bound self-wrappers. Most issues ca 20pp (numbered sequentially). General wear, occasional creasing or small losses; some copies marked “File Copy,” some with red pencil annotations, presumably for publication; a few with ink pressure stamp of the Los Angeles Workers Library. Excepting a few issues in 1934, the journal was printed on high-quality newsprint; the run is well-preserved, Very Good overall and fully readable.

Issued irregularly, from one to as many as three times per week; our run collates as follows:

*Vol. 14 (1934): 2,8-14,16,17,19-23,26,29-32,34-36,38-40,43-*

*45,57,60-63 (32 issues)*

*Vol. 15 (1935): 1-5,8-*

*31,36,38,39,44,47,48,50,55,56,58,59,61,63,64,66,68-72 (49 issues)*

*Vol. 16 (1936): 1,2,4,6-30,32-38,40,42-58 (53 issues)*

*Vol. 17 (1937): 2,4,8-24,26,42,44,45-47,53,55-57 (47 issues)*

*Vol. 18 (1938): 1-3,5-8,10,12-23,25,27,30,31,33,34,36-40,44-*

*47,52,54,56-60 (38 issues)*

*Vol. 19 (1939): 2-9,14,15,18,19,20-26,28-32,35-41,55 (30 issues)*

Starting in 1918, *International Press Correspondence* (often called by its acronym, INPRECOR) was the Communist International’s principal organ for distributing “official” news of the global spread of Marxist-Leninist ideology. The paper

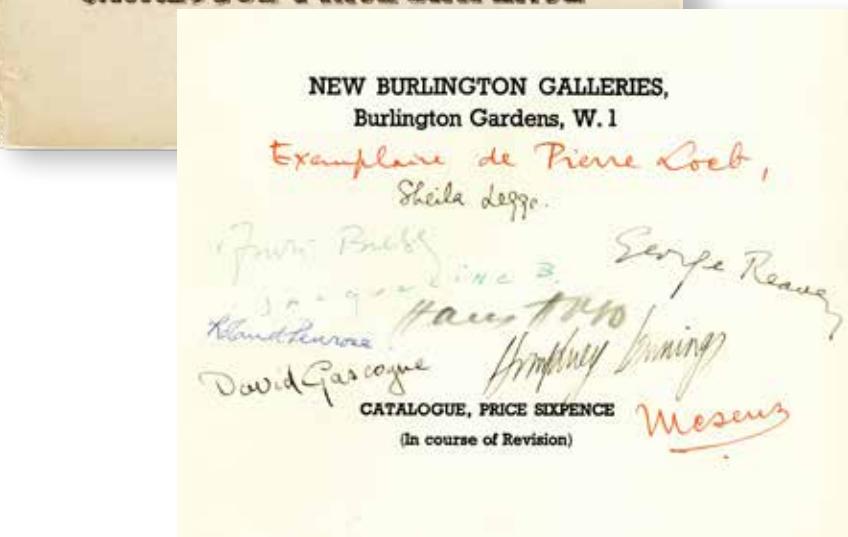
was issued in four languages (English, French, Spanish and German) and at its height no fewer than one and as many as three issues per week appeared. The chief audience was the editorial staffs of COMINTERN-aligned newspapers, where many of INPRECOR’s articles would be republished verbatim. Thus, INPRECOR served as a de facto press service for the left-wing media in Europe, North and Latin America.

Cohesive runs of INPRECOR are unusual; this collection represents a veritable treasure-trove of official COMINTERN policy during the Popular Front period, especially valuable for its day-by-day coverage and interpretation of events in Spain before, during, and after the Civil War, and for documenting the rise of fascism across the European continent. Our run ends in August, 1939, on the eve of Germany’s invasion of Poland and the outbreak of the Second World War. Between that date and 1934, despite occasional lacunae, the issues offered here provide a clear narrative of the sweep of world events leading to the World War, and an intimate view of the communist left’s interpretation of those events.

Available in microfiche produced by the Communist Party of Great Britain, but the imaging is of legendarily poor quality, basically illegible in many places. Holdings for physical issues are spotty per WorldCat, with many institutions holding small samples or partial runs.

\$2,500.

INSCRIBED *by* NINE of the ARTISTS, INCLUDING ARP & BRETON



[SURREALISM - GREAT BRITAIN] London Surrealist Group

41.

*The International Surrealist Exhibition - Thursday, June 11th to Saturday, July 4th, 1936 [inscribed by 9 participants to gallerist Pierre Loeb]*

[London]: New Burlington Galleries / Women's Printing Society, Ltd., 1936. First Edition. Slim octavo (24cm); pictorial wrappers, saddle-stitched; 31,[1]pp. French gallerist and art dealer Pierre Loeb's copy, with "Exemplaire de Pierre Loeb" in red ink on title page by E.L.T. Mesens, along with his signature, and those of the following individuals associated with the exhibition directly beneath: Sheila Legge, André Breton, Jacqueline B. (Jacqueline Lamba, Breton's wife), Roland Penrose, David Gascoyne, Humphrey Jennings, Hans Arp, and George Reavey. Light external wear and dust-soil, wrappers starting to pull away from staples, with some scattered discoloration to rear wrapper; a few very light pencil marks in-text, else contents quite fresh; Very Good+. Housed in a custom clamshell case.

The first Surrealist art exhibition in England, organized by artist Roland Penrose and poet David Gascoyne, and held at the New Burlington Galleries from June 11th - July 4th, 1936. A ground-breaking event, described variously as chaotic, indecent, and inspiring, the organizers assembled nearly 400 paintings and sculptures by 71 Surrealist artists, including Hans Arp, Jacqueline B., Hans Bellmer, Constantin Brancusi, Alexander Calder, Salvador Dalí, Marcel Duchamp, Alberto Giacometti, René Magritte, Joan Miró, Paul Nash, Pablo Picasso, Man Ray,

Yves Tanguy, and others. The three-week event was a true spectacle, involving Dalí delivering a lecture (and nearly passing out) while wearing a full deep-sea diving suit, Sheila Legge's performance as "The Phantom of Sex Appeal" in Trafalgar Square, and poet Dylan Thomas circulating among the guests at the opening, offering cups of boiled string. In addition to listing all 392 works in the exhibit, the catalog features a cover illustration by Max Ernst, a preface by André Breton (translated from the French by Gascoyne), and an introduction by Herbert Read.

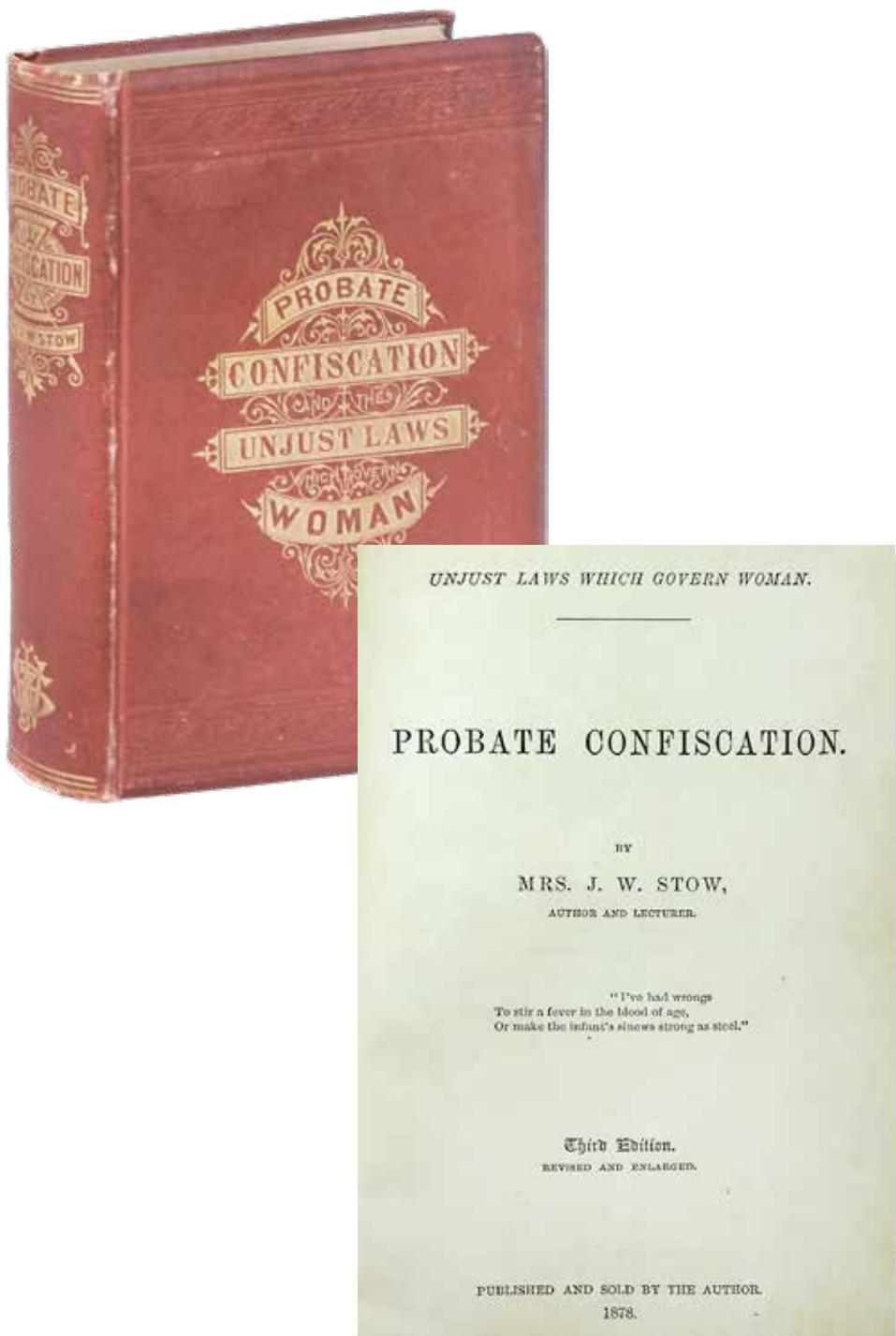
A highly significant copy, signed by nine of the participating artists and presented to the influential French art dealer Pierre Loeb, himself one of the great contemporary champions of Surrealism through his Paris gallery, Galerie Pierre.

On its own, an elusive catalog; to find a similarly inscribed copy in the auction record one must go as far back as 1976 (George Hugnet's copy, signed by at least nine) and 1973 (Suzanne Malherbe and Claude Cahun's copy, signed by 11).

\$6,500.

# A LANDMARK *of* WOMEN'S PROPERTY-RIGHTS REFORM

---



42.

*Unjust Laws That Govern Woman. Probate Confiscation [Third Edition, Revised & Enlarged]*

[Boston: by the Author]: 1878. Third edition, substantially revised and enlarged. Small octavo (18cm). Terra-cotta beveled cloth boards, decoratively titled in gilt on spine and front cover; brown clay-coated endpapers; [5],6-381;34pp; portrait frontispiece. A tight, straight and attractive copy with a touch of rubbing to cloth at base of spine; gilt bright on spine and covers, joints and hinges tight and sound – on the better end of Very Good, and rather uncommon thus. Ownership signature in ink to front endpaper and first flyleaf (“A.W. Chamberline”).

Stow (1830?-1902), an outspoken California women’s rights advocate, newspaper publisher, and frequent political candidate, was the first woman to run for Vice President on a national ticket (1884, with Belva Lockwood; and again in 1892 with Victoria Woodhull). She also ran unsuccessfully for Governor of California in 1882. The current work, her best-known, is a thorough polemic against then-existing probate laws, under which surviving female spouses were guaranteed no inheritance or control over their deceased husbands’ estates (this despite the fact that, in most states, husbands automatically assumed half-interest in their wives’ property upon marriage). The work was spurred by Stow’s own disenfranchisement upon the death of her husband in 1874, when California courts denied her claim to his \$200,000 estate. Stow buttressed

her work on the book with a nationwide lecture tour, in the process becoming “Perhaps the most prominent spokeswoman for the cause [of marital property reform]...Stow made inheritance reform the subject of a national campaign after widowhood catapulted her from wealth to poverty... [she] sought, and achieved, a national audience for her demands...” (see Reva B. Siegel, “Home As Work: the First Woman’s Rights Claims Concerning Wives’ Household Labor, 1850-1880” in *The Yale Law Journal*, vol.103 no. 5; March 1994).

The text of this edition is revised and enlarged by some hundred pages over the first (1876) edition, and adds a substantial (20pp) section of press notices as well as the full text of her “Act for the Protection of Widows, and Comparative Law,” which she presented before the California State Assembly in 1876.

\$1,750.



[WOMEN'S HISTORY & LITERATURE- PERIODICALS]

43.

STANTON, Elizabeth Cady & Parker Pillsbury (eds); Susan B. Anthony (publisher)

*The Revolution [Run of 102 original weekly issues, 1868-1870]*

New York: Susan B. Anthony, 1868-1870. A nearly complete run of weekly issues from the first two years of publication; sequence as follows:

*Vol. I, no. 10 (Mar 12, 1868) - 20; 22-26.*

*Vol. II: no. 1 (July 9, 1868) - 19; 22-26.*

*Vol. III: no. 1 (Jan 7, 1869) - 9; 11,12,14-17,19-26.*

*Vol. IV: no. 1 (July 8, 1869); 4-19; 21-26 (NOTE: Vol. IV no. 1 misprinted, "Vol. I, no. IV")*

*Vol. V: no. 1 (Jan 6, 1870), 2, 4-17 (Apr 28, 1870).*

Together, 102 of the first 121 numbers issued, spanning the period March, 1868 to April, 1870. All issues quarto (32cm x 23cm), in original printed self-wrappers; 16pp per issue. Except where noted below, all issues are complete and in Good to Very Good condition in original stitched wrappers. Front and/or rear wrappers detached on roughly a third of issues, with occasional staining, soiling, creasing or edge-tears, but no significant loss except on three issues as follows: II:23 (whole no. 49) with loss to bottom margin of final leaf, costing some text (ads); III:26 masthead torn at left margin, with loss of a few characters on verso; IV:21 with triangular loss through masthead, affecting title and with loss of one paragraph of text to verso.

Significant run of Stanton and Anthony's firebrand weekly, oriented principally towards women's rights but also addressing issues of labor reform, universal suffrage, economics (especially

monetary policy – thanks to its patron, George Francis Train, the paper maintained a staunchly Greenbackist attitude), Irish independence, and a host of other progressive issues on which the paper generally took the most radical positions conceivable at the time. Stanton described the paper in her own words: "Radical and defiant in tone, it awoke friends and foes alike to action. Some denounced it, some ridiculed it, but all read it. It needed just such clarion notes, sounded forth long and loud each week, to rouse the friends of the movement from the apathy into which they had fallen after the war" (quoted in Harper, *Life & Work of Susan B. Anthony*, 1899).

Publication of *The Revolution* was met with derision by much of the mainstream press. *The New York Times* greeted the inaugural issue with the following notice:

...Revolution was issued last Thursday...and it is said to be 'charged to the muzzle with literary nitro-glycerine.' If Mrs. Stanton would attend a little more to her domestic duties and a little less to those of the great public, perhaps she would exalt her sex quite as much as she does by Quixotically fighting windmills in their gratuitous behalf...we have always said that every woman has a natural and inalienable right to a good husband and a pretty baby. When, by proper 'agitation' she has secured this right, she best honors herself and her sex by leaving public affairs behind her..." (ibid).

NOT POLICY: JUSTICE, NOT FAVORS.—MEN, THEIR RIGHTS AND NO

NEW YORK, THURSDAY, APRIL 30, 1868.

NO. 17.

# The Revolution.

ELIZABETH CADY STANTON,  
ARKER PILLSBURY,  
USAN B. ANTHONY, Proprietor.  
OFFICE 37 PARK ROW (ROOM 17).

WHO ARE FRIENDS OF THE NEGRO?

We are often charged with lack of charity, still oftener with never seeing the bright side of things. "THE REVOLUTION," chronicling promptly and faithfully every sign of progress in the right direction, is sufficient refutation of all such injustice. The following are two indications—one in the state, the other in the church:

The Chicago Republican says that the Missouri and Conference of the Methodist Episcopal Church, abolished color caste. No one reading Conference can tell who is white or treated as men. There is no opposition there will be none in churches in this respect will jeer at the colored people. So

Hampshire is high above all such folly, stupid-  
ity and wickedness as that, and the sooner it is  
found out the better for any who would change  
her present political position.

## A WHOLE RAINBOW OF PROMISE

A FEW weeks ago, at a large meeting of the Sturgis, Michigan, the ladies were appealed by their influence, in the coming election for Prohibition. They replied that they were allowed to vote. At a subsequent meeting of twelve was appointed. The ladies then marched to the room and joined in the demonstration day, they marched to the room and one hundred and fifty of prohibition, and marching through the utmost order three hearty cheers. Great credit Committee

Though influential, the newspaper's circulation never surpassed a few thousand readers, and by 1870, despite substantial initial backing from Train and others, Anthony could no longer bear the expense of supporting it. In that year she transferred ownership of *The Revolution* to Laura Curtis Bullard, under whose editorship the paper lost much of its former personality. The current run thus includes a substantial majority of the issues produced under Anthony and Stanton's proprietorship.

A persistent theme throughout *The Revolution's* history was its editors' refusal to support the Fifteenth Amendment to the Constitution, which granted (male) suffrage to African Americans. Stanton and Anthony opposed the amendment on the grounds that it would establish a precedent of second-class citizenship for all women, regardless of individual education or accomplishment. Their resulting insistence on putting the woman question ahead of universal suffrage, along with their refusal to align themselves with progressive Republicans (and indeed, even to invite Democrats and Copperheads into their fold), surely cost the paper subscribers. But Anthony and Stanton stood fast, insisting that their animus towards the Fifteenth Amendment was based, not on race prejudice, but rather on their refusal to condone the continued disenfranchisement of women. Anthony wrote:

*It is not a question of precedence between women and black men; the business of this association [the Equal Rights Association] is to demand for every man, black or white, and every woman, black or white, that they shall be enfranchised and admitted into the body politic with equal rights and privileges* (*ibid.*).

Whatever its faults or merits, this position engendered a rift in the American suffrage movement

that would prove permanent, giving rise to a formal split, made public at the Equal Rights Association Anniversary Convention of May of 1869, that soon led to the establishment of two rival organizations: Stanton and Anthony's National Woman Suffrage Association and, in direct opposition, The American Woman Suffrage Association, headed by Henry Ward Beecher, Lucy Stone, Henry Blackwell, and Julia Ward Howe. These divisions and rivalries, and the competing philosophies underpinning them, are covered in minute detail in the pages of *The Revolution*, including extensive documentation of the momentous Equal Rights Association convention of May 1869 and the subsequent founding conventions of the NWSA and AWSA.

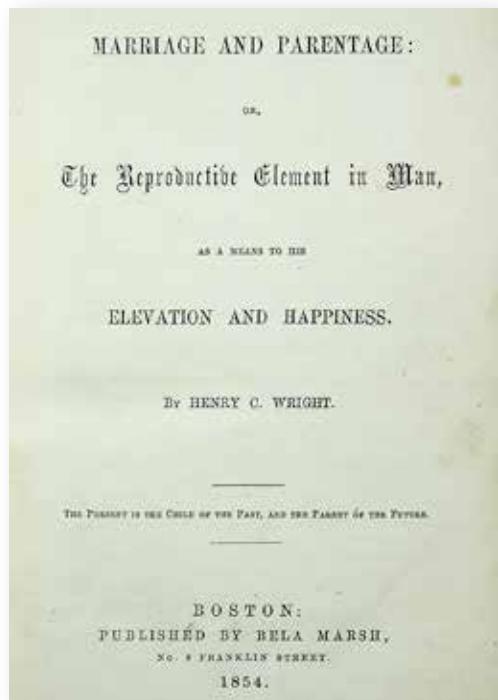
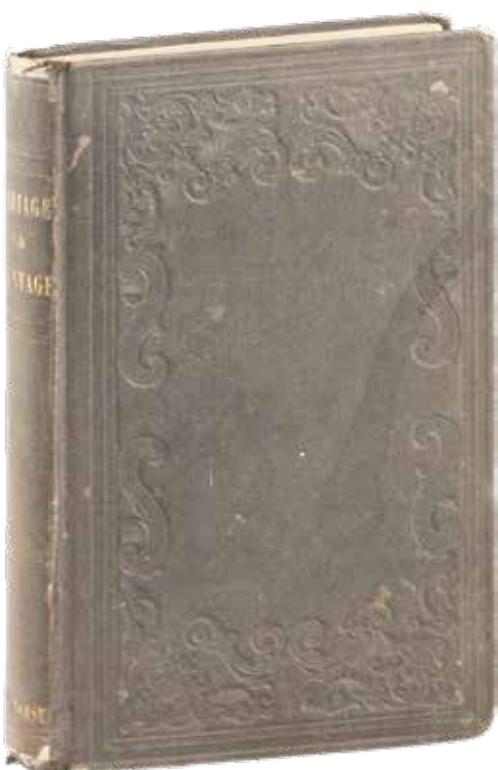
In addition to offering a sweeping first-hand view of these large-scale historical shifts in the American women's movement, *The Revolution* is a valuable repository of information on small-scale events of women's social history. Under such headlines as "Woman Workers in the Post Offices," "Whipping a Wife No Grounds for Divorce," "Savory Hints to Smokers," and "The Cotton Gin Invented by a Woman," *The Revolution* is a deep and granular mine of primary history, an invaluable reference, among the most representative documents of the burgeoning Progressive Era.

Substantial runs of *The Revolution*, especially unbound, are rarely seen; individual issues, when they appear, have in recent years commanded more and more of a premium in the marketplace. A run of this size, spanning the liveliest years of the early Women's Rights movement, has not been recorded in commerce.

\$17,500.

# A DARING WORK *on SEXUAL ETHICS & PHYSIOLOGY*

---



[WOMEN'S HISTORY & LITERATURE - SEXUAL HYGIENE & BIRTH CONTROL] WRIGHT, Henry C.

44.

*Marriage and Parentage: or, The Reproductive Element in Man, as a Means to his Elevation and Happiness*

Boston: Bela Marsh, 1854. First Edition. Octavo (19.5cm.); publisher's brown blind-embossed cloth, titled in gilt on spine; 228pp; 2 leaves of plates. Mild fraying to cloth at spine ends; corners rubbed, still a Very Good, well-preserved copy.

The very elusive first edition of the most celebrated work – a treatise on sexual ethics, heredity, and physiology – by the enigmatic American abolitionist, suffragist, and freethinker Henry Clarke Wright. The work discreetly promotes birth control and women's sovereignty over their bodies, reminding male readers that “The pleasure of a moment may take a year out of her life; and shall she have no voice, and never be consulted, as to the functions of her body, the emotions of her soul, and the changes which may, by the birth of children, be made in her eternal destiny?”

An underappreciated figure who stood on the periphery of many 19th-century progressive

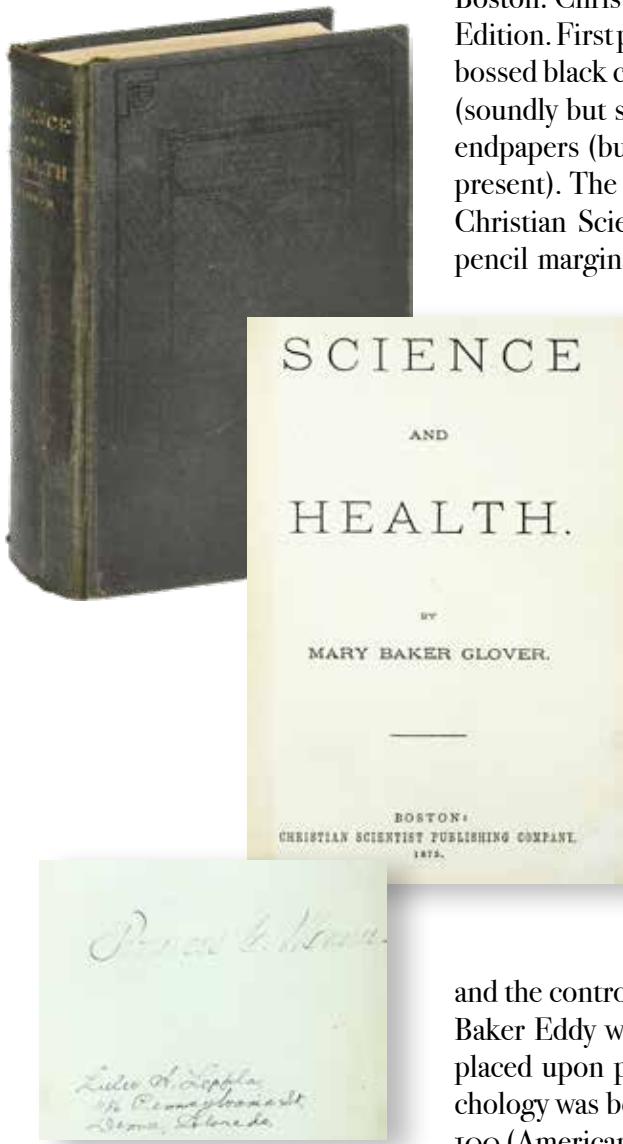
social movements, including radical pacifism, freethought, abolition, and women's rights, Wright's writing fit squarely into no organized political tradition, and so is absent from many bibliographies. However the current work is well-summarized by Hoolihan who describes Wright as occupying “a position regarding non-violence, coercive government, etc. [that] placed him in the most radical camp of the pacifists and even earned him the reputation of being an anarchist.” The work was influential in its quiet way, and went into several editions in the U.S. and England, with an edition appearing as late as 1888 in Manchester. The first edition is notably scarce, not generally seen in commerce and narrowly held institutionally. ATWATER CATALOG 4885 (citing the Second Edition).

SOLD

[WOMEN'S HISTORY & LITERATURE – RELIGION &  
SPIRITUALISM] GLOVER, Mary Baker [Eddy]

45.

*Science and Health [Frances C. Mann's Copy, With Envelope Addressed in  
Mary Baker Eddy's Hand].*



Boston: Christian Science Publishing Company, 1875. First Edition. First printing. Octavo (21cm). Publisher's blind-embossed black cloth boards; 456pp; errata present. Rebacked (soundly but somewhat clumsily), with heavy black oilskin endpapers (but with the original black free endpapers also present). The copy of Frances C. Mann (prominent Denver Christian Scientist healer), with ownership signature and pencil marginalia (hers?) throughout, extensive key to the marginalia on rear flyleaf. Tipped on to the front flyleaf is an envelope (empty) addressed to Mann in Mary Baker Eddy's hand, postmarked Concord, NH, May 24, 1894. Later (20th-c.) presentation from Paul Mann to a Mrs. C.H. Leppla.

Compelling association copy of the foundation work of Christian Science, self-published by Glover in an edition of one thousand copies. One of the most influential (and controversial) religious works by a woman author, the first edition was, to quote Carter and Muir, "a jungle of typographical errors, the most blatant of which are pointed out in an errata slip which apparently was not inserted until a number of copies had been issued...in spite of the mechanical faults of her book and the controversial nature of many of her teachings, Mary Baker Eddy was far ahead of her time in the emphasis she placed upon positive thinking, a force which modern psychology was belated in recognizing." PMM 363. GROLIER 100 (American) 78; STREETER 4281.

\$5,000.

[WOMEN'S HISTORY & LITERATURE] JONES, Mary Harris [aka "Mother"]; introduction by Clarence Darrow

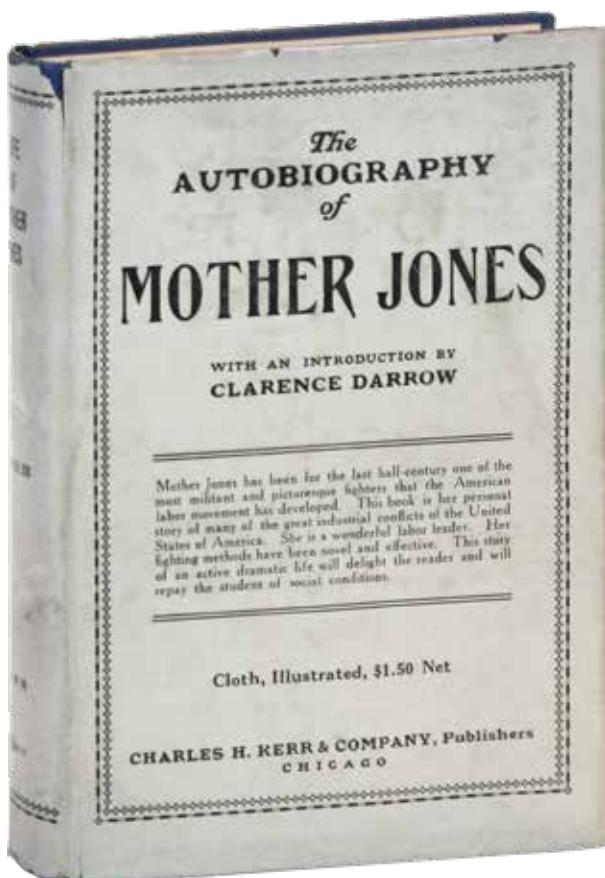
46.

*The Autobiography of Mother Jones*

Chicago: Charles H. Kerr, 1925. First Edition. First Printing.

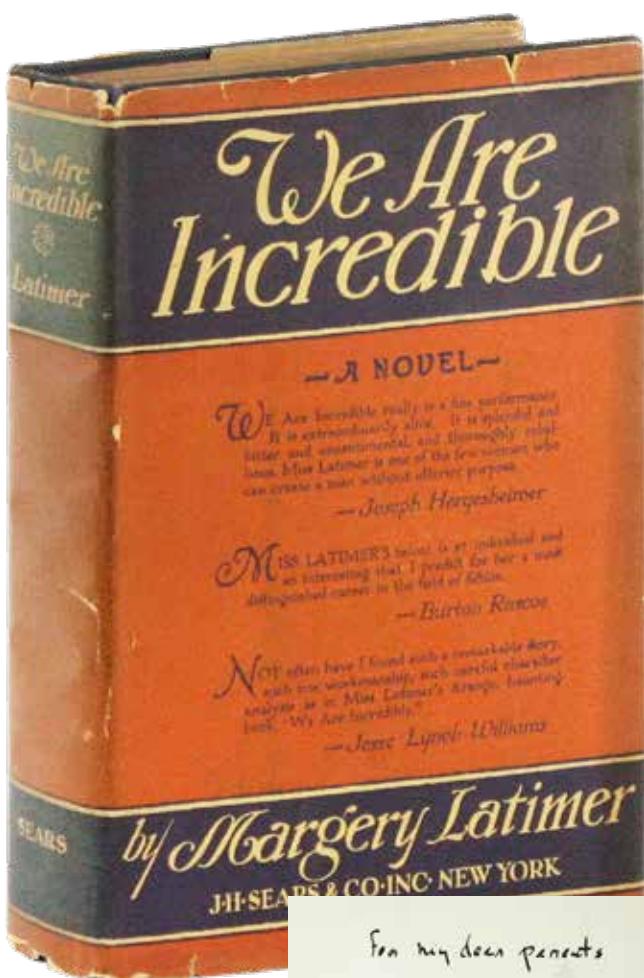
Octavo (19.5cm); dark blue cloth, with titles stamped in black on spine and front cover; dustjacket; [5],6-242pp; with frontispiece portrait and three inserted halftone plates. Base of spine gently nudged, else a fresh, Fine copy. Dustjacket lightly shelf-worn and dust-soiled, small faint stain at mid-spine, with a few tiny nicks and tears, a few faint creases, and a neat split running nearly the length of the rear flap fold; a Very Good, un-restored example.

A signal work of the labor movement and one of the great contrarian memoirs by an American writer. "Mother" Mary Harris Jones, co-founder of the I.W.W. and scourge of mine operators from Colorado to West Virginia, marched on the front lines of labor well into her 90s, making her an inspiration to superannuated radicals the world over. At various times she was identified as "the most dangerous woman in the world" and "the grandmother of all agitators," to which Jones reputedly replied: "I hope to live long enough to be the great-grandmother of all agitators." Scarce in dustjacket, this being only the second such example we've handled.



SOLD

# LATIMER'S SCARCE FIRST BOOK, INSCRIBED TO HER PARENTS



Max Stanley Helm  
Westgate House,  
Madison, Wisconsin.

To ZONA GALE

Begetting daughter of too perishable clay,  
Sprung up from flesh, earth's child, ~~garment set~~  
Mortal no less than summer fields whose day  
Is snuffed at the first rude trumpeting of earth's  
distract;  
No more mortal than the lonely air  
Which, baying, searched the sea for ghostly ships,  
Is spent in hurricanes of fierce despair....  
Lost in a shambles of apocalypse  
Now you attend the birth-pangs of a soul,  
Make memorandum of infinity,  
Reluctant to compute the mystic's toll  
And pay with silence his exacting fee.  
There's no midwifery in words. A knife  
Can serve a better Preface to a life.

For my dear parents

from  
Margery

Spring 1925



47. *We Are Incredible [Presentation Copy, Inscribed to Her Parents].*

New York: J.H. Sears & Company, Inc., 1928. First Edition. Octavo (19.75cm); navy blue cloth, with titles stamped in orange on spine and front cover; orange topstain; dustjacket; [x],283,[3] pp. Inscribed by the author on the front endpaper: "For my dear parents / from Margery." Light wear to spine ends, textblock slightly sagging, with some dust-soil to topstain, and a few tiny stains to preliminary leaves; Very Good+. Dustjacket is unclipped (priced \$2.00), showing modest wear, sunning to spine and flap folds, and several tiny nicks and tears to extremities; Very Good. Laid into this copy are a 2.5" x 3.25" photograph of the author, and a typescript poem from author MacKinley Helm (1896-1963) to the novel's dedicatee, Zona Gale; photo portrait shows light wear and a tiny crease to upper left corner; typescript has two horizontal folds smoothed-out, two tiny stains to lower left edge, and a strip of dust-soil along right margin.

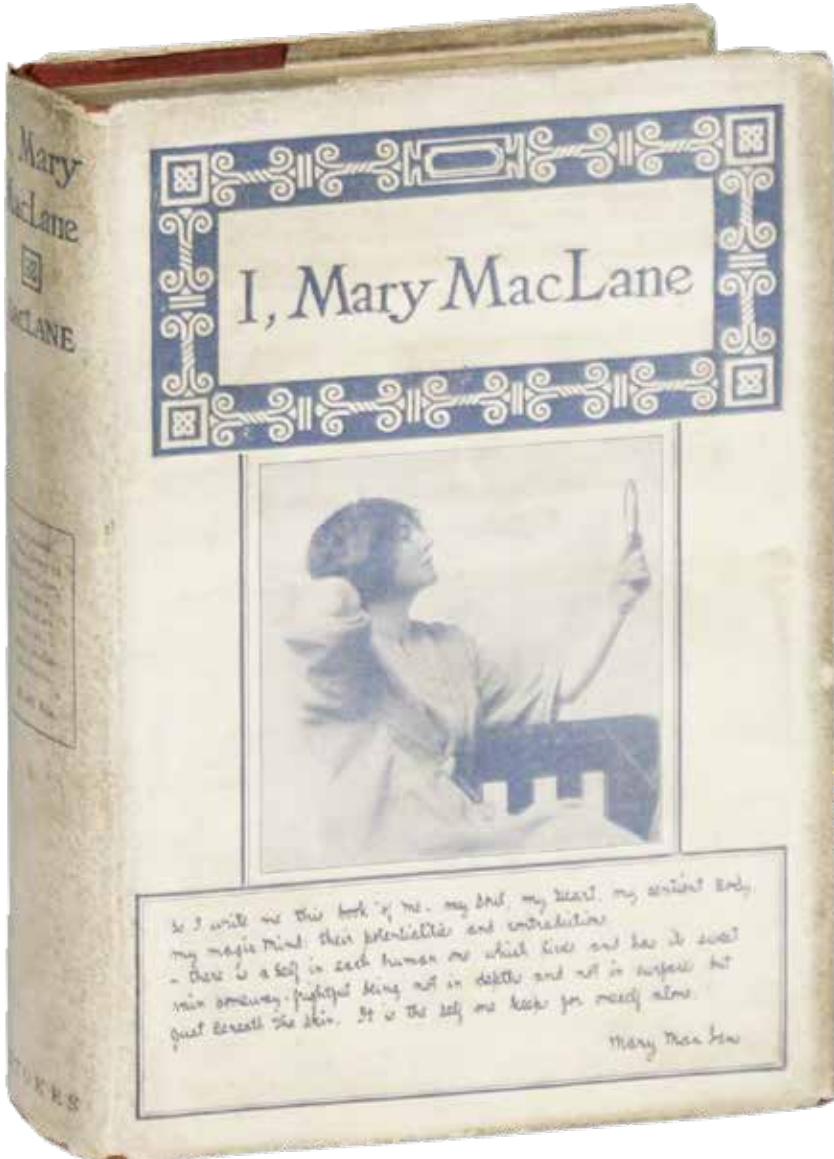
Significant copy of the author's debut novel, inscribed to her parents, Clark W. and Laura A. Latimer. Margery Latimer (1899-1932) was a Wisconsin author, feminist, social activist, and protégé of Zona Gale, to whom this novel is dedicated. The novel is centered around a domineering older woman, Hester Linden (modeled somewhat ruthlessly and accurately after Gale), and how her rejection of marriage, sexual intimacy, and children shape and affect the younger generations within her circle of influence; the young man and woman she is closest to are apparently so emotionally damaged by her that

they ultimately commit suicide in her backyard. *We Are Incredible* enjoyed serious acclaim at the time of publication, representing a bright start to Latimer's short but eventful life. After attending and withdrawing from Wooster College and University of Wisconsin-Madison in quick succession, she moved to New York and became involved in radical circles, writing for *The New Masses*, becoming romantically involved with Kenneth Fearing, and befriending Carl Rakosi, Carl Van Vechten, and Georgia O'Keefe, among others. While living in New York, she met and eventually married prominent Harlem Renaissance figure Jean Toomer, with whom she moved back to Wisconsin and, together with a small group, created a commune at a farm in Briggsville, where they tested Gurdjieff's ideas of harmonious living. The neighboring community was scandalized by the commune, not least because of Toomer and Latimer's mixed-race marriage; following a widely-publicized miscegenation scandal the couple relocated to Chicago, where Latimer would die shortly after giving birth to a daughter, whom Toomer named Margery in remembrance of her mother. HANNA 2102.

\$2,500.

# THE WILD WOMAN of BUTTE TELLS ALL

---



48. *I, Mary MacLane: A Diary of Human Days.*

New York: Frederick A. Stokes Company, 1917. First Edition. First Printing. Octavo (20cm); red cloth, with titling and decorative border stamped in gilt and light blue on spine and front cover; dustjacket; [viii],317,[1]pp, with photographic frontispiece portrait of the author and her facsimile signature directly beneath. Light wear to extremities, some oxidation to gilt, with some scattered foxing and dust-soil to text edges, though clean internally; Very Good+. Dustjacket lightly edgeworn, dust-soiled (particularly at spine and flap folds), with tiny nicks to spine ends and corners, and a few tiny tears; a Very Good, unrestored example.

A well-preserved copy of the third and final book published during the Canadian-American author's lifetime. Mary MacLane (1881-1929), known as the "Wild Woman of Butte," enjoyed great popularity in her time for her scandalous and disarmingly frank autobiographical writing. In 1901, at the age of 19, she wrote her first book, *I Await the Devil's Coming*, though her publisher's changed the title without her consent to *The Story of Mary MacLane*; within the first month it sold 100,000 copies, proving influential on young women (though skewered by more conservative readers), and providing MacLane with sufficient fame financial independence to allow her to openly pursue a purposely scandalous life. Openly bisexual and a vocally feminist, MacLane lived most of her life between Butte and Chicago, with stops in New York and Boston, managing to raise both eyebrows and hackles at

every stop of her journey.

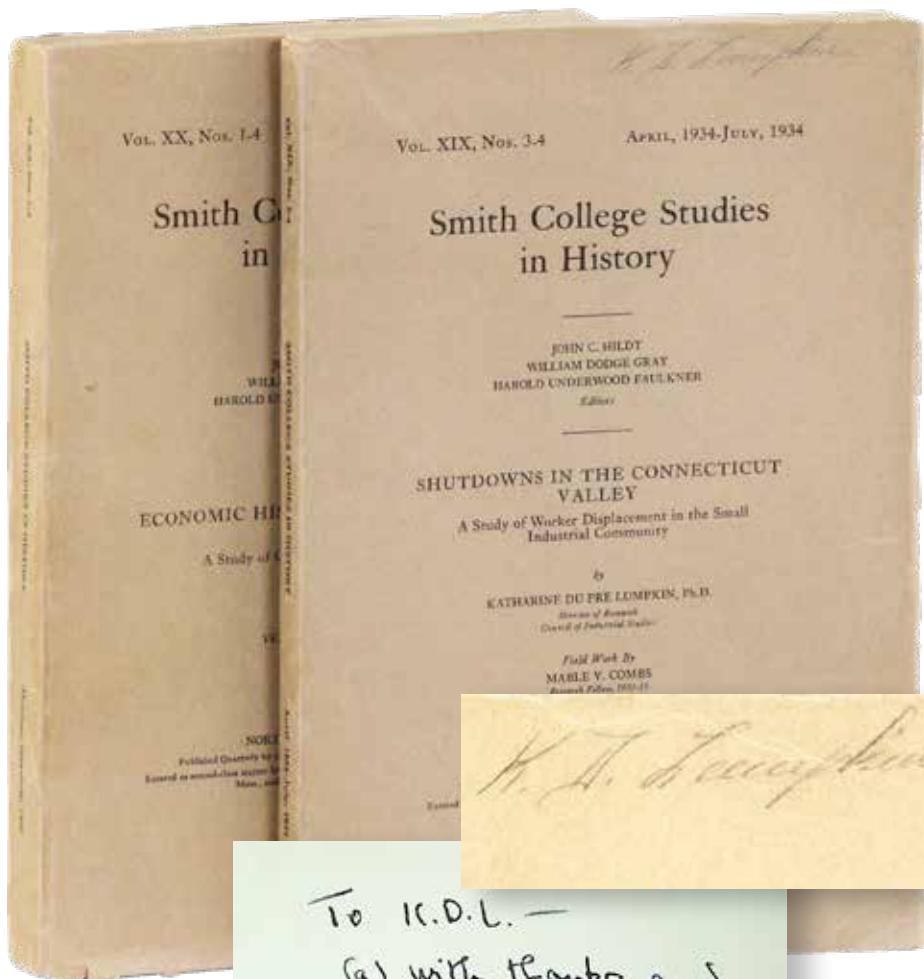
"Fifteen years separate *I Await the Devil's Coming* and Mary MacLane's follow-up memoir, *I, Mary MacLane*. They were years filled with men and affairs, drink and debauchery, war, friendship, and independence in New York and Boston. That independence was cut short by an illness that brought MacLane home to the loathed, provincial Butte, Montana, where once again she took up her pen. In *I, Mary MacLane*, the national sensation told all, revealing many of the salacious details of her taste of freedom...*I, Mary MacLane* was a dispatch from the front lines of early feminism. Every page speaks of the bravery of MacLane and her peers" (Emily Gould, introduction to the 2012 Melville House edition).

Shortly after publication, MacLane wrote and starred in *Men Who Have Made Love to Me*, a 90-minute silent feature based on her book, directed by Arthur Berthelet. While today it is considered a lost film, it is speculated that it represents the earliest recorded breaking of the fourth wall in cinema; MacLane, portraying herself, regularly interrupted the vignettes onscreen to address the audience directly.

An exceedingly scarce title in dustjacket. GRIER, p.101 (C\*\*); DAMON, p.56; SMITH M-292.

\$1,250.

MAJOR ASSOCIATION COPY of a CLASSIC WORK in SOCIOLOGY



To H.D.L.—  
(a) with thanks, and  
(b) in memory of the  
preface that could  
never be written.

V.S.

[WOMEN'S HISTORY & LITERATURE] SHLAKMAN, Vera  
and Katharine Du Pre Lumpkin

49.

*Economic History of a Factory Town: a Study of Chicopee, Massachusetts, by Vera Shlakman [with] Shutdowns in the Connecticut Valley: a Study of Worker Displacement in the Small Industrial Community by Katharine Du Pre Lumpkin.*

Northampton, MA: Department of History of Smith College, [1935-36]. First Editions. Two octavo volumes, 23cm x 15cm in original printed tan wrappers; 264 [Shlakman]; pp141-270 [Lumpkin]. First volume warmly inscribed by Shlakman to Lumpkin: "To K.D.L. - (a) with thanks, and (b) in memory of the preface that could never be written," signed "V.S.", undated but contemporary with publication. Second volume is the author's copy, signed by Lumpkin in pencil at head of front cover. Slight overall wear, both volumes still well-preserved, Very Good or better in the original wrappers. Both volumes published in the series "Smith College Studies in History;" comprising the second and first volumes, respectively, in the series of "Council of Industrial Studies" monographs.

First printing and major association copy of Shlakman's only published full-length work, a landmark historical, sociological and economic study of women workers in the industrial town of Chicopee, Mass. from the 18th century to the onset of the Great Depression. *Economic History of a Factory Town* remained an important and highly influential work well into the post-WW2 era, cited by one scholar as "an intellectual and conceptual guide, not only to a changing field, but to the persistent questions it raises..." (for a thorough review of Shlakman's work and influence, see Alice Kessler-Harris, "Vera Slakman, Economic History of A Factory Town" in

*International Labor & Working Class History*, Aug 2006). Shlakman (1909-2017) was born in Montreal to radical Jewish immigrant parents who counted Emma Goldman among their inner circle. Shlakman pursued a scholarly path in economics and sociology that spanned eight full decades of the 20th century, but her academic career was interrupted for more than a decade in the Fifties when she became one of the first victims of the college blacklist, following her refusal to testify before HUAC. She returned to teaching in 1966, eventually retiring as professor emerita from Columbia University in 1978. Shlakman's inscription in this volume, to her colleague and mentor Katharine Du Pre Lumpkin, hints at something more than an academic friendship, though what extracurricular relationship these two pioneers of American sociology may have shared does not appear to be a matter of record.

Offered together with Lumpkin's copy of her own second book, *Shutdowns in the Connecticut Valley*, issued a year prior to Shlakman's work in the same series. Lumpkin (1897-1988), a Georgia-born sociologist and memoirist, was the sister of radical novelist Grace Lumpkin and long-time Director of Research at the Institute of Labor Studies in Northampton. Both books are uncommon in commerce; we have never before seen an example of Shlakman's autograph.

\$1,500.

and about --  
for instance Raoul Jourard to be  
- Booster or Hugo's film more  
because for them it is so easy,  
in the Poverty Theatre in D.  
are doing a dramatic reading  
at my brother's music. People  
tired of the Miller-Durrell line  
- and we have other compagnies  
deluged with news.

in Book Shop at Harvard - Gore  
is now and ill - Was like Gothic  
names Steloff. Carried my book  
beginning. In honor of his birth  
Antioch Review is bringing out a  
Book with photographs and a  
by all his writers - so perhaps  
comment on that. Elie Dorfman co-  
photographs for that and for a coll  
of writers being completed by Dr.  
was for Boston Ms Library - Ros  
Guirberg, Denise Levertov, Robert Low  
etc. etc. It is Mr Carnegie

50.

*Archive of Original Correspondence, Photographs, and Related Materials, 1968-1990, Compiled by Richard Centing*

A substantial and revelatory archive containing 281 pieces of signed, original correspondence, written between 1968 and 1977, from Anaïs Nin to Richard Centing (1936-2017), editor of *Under The Sign of Pisces: Anaïs Nin and Her Circle*, a quarterly newsletter of Nin criticism and appreciation. The correspondence begins prior to Centing's first proposal for the journal in 1968 and continues until just before Nin's death in January, 1977. The archive also includes a full run of *Under the Sign of Pisces*; 41 pieces of additional correspondence to Centing from members of Nin's circle including William Burford, William Claire, Daisy Aldan, Ian Hugo, Renate Druks, and others; and 57 additional pieces of miscellaneous archival material, including photographic portraits, manuscripts, publishing ephemera, and a few photocopied items. Together comprising an archive of nearly 400 manuscript and printed items, at minimum fifty thousand words, covering the final (and arguably most important) decade of Nin's long and storied career.

Centing, a career librarian at Ohio State University, first met Nin in 1967, a meeting which he described as transformative:

*"...I was enriched – not only by her art, which is what drew me to her – but by her great power of entrancement, her presence, which brought together so beautifully loneliness of spirit and profundity of purpose"* (quoted in Rochelle Holt, *Networks: Anaïs Nin, 1978*).

With Nin's encouragement, Centing founded

*Under the Sign of Pisces* the next year and continued to publish it until 1981 (at which point he founded a successor, *Seahorse: the Anaïs Nin - Henry Miller Journal*, which ran through 1983).

*Under the Sign of Pisces* was the first regularly-published journal devoted to Nin studies, and it was one critical factor in Nin's return to prominence in the final decade of her life, a decade which saw the publication of her seven-volume *Diaries*, now generally regarded as Nin's key contribution to the literature of the period, and inarguably one of the great literary memoirs of the 20th century.

The portrait that emerges of Nin in these letters is that of a writer firmly in control of her own legacy, determined to carve out a permanent place in the pantheon alongside such former friends and lovers as Henry Miller, Lawrence Durrell, and Antonin Artaud. Nin keeps a close eye on every issue of *Pisces*, offering Centing abundant (if not always welcome) feedback on the contributors, never shying from criticizing contributions she considers less than worthy – especially when they cast her in anything other than a friendly light. In one representative exchange, Nin takes Centing to task for publishing a negative review of the latest volume of *The Diaries*, written by the Argentinian feminist critic Marta Traba:

*"Dear Richard: I am still under the shock of that insulting review and my faith in your friendship severely affected...the space you gave to that madwoman should have*

ELSA DORFMAN (photographer)  
19 FLAGE ST  
CAMBRIDGE  
MASS 02138

Feb 1, 1970

Jan 16 1970

Dear Richard. I love the Newsletter. I like the way you arranged, selected, edited material. It is lively, informative. I like the appearance - clear and fresh. It is exceedingly well done. Not blurry, which I find. It is expansive and inclusive, rich. Good selection from Henry Miller Film.

Bachelder, I had translated I discovered him late, in 1964 when I went to Paris. He has many marvelous books - Poetry, Prose, Art, Travel, Water Colors. I hope, Mr. Fine, Water Colors a few pages. He was so well read, he quoted William Goyen etc. Connections.

Only one pitfall. Play down my connection with Darrell. That has broken. You can mention him as much as you like but in general, not personal. I only tell you this to avoid featuring the Clemons which is no longer true.  
Yours and over 50 copies of Newsletter.  
To the New York address 25 Rue de Bois 26411 25-  
Darrel, to cover mail. Love and Best  
My compliments

Dear - We also disregard your request for insertion. I do thank you editing as I feel strongly about including a longer copy and the Times usually does not publish it. I hope you will continue to do so. I am sure you will be more successful.

Saying "for circle" is what we consider as valuable and double. How can we avoid this in the I don't want to give my friends information. Tell me how you fit the circle from that everyone likes the newsletter.

Your writing as it is always so wonderful.

I was asked to write story & the to the New York Times.

I was hoping you'd call up - on June 1st before April 15 - as I have a lot of College where books I have a lot of interviews will be in. We are on the track of a great film script. Please send your article to All the cards I send you are just April and May. Love, Anna



I fear we may be but this year's health difficulties created me towards the future - that is why I live in the present.

me. I don't

very the

lot is why I

so miss

the Amazon Co

case do

lost in

he he

the no

*been used for information. I sent you so much material, the Woman of the Year [Nin had been named the Los Angeles Times "Woman of the Year" in 1976], reviews, honor from the women of Unesco...are you tired of the Newsletter? Do you want to give it up?...It has caused me much embarrassment. What is the matter with Richard? Has he turned against [me]?" (Nin to Centing, July, 1976).*

But just as often Nin is appreciative, even rapturous, over the positive publicity that *Pisces* is bringing her and her work (even while keeping a strict eye on its contents), as here responding to the appearance of the first issue:

*...I love the Newsletter. I like the way you arranged, selected, edited material. It is lively, informative...it is exceedingly well done. Not blurry, which I feared...only one pitfall. Play down my connection with Durrell. That has broken. You can mention him as much as you like but in general, not personal... (Nin to Centing, Jan 16, 1970).*

Such confiding passages, filled with revelations of fractures, prejudices, severed and renewed bonds within Nin's inner circle, are a constant feature of her correspondence with Centing, and provide a great deal of missing context for the published portions of her *Diaries*, as well as filling in blanks in her biography that remained following publication of her final volume of the *Diaries*, which ended in 1974.

In addition to the correspondence, the archive includes a few significant manuscripts, including signed typescripts for Nin's reviews of Anna Balakian's biography of André Breton and Esther Hardy's *Women's Mysteries*; numerous poetry manuscripts from William Burford (1927–2004, poet and critic, mutual friend of Nin and Centing); numerous manuscripts for submissions to *Pisces*, including reviews by Richard Zaller, Rochelle Holt, Catherine Broderick, Kathleen Chase, and oth-

ers. Also present are Nin's frequent solicitations for advice on where and how to place her archives – these grow more urgent with the re-appearance of her cervical cancer in 1975, but appear to have been motivated less by a need for money than by a desire to secure her legacy; her papers were eventually sold to UCLA in 1976, an event about which she writes at length.

The archive's overall condition is Fine; the letters have been kept in archival sleeves and show little evidence of aging or wear. Contents break down roughly as follows.

**Letters written by Anaïs Nin:**

ALS (>ca 60 words): 175 pieces

TLS (>ca 60 words): 31 pieces

ANS/TNS (<ca 60 words): 75 pieces

**Additional correspondence:** (correspondents include William Burford, William Claire, Catherine Broderick, Jean Mary Morman, Hoshang Merchant, Courtenay Graham, Renate Druks, Daisy Aldan, Ian Hugo, Rupert Pole, others: 41 pieces, including numerous condolence letters following Nin's death.)

**Additional archival material,** including manuscripts, photographs, printed ephemera: 57 pieces.

**Full run** (47 quarterly issues, 1970 - 1981) of *Under the Sign of Pisces: Anais Nin and Her Circle*.

A detailed, item-level inventory has been prepared and is available to prospective buyers upon request.

*Provenance: through the trade, from the estate of Richard Centing.*

\$45,000.

LIFE IS A  
profound,  
mysterious

IS A DANCE

EAT

1 H H H H H

Anais Nin - Rumor and Reality  
A MEMBER by Kathleen Chase

I have known Anais for a long time, and it took me a long time to understand and appreciate her. During the summer of 1927 Gil Rosa Culmell Nin and her son Joaquin's relatives at their country home in France. I had been invited to a party, opera, theater, ballet, art and had much in common. He spoke of Joaquin's sister, "she lives interesting people. She is a wonderful woman you would like her".

I received a letter from Gil Rosa from the United States: "I am returning to Paris and will be able to reach me at 11 Rue de l'Amiral de Coligny, Paris". From Paris he wrote: "I am staying in a small poet's garret on the top floor of a building, a little room which Anais keeps for her. It has a little balcony from which one gets a comprehensive view of one half of Paris looking toward the Seine. Immediately below is the cimetière of Montmartre where we went to visit the graves of Guy de Maupassant and César Franck". Later: "I showed Anais your photograph and she told me you are the girl I should like to meet again". That Spring: "Anais suggests that I go to Monte Carlo". "Anais! Anais!" I wrote in my Diary. "I must see Anais!".

He is not too perfectionist or pedantic. I hope not. I will keep sending you whatever I think good enough for you.

It'll be in Los Angeles now until Feb 27 when I go to New York.

My article on Fog as the first time I R. Zellos book of the publisher for us Evelyn is working on her book there and done by Harcourt for May. And I lost a



Love A

Anais Nin  
P. O. Box 26598  
Los Angeles, Cal. 90026



Richard  
110 West  
Columbus  
Ohio

Dear Richard  
If it is too late please excuse this unusual question.

The Doctor needs to be rewritten. Will send Monday and

AmericanAirlines

June 9 1973

Are you really planning  
editors of newsletters?  
Benjamin Franklin? I wrote  
many of the poems of the  
It was not for the people  
and not for teaching,  
Reader to stimulate interest  
in animals and completely  
I was - peddling and  
I am in business  
and  
such  
as  
at  
books  
but  
please  
to  
you  
not



Documentario AN Observo los Pájaros por los

tiny

ANNA NIN  
Box 26598  
Los Angeles, Calif. 90026



Dear Richard  
Is it too late  
to include  
mention of  
Murray in the  
Gardens (Harrows)  
a summer  
number?

A.

We were delighted every  
and when she is not  
Newsletter you can  
find our friends -  
work that I can't tell  
and you. The best  
is better while he comes  
as famous as Arturo.

Please let me know your personal reaction

and has to do with your editorial attitude  
toward the Newsletter

Again



---



---

# *It's been a crazy year. Thanks for buying our stuff.*

To order copies of our printed catalogs,  
which are published twice a year, please  
contact us directly via telephone or email.



We also produce a monthly electronic  
catalog, usually themed. To join our  
electronic mailing list, either email us  
directly or register on our website below.



A list of newly-catalogued items is posted  
to subscribers via e-mail every week. Sign  
up to receive these notifications on our  
website, where you can customize your  
notifications to include as few or as many  
as you wish of more than two hundred  
specialized collecting categories, from  
“African Americana” and “Anarchism”  
to “World War II” and “Women.”

Thanks again!

LORNE BAIR RARE BOOKS, ABAA/ILAB *Est 1996*

661 MILLWOOD AVENUE, STE 206 :: WINCHESTER, VA 22601  
(540) 665-0855 :: [info@lornebair.com](mailto:info@lornebair.com) :: [www.lornebair.com](http://www.lornebair.com)