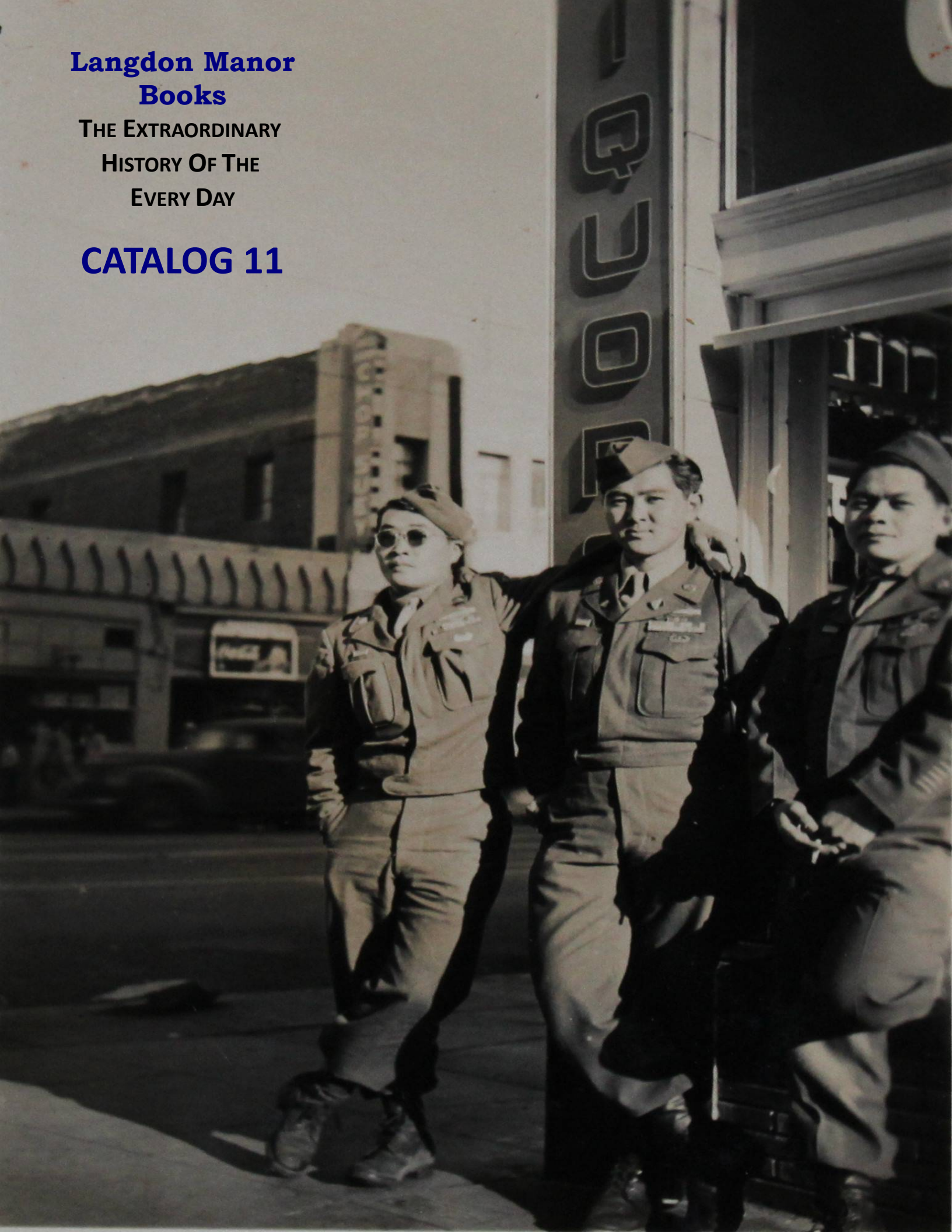


**Langdon Manor  
Books**

THE EXTRAORDINARY  
HISTORY OF THE  
EVERY DAY

**CATALOG 11**



# Langdon Manor Books, LLC

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## Catalog 11

A Subject Index is located on page 63

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**Front Cover: Item 21**

**Back Cover: Item 25**



**1. [African Americana][Business][Women][Music]**

**The Hi-Ja Dream Book [Cover title].** Atlanta, Ga.: The Hi-Ja Chemical Co., 1928. 9" x 4". Stapled self-wrappers. Pp. 32. Good: 1" x 2" chip to front wrapper repaired with archival tape; wrappers heavily worn and moderately dust soiled; all leaves with light vertical creases and light dust soiling.

This is an African American cosmetics promotional that doubles as a dream book and triples as a photo book for a lesser-known Black female vaudevillian. The products pitched were for the apparently white-owned Hi-Ja Chemical Company of Atlanta, Georgia. Little information exists about the company save for contemporary newspaper reports. The earliest advertisement we find is from 1922 with the last ones appearing in 1930. A 1931 obituary for a Fred E. Hinkle mentioned he was a leading cosmetics manufacturer who had built a national business over the previous eight years and that he was president of both Hi-Ja as well as another company, Dixie Laboratories.

The company had newspaper ads in several states and this book's hook attempted to capitalize on the popularity of dream books in the African American community. Twelve recto pages each have a 3.75" square photographic image which illustrates ad copy for different products including Medicated Beauty Ointment, Coconut Quinine Shampoo, Keep Sweet deodorant, and more. At least one shows the product in use, such as one with a woman receiving Quinine Hair Dressing treatment from another

woman. Each product package is photographically illustrated as well. On the page opposite the photos is a monthly calendar along with a horoscope. The lower third of each of these pages contains a running alphabetized list of words that can be used in interpreting dreams. There's also a price list and some other helpful fortune-y advice.

Importantly, most of the images feature Esther Bigeou. Bigeou was an early African American vaudeville singer from New Orleans who married actor/producer/director Irvin C. Miller. Later known as "The Girl with the Million Dollar Smile," she began performing in his shows around 1915 and garnered wide acclaim as a performer in Miller's *Broadway Rastus* which included a stint at Harlem's Lafayette Theatre. By the time Bigeou became Hi-Ja's spokeswoman in 1925, she had released several blues records on the Okeh label.

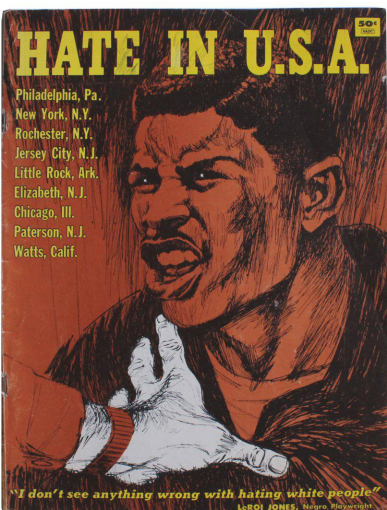


Rare: OCLC locates no copies of this, or any other, publication by Hi-Ja. **sold**

**2. [African Americana][Civil Rights][Photo Books]**

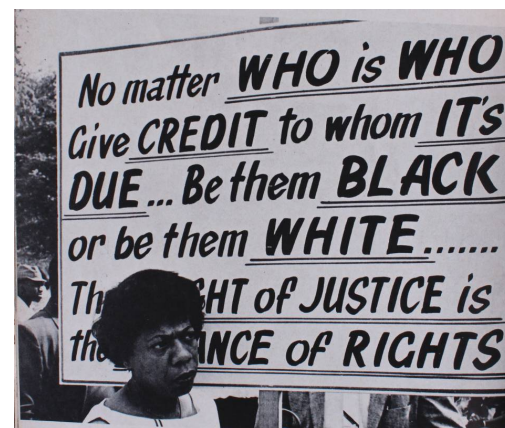
**Hate in U.S.A. [Cover title].** Los Angeles: LJM Publishing Company, 1966. 10¾" x 8¼" Stapled wrappers. pp. [78]. Very good minus with heavily worn and creased wrappers, small spot of staining to verso of front wrapper; leaves are lightly toned with some faint creasing and one leaf is partially torn from staple but holding.

This is a rare and exceptional chimera of a photo book whose first and last few leaves appear to bear no relation to the leaves in between with the book's publisher a ghost. The book's outer leaves and wrappers appear to condemn and solely blame African Americans for their role in the violence and destruction related to civic unrest, whereas the inner leaves mostly celebrate those fighting for equality. While there are no photo credits, the book contains 124 visceral images that portray the chaos, commitment and conflict of 18 critical months in the Civil Rights movement from 1962 to 1964. They include cross



burnings, sit-ins, groups held off by firehoses, sign-carrying marchers, protesters laying down in front of cars and much more.

The front wrapper has a quote from Amiri Baraka, "I don't see anything wrong with hating white people," and its recto reads, "A frighteningly large percentage of American's Negro population loathes, despises, and detests his white fellow-citizens. They call him Mister Charley, or Whitey. And here's what they did about it during the long, hot, recent summers." This is followed by a table listing seven riots that occurred in 1964 along with the number of people killed, injured or arrested, as well as stores damaged. It also mentions a section regarding 1965's Watts riots: "a special section devoted to this orgy of lunatic hatred begins on page 96." Not only are there no page numbers in the book, if there were, they'd go only to page 78.



"SCATTER THEM" — Birmingham's Public Safety Commissioner Eugene "Bull" Connor didn't want the Negroes marching in downtown Birmingham streets. He ordered the city's fire department to scatter the demonstrators with powerful, jet streams of water. And the firemen did. At right, three police officers struggle with a woman demonstrator. One policeman has his knee on the woman's neck.



The first and last three leaves are on a slightly thicker/stiffer paper stock with headlines reading "HATE IN \_\_\_\_\_," and the cities being "Philly", New York City, Rochester, Jersey City, Little Rock, Elizabeth, Chicago, Paterson and Watts. These pages are filled with images of police roughing up Black protesters, and the text blames all violence and destruction on African Americans. The text of the last page of this first group of leaves stated that civil unrest generally,

*"began with a decision of the United States Supreme Court . . . that ruled that segregation in the public schools was unconstitutional. But more than school segregation was at issue. To many persons in the Southern states, the decisions heralded an assault upon traditions that dated back to the days of slavery . . . If the past is prologue, then it is well to examine that prologue and to reflect. The American ideals of equality, honor and justice can be realized but only by means of the personal involvement of each American . . . no American has*

*license to assault either our institutions or the symbolic representatives of our institution. Yet every American has a duty to work for the evolution and perfection of our American ideals. The future is ours to shape as we will. Let us then examine the beginnings of this struggle as it was played in Arkansas."*

Except the book doesn't do that: the next 66 pages appear to celebrate, or at least understandably acknowledge, major events of the civil rights movement from October 1962 to March 1964. The first photo essay on thinner paper discussed James Meredith's entry into the University of Mississippi with photos of National Guardsmen going after white protesters. A later image shows Meredith's graduation with captions that explained that his graduation was met with little backlash save for the governor trying to prevent Meredith from receiving a degree. This is followed by several other events that cast the civil rights struggle in a positive light and includes the murder of Medgar Evers as well as his funeral. There's a full page image of a restaurant owner crushing an egg into the face of a protester with a caption mentioning that the activist was simply kneeling on the sidewalk. 13 pages alone are devoted to a positive portrayal of the March on Washington, including a full centerfold photo montage. Six more pages are devoted to the 16<sup>th</sup> Street Baptist Church bombing. There are also negative portrayals of anti-segregationists during Alabama's September, 1963 attempt at school integration.



A fascinating, if not confusing, relic of the tumult of the Civil Rights era, with page after page of compelling imagery. OCLC locates a copy at Harvard only, and nothing else from this publisher. **sold**

### 3. [African Americana][Comic Strips]

Brandon, Jr., Brumsic. **Afro-American Bicentennial Corp. Was Here.** N.P.: Afro-American Bicentennial Corp., [1972?]. 16" x 18¾". Poster. Good plus: uneven toning, numerous small edge chips and closed tears, mostly along the top; light old vertical fold near center.

This is a poster depicting African Americans as the faces in Mount Rushmore. It's actually an allegory that explains the purpose of the company which created it. The poster documents the efforts of two brothers dedicated to preserving important sites related to Black history, and features the art of an important and underappreciated African American comic strip cartoonist.

In 1970, brothers Vincent DeForest and Robert DeForrest (they spelled their last names differently) created the Afro-American Bicentennial Corporation. Initially their goal was to ensure that African Americans be recognized during the upcoming bicentennial, but from 1972-1976, with the assistance of the United



States Department of the Interior, the company conducted a study of black landmarks throughout the United States. During this time, they changed the name of the company to "Afro-American Institute for Historic Preservation and Community Development," as its continuing focus was working with the National Park System on including Black history sites in the National Historic Landmarks Program ("NHLP"). When they started, there were four sites in the program devoted to Black history. Depending on the source, by the late 1980s, their efforts had increased that total by up to 80. One of the highlights of their efforts was the inclusion of Maggie L. Walker's home in Richmond, Virginia, the first time a Black woman was included in the NHLP.

The drawing was done by Brumsic Brandon, Jr., an African American cartoonist. Brandon was the creator of *Luther* (named for MLK), which was one of the earliest mainstream comic strips with a black lead character. It ran from 1969 to 1986 and several of the strip's characters are in the foreground of the image. The faces of Booker T. Washington, George Washington Carver, Frederick Douglass, Harriet Tubman, and Martin Luther King, Jr. are on the mountain monument.

OCLC locates one copy which provides a 1976 date which we imagine is based on the corporation's name. Our date attribution is based on Brandon's date on the poster itself.

A lovely image of a Black Mount Rushmore, created by a Black comic strip artist to reflect the extraordinary efforts of a company that documented African American heritage sites. **sold**



#### 4. [African Americana][HBCUs]

***The Faculty and Students of Wilberforce University. Wilberforce, Ohio. Oct 9<sup>th</sup> 1926 [Caption in negative].*** Wilberforce, Ohio: 1926. 15 7/8" x 66 1/2". Black and white panoramic photograph. Very good plus: chip to upper right corner not affecting image, a few tiny marginal tears and surface imperfections.

This is a mammoth **five and half foot long** photo of students and faculty at Wilberforce University, the first college to be owned and operated by African Americans. The crisp image shows several hundred students as well as faculty. Dorothy Vaughan, the NASA mathematician who was featured in the book and movie, *Hidden Figures*, was attending Wilberforce at the time and we think she can be seen in the photo in the sixth row from the bottom, sixth person in from the left. The photo may also show Milton Wright, the economist who gained fame due to his audience with Adolf Hitler in 1932, and who became dean of Wilberforce in 1959.

We find no other examples via OCLC, Google and auction records searches. **\$2000**

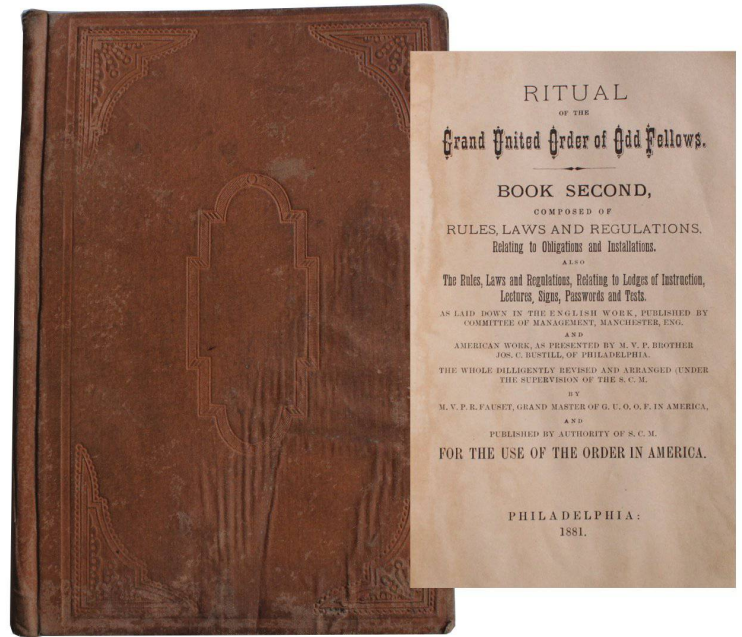


## 5. [African Americana][Masonic Organizations]

[Bustill, Jos. C.] *Ritual of the Grand United Order of Odd Fellows. Book Second, Composed of Rules, Laws And Regulations, Relating to Obligations and Installations. Also The Rules, Laws and Regulations, Relating to Lodges of Instruction, Lectures, Signs, Passwords and Tests . . .* Philadelphia: [Sub-Committee of Management, America], 1881. 8¼" x 6". Orange boards with blindstamped decorations. pp. 86 + laid in cabinet card and two items of ephemera. Good minus: Text block detached from boards, but still sewn; boards heavily worn and soiled; light to moderate dampstain along lower margin.

An early and unrecorded African American masonic ritual, this for the Grand United Order of Odd Fellows ("GUOOF") with portions drafted by a little known, but important, African American from Philadelphia who played a role in the Underground Railroad. According to Virginia Commonwealth University's Social Welfare History Project, this African American offshoot of the Odd Fellows arose from the efforts of Peter Ogden:

*"One of the key players in the development of the Grand United Order of Odd Fellows in America was Peter Ogden. He was a person of color who traveled between New York and Liverpool, England through his service as a steward on a ship. While in England, he became an Odd Fellow and was a member long before the idea of an American lodge for non-whites was considered. He reportedly swayed American blacks interested in the Odd Fellows to focus their attention on gaining affiliation with an English lodge rather than lodges in the United States. Ogden presented the admission application in person to the appropriate committee during one of his voyages while in England. While some in the American white lodges felt the application would be denied, 'the [English] Lodge did not hesitate, it is said, but gladly accepted...knowing no men by color.' The dispensation was granted for the Philomathean Lodge, No. 646, New York, NY, and Ogden became their first leader. With this first establishment of a black lodge came the ability to grant dispensations for the creation of more, and the Hamilton Lodge was established in New York in 1844. Ogden was instrumental in making sure the process was handled correctly for the second group, as well as the many other lodges opened during the 1840's."*



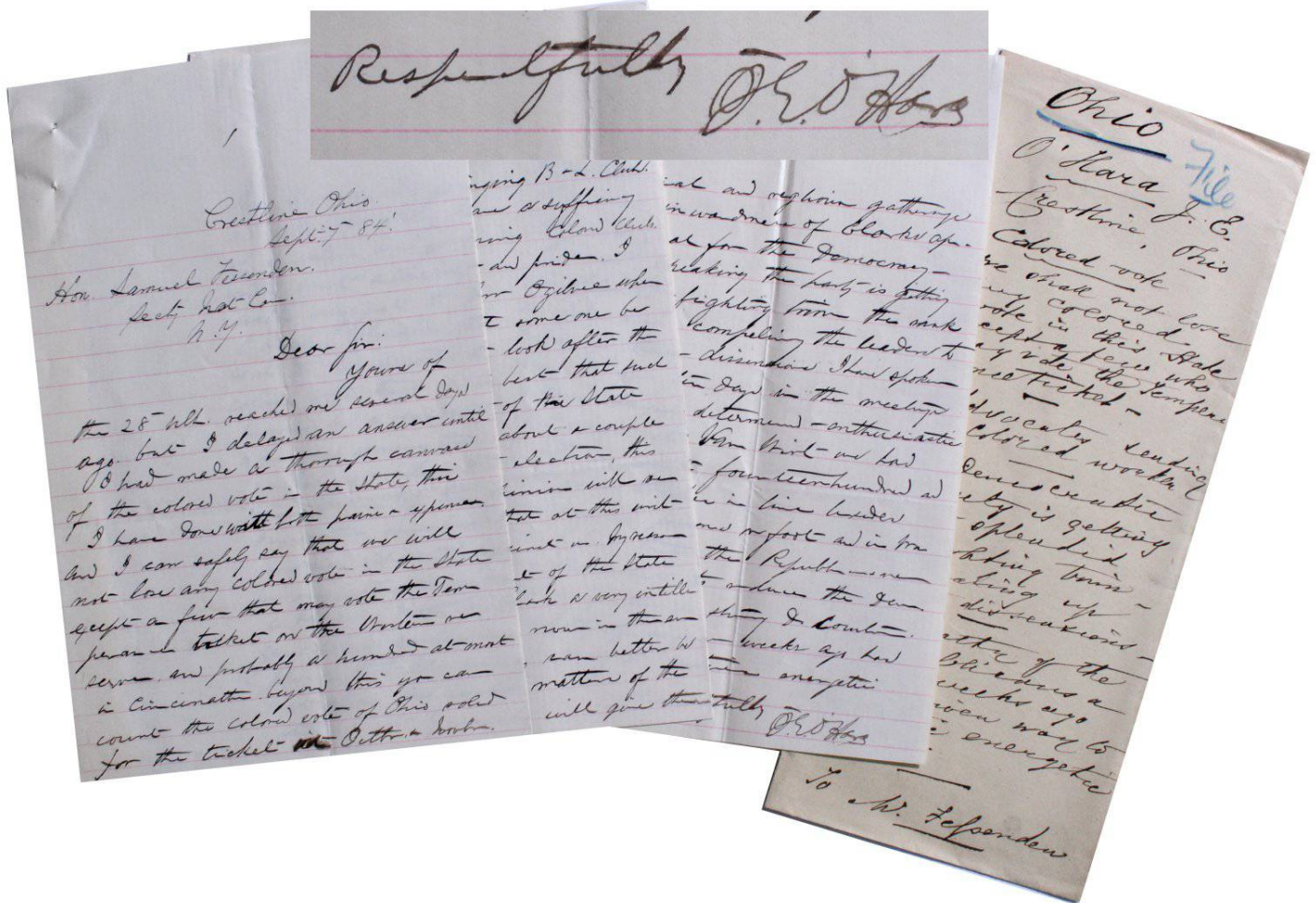
This ritual covers the creation and administration of lodges of instruction and the various degrees and obligations associated with it. A number of passages contain secret passwords that relate to a letter replacement code whose key is located on the next to last page. The title page references that portions of the text created for American lodges were provided by a Joseph C. Bustill of Philadelphia. Bustill was from a prominent Pennsylvania family who played a role in the Underground Railroad and was also a founder of the Harrisburg Fugitive Society at the Capital Presbyterian Church in Harrisburg. He also founded the Household of Ruth chapter of the GUOOF, in 1847, just three years after Ogden opened the first chapter in the country.

Also of interest are a laid in cabinet card of an African American, two leaves from a bible, and an 1893 postcard written from one Ohio GUOOF member to another. It was mailed by an S.B. Norris in London to a J.L. Burns in Mt. Sterling seeking payment of assessments. While we can't find much about Burns, Norris was principal of the Colored Schools of London and also served as Quartermaster Sergeant of the 127<sup>th</sup> U.S.C.T. which

participated in the battles of Big Bottoms, Fort Harrison, Hatcher's Bun, and also witnessed the evacuation of Petersburg as well as the pursuit and surrender of Gen. Lee and the Confederate forces at Appomattox Court House.

OCLC locates no copies of this ritual. Temple University holds a ritual published in 1874 in Philadelphia entitled, "Ritual of the Grand United Order of Odd Fellows : book third . . ." Its title page is quite similar to the one on offer, with many of the exact same fonts, as well as a reference to Bustill. Its imprint reads "Published By S.C.M., America," and the full title of the book on offer includes "Published by Authority of S.C.M.," hence our publisher attribution above. **sold**





**6. [African Americana][Politics]**

O'Hara, J[ames] E[dward]. **[ALS from Black Congressman to James Blaine Campaign Commenting on African American Voters in Ohio]**. Crestline, Ohio: 1884. 8½" x 5½". Three leaves of lined paper handwritten rectos only (approximately 450 words) + envelope from Blaine campaign covered with handwritten notes regarding this correspondence. Very good plus: minimal wear, old folds, two small puncture holes in all leaves not affecting text.

This is a letter from James O'Hara to the Republican National Committee reporting on Black voters in Ohio. O'Hara was born to an Irish father and West Indian woman, and they moved to the West Indies when he was six years old. O'Hara arrived in North Carolina at the age of 18 in 1862 to be a teacher, but he quickly ended up in politics, serving as the secretary for the North Carolina Freedman's Convention of 1866. In 1882, he became the second African American from North Carolina to be elected to Congress and served two terms from 1883 to 1887.

In this letter he reported to the Blaine campaign that he had "made a thorough canvass of the colored vote" in Ohio. "I can safely say we will not lose any colored vote in the state except a few that may vote the Temperance ticket on the Western reserve and probably a hundred at most in Cincinnati. Beyond this you can count the colored vote of Ohio solid for the ticket." He also reported on the organizing efforts of African Americans: "they are rapidly joining B[laire] & L[ogan] Clubs and whenever they have a sufficiency of members are forming Colored Clubs with great alacrity and pride."

O'Hara also reported on the activities of Peter Humphries Clark, an important Black Ohio abolitionist who is also considered the first African American socialist in the United States. O'Hara suggested to the Blaine campaign that they send a local Black activist to Cincinnati a few weeks before the election to try to combat the work of Clark in getting African Americans to vote Democrat, "My reason for suggesting a resident of the state is because Peter H. Clark, a very intelligent colored gentleman now in the employ of the Democracy can better be met upon the local matters of state and city by one who will give them in their social and religious gatherings the truth in [opposition?] of Clark's apparent zeal for the Democracy . . ."

A wonderful letter by a sitting Black congressman providing political intelligence on the Black vote to the Blaine presidential campaign. **solid**

COORDINATED, COMPOSITE PLAN OF ALL CIVIL LAW ENFORCEMENT AGENCIES  
FOR THE SUPPRESSION OF RACIAL DISORDERS IN THE  
CITY OF ELIZABETH CITY, NORTH CAROLINA



7. [African Americana][Race Relations][Police][Maps]

Flora, Jerome B. et al. **Coordinated, Composite Plan of All Civil Law Enforcement Agencies For The Suppression Of Racial Disorders In The City Of Elizabeth City, North Carolina.** Elizabeth City, North Carolina: City of Elizabeth City, North Carolina, 1944. 13½" x 8½". Prong bound at top, printed card wrappers. Seven numbered leaves of typescript printed rectos only measuring 11½" x 8" + folding map measuring 26¼" x 30¾" (667x800mm), hand colored and modified in crayon and color pencil. Very good: folded horizontally near center; lightly toned leaves; map very good plus with minimal wear, old folds, and small tears where it's attached to the prongs.

[Together with]

Spence, Walter W. et al. **Joint Plan of All Civil Law Enforcement Agencies For Action In Emergency In City of Elizabeth City, N.C. And Vicinity.** Elizabeth City, North Carolina: City of Elizabeth City, North Carolina, 1944. 13½" x 8½". Prong bound at top, printed card wrappers. Eight numbered leaves of typescript + three unnumbered leaves of tables, all printed rectos only measuring 12¼" x 8¼" + correspondence from the war department laid in. Good minus: leaves heavily toned and all completely separated horizontally at center, affecting portions of a number of characters, but not



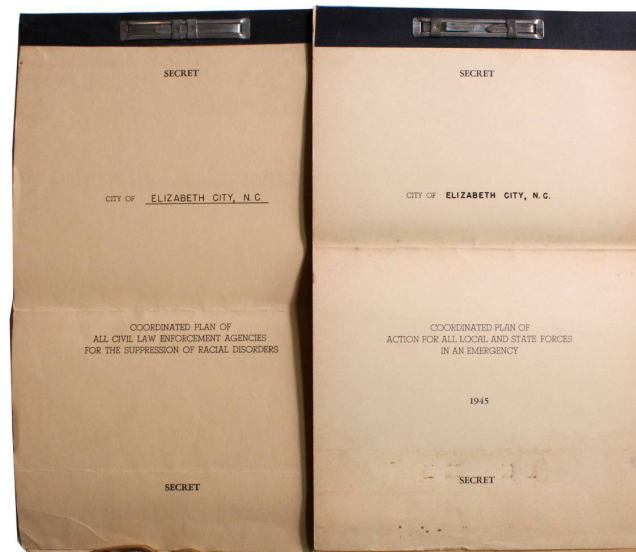
readability.

In 1944 and 1945 the town of Elizabeth City, North Carolina (“ECNC”) promulgated secret plans to suppress race riots. The items offered here are EC’s 1944 and 1945 plans, with 1944’s complemented by a detailed, color coded map which furthered the plan’s implementation.

### **Background**

Both plans are lengthy and exceptionally detailed. It’s clear that a great effort led to their creation, but the triggering reasons for the 1944 plan seem a bit thin as its statement of purpose reads:

*“within the past 12 months, there have been isolated instances of racial disorder in the United States. In the City of Elizabeth City, there has been no racial disorder. There have been isolated incidents of racial friction. No serious racial difficulties in this community can be foreseen at this time. It is believed to be in the public interest that this plan be prepared to safeguard the interests of all concerned, should serious racial disorders occur.”*



That statement left out a couple of important things. First, in September 1940, according to contemporary newspaper accounts, between 1,000 and 1,500 African Americans gathered at Elizabeth City’s Black movie theater to protest the replacement of the theater’s manager by a white man. When Mayor Jerome Flora arrived, he asked the protesters to form a committee that would meet with him that day or the next to find a resolution. All but around 500 left. Apparently those who remained attacked police, firemen, and coast guardsmen with rocks and bottles, and one coast guardsman was “injured slightly.” Also according to these reports, 15 to 20 state highway patrolmen were called in, armed with hand grenades and sub-machine guns. The other important facet left out of the statement was that Elizabeth City wasn’t alone in promulgating these plans: at least five cities in Florida had similar plans, which we’ll discuss below.

### **Written Plans**

The 1944 plan is signed in type by Mayor Jerome B. Flora, Chief of Police W.W. Spence, the Adjutant General of North Carolina, J. Van. B. Metts, and a couple of others. It sets out nine lettered areas where Black people lived and worked, in order of importance. “Important” was measured by the likelihood of a particular area’s predilection to explode with unrest. Sector A was where “the principal Negro business and amusement establishments are located. It is the Sector to be given first consideration in the event of any serious racial disorders.” The plan next provided much more detail on each specific area, including potential danger spots and gathering areas such as “Negro beer parlors.” Going further, it ordered that “if racial trouble is threatened,” in these areas, that “all liquor stores, beer parlors, amusement establishments, loitering places, and honkey-tonks, wherever located, will be closed immediately.”

The “general plan” involved the rapid mobilization of forces and coordination of information that began with the mayor or chief of police issuing an order to citizens via radio that they must immediately go and stay inside their locked homes and businesses. The next step was a “quick and effective segregation of the races,” where “whites will be promptly evacuated out of Sectors A through I, both inclusive. All Negroes will be promptly evacuated into these Sectors. Each of the Sectors are hereby designated as refuge areas for Negroes, the remainder of the city refuge areas for whites.” The general plan also tasked the North Carolina State Highway Patrol with managing and coordinating the following state and local agencies: municipal police force and reserve, the Sheriff, Coast Guard, Fire Department and North Carolina State Guard. Each of these entities has its own section in the plan which described their location, manpower, ways they must assist, and touched on each entity’s available weaponry. For example, the local municipal force had “15 well trained officers” who had three cars and one motorcycle. Each man was “individually armed with 38 cal Smith & Wesson Special Revolver, night stick, and blackjack.” Those men also had access to “1 Thompson machine gun, 2 riot type shotguns, 1 high powered rifle, 2 gas guns, tear gas grenades.” If these agencies did not provide sufficient combined manpower, the plan allowed the Highway Patrol to deputize local citizens “for the initial establishment of picket lines completely blocking whites from entering and Negroes from leaving Sectors A, B, and C.”

The 1945 plan is much the same, though its statement of purpose elaborated a bit more, citing the “overcrowding of living quarters and congestion in transportation centers,” as potential triggering issues. Another difference between the two plans is that the 1945 plan has three pages of tables which delineate the sensitive or danger areas alongside the available responsive resources and how they should protect those places. It also provided a bit more detail on the importance of quickly delivering updated information to all involved. These plans are signed in ink by Chief of Police Walter Spence, as well as several others. Laid in to the 1945 plan is correspondence marked “secret,” showing the plans were sent to ECNC from the Army Service Forces, District No. 2, Fourth Service Command in Raleigh.

### **Map**

The map attached to the 1944 plan is a street level view of the city. While it’s dated June 1941, we posit that it was produced for this secret plan as there is a large blank space under the word “Legend,” where the handwritten color codes appear, and just below the handwritten codes is a printed “NOTE: UNCOLORED AREA IS KNOWN AS SECTOR ‘X’.” Black neighborhoods were colored brown. They correspond to the Sectors A-I that are referenced in the written plan and are denoted here as “75% to 100% Negro Population.” Red was used for “sensitive areas,” and green represented bivouac and detrucking areas. While

not noted in the legend, around 20 areas are colored in blue. According to the written plan, blue denoted areas of “vital installation” that should be covered by motorized patrol. These blue areas were critical sites of both personal and physical infrastructure which included gasoline storage areas, water and gas plants, the armory, freight depot and radio towers. City Hall, the courthouse, jail and other similar sites were also denoted in blue. The 1945 plan does not include a map, though it's clear that a map was either created or intended: we think the blue areas on the 1944 map are given greater weight in the 1945 written plan as “sensitive areas” or “danger areas . . . deemed to be essential to the welfare of the community and to the war effort . . . and should be afforded all possible protection in event of a domestic or fifth column emergency.”

### Florida's Secret Plans

According to Jon Evans article, “The Origins of Tallahassee's Racial Disturbance Plan: Segregation, Racial Tensions, and Violence during World War II,” (The Florida Historical Quarterly, Winter, 2001, Vol. 79, No. 3, Reconsidering Race Relations in Early Twentieth-Century Florida (Winter, 2001), pp. 346-364)), Jacksonville, Miami, St. Petersburg, Tallahassee, and Tampa each had its own similar plan as the 1944 one offered here. That article provided the title for the Tallahassee plan, which is exactly the same as our 1944 plan, with the exception of the town name. A copy of the Tampa plan (also with the exact same title as Tallahassee's and ECNC's) is held at the Manatee County Public Library and its OCLC listing dates it to August 6, 1944, whereas ours is dated July 8, 1944. The OCLC listing attributes authorship to the Army Service Forces, District #5, Fourth Service Command, Camp Blanding, Florida—the same service command as our 1945 plan correspondence, but a different district. OCLC shows no copies of either of the plans on offer.

The Florida plans had far more specific statements of purpose than ECNC's plans such as Tallahassee's which stated, “there is a minor undercurrent of tension, actuated chiefly by so-called white and colored leaders, supplemented by local civic organizations and influenced by other factions, outside the city.” The Florida plans also required federal approval, with its implementation overseen by the United States military, as opposed to the plans on offer which task that to the State Highway Patrol.

Remarkable, disturbing, compelling: a small North Carolina town's secret plans to quell racial unrest. **sold**



### 8. [African Americana][Theater][Women]

#### **[Collection of Real Photo Postcards Documenting the Florida Creole Girls Performing the Cake-Walk Dance.]**

[Paris, France]: 1903. 22 real photo postcards measuring 5½” x 3½”. Generally very good or better with light edge wear, most with light to moderate dust soiling; 11 have been mailed with six inscribed with an address only, the others with messages of varying length.

Depending on the source, the “Cake Walk Dance” has a number of origins. Many point to its emergence emanating from a

performance of African Americans at the 1876 Philadelphia Centennial that featured folk songs and a dance called the “chalk-line walk” which was performed against the backdrop of a plantation. Within a few years, the term “Cake Walk Dance” caught on, and it was a regular part of minstrel shows though the dance was performed only by males through the 1890s. In 1901, a French actress with funding from her wealthy husband created a show featuring the dance that employed a crew of eleven African American women. The troupe opened at New York’s Circle Theater in late October and they were known variously as the “Fencing Musketeers”, “Fencing Octoroons” and/or “Les Mousquetaires Noirs.” From the United States, the women traveled to Boston, back to New York, and by February 1902 they were performing in Europe. In July, after getting cheated out of a portion of their pay, the women attacked their manager in an incident that required police involvement. Soon after they acquired a new manager who renamed them the “Florida Creole Girls.” January 1903 found them at the Casino de Paris, and their performances there led to the height of their fame as well as the images and postcards offered here. It also led to the ultimate dissolution of the group.

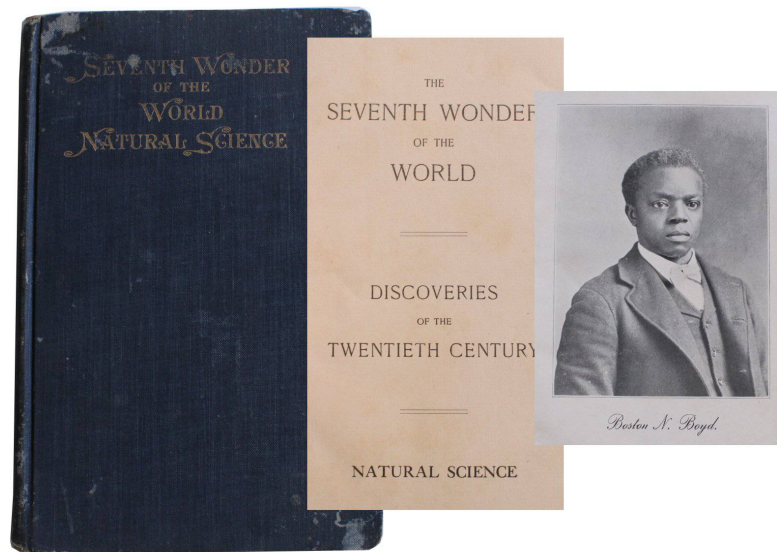


This collection contains 21 different images, with one being a partially hand colored variant. 16 show female dancers and the other six show a young boy and girl engaged in their own interpretation of the Cake Walk. Two of the images of women are group shots and the rest show one performer per card with most including a last name. The women shown here are Mattie Stafford, Jennie Scheper, Bidie Hall, Edith Hall, Minnie Brown, Edith Adams, and Arlethia Gertrude “Ollie” Fitch. After the Paris performances, Bidie Hall and Mattie Stafford became solo performers in France, and Edith Hall left the group as well. Ollie Fitch had a decades-long career, performing throughout Europe through the 1930s. Jennie Scheper (whose name is misspelled on the cards as “Shippert”) also had a long performance career that included solo tours of Europe as well as being a drummer in an all-female band she founded. According to her obituary in the New York Age, she also helped African American performers who found themselves overseas as her home in London “was always open to American Negro performers who came to that city.”

While individual contemporary real photo postcards (some of the images were reprinted and used in later postcards) from the troupe appear in the market, collections of them rarely do. We find nothing similar in OCLC, and a group of 16 sold at Swann in 2014. **sold**

## 9. [African Americana][Uplift]

Boyd, Boston Napoleon. **The Seventh Wonder of the World. Discoveries of the Twentieth Century. Natural Science.** [Greenville, North Carolina?]: self-published, 1903. 9¼” x 6¼”. Blue cloth, gilt. pp. [portrait frontis plate], 101. Good: boards heavily worn at edges and with numerous small stains; text with occasional insignificant stain, and few pencil marks.



This is a rare book that directly confronts historical myths about Black people by a little known but well accomplished African American from North Carolina. Boston Boyd was born a slave in 1860 and was working as an illiterate sharecropper in Greenville in 1875 when he used a significant portion of his monthly wage to buy a bible from a traveling salesman. He used that bible to teach himself to read and write, and ultimately taught local Sunday School for over three decades. Boyd earned a living as a sign painter and decorator and rolled his profits into becoming a successful landlord who owned 36 rent houses in Greenville. He later won a United States Supreme Court decision against town officials who did not want him renting to white people.

The book contains a series of short essays with most disputing myths about Black people promulgated by white historians. Boyd makes his position clear in the introduction:

*“But before we start out in our discussion we want to state in our preliminary concerning the white and black races that the black man has no right that the white man is bound to respect. Although he has fair men . . . who will speak in his behalf at intervals until the ball gets hot, then they will leave him to do the best he can . . . So you can fairly see that the fair man can only follow the black man, but so far independent of right. Abraham Lincoln didn’t start out for it . . . and to save the Union, and only to save the Union, Lincoln mustered in the black man, or slaves, and offered him his freedom to help save the Union and the honor of this country, but not the love he had for the black man as a freeman . . . and it cost Lincoln his life also. So now you see that the fair brother cannot afford to follow or advocate right for the black man, to the full extent of the law, without pawning*

his life or to have it insured. Remember that custom is stronger than law and independent of law. All nations believe in oppressing him because he is black and a slave.”

An early chapter scoffed at the 19<sup>th</sup> and early 20<sup>th</sup> century fascinations with race theory:

“historians claim that the black man has no soul . . . that he sprang from a gorilla, ape, orang-outang; while others claim that he sprang from a monkey . . . If the reader will excuse the expression, any lunatic or father of a mule has more sense . . . For more than three hundred years he has suffered the tortures of hell from the damnable teachings that he has received as to his inferiority to anything that was lighter than himself, and he was cursed because he was black.”

Another early chapter shared Boyd's anger at how African Americans in colonial America were portrayed: “The black man has fought in all the country's wars, in the Revolutionary War 7,000 or more fought for America's freedom . . . but because he was black he was disarmed and robbed of his honors and, far more, the white man of the colonies never did prosper until the black man was brought from Africa here and sold into the colonies as slaves.”

Around two thirds of the book involves genealogical and other arguments regarding the ethnicity of biblical figures, such as those who were on Noah's Ark. Boyd took two chapters to argue that Christ was Black and also argued that Adam was Black and Eve white, such that all who descended from them were mixed-race.

A side note on provenance: the book also has two owner inscriptions of the Reverend S.P. Shields from Halifax, North Carolina. Shields was an African American magistrate in Halifax during fusion rule.

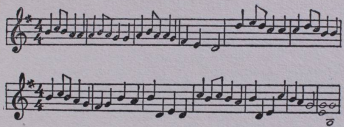
Boyd republished this work two years later in a much larger edition. OCLC locates four copies of this edition (an incorrect entry also locates a copy dated 1902, but Boyd did not apply for copyright until 1903), and finds 24 of the 1905 edition. **sold**

## 10. [African Americana][Women][Education][Music]

Anthony, Lucie Bragg. **Little Clusters. A Mixed Method for Beginners.** Sumter, South Carolina and Baltimore, Md.: Sumter County Colored Schools and Press of James A. Murray, 1925. 7 5/8” x 5 1/8”. Red cloth. pp. 92. Near fine with minimal wear and a crease at the upper part of the front board; endpapers with uneven offsetting; remarkably fresh internally.

This is a text book of sorts written by an exceptionally accomplished Black woman for use in the school system she oversaw. Lucie Bragg Anthony was born in Warrenton, North Carolina in 1870 and graduated from Oberlin College and Conservatory in 1893. She began at McHarry Medical College in 1902 and graduated in 1907. While it appears she may never have practiced medicine, her medical background heavily influenced her teaching style and activism with an entire section of this book devoted to health. She was married to an AME Zion minister whose work had them living in Henderson, Kentucky as well as San Antonio, Texas, where Lucie was principal of a school in each city. They settled in Sumter, South Carolina in the early 1910s and in 1915 Lucie became the first supervisor of the Sumter County Colored Schools.

R. E. Hymnal Music by Dr. Anthony  
IN THE VINEYARD OF OUR FATHER

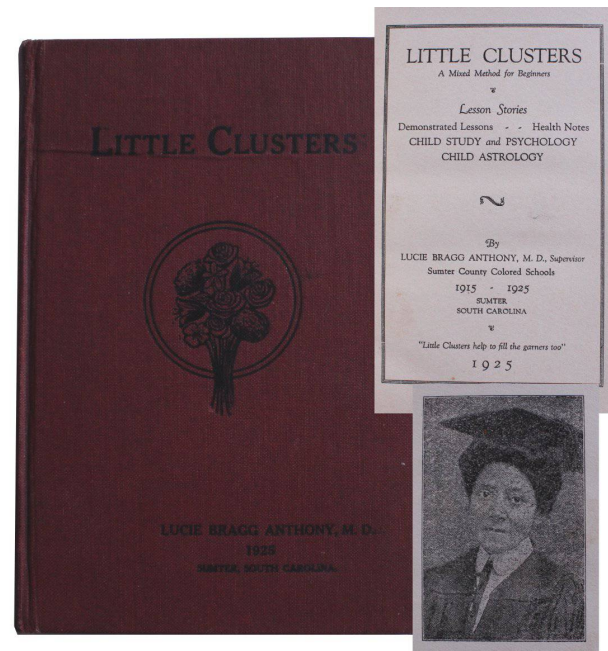


SONG  
In the vineyard of Our Father  
Daily work we find to do.  
Scattered gleanings we may gather  
Tho' we are but young and few.  
Little Clusters, Little Clusters,  
Help to fill the garner's too.

for increased teacher pay. She also secured funding from the Julius Rosenwald Fund to build new schools.

The first part of the book contains a series of modules called “lesson stories” that provides reading passages and course work intended to help children learn to read, do math, learn geography and more. Ten pages are devoted to health including the importance of bathing, directives to exercise, the amount of daily calorie consumption based on weight, and more. Another wonderful aspect of the book are the lyrics and music for eleven tunes, at least five being original compositions by Anthony.

A lovely copy of a book that documents the outstanding work of a Black female educator. OCLC locates seven copies. **sold**

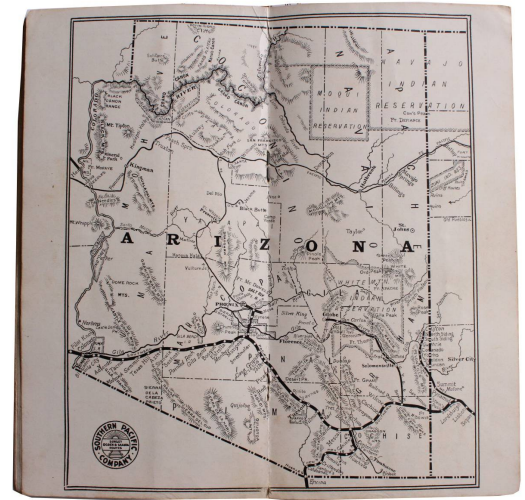




## 11. [Arizona][Land Promotional][Photo Books]

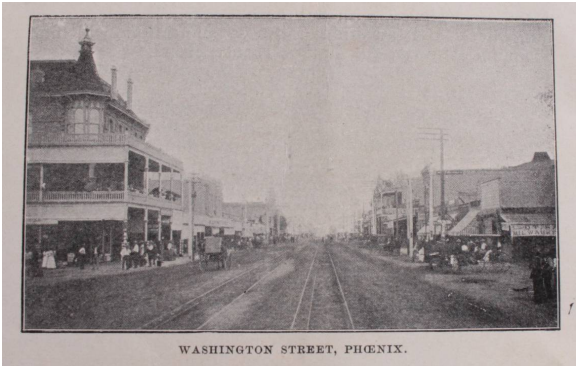
**The New Arizona: A Brief Review of Its Resources, Development, Industries, Soil Climate And Especially Its Advantages for Homemaking.** San Francisco, Cal: Southern Pacific Company, 1902. 7 7/8" x 4". Stapled thin card wrappers. pp. 48. Very good: penciled name, date and numbers to front wrap, penciled drawing of building layout to rear; small chip at foot of wrappers as well as first two and last five leaves; title page dust soiled; minor ding to upper outer corner of most leaves; a few minor stains in text.

This is a heavily illustrated promotional for the Territory of Arizona filled with information on everything from climate to lawlessness. It details the opportunities for a number of industries including farmers, miners, stock raisers, manufacturers—even bee ranchers. Several of these sections even include short “how-tos” that detail investment requirements and expected profits.



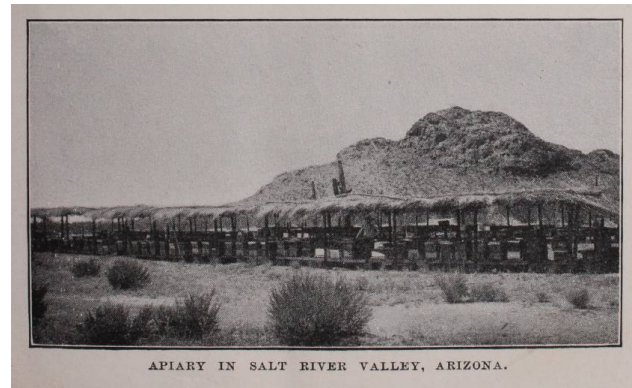
industries including farmers, miners, stock raisers, manufacturers—even bee ranchers. Several of these sections even include short “how-tos” that detail

investment requirements and expected profits.



The book has 35 photographic illustrations including seven that are full page. Full page images include Old Main at the University of Arizona, an irrigating canal in the Salt River Valley and a composite birdseye view of Yuma. The smaller images include the Halverton and Mammoth mines, a great shot of a crowds outside the Hotel Adams in Phoenix, and several terrific street scenes. There's a small map of the Salt and Gila River Valleys and another small map showing the

Southern Pacific's railway and steamship lines. The centerfold has a full page map of Arizona, with many named towns, rivers, mountain ranges and Indian reservations. There are short descriptions of Phoenix, Tempe, Mesa City, Gila Bend, Maricopa, and Tucson as well as the counties of Santa Cruz, Yuma, Pinal, Cochise, Gila and Graham. The book also stretched the definition of “soon” as it declared Arizona would soon become a state, something that did not occur for another ten years.



OCLC shows the promotional was published several times. The earliest in OCLC is 1897 with 32 pages (three holdings), then 1900 (40 pages, three holdings), 1901 (40/3), 1902 (our copy, 48/5), and 1904 (48/5). **sold**



## 12. [Arizona][Mexico][Mexican Revolution][Photography]

**View From One of the U.S.A. Out-Posts Mexican Border [Caption in negative].** [Los Angeles]/Nogales, Arizona and Nogales, Sonora, Mexico: Jameson, [1916.] 8" x 48". Black and white panoramic photograph. Very good: moderate creasing and a few small stains at upper right corner just touching the image; small losses of photographic coating along the top left edge and corner, affecting the image--both the crease and losses only affect the sky in the background.



This is a highly detailed birdseye view looking west and north into both Nogales, Arizona as well as Nogales, Sonora, Mexico, probably taken in 1916. In November 1915, this border area saw the first major skirmish between Pancho Villa's forces and American troops. In August 1918 it was the site of the heavily documented Battle of Ambos Nogales.

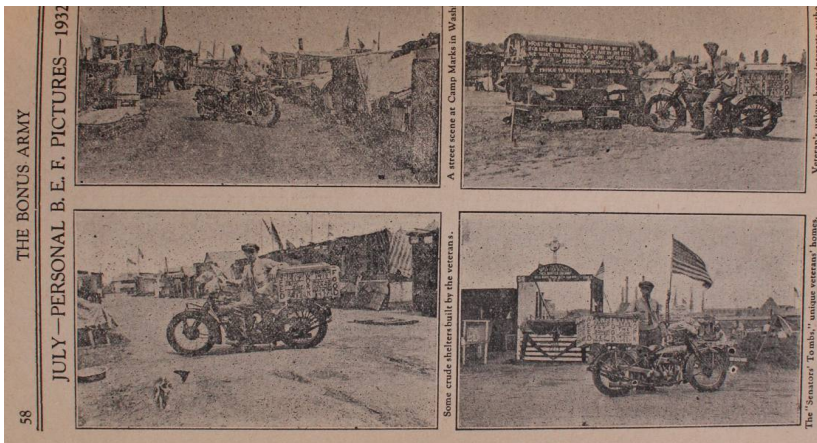
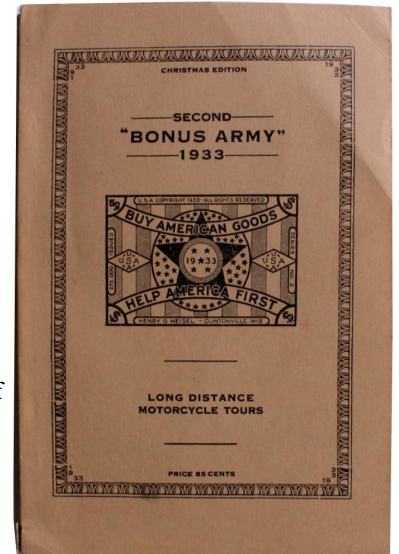
In the foreground are a number of armed soldiers, one of whom is looking through field glasses. In the center of the photo, directly behind the concrete barrier, lies the Santa Cruz County Courthouse and the wide road in the left-center area of the photo is the United States/Mexico border which was known at the time as "International Street/Calle Internacional." Rail lines can be seen running horizontally through most of the image and what appears to be rows of tents can be seen near the far right of the image, directly below the tallest mountain peak. Further inspection reveals readable billboards, signage for the Nogales construction firm of Burton and Son, and more.

We locate one other example at CSU Chico. **sold**

### 13. [Bonus Army][Motorcycle Culture][Photo Books]

Meisel, Henry O. *The Bonus Army*. [Cover title: **Second "Bonus Army" 1933**]. Shawano, Wisconsin: Economy Printing Service, 1934. 8½" x 6". Illustrated wrappers. pp. 120. Very good: one leaf chipped, another dogeared, four bound upside down [pp. 81-88]; small tear to foot of spine; minor dogears to final 10 leaves.

This is a photographically illustrated memoir of the Second Bonus Army march that does double duty as a motorcycle travelogue. Its author, Henry O. Meisel, was an unemployed motorcycle aficionado who financed his trip to the first march on his 1928-29 Indian Big Chief by selling his foreign coin collection, promoting the march along the way, and getting donations from supporters. He published a book about that experience that is not quite as institutionally rare as this sequel on offer: "Bonus Expeditionary Forces: The True Facts, 1932." ([Clintonville, Wis.]: self-published, 1932).

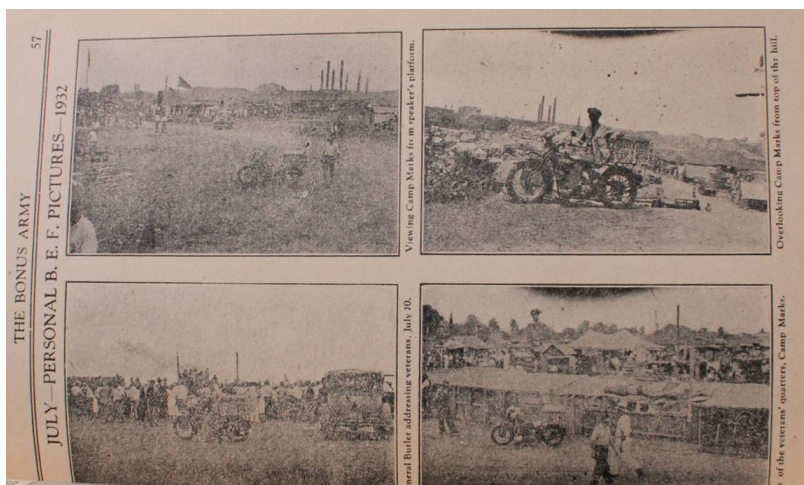


Meisel was in Washington, D.C. in May of both 1932 and 1933 because he was a strident member of the Bonus Expeditionary Force ("BEF"). In May 1932, during the height of the depression, a few hundred World War I vets led by a man named Walter Waters banded together in Washington to request that the government pay their WWI bonuses early. The bonuses were first granted in 1924, but any amount over \$50 would not be paid until 1945. With 25% unemployment, these vets and their families were nearly starving. The media dubbed them the "Bonus Army," and at its height the demonstration boasted nearly 43,000 people living in a well ordered mini-society around Washington. It all collapsed on July

28, 1932 with an ugly series of events initiated by the Hoover administration that included eviction of the veterans and their families by the military with the use of fixed bayonets and tear gas. 55 veterans were injured, one of their spouses had a miscarriage and a 12 week old child died from exposure to tear gas. Congress did not approve early payment of the bonus, and Meisel went about publishing his book on the first march.

The following May another march was formed with the same purpose. There were far less marchers and the Roosevelt administration took a very different approach: they provided camping accommodations and meals at Fort Hunt in Virginia and sent Eleanor Roosevelt for a surprise, unescorted visit at the camp. The first part of this book contains Meisel's exceptionally detailed 21 page (approximately 11,000 words) essay regarding the machinations of the second BEF including camp conditions, schisms within the camp, speeches and meetings at the camp and more. Meisel also included a lot of his correspondence with government leaders as well as a six page section devoted to questions and answers about the policy positions of the BEF.

A little over half the book is devoted to nearly 250 photographic images in named sections. 20 appear to be reproduced real photo postcards related to the 1932 march, whereas 24 are denoted as Meisel's personal photos of the 1932 and 1933 marches. To our knowledge, none of Meisel's BEF photos can be found anywhere else, and while the images are rough due to the paper and print process, they are also an important addition to the record of those events.



At least half of these images show Meisel with his beloved Indian motorcycle. The first several pages of his essay on the second BEF are devoted to his motorcycle trip to Washington and another section of six pages shares his experiences on four other long motorcycle trips in other years. Details included his trips to Indian's factories, mileage, maintenance and interactions with those he met along the way. Each section ends with an italicized statement, *"when you ride an Indian Motorcycle you ride a winner,"* and the final page of the book is a full page Indian advertisement.

While Congress again refused to pay the bonuses early, the veterans were guaranteed jobs in the newly formed Civilian Conservation Corps (regularly referenced as the "Forest Army" in this book) and the march ended peacefully. Meisel became a motorcycle policeman and ran for governor of Wisconsin in 1934, but conceded right before primaries. The efforts of the BEF certainly led to Congress passing a law in 1936, over FDR's veto, to pay the bonuses early.

An important and densely packed record of the Second Bonus Army as well as a detailed Depression-era motorcycle travelogue. OCLC locates two copies under the cover title only. **\$950**

**14. [California][Comix][Dance]**  
 Geerdes, Clay. [Nadel, David].  
**[Collection of Original Cartoons and Caricatures Which Also Document the Early Years of Ashkenaz.]** Berkeley, California: 1976-1979. 169 leaves, 166 of which contain drawings mostly in ballpoint or felt tip marker of various colors, with a few in pencil. 132 are on 8½" x 11" sheets, all three-hole punched; the rest are on smaller trimmed sheets and include several napkins. Generally very good or better.

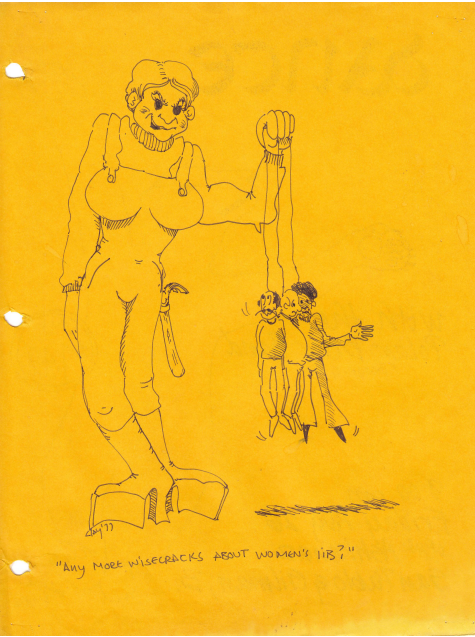
This is a collection of cartoons, caricatures and action scenes created by a talented freelance photojournalist, Clay Geerdes. Geerdes also worked at Ashkenaz and was a close friend of its founder, David Nadel.



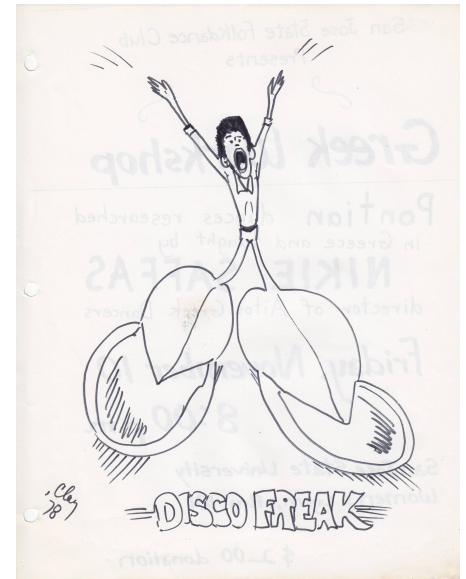
The collection shows Geerdes' talent as an artist, touches on his role as an important promoter of the comix movement, and tracks the events of several of the formative years of Ashkenaz.

**Clay Geerdes and Underground Comics**

Geerdes grew up in Lincoln, Nebraska and attended college in northern California, earning degrees in literature and English before abandoning a Ph.D. program to focus on freelance journalism. In this role, he provided stories and photographs to publications such as the Berkeley Barb, the Los Angeles Free Press, the Village Voice, and several others. A chance meeting with Roger Brand led to a keen interest in the comix movement as well as writing profiles of Brand, Robert Crumb and others that were published in some of the aforementioned papers. In 1973, Geerdes began publishing *Comix World*, a newsletter that was instrumental to building a worldwide community of underground comics aficionados. The publication ran for 23 years (the name changed to "Comix Wave" in 1983) and was distributed in all fifty states as well as 14 countries. Geerdes had great skill with a camera and his images of notable members of the comix world may be seen in Malcolm Whyte's, "The Underground Comix Family Album" (Word Play, Inc., 1998).



The drawings here fall into three categories, with around 70 being takes on known characters from strips, cartoons and comix. They include Peanuts, Blondie, Betty Boop, Looney Tunes, Popeye and more. There are a number of interpretations of Mickey and Minnie Mouse including one where Mickey is dressed in a kaftan and wearing cement shoes. Another shows a pregnant Minnie with a caption of "I hope it's Donald's." A fair amount of these are risqué and include one captioned "Dick Tracy Comes Out," and depicts Dick wearing fake breasts. And let's not forget evil Snoopy.



Another group of around 50-60 relate specifically to Ashkenaz. Around 20-25 of these either depict, or are directed to, Ashkenaz' founder David Nadel. They show David dancing disco, dressed as Santa Claus for Hanukah, dealing with employee issues, and more. There's also a drawing of Nadel as an anthropomorphized worm, and a small self-portrait of Clay on a note to Nadel explaining that Ashkenaz' record cabinet was unlocked on his arrival. A few appear to be artwork for flyers and others depict patrons, employees, scenes from events and presumably inside jokes. Those inside jokes are also shown on a large, four panel comic strip included, entitled "Ashkenaz Funnies."

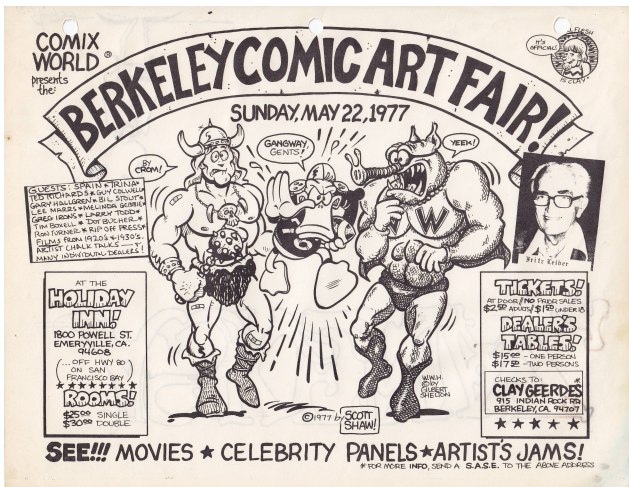
The third group consists of people or characters we cannot identify. 20-25 of these relate to dance, and several appear to show an unidentified Nadel, so we presume they also relate to Ashkenaz. One great one (shown above) shows a female giant puppeteer, holding the string to three male puppets, one of whom appears to be Nadel; its caption is "Any more wisecracks about women's lib?" The others vary between clearly fictional characters, and others who may have worked or been regulars at Ashkenaz.

**David Nadel and Ashkenaz**

Most of the drawings can be turned over to reveal the thriving world music and dance scene in mid-late 1970s Berkeley as 110 of the larger drawings were created on the verso of 37 different flyers that Geerdes likely picked up while working at Ashkenaz.

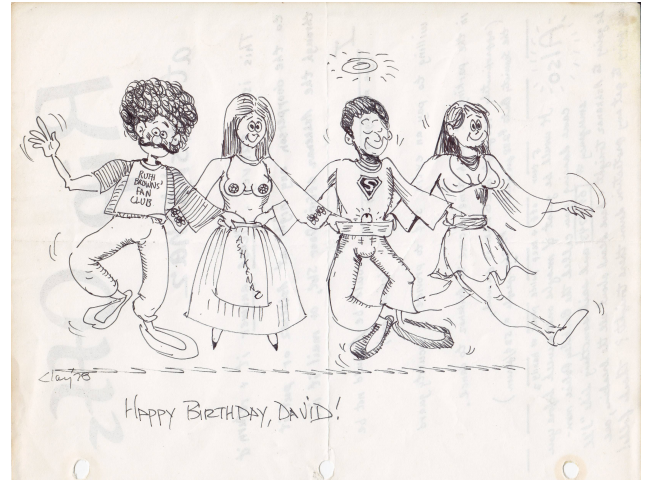






Ashkenaz was founded by Geerdes' close friend, performance artist and activist David Nadel, in 1973. Nadel and several others from his dance troupe started by first renting space on San Pablo Avenue in Berkeley and in May, 1976 they bought the building that they remodeled into a 5,000 square foot space to promote world music, folk dance, and community activism. In 1993, Ashkenaz was declared a city landmark by the City of Berkeley. Nadel was murdered by a disgruntled patron on December 19, 1996. A 1997 Berkeley mayoral proclamation honoring Nadel pointed out that over 250 causes had raised funds at Ashkenaz in the 23 years that Nadel was at its helm.

Ashkenaz is still a Berkeley staple, and will celebrate its 50<sup>th</sup> anniversary in 2023.



Most of the

flyers document events and classes at Ashkenaz such as Salsa, body awareness and movement, children's experimental dance, belly dancing, even animation marathons. A few show growing pains related to Ashkenaz and include fundraising appeals for sound proofing as well as hiring a security guard for its parking lot. There's also a pre-five year anniversary flyer from February, 1978 explaining the state of affairs including a tripling of maintenance expenses and cancellation of Nadel's infrequent newsletter.

Other flyers include a protest march against the Bakke decision in 1978 as well as events from other music and dance venues such as Taverna Aitos, an Armenian dance workshop sponsored by the Menlo Park Arts Commission, and a few from the Mandala Folk Dance Center. Several of the flyers also document Geerdes' comix career and include the 1977 and 1978 Berkeley Comic Art Fairs and "The World's First Underground Comic Artists' and Models' Ball," held at Ashkenaz in September, 1977. An inventory of the flyers is available.

A multifaceted collection focused on a beloved Berkeley institution, with original art documenting its culture and flyers that show early Ashkenaz events and classes as well as other Berkeley cultural happenings in the mid-late 1970s. **\$4000 (on approval)**

More images: <https://tinyurl.com/lafsufpy>

## 15. [California][Culinary][Business]

### *The Creamery. Volume I. No. 1. September 15, 1890.*

Los Angeles, California: L.A. Creamery Co., 1890. 19<sup>3</sup>/<sub>4</sub>" x 13". Bifolium, newsprint. pp. [4]. Very good: multiple old folds, faint dampstain to top margin of all pages.

This is a marketing newspaper for a California dairy products company whose history involves the attempted murder of its owner, as well as the employment of a young Raymond Chandler.

The Los Angeles Creamery ("LAC") was founded by George E. Platt, with just one cow, in 1884 at Beaudry and 3<sup>rd</sup> Streets in 1884. This paper, printed six years into LAC's existence, features a large illustration of Platt on its first page, though he is not named. The text around the illustration cheekily explains that the goal of the paper is domination of the market for its goods: creamery butter, butter milk, sweet cream, ice

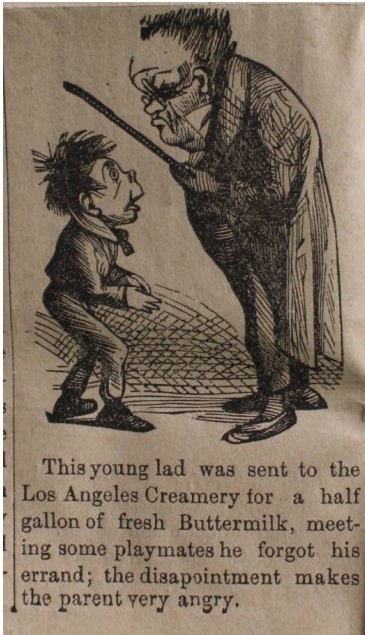


cream and cottage cheese. It stated, *"we are ambitious of accomplishing individual prosperity [and] we propose to steadily and surely extend our business relations and secure just as large an array of customers as we can and shall take all honorable means to accomplish the wished-for result."*

Although this is the only known copy of the paper per OCLC, that ambition bore fruit: by 1910 Platt had a three story bottling and processing plant and LAC was considered the largest dairy facility on the West Coast. By the 1920s, the company had four plants and claimed to deliver products to 50,000 homes daily.

The paper is wonderfully illustrated and filled with infotainment, as many "articles" loop back to the creamery such as,

*"Mamma, where do the cows get their milk?" asked little Willie, looking up from the foaming pan of milk which he had been intently regarding. 'Where do you get your tears?' Was his mother's reply. After a thoughtful silence he again broke out, 'Do the cows have to be spanked?' Our cows are not that kind, but they give rich milk from which we make our choice Creamery Butter, we also have the Sweet Cream on sale, remember our Telephone number is 537."*



This young lad was sent to the Los Angeles Creamery for a half gallon of fresh Buttermilk, meeting some playmates he forgot his errand; the disappointment makes the parent very angry.

The paper also has at least 25 recipes for bread, biscuits and cakes, soups, pudding and more. There are also directions for cooking dried fruit, making stews, and other recipe-adjacent helpful hints.

For all the paper's boasts of quality and superiority, all may not have been as it seemed: in 1912, Platt was found guilty of selling a relatively expensive fake product: his "cream" was simply plain milk mixed with condensed milk. Two years later, a business associate of Platt's attempted to kill him and almost succeeded in a murder-suicide attempt. The suicide was successful but Platt survived after a terribly painful recovery. While it was documented that Platt owed his assailant money, he claimed not to know him at all. In between these two tawdry events, Raymond Chandler began working as a bookkeeper at LAC, in 1913. It's likely he was aware of the cream scandal as it was huge news, and certainly he would have been privy to rumors swirling around what actually caused the attempt on his boss' life. Chandler worked at LAC until 1919 and published his first short story in 1933.

OCLC locates no copies and it appears no other issues were published.

A clever and compelling marketing piece for a storied Los Angeles business. **\$750 (on approval)**

## 16. [California][Grangerizing]

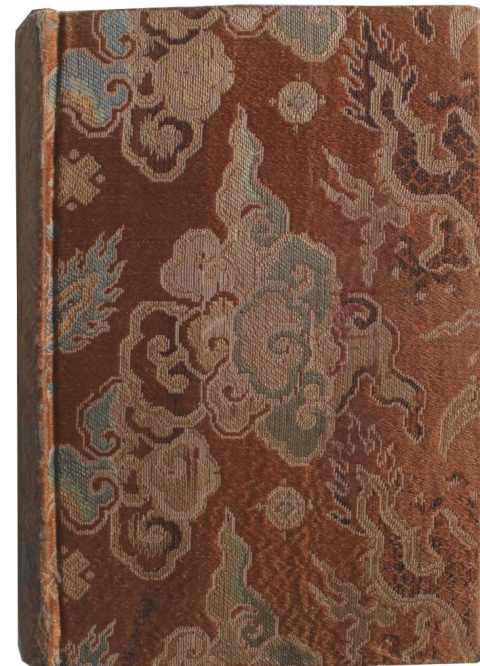
Jackson, Helen. **Ramona. A Story. [A Unique, Grangerized Copy].** Boston: Roberts Brothers, 1894. 7 5/8" x 5 1/4". "Stuff from a Japanese Temple" over boards, decorative gold foil endpapers, top edge gilt, spine titled in gilt. pp. 490, 7, [1, publisher's ad] + 26 photographs and one watercolor tipped on to specially bound leaves; 12 photos measure 4 1/2"

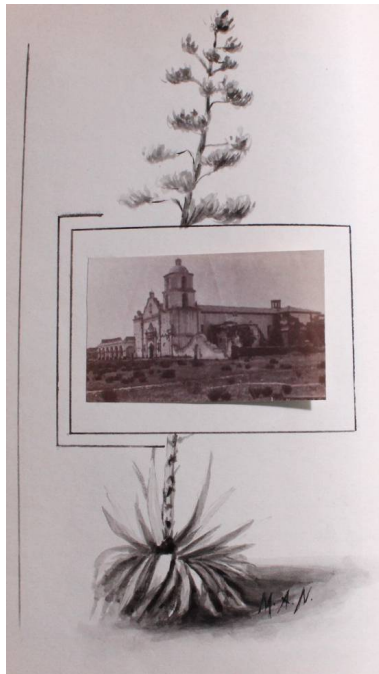
x 7 1/4", 12 measure 5 1/2" x 3 3/4", the rest are 1 1/2" x 2 3/4"; each of the smallest photos is also surrounded by watercolor. Very good: light wear overall save for the sunned backstrip which is partially lifted from spine, but holding firmly; book plate on front pastedown.

This is a unique, extra-illustrated later edition of *Ramona*, the incredibly popular late 19<sup>th</sup> century novel that relayed the trials and tribulations of its title character, a Scottish-Native American orphan girl. Its popularity contributed significantly to Southern California's tourist industry, and locations all over Southern California vied with each other over their connections to the story, despite Helen Jackson dying without ever revealing the actual locations on which the story was based.



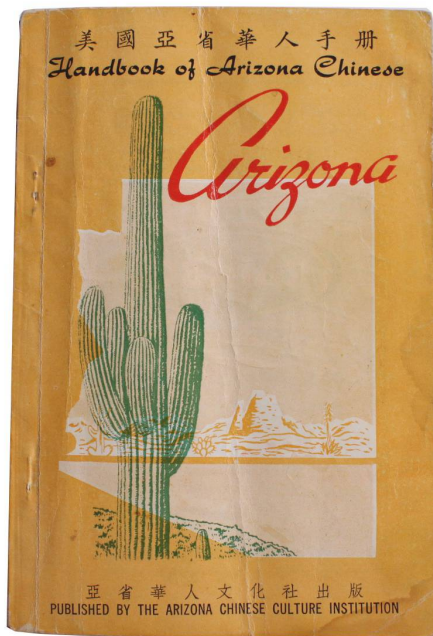
*Stirrup of Padre Junipero Serra.*  
[In the possession of AMOR, KINSEY, ESQ.]





According to an inscription on an early blank page the book's "cover is of stuff from a Japanese Temple given me by Miss Annie Piches." Interspersed throughout are leaves with tipped-in photographs, beginning with a large photo opposite the title page of Ramona's "home" Camulo Rancho. Most photos show old Spanish missions or local landscapes including a huge cactus and a river scene. There also five cyanotypes which include one that shows Franciscan Friars of Santa Barbara. The smallest photos are tipped on to leaves with watercolor florals by Marie Antoinette Ney, a listed artist who moved to Southern California in 1889 where she later taught art in Pasadena schools including the Throop Institute. There's also a bright, colorful watercolor rendition of a stained glass image of Santa Barbara that is unsigned.

We must also note that despite the love and care involved in this book's creation, the spine title reads "Romoma." Perhaps its owner was so enamored with the rest of the book that she didn't care. Perhaps she did care, and the reason the backstrip is partially lifted was because she intended to fix it. Whomever made the spine wasn't alone in misspelling this reasonably simple word: the publisher's advertising page touts "Ramoma," at the top of its list of other titles by Jackson.



An intriguing copy of *Ramona*, filled with real photographs and original watercolors to enhance the text. **sold**

**17. [Chinese Americans][Arizona][Business]**  
***Handbook of Arizona Chinese* [cover title].** Hong Kong: Printed by Tak Shing Printing/published by The Arizona Chinese Culture Institution, [circa 1964]. 7½" x 5". pp. 88. Very good: wrappers moderately worn and creased with scattered stains, rear wrapper with two penciled phone numbers; upper outer corner of a few leaves with small thick stains in margin; small dampstain to rear wrapper and penultimate leaf.

This is an extraordinary directory with more than one purpose. On its face, it's special enough: as far as we can tell it's the only known copy of a directory for Chinese residents and businesses of Arizona. Its larger purpose is also

compelling, especially in light of current events. Printed in Hong Kong, the preface stated that the directory was part of a larger goal of printing directories for Chinese ex-pats in a number of other cities with the hope that they might "influence the politics of the motherland," improve the lives of Chinese Americans, and improve China/United States relations. The





compilers also hoped that its publication could help unify Chinese Arizonans such that their *“position in the political, economic, and commercial aspects of the state will naturally increase.”* Importantly, and in a statement that resonates more strongly today than when Hong Kong was under British rule, another goal of the directory was to *“unite all overseas Chinese to eliminate the red disaster for a free China and rebuild a free, democratic and happy Chinese society.”*

The book has three larger directories for Phoenix, Tucson and Yuma, with smaller listings for 32 other towns. While most display ads have text in English and Chinese, nearly all of the explanatory text is in Chinese. Directory listings, which also include residential, have business or individuals names in both Chinese and English, with addresses and phone numbers in English only. In addition to the directory listings, there's a short section on prominent local citizens as well as a five page history of Chinese emigration to the United States. There are 19 photographic illustrations, nearly all portraits, though one shows a man standing in front of his business. Our date attribution is

based on the promotion of the 1963 Arizona territorial centennial and the cycle of Chinese years in the book beginning with 1965.

A noteworthy tract which simultaneously documents the Chinese American communities of Arizona as well as the promotion of democracy in China. OCLC locates no copies. **sold**

**18. [Central America][Native Americans]**  
Townsend, W[illiam] C[ameron]. *The Guatemalan Indian* [Cover title]. Paris, Texas: The Central American Mission, [circa 1921]. 6 1/8" x 3 5/8". Stapled self wrappers. pp. 32. Good: very faint dampstaining throughout causing a hint of waviness; wrappers detached from rest of text but connected to each other; inscription by the author's wife on verso of front wrapper.

This is a booklet written very early in the career of a Christian missionary-linguist whose experiences in Guatemala led to his founding two bible translation organizations which still exist today. William Townsend was from Los Angeles and dropped out of Occidental College in the mid-1910s to sell bibles for the Los Angeles Bible House. That led to him being sent to Guatemala in 1917 to sell Spanish bibles. In 1919 he joined the Central American Mission (“CAM”) a Protestant revivalist group which focused mostly on conversion while rarely addressing issues of poverty and social reform. Townsend's early work here led to a number of accomplishments beginning with the founding of the Robinson Bible Institute, which built a center for the indigenous community described in this book which included a school, medical clinic, an electrical generator and more. His work here also led to his belief that to truly help the natives with whom he worked, he needed to learn their languages. He also thought it critical to translate the bible into these languages. That led to his founding of SIL International in 1934 and Wycliffe Bible Translators USA around 1942. Both entities still exist today for the purposes of learning indigenous languages and translating the bible for any language that needs it.

While the text is short, it touches on a number of issues related to the four main tribes he described in the book. His early impression of the native populace was that they were *“not a descendant of the warlike wigwam-dwelling red skins which for over three centuries fought the white man in the U.S. They are rather a branch of the Mayan race which had reached such a high form of civilization in Mexico and Central America at the time of the Spanish conquest.”* He explained the problems of alcohol, how many natives still worshiped nature and idols, indigenous religious pilgrimages and the use of witch doctors. He also pointed out the “bitter persecution” new converts to Christianity received from the non-Christian communities. He also shared more of his work with the local populace, described their clothing and living conditions, the schools he developed and more. The book is illustrated with four photographic images, three of which show natives.

A rare book from an important linguist-missionary on the native people of Guatemala. OCLC locates no copies. **sold**



**19. [Cuba][Lopez Expeditions][Slavery]**

Thrasher, J[ohn] S. **[Circular Letter Regarding Status of Prisoners Captured During Invasion of Cuba].** Havana: 1851. 10 3/8" x 8 3/8".

Letterpress bifolium on thin paper with three pages of text. Very good: old folds, a couple of small chips, one of which impacts one word on the first page.

This is a remarkable circular directly related to the aftermath of the plot to overthrow the Spanish government in Cuba in 1851. It's a form letter intended to update family members of mostly American prisoners who escaped execution after being captured during the invasion; and it was almost certainly printed on a press whose American owner aided the invasion and was in turn imprisoned by Spain.

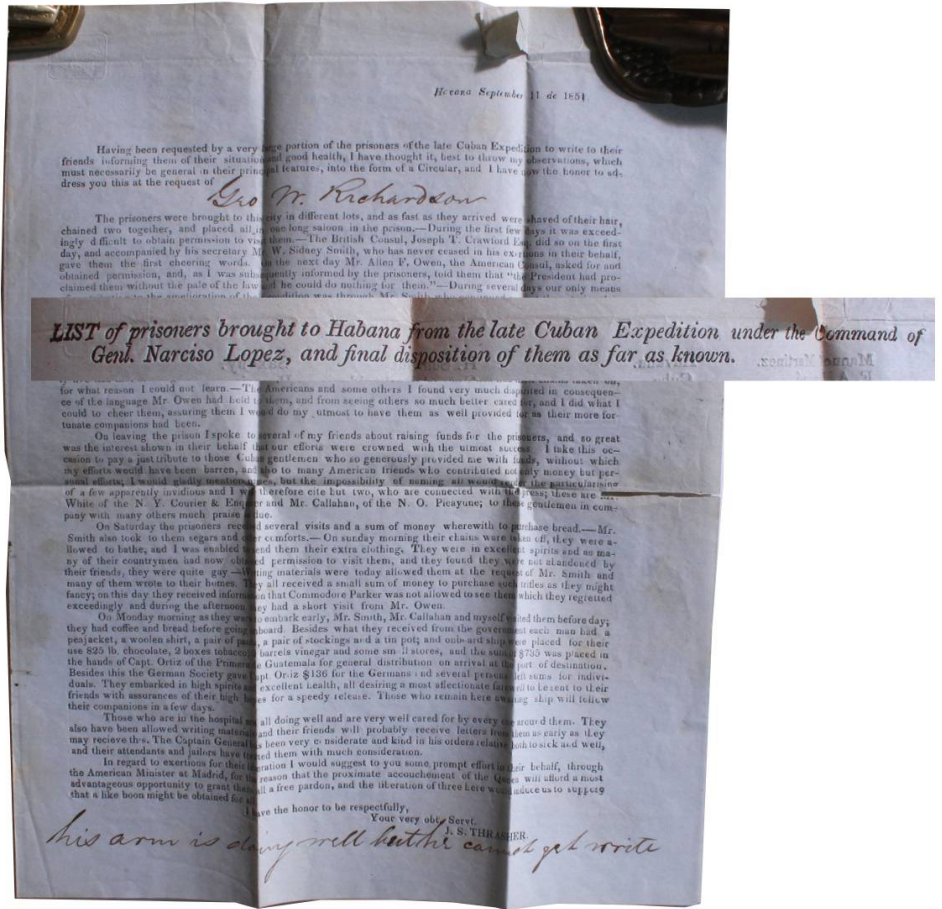
**The Lopez Expeditions**

In the late 1840s, the annexation of Cuba became attractive to Southern politicians who believed Cuba's admission to the United States would significantly increase the power of slave states. This led to President Polk offering to buy Cuba for one hundred million dollars in 1848, an offer that Spain rejected. In 1849, after the Taylor administration renounced plans to acquire Cuba, those same political interests in the United States decided it should take Cuba by force. Led by Mississippi Governor John Quitman, they teamed up with Narciso López, a Spanish general who was born in Venezuela and moved to Cuba as an assistant to a captain general. After a change in government, López lost his post and ultimately became a member of an anti-Spanish faction in Cuba. He was forced to flee to the United States in 1848 when Spain started arresting Spanish. After arrival in New York City, Lopez recruited 600 Cuban exiles and American mercenaries for an invasion in 1849. After learning of the plan, President Taylor ordered López' ships blockaded and seized and the expedition fizzled. In 1850, López changed his headquarters to New Orleans and again recruited 600 volunteers. These men reached Cuba and seized the town of Cardenas but hoped-for support from locals never arrived. Lopez retreated to Key West. Along with many of his supporters, Lopez was indicted, but nobody was convicted, so López decided to try again.

The third López expedition reached Cuba on August 11, 1851 and again received no support from locals. By the 15<sup>th</sup>, around 200 of López' men had been killed, including prisoners executed on site as there was a Spanish military order that required execution of any enemies of Cuba found on its soil. Fifty Americans who were serving under Colonel William L. Crittenden, had been cut off from the rest of López' forces and attempted to retreat to Key West in four boats. They were captured by the Spanish and all executed on August 16<sup>th</sup>. According to an eyewitness, "afterwards [the men were] mutilated, dragged by the heels, outraged in a manner our Indian savage would revolt at; ears, fingers, pieces of skull, brought away for exhibition, and nailed or hung up in public places." By the 25<sup>th</sup>, more of López' men were captured and immediately shot, but on the 26<sup>th</sup> Spain lifted the execution order and allowed for the taking of prisoners which led to the letter here.

**Circular Letter**

The letter, dated September 11<sup>th</sup>, was created and signed in type by John S. Thrasher, a successful American merchant who had moved to Havana as a child and was a heavy supporter of Cuba's annexation, or outright taking, by the United States. In 1849 he went into the newspaper business to surreptitiously advocate for Cuba's independence. He bought the only liberal newspaper in Havana, *El Faro Industrial de la Habana*, and while not a direct thorn in the side of the Spanish government, according to Robert Granville Caldwell's, "The Lopez Expeditions to Cuba. 1848-1851," (Princeton University Press, 1915): "[the newspaper] would sometimes contain an article or a poem with allegorical significance, or phrases would appear, at first



IN THE HOSPITAL. ALL DOING WELL.		
A. L. Alfonso,	Cuba, arm,	M. J. Keenan, Mobile, finger slight.
Mandel Aragon,	leg,	John Tabbore, N. Orleans hand, slight.
J. B. Ruyra,	Galicia, leg,	Jose Douvrens, Cuba, side slight.
Preston Essex,	St. Louis, leg, slight.	Wilson A. Rieves, Miss., leg, slight.
Robt. H. Ellis,	Washington D. C., left hand.	William Losner,
John Cline,	N. Orleans, thigh, slight.	Thos. Mac Neil,
N. Fort,	Prussia, finger, slight.	Henny Jasper,
John N. Davis,	N. Orleans, shoulder, slight.	L. Palanka,
James Fiddes,	Malta, both legs.	Wm. Miller,
J. G. Porter,	Dublin, breast & arm, slight.	J. B. Weymouth,
G. Richardson,	N. Orleans, arm, slight.	John Robinson,
F. Carvia,	Havana, arm,	George Adgerton,
N. Lopez,	Executed.	Capitan Lopez,
P. S. Van Vechten,	Delivered to Capt. Platte.	Julia Herren,
Andrae Gonzalez,	In prison.	A. J. Kelly,
Somers,	New-Orleans, Pardoned.	H. S. Haynes,

sight entirely harmless, but in reality having a double meaning and, in the eyes of the Captain General, appearing both insulting and dangerous. Nevertheless it was impossible to find any plausible excuse for suppressing the paper."

Considering his involvement, it was natural for Thrasher to assist the prisoners. Immediately after learning of surviving prisoners and their likely disposition, he successfully set out to raise funds for their care in Havana, as well as for their overseas trip to Spanish prisons. Presumably created on the *El Faro* press, the circular explained how the prisoners arrived in Havana in different groups, and as soon as they arrived, "were shaved of their hair, chained two together, and placed all in one long saloon in the prison." He provided much detail on their conditions, when they were released from shackles, allowed to bathe and more. The second and third pages contain lists of prisoners, their home city, state or country, and their disposition. Most had already left on named ships for prisons in Spain, and a shorter list shows around 25 men in the hospital, along with their injuries, including George W. Richardson of New Orleans, whose family was the intended recipient of this copy. Richardson was sentenced to hard labor at a silver mine and Thrasher's note at the bottom reads, "his arm is doing well but he cannot yet write." One of the last names on the list is that of Narciso López and reads simply, "N. Lopez. Executed." On September 1<sup>st</sup>, Lopez was garroted in Havana in front of 20,000 spectators.

On October 16<sup>th</sup>, Thrasher was arrested and his press and correspondence seized by the Spanish forces. He was tried for treason, sentenced to hard labor in Africa, but received a pardon fairly quickly. Thrasher continued to be an advocate of Cuban independence, and later the Confederacy for whom he was superintendent of the Confederate Press Association. His complicated and fascinating life is worthy of further exploration.

We see that the circular's contents were published in at least one newspaper in October, 1851 but OCLC locates no copies of this circular.

A powerful reminder of the United States' attempt to take Cuba for its own, the American in Havana who aided the cause, and the men whose lives were spared. **sold**

## 20. [Japanese Americans][Theater/Dance]

Kadomatsu [or Kadamatsu], Ruth. **[Scrapbook of Japanese American Performer.]** Various: 1938-1951. 14½" x 12¼".

String tied, faux leather over boards. 56 pages with 16 black and white photographs, 20 pieces of ephemera, and 85 news and magazine clippings; around half the items are adhesive mounted, the other half inserted into corner mounts or loose. Book good due to heavy edge wear as well as toned and chipped leaves, three

of which are detached; photos generally near fine or better, ephemera generally very good plus or better save for the performance poster described below which is good plus: old folds, several separations, a few small chips.



This is a scrap book compiled by a little known Japanese American dancer and actress whose career stalled due to World War II. Ruth Kadomatsu has been mostly forgotten until now probably due to her having so very many names: her social security death record alone lists six of them, and this book shows she performed variously as Ruth Chio, Princesse Chyo, Princess Chio, Princess Chiyo, Princess Chyio, Princess Kiyio, probably a couple of others that we missed, and several that we've uncovered through research and share below. Census records show Ruth was born in Los Angeles in 1914 and that her father was Japanese;

we are pretty sure her mother was English. Her brother, Masao, was interned at Manzanar but Ruth did not suffer that indignity as she was touring the United States at the time.

### **Ruth's Background Pre-Dating the Scrapbook**

The 1930 census shows Ruth at a boarding house in Oklahoma City with her race as Japanese and her occupation listed as an actress in the theater industry. Her father was shown as Japanese and her mother as English. At 15, she was the youngest of the 25 people living at that boarding house with every other lodger being an actor or actress in the theater industry. Interestingly, the 1930 census also shows a 15 year old in New York City named "Ruth Kadomated" (the last three letters are quite difficult to read) living in a boarding house on West 47<sup>th</sup> street with the occupation of "actress" in the theater industry. This Ruth is listed as white, born in New York and with both parents from England. We think it's our Ruth and that she got caught up in the census twice and may have had good reasons for being less than forthcoming





about her ancestry. Along those lines, she may also have been conflicted about her mixed race ancestry: she was billed variously as Chinese, Japanese, Javanese, and/or from Zanzibar (a few clippings make mention that she was actually American) and she was featured in a Ripley's Believe It or Not cartoon as a "Japanese Dancer." A clipping of that cartoon is in the scrap book and she's crossed out "Japanese Dancer."

Did she run away from home? Was she already a traveling Vaudevillian? We have to go to newspapers for the answer, as the earliest mention of a performance in the materials offered here is in Germany in 1936, where Goebbels allegedly spoke highly of a performance of Ruth's. Searching Newspapers.com for "Kadomatsu," as well as "Kadamatsu," we are able to learn a little about her early career. She studied dance at the William B. Ramsdell Studio of the Dance which was part of Los Angeles' Institute of Musical Education. The first performance mention we find is at Pasadena's Colorado Theater in February, 1929 in Fanchon and Marco's "Grotesque Idea." That show traveled the country throughout most of 1929. One reviewer said about the show, "the entire presentation is a glorious fantasy of unusual dances, songs, and settings. Ruth Kadamatsu, clever oriental song and dance favorite, is featured in several striking phases of the idea." 1931 is the first time we see Ruth using a stage name, Chiyo Kadomatsu, for a performance of Fanchon and Marco's "Tomorrow's Stars," in Vancouver, B.C. That show also toured widely and the Los Angeles Times reported in October, 1931 that Ruth was offered a long term contract with RKO, though the only connection we could make to RKO was Ruth's performance in a short, *International Rhythm*, by RKO Radio in 1938. Around 1932,

our research trail ends and picks up again in 1935 with a radio performance in the United States and in 1936 where we find various performances promoting her as a burlesque dancer as well as the mention of performing for Goebbels in Germany. A review of one her 1936 performances at Chicago's Rialto described, "other tease routines, creations of the Rialto costume department that would do justice to many a musical show. This week's presentation is called *Cherry Blossom Time* in honor of Princess Chiyo Japanese dancer who made an instant hit with her exotic specialties in her debut in burlesque here last week."



### Scrapbook

Our scrapbook begins around 1938 when Ruth got her big break: to perform in a feature film by the popular French actor/director, Sacha Guitry. At the time, as clippings here show, Ruth was a fan favorite at Boston's Coconut Grove, which was the scene of the deadliest nightclub fire in history in 1942. Guitry hired Ruth to play a Chinese dancer seeking a husband in *Ils Étaient Neuf Célibataires* (*The Nine Bachelors*). It's a comedy about a man (played by Guitry) who hatches a scheme to help rich women with expiring visas find husbands after France passed a law forbidding foreigners from living in the country. According to a 1943 news report, the film was finished in Paris the day war was declared, September 3, 1939. Around one third of the clippings here relate to *The Nine Bachelors*, with many of them in French. There are a couple of broadsides for the film as well as a large program from its production company. Six of the photographs in the scrap book are stills from the movie. It premiered in the United States in 1942 and the book contains programs for its New York and San Francisco premiers.



We are not sure when Ruth left for France, but it's clear from the scrap book that around this time she was becoming a star in Europe. Many clippings and several programs show that she was performing in Italy, France, Denmark, Sweden, Germany, and England. A highlight of the collection is a large poster for a performance in Italy measuring 25" x 37". In addition to acting, Ruth was promoted as a jazz singer, a specialist in "oriental and whirlwind" dances and could sing in four languages. Multiple sources, including Ripley's, claimed she was capable of pirouetting 250 times a minute. Her career seemed to be taking off, but Hitler's invasion of Poland on September 1, 1939 changed everything. In fact, the very first item in the book is a vernacular photo of a large poster tacked to a store window, probably in Paris, ordering the mobilization of the French armed forces on September 2<sup>nd</sup>. We know Ruth was stateside by October, 1939 based on a backstamp on one of the photos.

There's a gap in the book from around 1943 to 1949, but there are plenty of newspaper ads to be found online to see where Ruth was performing at the time--all in the United States. The scrapbook starts up again around 1950 with some clippings as well as a few menus from Wilber Clark's Desert Inn during her stint in Las Vegas as part of *Tom Ball's China Doll Revue* in 1951. There are also some performance programs and menus for shows in Seattle, Chicago, Detroit and more after she returned from Europe in 1939.

In addition to stills from *The Nine Bachelors*, there are three photos of marquees for performances in Stockholm. A full program from this show, featuring Kadamatsu on the cover, is also included. One photo appears to be from a larger revue and has an Indianapolis back stamp, possibly from 1941 or 1942. Three others show her performing at a dinner show, probably in Germany, in 1936. One shows Ruth sitting with a group of women, while one more shows her standing on a ship. The ship photo is the one with the October 1938 backstamp and is placed immediately to the right of the photo of the French mobilization poster. We think those two photos, being the first two items in the book and laying side by side is a statement from Ruth: "but for war, how much fame might I have achieved?"

A fantastic record of an until-now unknown Japanese American performer whose life and career is worthy of further scholarship. **sold**





## 21. [Japanese Americans][World War II]

Honma, Lizo. *[Photo Album Documenting Wartime Service of the 442<sup>nd</sup> Regimental Combat Team's Anti-Tank Company.]* Mostly France and Italy: 1943-1945. 11¼" x 10½". Full leather circa 1970s commercial album with mylar covered gummed adhesive leaves. 80 pages with 504 black and white photographs. Most photos measure from 2½" x 3" to 3" x 4½"; approximately 100 are captioned on rectos and an undetermined amount are captioned on versos (see note regarding captions below). Album good due to small areas of loss at the spine tips and 12 detached leaves; photos generally very good with scattered instances of light staining with around 20 loose under the mylar.

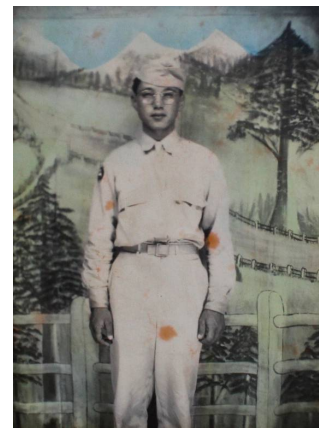


This is a comprehensive album created by a member of the 442<sup>nd</sup> Infantry Regiment's anti-tank company, Lizo Honma. Lizo was born in the Puna District of Hawaii National Park in 1921 and was living in Honolulu when he registered for service in February, 1942. The 442<sup>nd</sup> was a segregated unit of Japanese American soldiers, nearly all of whom were Nisei, and, according to several sources, it was the most decorated unit for its size in United States military history. Lizo received a number of commendations including a Purple Heart and he was awarded a Bronze Star for "heroic achievement in action 4 and 5 July, 1944 and 6 April 1945 in Italy." While approximately 20,000 Japanese Americans served in the army in World War II, the 442<sup>nd</sup>'s anti-tank company had only around 300 men.

Honma was a talented amateur photographer committed to documenting the history of his unit. This album is proof enough of that commitment, but a laid-in thank you letter from the Robert Kenner Films company in August, 2001 further cements his dedication to the memory of his unit's service: he lent one of these

photos to the film company (we don't know which) for a PBS documentary regarding letters from soldiers that aired November 11, 2001. All but a few images depict scenes in Europe, with all but around 60 showing Japanese American soldiers or images of war. Many are captioned in ink on the photos themselves, but many more are likely captioned on versos: we checked around 100, and around one third were inscribed. At minimum, these inscriptions include a place and date, but some were more narrative in nature such as "12/18/44 Menton Dugout where 3 of our boys got wounded during mortar barrage." For the uncaptioned photos, we're hopeful that most can be identified. Lizo laid out the album with intention and provided plenty of clues for future researchers such as several series of photos that begin with images that show names of towns. The wartime exploits of the anti-tank company is heavily documented through written and oral histories so we are hopeful that most of the

images can be fully documented in the hands of the right researchers.



planes too early, causing significant problems in landing. Despite this, only nine men were injured, and the company completed its mission successfully. Several images here reflect that mission and include gliders in the air with their tow planes, as well as one that crashed.

According to a newspaper interview that Honma gave in 1986, he was hospitalized in Avignon around September, 1944 after being peppered with shrapnel when a friend tripped a mine. While hospitalized, he and a nurse



fell in love, and Lizo returned after the war to find and marry her. He was at the hospital nearly a month when he heard that the 442<sup>nd</sup> had arrived in the Riviera and was headed for a mission in the Vosges Mountains. Wanting to rejoin his unit, he simply walked out of the hospital, rode a supply train for two days and rejoined them in Bruyeres. While there in mid-October, the 442<sup>nd</sup> was engaged in heavy combat, and just when they were given a rest of less than two days, they were ordered to rescue the "Lost Battalion": the 275 men of 1<sup>st</sup> Battalion, 141<sup>st</sup> Regiment of the 36<sup>th</sup> "Texas" Division who found themselves surrounded by German troops in the forests near Biffontaine. After two other attempts at rescue failed, the 442<sup>nd</sup> saved the battalion by enduring five days of intense fighting and suffering over 800 casualties. In the process they liberated the towns of Bruyeres, Belmont, and Biffontaine. Three of the men received the Medal of Honor, and a monument to them in Bruyeres is found on a road named "The Avenue of the 442nd Infantry Regiment." At least eight photos show the men in a citation review at an airfield in May, 1945. A photo of the plaque given by the 141<sup>st</sup> to the 442<sup>nd</sup> is included in this series, so we presume it's the citation ceremony for their heroics related to the Lost Battalion.



Many pictures are dated September 1944 and show the men during the Rhineland Campaign in the Vosges mountains. These include them working generally as well as preparing defensive positions around Peira Cava. Many photos were also taken around Menton in late fall 1944 to January 1945. We see a gun placement as well as at least 12 shots showing the men

working with anti-tank weapons. There is at least one action shot during firing, and at least 40 photos in the album show the men in some form of combat preparation and/or using weaponry. Also in Menton is an eight shot series of Christmas dinner inside someone's home.

Several photos show the men in Florence and include a few where they were frisking newly-captured Italian POWs. Other images of POWs include a truck spilling over with captured Italians, as well as POWs marching and milling about a large field. While the captions say "Garda," we think these show them near Ghedi Airfield in Northern Italy and/or Pisa. The anti-tank company was tasked with processing POWs near the airfield and then ordered to guard their stockades in Pisa. Several gruesome images in La Spezia show a small group of dead bodies on the ground with one captioned, "Execution. 4-45."



day down time of his company, as well as the local populace. There are many outstanding group shots as well as a fair amount which show the men during R&R in several cities in France and Italy. Around two dozen photos show newly liberated locals. Exceptional images include the soldiers posing and playing with children. There's a lovely shot of nuns in Italy and one shows a man and woman with their young daughter. It's inscribed in French on the back, "Avec toute notre sympathie et nos bonnes amities" ("With all our sympathy and good friendship.")

At least 12 photographs show some of the men on the beach at Menton with a one-man submarine. According to the Go For Broke National Education Center online,



"One day, a Japanese American soldier was on guard duty in the hills overlooking the harbor at Menton. He spotted what looked like a large fish stuck near a sandbar. He called down for other Nisei to investigate. Everyone was hoping for a meal of sashimi, or raw fish. Instead, the "fish" turned out to be a one-man German submarine. The young driver had mistaken Menton for a harbor five miles away in Italy. When the driver motioned for the Japanese American soldiers who discovered him to push him off the sandbar, the Nisei in turn pointed his Tommy gun at him and motioned for the German to surrender. Eventually the sub was pulled ashore."

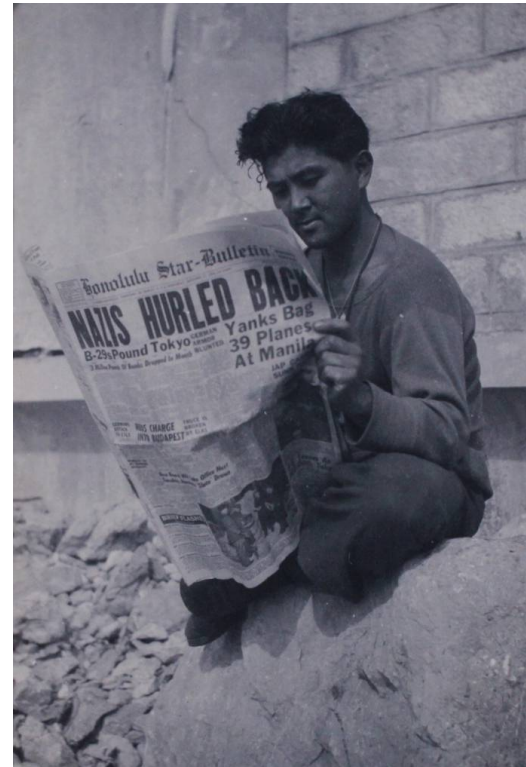


Other interesting photos include the movement of troops at Port Leghorn in Italy in February, 1945 and Marseilles in March, 1945. There are around 20 portraits, including formal ones taken at the erpé studio in Nice. There are also a few shots around regimental headquarters in 1945 with a few showing "Go For Broke" club signs as well as a couple showing the men at Camp Shelby in Mississippi during training. There is also a series of about 20 shots as the men traveled aboard a ship in the Mediterranean, including images of other ships at sea.

As Lizo was from Hawaii, neither he nor his immediate family were interned. He nonetheless chose to end his album with photographs directly commenting on the indignities inflicted on his fellow Japanese Americans: two photographs of visceral news clippings related to the service of Japanese Americans in the war, followed by nine shots of the Jerome/Denson internment camp in Arkansas in 1943.

A remarkable and comprehensive photographic record of men who risked all for the United States while most of their loved ones were incarcerated on the home front. **\$15,000 (on approval)**

More images: <https://tinyurl.com/2hb6q86k>





## 22. [Japanese American Internment]

Sugimoto, Henry. *[Collection of Woodblock Prints and Photographs of the Rohwer Internment Camp.]* Rohwer War Relocation Center, Arkansas: 1944-1945. Collection consists of 18 woodblock prints (six printed on tissue paper, the rest on thin card stock) and 18 black and white photographs. Woodblock images measure 4" x 3" (99 x 73mm) on sheets measuring 6¾" x 4¾" (tissue) and 7½" x 5½" (card), respectively; all but a few photos measure 3½" x 3½". Prints are fine, photos generally very good plus or better.

This is a collection of woodblock prints by Henry Sugimoto, the important Japanese American artist. It also includes photographs depicting the Rohwer internment camp while Sugimoto was there, including images of Sugimoto himself.

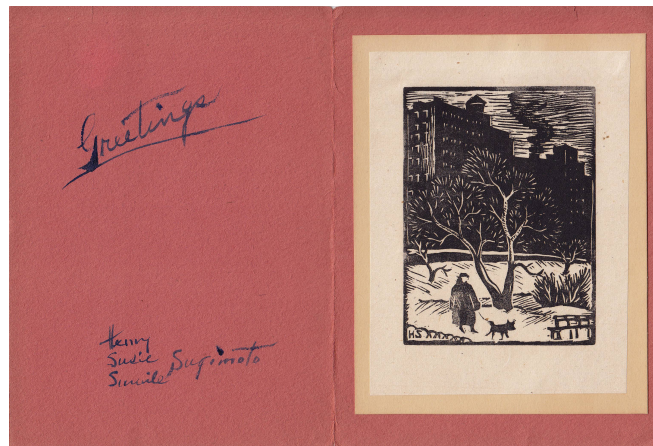
Henry Sugimoto emigrated to the United States from Japan at the age of 19, around 1919. He graduated from the California School of Arts and Crafts in 1928 and studied at the Académie Colarossi in Paris, where some of his work was exhibited in 1931. By the time he was incarcerated, he was already a noted artist who had several exhibitions throughout the 1930s. Henry and his family were first interned at the Jerome, Arkansas camp, prior to being transferred to Rohwer in 1944. When he first started painting at Jerome, he hid his work from camp administrators, fearing reprisal. The fear was real, but incorrect: when administrators learned of his paintings, he was encouraged to continue doing so openly. While at Rohwer, Sugimoto taught art at the camp school, which is where he probably met the compiler of this collection. Rohwer was located in Southeastern Arkansas' Desha county—a swampy area that turned to mud with heavy rains that bred mosquitoes, and with them, disease. Arkansas' ex-Klan governor, Homer Adkins, was heavily opposed to any camps in his state. He only agreed after assurances that the Japanese Americans would be held under armed guard and he was able to prevent any of the internees from leaving camp for work, or to attend college in Arkansas.



The upward trajectory of Sugimoto's promising career was thwarted by internment and it also signaled a drastic change in the style of his art. 12 of the prints here are internment camp images and document the significant change in style. According to the Japanese American National Museum's (JANM) press release for its 2001 retrospective of Sugimoto's work,

*"In the early years, Sugimoto primarily painted idyllic landscapes and city scenes, choosing as subjects iconic California sites such as Yosemite and the Carmel coast and famous monuments in Paris, France . . . Later he drew inspiration from Mexican muralists Jose Clemente Orozco and Diego Rivera. The vibrant colors and bold, confident lines of Sugimoto's work in this period are the product of multiple artistic and cultural influences . . .*

*Once incarcerated, Sugimoto took a profound turn in the themes and style of his paintings, abandoning his beautiful landscapes in favor of depicting the indignities he and his fellow inmates suffered during the war. Incarceration led Sugimoto to feel more a part of the Japanese American community, and inspired him to document his experience and that of other inmates in the camps."*



All of the prints on card are internment camp scenes. They are bold and harsh, reflecting both Sugimoto's spirit and the conditions in which he found himself. Most show barracks and their surrounds, and most appear to be in winter, with leafless trees and smoke billowing from chimneys. One appears to be a farm scene, with animals milling about near a large building, while another seems to show a large water tank next to a shack. One seems to show the end of a hard day's work, with ladders and buckets strewn around the grounds of a utility building and at least two are night scenes. Five of the prints on tissue show birds and flowers, the sixth is tipped into a Christmas card and shows a woman walking her dog in park near tall buildings.



The photographs are also important, and complement the woodblock prints, giving more life and understanding to the physical surroundings Sugimoto experienced while creating the artwork. 13 of them were taken at Rohwer and the rest show the compiler later in life. Three of these photos show Henry with his wife in front of the doors of a shabby building. The compiler can be seen with them in one, and the other two show that Henry held an exhibition of his work at Rohwer, as the sign behind them so states. A penciled inscription on the back of one gives its dates as February 24<sup>th</sup> and 25<sup>th</sup>, 1945. Six photos show children. Three are group shots where barracks, including "apartment" numbers can be seen. One is a poignant shot of a boy standing on the dirt path in front of a building, while the other two are shots that show the



inside of a classroom. As we show below, we believe these show the compiler's students. Two more images from Rohwer show women working and one interesting shot shows a man standing by what appears to be football goal posts, with dozens of people milling about the open field.



Internal evidence suggests these were compiled by a friend of Sugimoto's at Rohwer, Charlotte Odell. The same Caucasian/mixed-race woman can be seen in several pictures, including posing with the Sugimotos, and we believe that's Charlotte. The print tipped in to the Christmas card is addressed to her and the Charlotte Odell at that address is listed in the 1940 census as a music and health education teacher. That Charlotte Odell would have been around 34 years old in 1945. We've located a fifth grade student newspaper from Rohwer that mentions a "Miss Odell" as their teacher, and the photos of the students offered here show children in that age range. That leads to the issue of when the woodblock prints were made. Various secondary sources speak of

Sugimoto creating prints related to his internment experience after leaving Rohwer, including a series done in 1965. The JANM's Sugimoto exhibition catalog shows six from that 1965 series. They are quite different than the prints on offer, as they are much larger and filled with life and human activity, whereas all 12 here show silent buildings and scenery. All of the photos in the collection are contemporary, as is the Christmas card to Charlotte. We imagine it's possible they maintained a decades-long friendship such that Charlotte acquired these prints from Henry many years after incarceration. That said, we prefer to think these were created at the camp, at that school where both Henry and Charlotte taught, with blocks Henry created from available tools, and ink from the print shop from where the school newspaper originated.

Other than the JANM's undisclosed number of Sugimoto's woodblock prints, OCLC and internet searches reveal no other holdings. A collection of 32 was exhibited by Antioch University in 2005.

A moving collection that adds to Sugimoto's story, documenting his perception of his internment camp environment, and with photos that show not only his friendship with an employee of the camp, but the condition of that woman's students and classroom. **sold**

### 23. [LGBTQ]

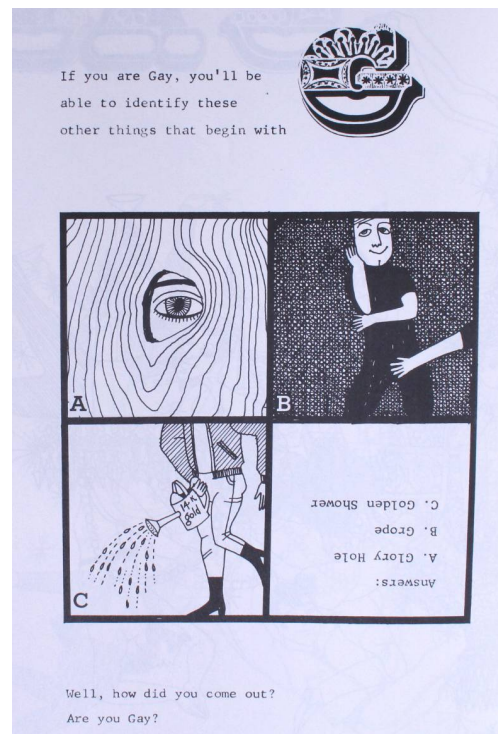
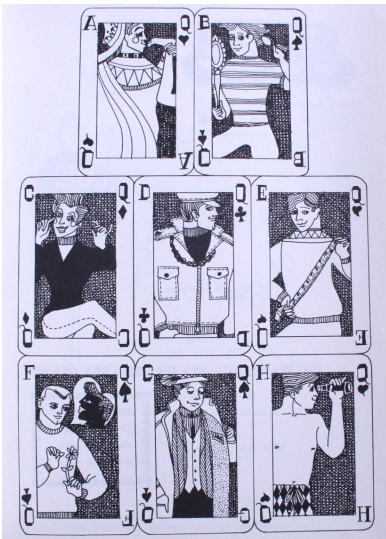
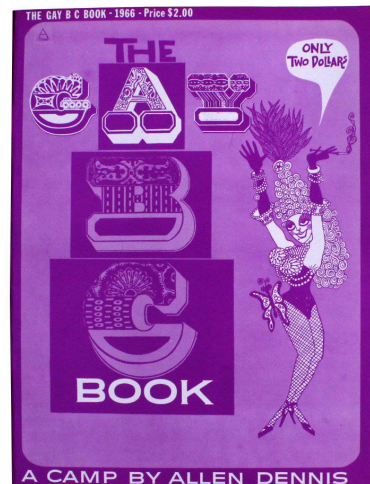
Dennis, Allen (pseudonym for Dennis and David Redmond?). *The Gay B C Book. A Camp.* [Cover title]. [San Francisco]: [D. Redmond Designs], 1966. 11" x 8½". Glossy, thin card stapled wrappers. pp. [48]. Near fine: remarkably fresh with a couple of minor dings to the front wrapper and oxidized staples.

This is a comedic, compelling and courageous depiction of gay life in the 1960s. It's an adults-only alphabet book with a first page dedication "To Our Sisters, Whoever They May Be" surrounded by a drawing of 16 closet doors with various nameplates such as "Student Lounge," "Attorney," and, appropriately enough, "Closet." What follows is a raucous romp, with suggestive illustrations alongside word definitions filled with double entendres,

unfiltered observations, and important commentary on the LGBTQ world of the time. For example, alongside a drawing of a shirtless sailor, we learn that, "B is for Blueberry Pie. This delectable dish is concocted of a fruit that is sometimes wild but seldom seedless . . . B is also for Bulge and Box and Basket . . . [and] Finally, and importantly, Butch." "F" includes, "the Fruit and Faggot and Fairy. It's all the same thing . . . the Fruit Fly, usually an older and wiser woman, prefers the company of faggots. So she also is known as a Fag Hag." "H" sheds light on "Hairburners [stylists] are included in the Gay-B-C's because most of them are. Hustlers may say they're not, really. But they are, they are."

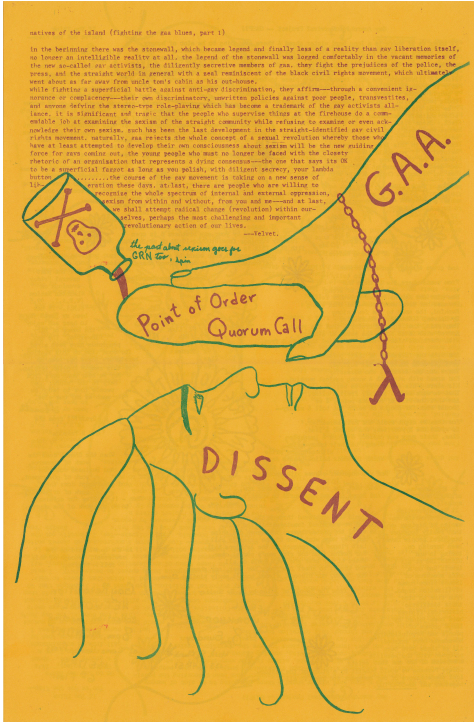
There are also a number of instances of outstanding interaction between image and content such as for the letter "L": "Lace represents two extreme opposites. One is Lace, the frilly, fancy clothes favored by Limpwristed Faggots. Do you know what the other is?" Turning the page one finds a full page drawing of a man dressed head-to-toe in leather, holding a helmet with "S&M" on it.

The book was created by twin artist-illustrators, David and Dennis Redmond. They grew up in Santa Cruz and gained some notoriety in 1956, while in their early 20s, when they took a "paint as we go" trip to Europe. While there, they created sketches and watercolors that sold out on their return home, so they did it again in 1958. Depending on the source, in either 1962 or 1965, they opened D. Redmond Designs in San Francisco where they did freelance work for Macy's, the city of Paris, the White House department store, Williams-Sonoma and more. The firm was also responsible for the interior design of a number of retail shops and other buildings in the San Francisco area. With respect to their book illustration, we have located several (mostly food-related) titles crediting Dennis as illustrator, with Greg and Beverly Frazier's *Aphrodisiac Cookery : Ancient & Modern* (San Francisco: Troubador Press, 1970) crediting both of them with the illustration work.



Our attributions of publisher and place was initially based on information in OCLC and the Transgender Bibliography page at Cornell (<https://rare.library.cornell.edu/transgender-bibliography/>) as there is absolutely zero publication data in our copy. A copy digitized online by Houstonlgbthistory.org contains a later-printed sticker on its third page stating the aforementioned publisher and place. Once we figured out who was behind D. Redmond Designs, and viewing their other illustration work, it's clear this book is their creation. We guess, and only guess, that the Redmond brothers may not have wanted their business associated with this book when it was first published, and perhaps added the sticker to copies once they felt safe to do so. We're confident that "Allen Dennis" is a pseudonym as a search for publications with that exact author name in OCLC finds only a 2016 World Bank policy article. That Allen Dennis appears to be an African American man in his 30s or 40s.

An astounding abecedarium filled with pithy observations of LGBTQ life just a couple of years before Stonewall. OCLC locates seven copies. **sold**



**24. [LGBTQ]**

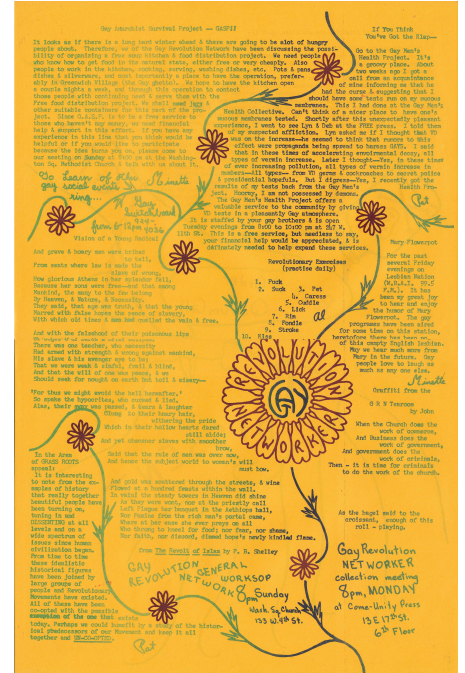
**Gay Anarchist Survival Project—GASP!! [Caption Title].** [New York City]: [Come-Unity Press]/[Gay Revolution Network?], [circa 1972]. Single sheet, folded horizontally at center, measuring 17” x 11”, printed both sides. Near fine or better: fresh as the day it was made, with a crisp fold, but we're not sure if it was issued that way.

This is a gorgeous enigma that contains promotional for LGBTQ resources and projects, poetry and a short manifesto. While we are fairly certain that it was printed by the Come!Unity Press, its text presents a conundrum that needs further research as to which group may have been behind it.

The flier opens to one full page of text and art with a large flower just below the fold which reads “Gay Revolution Networker.” Vines emanating from the flower point to projects, resources and articles targeted to the gay community. Written late in the year, the section on the Gay Anarchist Survival Project was a call for volunteers to help create a soup kitchen and food distribution service for the LGBTQ community in need. There are also plugs

for the Gay Men’s Health Project, the gay switchboard, Mary Flowerpot’s radio show, “Lesbian Nation,” and a couple mentions of the Gay Revolution Network (“GRN”).

The breadth of this evidence naturally led us to believe this flier to be a product of the GRN, but we are unable to locate much about the GRN and the short manifesto on an outer page which is mostly anti-Gay Activist’s Alliance (“GAA”), also complains about the GRN. Written by someone called “Velvet,” the essay is entitled “*natives of the island (fighting the gaa blues, part 1).*” Its two very long sentences complain about the sexism in the GAA, while calling the group complacent and ignorant. Velvet stated that the “*gaa rejects the whole concept of a sexual revolution whereby those who have at least attempted to develop their own consciousness about sexism will be faced with the closety rhetoric of an organization that represents a dying consensus—the one that says its OK to be a superficial faggot as long as you polish, with diligent secrecy, your lambda button.*” The artwork underneath the essay includes printed script which reads, “*the part about sexism goes for GRN too.*”



While there is no direct statement of publication, this was made by the Come!Unity Press as the multi-color printing and paper mimics their style, and the body of the text mentions an upcoming “Gay Revolution Networker collection meeting,” at Come-Unity. Another possible clue is a single issue of a periodical held by Amherst entitled “Gay Revolution Networker,” published in 1972 and with OCLC including text from it: “A self determined project of the Gay Revolution Publicity Project.” While OCLC locates no copies of this flier, a folder entitled “Gay Anarchist Survival Project” is part of Cornell’s Come!Unity collection.

A visually compelling artifact of early 1970s LGBTQ organizing in New York City that also documents schisms within the community. **\$400**

**25. [Native Americans][Wild West Shows]**

[Cody, William F.] **[Collection of Photographs Documenting Native American Performers in Buffalo Bill Wild West Shows.]** N.p.: [circa late 1880s to circa 1900]. 66 black and white photographs with six measuring 5½” x 8”, four measuring 4 7/8” x 6 ¾”, the rest approximately 3¾” x 4 5/8”. A few have pencil notations verso, the rest with no captions. Smallest photos generally near fine or better; medium and large photos generally very good with light creasing and three with small chips not affecting images.





This is a group of photos depicting Native Americans who lived and worked on the site of William F. Cody's Wild West shows. Most appear to show Lakota Sioux (though one image has "Blackfoot" written in pencil on verso), and the vast majority of images appear to be from the same camp/production. When viewed with modern eyes, some may be offended at the sight of "Show Indians." That's understandable, especially in light of the fact that performers were, "stereotyped as mounted, war-bonneted warriors, the last impediment to civilization. Thus they had to re-fight a losing war nightly; and their hollow victory in the Little Big Horn enactments demonstrated over and over to their audiences the justification for American conquest" (<https://centerofthewest.org/learn/western-essays/wild-west-shows/>). But most Native Americans working for Buffalo Bill's shows received good pay and housing as well as the opportunity to dress in traditional clothing and engage in certain activities that were not allowed on reservations due to the Bureau of Indian Affairs' strict assimilation policies.

All of the photographs depict Native Americans, with a little over half relating to performances, and all show them in elaborate traditional clothing. Three of the large photos show a group of men dancing inside a large circle of other performers, and in the background we see the painted backdrop of a mountain. Two exceptional large photos show an archer—one is a portrait where he also holds a spear, the other shows him aiming his bow. Another outstanding shot shows a group of performers on and around the Overland Mail Stage, while two show a group in war attire mounted on horseback, just prior to entering the arena. Several more show these "off stage" areas. Two photos, which may be from a different series, show the riders parading on a town's dirt roads. A few show the breadth of the audience area, which may help in identification, while many show the various backdrops being used. Other clues to identification include a heavily illustrated tipi with "Lazy Bear" written on it as well as one of a wagon whose covering has "Col. Cody's E Ranch" painted on it. Two important shots almost certainly show American Horse, the Oglala Lakota leader who opposed Crazy Horse during the Great Sioux War, was a Lakota delegate to Washington D.C., and who replaced Sitting Bull as the





headliner for the show's 1886-1887 season.

Approximately 30 shots show a few younger children, and all but a few in this group include the same toddler. The toddler appears to resemble Mary-Lone-Bear whose 1898 portrait as a pre-teen is held by the University of Nebraska-Lincoln's Buffalo Bill Center of the West ("Buffalo Bill Center") and can be seen online here: <https://tinyurl.com/y8vw8u47>. Many show the toddler playing outside the Lazy Bear tipi which was located on a wood-plank platform. She's also seen there with a couple other toddlers where they play with a dog as well as sticks and other items they found on the ground.

While we have not attempted to track down each of these images via Google or OCLC searches, we note that we've reviewed a few collections of online images (including all 309 images placed online by the Buffalo Bill Center) and see no duplication.

A remarkable record of exceptional images of Native American Wild Westers. **sold**



## 26. [Native Americans][Women]

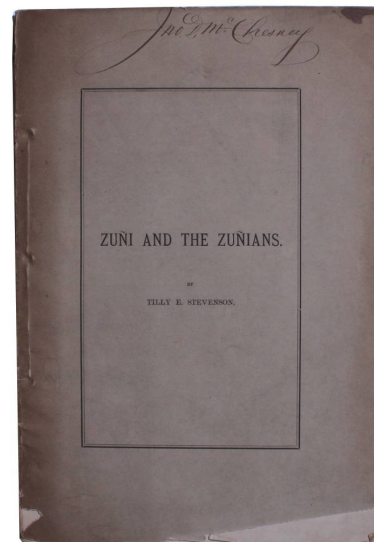
Stevenson, Tilly E. [Stevenson, Matilda Coxe Evans]. *Zuñi and the Zuñians* [Cover title]. [Washington, D.C.?]: N.P., [1881]. 11" x 7½".

Stitched wrappers. pp. 30 + three illustrated plates. Very good: some loss at spine, a few chips to wrappers, front wrapper partially separated but holding, rear detached; owner name on front wrapper.

This is the first published work by an important female ethnologist that was also the first scholarly ethnology of the Zuni published for a popular audience. Tilly Stevenson was married to an officer in the U.S. Geological Survey and went with him to New Mexico and Arizona starting in 1879 to study the Zuni for the Bureau of American Ethnology. Stevenson also helped found the Women's Anthropological Society of America in 1885 and was its first president.



Stevenson was immersed with the Zuni who addressed her as "mother." Her preface described her trip from Washington into New Mexico and Arizona and included a thank you to William Tecumseh Sherman. Sherman had arranged for military protection for Stevenson's group as the Ute war was raging nearby in Colorado and the Apaches and Navajos were on the brink of war. Despite its length, the book contains a fair amount of detail with respect to Stevenson's observations of Zuni architecture and living arrangements, food preparation, pottery production, system of government and more. It also has 18 in-text illustrations as well as three illustrated plates, two of which depict groups of Zunis.



OCLC locates 17 copies over four locations.

A scarce work on a lesser known Native American tribe that also served as the first publication by an important female anthropologist. **sold**

## 27. [Native Americans][Women]

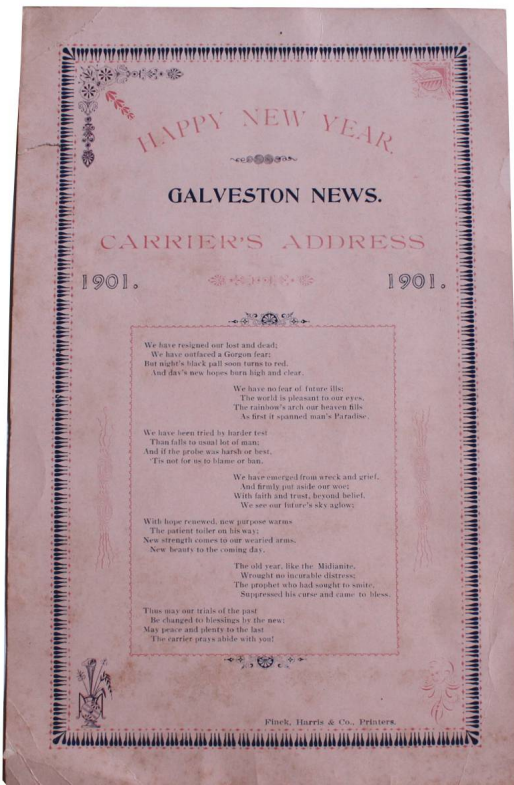
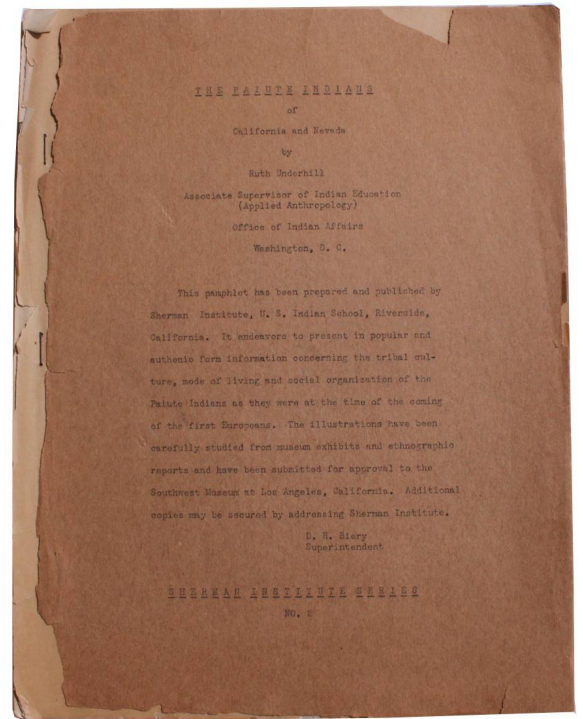
Underhill, Ruth [Murray]. *The Paiute Indians of California and Nevada* [Cover title]. Riverside, California: Sherman Institute, U.S. Indian School, [late 1930s]. 11" x 8½". Stapled wrappers. pp. 24, [1]. Good: wrappers detached, chipped and prone to more chipping; first and last leaves of text moderately toned and lightly chipped.

This is a book by an important American anthropologist who studied Native Americans, Ruth Underhill. Underhill was already an accomplished social worker and writer when she decided to return to school at the age of 46 to pursue a doctorate in anthropology. She received that degree from Columbia in 1937 the same year her dissertation on the social organization of the Papago was published. 1937 was also the year that she became the Associate Supervisor of Indian Education for the United States Office of Indian Affairs ("OIA").

The pamphlet provides a brief history of the Paiute and includes sections on where they lived, clothing, diet and cooking, smoking, drinking, games and music and more. This is one of Underhill's earlier publications on Native Americans, and her first-ever published work for the OIA. Gaining the writing credit did not come without a struggle as she shared in her memoir,

*"The big boss, Willard Beatty, was a very nice man. 'Now, Miss Underhill,' he told me when we first met, 'I have come new to this job, but I find that the people in America do not really know the Indians. They do not know their customs and their behavior, and I think perhaps they ought to know it. Now, I've decided that we'll get out a series of pamphlets describing life of the Indians in different tribes. Now, you will write the pamphlets.' At which I sort of fluttered and thought, 'Pretty good.' 'And I will sign them,' added he. All of a sudden my heart sank. I replied, 'Mr. Beatty, I don't believe I can take this job. I am now a PhD. I've had years of training on Indians. I'm accustomed to writing. I know how to write books, and I don't feel that I could be subordinate in that endeavor.' I think nine men out of ten would have said, 'Well, then, you're not for me.' But Beatty thought for a few moments and conceded, 'I believe you're right.'"*

This pamphlet turned into the first of what became the *Indian Lives and Customs* series of books published by the OIA. Underhill's much expanded version, with illustrations by Native American Velino Herrera, was published in 1941 by the Branch of Education Bureau of Indian Affairs as "The Northern Paiute Indians of California and Nevada." That book has a page explaining how the item on offer turned into the expanded book.



In the last years of her life, Underhill was honored by several Native American tribes which included an award from the Colorado River Indian Tribes for her sincere, devoted and untiring effort in the gathering of information about their culture. Two months before she died, the American Anthropological Association gave her a Special Recognition award for her teaching and research, including efforts to popularize anthropology and study the roles of women.

The earliest publication by Ruth Underhill while employed at the Office of Indian Affairs. OCLC locates six copies. **sold**

## 28. [Texas]

### *Happy New Year. Galveston News. Carrier's Address.*

[Galveston, Texas]: Galveston News/Finck, Harris & Co., Printers, 1901. 9 5/8" x 6 1/8". Handbill on card stock. Very good: moderate wear, scattered foxing, a couple of small tears, creases at corners.

This a solemn, cautiously optimistic carrier's address issued in Galveston just a few months into rebuilding after suffering the deadliest natural disaster in United States history the previous September 8<sup>th</sup>. The poem juxtaposes weary recognition of the event and its aftermath ("We have been tried by harder test/than falls to usual lot of man") with hope for the new year ("Thus may out trials of the past/Be changed to blessings by the new").

We find no other publication of this ode and OCLC locates no copies of this handbill. **sold**

## 29. [Texas][Business][African Americana?]

### [Business Ledger Compiled During Explosive

**Postwar Growth of Bryan Texas.]** Bryan City, Texas: 1868-1869. 16" x 10½". Full leather ledger book with printed page numbers. pp. 200. Good: lacking 13 leaves and most of two others (first and final eight, three covering pages 85-90, 135/6 and most of pages 69/70 and 167/168); boards heavily worn and stained with patches of lost leather, portions of spine perished, front board mostly detached but held firmly by cords, rear board detached.

This is a business ledger compiled just two years after Bryan, Texas became the county seat for Brazos county, and three years before its formal incorporation. The year before the first entries in this ledger, the *Galveston Daily News* reported on Bryan's recent explosion as the Texas and Central Railroad was finally reaching the city,

*"I was much astonished to find a place of so much importance. There must be near 2000 inhabitants and the place is still rapidly settling up and improving being the 100 mile depot from Houston, on the Central Railroad . . . There are three Hotels already . . . two and probably three papers are soon to be published here. There are wagon-makers, blacksmiths' and other artisans' shops; and stores are springing up and rapidly filling with goods, which seem to go off as fast as they can get them."*

Internal evidence suggests the ledger was compiled by a commission freight forwarding firm that was also a general store and a lender of sorts. There are plenty of entries for the purchase of various goods, as well as the descriptions of money collected for bills the firm paid on behalf of others. Others reference entries in a separate forwarding and receiving book not included here. Some also mention loans as well as the assumption of others' accounts' receivable. Many entries list members of the Beall family and many more show transactions with a J.T. Balch. An 1869 Bryan newspaper listed a "Beall and Balch" as cotton factors and general commission agents and there are many transactions with White, Beall & Sims which was a "factorage and commission" firm.

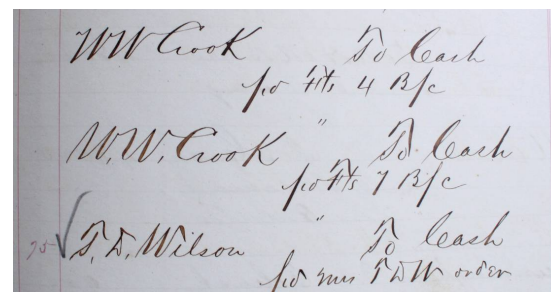
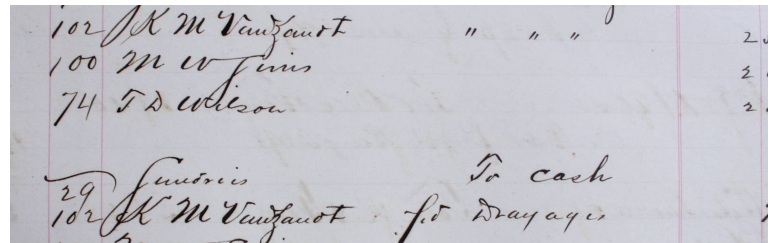
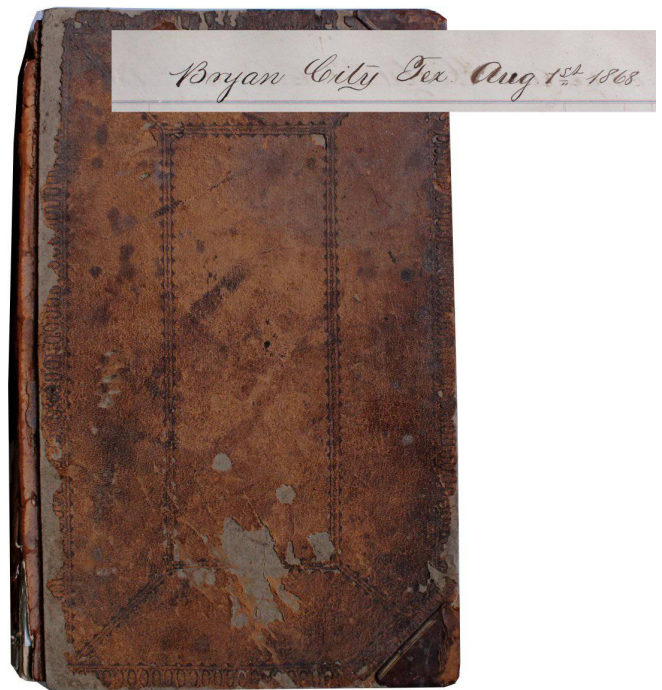
The ledger covers August, 1868 through June, 1869 and documents sales of everything from cotton and flour to bibles, candles, overcoats and tar. Of note is a large book seller label for Houston's A.C. Gray & Co. on the book's front pastedown. A number of payments were made to the Bryan Ladies Aid Society as well as an unnamed baptist church. Many transactions involve Khleber Miller Van Zandt, a prime mover in the growth of Fort Worth who co-founded the city's first newspaper, played a central role in the acquisition of its first post office, served as a legislator and much more. There are also many entries related to Moody, Bradley and Co. Moody's son, William Lewis Moody, Jr., became an exceptionally important Texas financier who founded the Moody Foundation in 1942.

Another interesting area of research are transactions related to Colonel T.D. Wilson, W.W. Crook and W. Wilkinson--all of whom employed sharecroppers. According to an 1871 Congressional report related to voting integrity, a witness testifying on the election in Brazos County stated the following with respect to how much of the police force protected African Americans who wanted to vote,

*"There were nineteen commissioned, not more than three or four of which was in attendance at one time; the balance I could see coming in at different times with crowds of colored voters. On the second or third day of the election I heard that Baldrige, sergeant commanding special police, had stated that a number of negroes on **Colonel T.D. Wilson's place, and Wilkinson and Crook's place, and at Jim Wilsons' were afraid to come out and vote.**" (emphasis ours)*

As there are thousands of entries and we've closely examined a small percentage of them, we're just scratching the surface of research opportunities presented by the ledger.

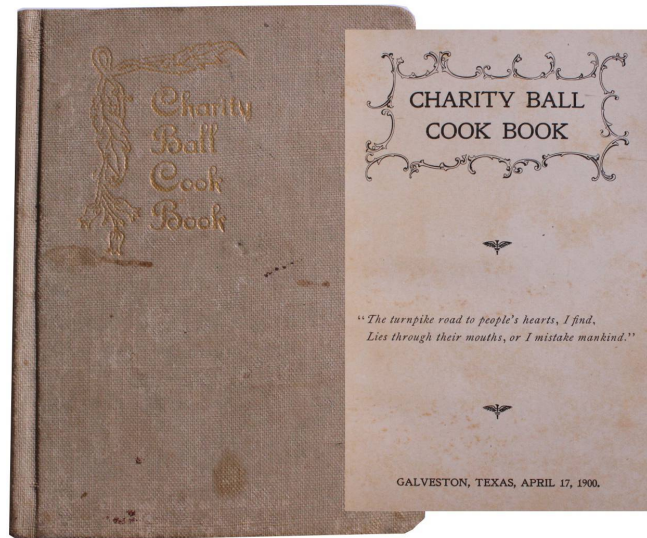
A valuable primary source documenting the early growth of Bryan, Texas with an abundance of data near the end of Reconstruction in Texas. **\$3750**



### 30. [Texas][Cook Books]

**Charity Ball Cook Book.** Galveston, Texas: N.P., 1900. 7" x 5 3/8". Grey buckram with gilt title and decoration to front board. pp. 81. Very good: moderate wear and rubbing, scattered stains to boards, occasional light foxing.

This is a cook book issued in conjunction with an annual Galveston society fundraiser that took place on April 17, 1900--144 days before the storm that devastated the island. While the book makes no reference to it, the ball was apparently an annual event benefiting Galveston's orphan home and was attended by "the leaders of Galveston's social world," at least according to the *Houston Post*. The 1900 ball was held at Galveston's Harmony Hall Masonic Temple and the entertainment that evening was "the fiddlers' contest that has made such a stir in many of the cities of South Texas." Considering song titles such as "Negro in the Wood Pile" and "Run, Ni\*\*er, Run," we imagine the show involved minstrelsy. The hall itself had one of its corner towers sheared off during the hurricane, and burned to the ground in 1928.



The book has 116 different recipes in ten categories. There's an emphasis on desserts and similar treats, with a total of 52 recipes for cakes, confections and the like such as pineapple charlotte and nut kisses. There are several punch recipes, a Vera Cruz salad and much more. Nearly all include the names of the women who provided the recipe, including W.L. Moody's wife, Libbie Rice Shearn.

The orphan home was also mostly destroyed in the storm. While none of its residents died, the orphans were moved to a home in Dallas. They returned in March, 1902 after it was rebuilt, in part due the fundraising efforts of William Randolph Hearst.

OCLC locates three copies. **sold**

### 31. [Texas][Maps]

Koch, Augustus. **Birds Eye View of the City of Colorado. Mitchell County, Texas. 1883.** N.P.: N.P., (1883?). 22½" x 28 1/8". (562x714mm). Lithograph map. Good: toned; two 5" jagged tears beginning at right margin and extending into image, one of which is repaired with old tape on recto; 3" jagged and repaired tear at upper right margin not affecting image; a few chips at left margin; several smaller tears at margins; five puncture holes in margins.



An apparently unrecorded Koch birdseye view, depicting Colorado City in Mitchell County, Texas circa 1883. According to the Handbook of Texas online, Colorado City was known as the "Mother City of West Texas" for its early origin as a ranger camp in 1877 and for its prominence as a cattlemen's center. This map shows the town during a short period of great prosperity. From its founding in 1880 to 1882 (a time that saw the arrival of the Texas & Pacific Railroad) its population mushroomed from 700 to 5,000. It was an important shipping and supply point for cattle ranches in West Texas and New Mexico and, according to one source, had the most saloons of any town in the West. The town's economy diminished as rail lines reached Abilene and San Angelo in 1887 and 1888.

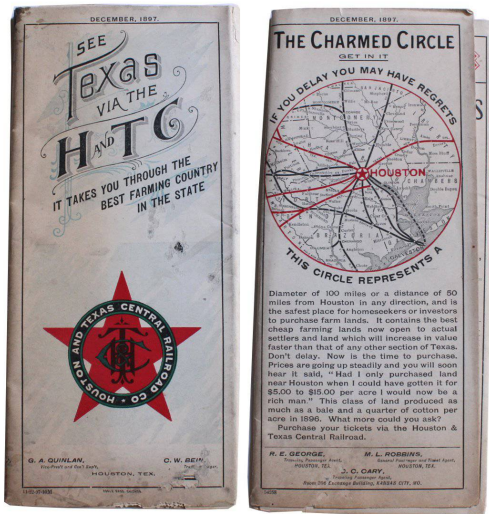
The map depicts Main through Fifth Streets running on horizontal diagonals and intersecting with Cypress, Pine, Oak, Walnut, Elm, Chestnut, Locust and Hickory Streets. The rail line is shown, as are two bridges which cross the Colorado River. Many buildings are shown with eight identified including the jail, railroad depot and the Colorado National Bank. Two lumber mills are also identified with their names written on respective roofs.

Searching OCLC and auction records reveals no copies. **sold**



### 32. [Texas][Maps]

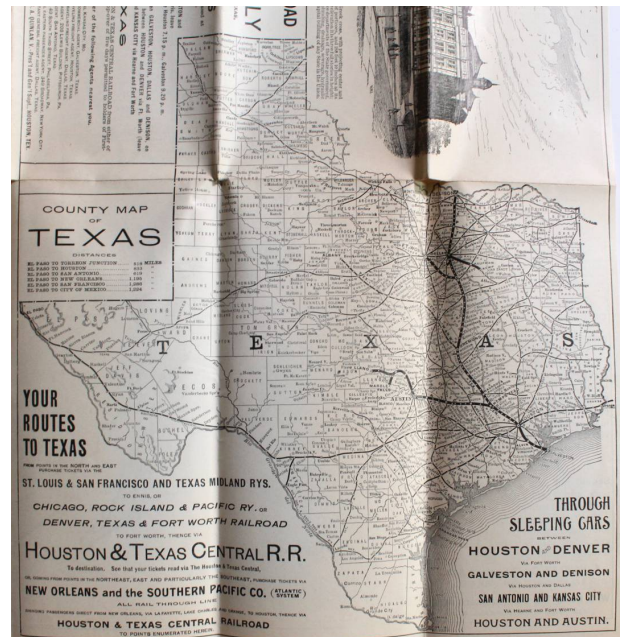
**Map Showing Houston & Texas Central System of Railroads. [Front Panel Title: See Texas Via the H And TC. It Takes You Through the Best Farming Country in the State.]** Chicago: Poole Bros. Map Engravers, 1897. 8¾" x 4" folded; opens to 17½" x 34¾"; Map of the United States: 16½" x 30½"; County Map of Texas: 11¼" x 11¼". Very good: moderate staining and a few small nibble holes to outer panels costing a couple of characters in panels, and a tiny portion of the main map; a few small separations at intersections.



This is a rare timetable/land promotional issued by the Houston and Texas Central System of Railroads ("HTC") with three maps. Chartered in 1848, the line was a predecessor of the Union Pacific Railroad and construction began in 1856. It ultimately stretched 872 miles from Houston to Dallas and Denison with branches to Austin and Waco.

The map of the United States is printed in four colors with Texas showing the HTC rail lines in a thick black. There are two illustrated vignettes at bottom,

one showing cattle grazing, the other portraying African Americans picking cotton. To the left of the image of cotton picking is a panel of text that touts the growth of the cotton crop since 1887 as well as a recommendation for land agents in southern Texas. The inset county map of Texas shows the HTC rail stops in far more detail. A third, smaller circular inset map on the rear outer panel provides a detailed 100 mile radius around Houston.



Three text panels contain timetables as of August 1897. Four panels advertise specific routes including the Lone Star Special and the Buffet Sleeper Line. Two more contain land promotionals including one from a San Antonio land agent for the HTC, C.C. Gibbs, who ultimately became Texas Land Commissioner.

OCLC locates one copy of the 1895 edition, an imperfect copy of the 1898 edition, and no copies of the edition on offer. **\$1500**

### 33. [Texas][Mexican Americans]

#### [Business]

#### [Untitled Directory/Circular of Mexican American Owned Businesses].

[San Antonio, Texas]: [Gonzalez Printing], [circa 1934 or a little later]. 8 5/8" x 5 3/4". Stapled self wrappers. pp. [36]. Good: two bifolia at center detached, wrappers split above staple but holding; a few spine and edge chips; leaves toned and made of highly acidic paper that is prone to more chipping.

This is a rare directory written almost entirely in Spanish that documents many Mexican American businesses in San Antonio in the mid-late 1930s.

Approximately 50-60 firms are represented (several ads are duplicated)

and include gas stations, auto mechanics, restaurants, jewelers, pharmacists, and night clubs. The listings are printed two to a page with lyrics from popular songs printed between them. Other businesses include grocery stores, photographers, shoe stores, tailors and seamstresses, barbers and beauty salons and more. A female doctor promoted her business, and there's even an astrologer seeking customers among the pages.

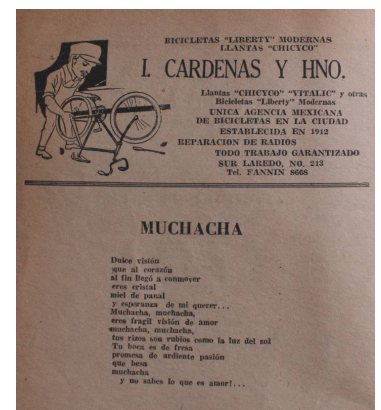
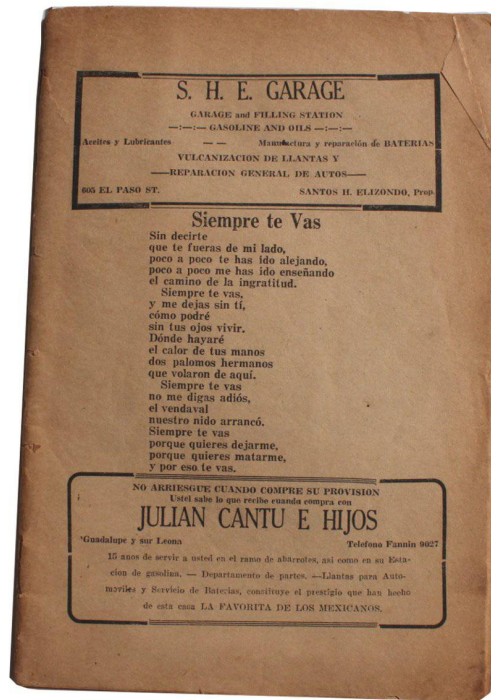
We date the book to 1934 or a little later due to a listing for Dragon Kola from the Dragon Bottling Company. The business was originally known as "Rodriguez and Son Bottling Company" and formed around 1915 by Guadalupe Rodriguez, Jr. and his father. Guadalupe died in 1929 and his 26 year old widow, Herlinda Morales Rodriguez, took over as president. She bought out her father-in-law in 1933 and in 1934 she changed the establishment's name to the Dragon Bottling Company. By the end of the decade she had built the company into one of the most successful Mexican American owned businesses in the state. We attribute the printing of the book to Gonzalez Printing as its advertisement takes up the entire rear wrapper and has a large illustration, whereas every other listing takes up no more than a quarter of a page, with only a select few illustrated.

A marvelous window into a thriving Mexican-American business culture as well as an extraordinary survival in light of its fragile paper and intended use. **sold**

### 34. [Texas][Women]

Williams, Sally Trueheart. **Texas Heroes. Dedicated to the Children of Texas [Box title]**. Galveston, Texas: self-published, [circa 1910?]. 61 playing cards measuring 3 1/2" x 2 1/2" + testimonials sheet in box measuring 3 3/4" x 2 3/4" x 5/8". Box very good with moderate wear and dust soiling, cards generally very good or better with light wear and dust soiling that is stronger on several cards.

This is a card game on the history of Texas created by a woman. Sally Trueheart Williams was born into a prominent Galveston family and founded and chaired the history committee of the Texas Federation of Women's clubs. The game is fairly straightforward: most (51) cards are illustrated with a historical figure along with several questions about the man depicted though we note that Williams included one woman in the group: Jane Wilkinson Long. The other cards relate



to important cities and towns including Goliad. Many of the figures are well known such as James Fannin and Anson Jones; others less so, such as James B. Collinworth (first Chief Justice of the Supreme Court of Texas) or John Henninger Reagan (post-master general for the Confederacy). First published in 1907, this is a later edition in a different color box and a higher price than the first.

OCLC locates one copy of the 1907 edition at the University of Texas, we find another at the Rosenberg Library Museum, donated by Williams herself. OCLC locates no copies of this edition. **sold**



### 35. [Western Americana][Business]

**Prehm's Advertising Medium. [Creative Kansas Business "Directory.]"** Newton, Kan.: J.C. Prehm & Sons, [1877]. 3½" x 2½". 20 cards printed rectos only consisting of "cover" card and 19 businesses. Good: moderate to heavy wear, light to moderate rubbing occasionally costing a few characters.

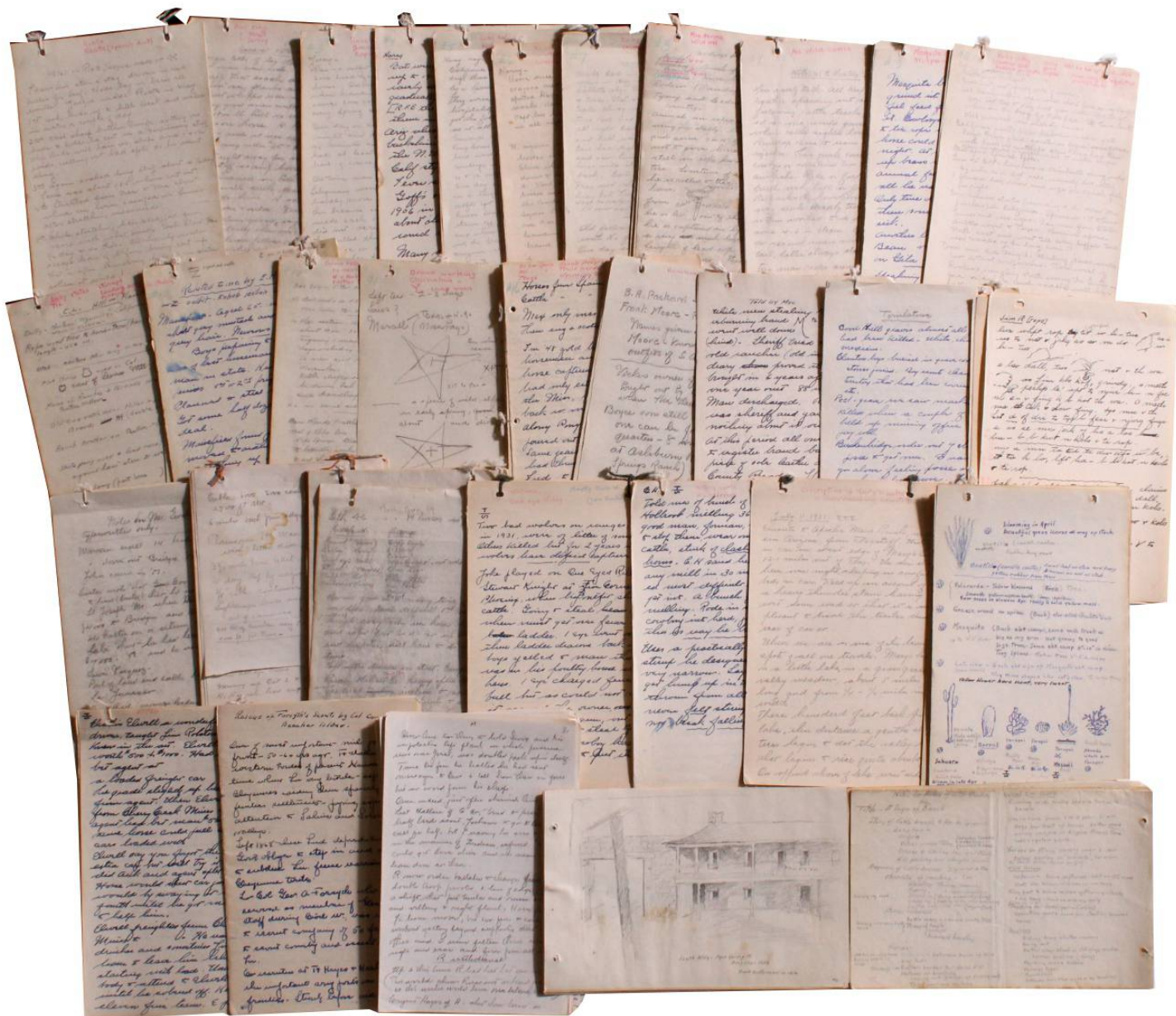
This is an enigmatic business directory of sorts, created six years after the founding of Newton, Kansas. Newton was founded in the spring and summer of 1871 when the Atchison, Topeka and Santa Fe Railway extended a main line from Emporia westward. Its population boomed as the town became the trail head for the Chisholm Trail and an important stop for the shipment of Texas cattle. With respect to the publisher/printer, the only Prehm-related business we could find in Kansas around this time was a clothing store, Nelson & Prehm, which had locations in Empire City as well as Galena, both over 200 miles away from Newton. Another possibility for the publisher is a J.C. Prehm and Son who published a newspaper in Eagle Grove, Iowa in the late 1870s to 1883.

Each card contains a business name, location, and several promoted products or other phrases to catch the eye such as the dentist's laughing gas, and, oddly "my mother-in-law's teeth." Other businesses include hardware and drug stores, house painters, a bakery, a watchmaker, and more. One merchant of note was S. Lehman, who, according to one historian, was instrumental in the successful growth of Newton. He set up a hardware store (advertised here) in 1871 and "can be credited with providing many early residents with the necessary line of credit, supplies and tools, to build their buildings and homes, while supplying implements, appliances and other requirements to live." Others who went on to become prominent business people in the region include J.B. Dickey, whose card here is for the drug store he opened in 1871. He expanded into jewelry and was still in business 50 years later. There is also a card for a woman-owned business, Mrs. O.S. Bassett's Millinery and Fancy Goods.



We find nothing similar in OCLC or at auction, and nothing else by the publisher.

A remarkable survival in light of its origination, paper quality and intended use. **sold**



### 36. [Western Americana][Buffalo Bill][Native Americans][Ranching]

Elwell, Robert Farrington. **Archive of Unpublished Works on the Old West Filled With Interviews of Cowboys and Ranchers.** Mostly Arizona: 1928-1932. Collection contains approximately 615 handwritten pages (a rough estimate of 110,000 words), with a few dozen pages interspersed that contain illustrations, several of which are full page. All but 14 pages are on leaves measuring approximately 8 3/8" x 5 1/2"; the other 14 are written on the versos of galleys of a book illustrated by the author/artist which measure 6" x 26 1/4". Generally very good or better with significant issues noted in inventory.

This is a collection of unpublished manuscripts written by an artist/illustrator whose life and career was heavily influenced by his relationship with Buffalo Bill Cody. It's a rich collection filled with oral histories of the Old West, a partially completed manuscript on the history of ranching, the start of detailed book on the West with Cody as its central character, and much, much more.

#### R. Farrington Elwell and Buffalo Bill

Robert Elwell was from Massachusetts and an engineer by training when he met Cody at a series of Wild West shows in Boston in 1895. He spent many days in the bleachers sketching performers when Cody took notice of him. Elwell was 21 at the time, a self-taught artist, and had already illustrated a couple of books. Cody invited him to spend the summer in





Jacques, whose real name according to Elwell was "Epifanio Ordunez", told of a

"Mexican boy stolen by Apaches from father's ranch below where Tucson now is. Indians agreed to let parents alone if boy was adopted by Indians. Indians allowed boy to return home once a year for one week. Boy threatened with death if he did not return at appointed time. This he always did. When Jacques last saw this man whom he called 'Indian,' because he understood all Indian ways, he was 92, in about 1928. Following was told to Jacques by this white Indian: Getting away from white soldiers, the Indians would scatter every so often until soldiers had only one lone Indian to trail whom of course they gave up . . . never went off in a straight away course but turned back on trail and would be where soldiers started trailing them . . . hieroglyphics work of Spaniards guiding one another. If read one could go from place to place and find others . . . Indian told Jacques that there was a gold cache hidden up in certain mountain in Southern Arizona and if he ever went to search for same, not to look for cache going horizontally but down vertically in flat of ? At this place Spaniards being driven out by Mexicans had buried this rich treasure of gold."

According to Harry Knight, "cattle stealing very prevalent in early days. Old Jerry Sullivan a ? big stealer. Gather whole herd of his own cattle and have them inspected at the Seligman shipping pens, then he would run these out and replace with stolen cattle that he had read to take in place of inspected ones. Would not steal neighbor's but would hold any he found on his range."

Harry also told the story of,

"Old man Townsend coming into Arizona as a young man brought wife and two little children. Settled on Agua Fria River. Out one day and came back to find Apaches had killed wife and children. He then and there burned down his little shack and became Indian or rather Apache killer until end of his days. Took up trapping and later married into the Navaho tribe. Made as regular killing journeys on Apaches as he would trapping besides killing at every other opportunity he got . . . He killed Apaches without regards as whether friendly or on a war path. Every Apache was alike to him, therefore the entire nation dreaded him. Very name threw fear into their hearts."

Some of Harry's stories involved ranches and ranching families that are poorly documented such as the Stewarts:

"Stewart (of the Stewart ranch) came into Williamson Valley in 1875 and lived out and cut hay in same valley. All products that could be raised were taken by the U.S. government at Fort Whipple and a few little posts scattered about. At Whipple were 2000 mules. Had it not been for forts there would have been no business as rails were not nearer than Kansas. Men were paid and a good degree with greenbacks but natives would get around 60 cents in silver . . . Not much accomplished with Indians by soldiers until Crook [General George] came in. He was greatly admired. All travel practically made in night. Whenever a man left the ranch he told acquaintances where he was bound and when he would return. Stewart tells of man leaving ranch for Prescott and when he did not return on time a search was made and he was found scalped and mutilated some two miles east of Stewart's ranch. Later on, of course, in those days, Stewart and his employer went to Fort Whipple for soldiers. After much ?bugging? The officer of the day turned out a posse who marched 12 miles that day and found some Indians, killing them as they marched back again."

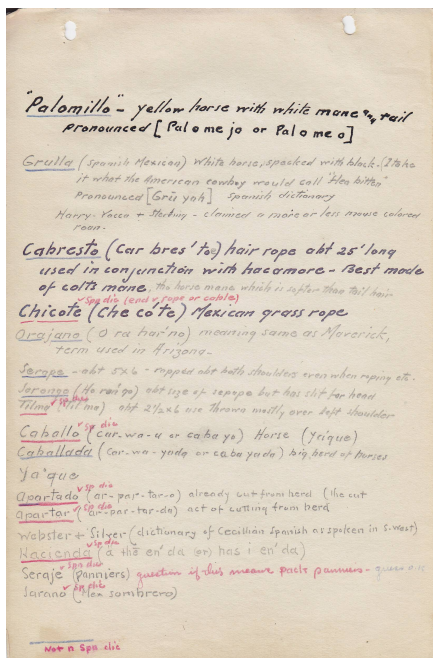
Harry also shared his versions of the Death Valley Scotty story, the Wham Paymaster Robbery, the Pleasant Valley War, and this version of the Charlie Duchet story (Duchet was a minor player in the Pleasant Valley War):

"Charlie Deushea was borne at Mercedes California then at about 18 years old had fight with Mexican over Mexican girl. Agreed to fight with knives. Girl locked both in room, threw key in well. Men put out light in fight and finished in dark. Deushea had . . . terrible cuts . . . Girl . . . rushed to tell authorities. Deushea's brother sheriff came out and on arriving found Dushea unconscious on Mexican and Mexican dead. D's wounds all healed easily, some 26 [stab wounds?] in side. Found mexican's knife and point was broken. Doctor found point sticking in hip bone . . . neighbor sick and need doctor. Dushea wanted to ride his horse . . . but his mother said no and let a younger son, 16, go on Charlie's horse. Returning over bridge killed by a Mexican who thought him Charlie. Mexican arrested. Charlie got father's gun and loads both barrels with . . . buckshot and when his brother and another deputy bring Mexican to jail, Charlie rushes out at him in street. Charlie's brother remonstrates. Charlie yells get out or you'll be shot. Mexican runs and almost shot in two. C.D. skips for Arizona. Stays two years then goes back and sees family. New sheriff but friend of brother's and all cool so there is little danger only he leaves house in

day time. Mexican deputy tells sheriff and [shootout ensues].”

There are also conversations with other ranchers, such as this narrative from an E.M. Mansfield, possibly when he worked at a ranch near the Kaibab Forest in Utah:

Navajo indians used to come in on hunt and at times depredations. Man named Sharp had large sheep and cattle holdings. One day left ranch with young man to hunt stray stock. Did not return at night. Men at ranch, a stockade, blocked gate with wagon as two mules in corral were snorting with fear. Indians . . . and then stole all sheep in a large corral. Morning got out men that could be reached (Mansfield's father in outfit, Mansfield about 12 at the time) and started after Indians. Saw steer running from . . . and knew something wrong. One came out with arrows in side and there was a young and old Indian. Men leaped down and older man could not walk. Cowboy roped him and dragged him a hundred yards and the other Indian was only too glad to walk to ranch . . . they made the Indians tell and take them to the two slain whites [presumably Sharp and the young man] . . . Mansfield's men went to look for Sharp taking along young Mansfield. At a certain ?bench? over a valley he yelled and the men said if he did that again they would kill him. The yell had warned the Indians and they had fled. Nevertheless, whites caught them in a camp. Saw nothing of evidence as to killing of whites until one coupunch saw his brother's pants under an Indian squatting on the ground. Instantly, Indian saw he had been found out and he went to shoot arrows but puncher killed him with six gun . . . the other Indians were all shot on the spot. Sharp was originally a Texan, a dead shot with either hand and always packed a pair of Colts. This day, for some reason, he did not carry his guns. Lad had an old derringer and with that Sharp had killed one Indian. But had he had his guns he doubtless could have saved their lives.

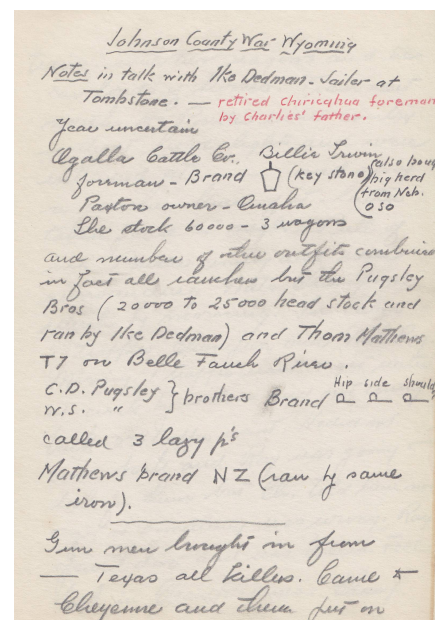


Interspersed throughout this manuscript (and most of the archive) are colloquialisms and other morsels of linguistic or etymological interest, such as Harry telling Elwell that, “mochilla’ in Mexican, means covering and that is why saddles that used to be completely covered with one piece of leather were called Mochilla, pronounced Mo che er. I think that is why the pony express jacket used to be called a ‘mochilla.” Another example is the use of “doggie,” which “meant a calf that was motherless. Doggie in Arizona means as a rule a stolen calf or when a fellow is Dogging he is stealing calves that is weaning calves from their mothers. “Lepe” in Arizona is applied as Doggie in the N.W. means in Mexican, orphan, also in Arizona a runt of a man.”

**More oral histories**

Most of the smaller groups of writings are similar to the Western book draft: notes on Western history mixed with dozens of interviews, stories and snippets many of which provide threads worthy of deeper research. Many are just a sentence or two and can be easily missed if the writings are not read closely. Some are much longer, such as a section with eight pages devoted to Ike Dedman and his recollection of the Johnson County War. Dedman ran the Pugsley Brother's ranch which according to Farrington's notes, had twenty to twenty-five thousand head and Dedman stated,

“Gun men brought in from . . . Texas, all killers. Came to Cheyenne and then put on train, with two wagons and two car loads of horses. Train sent north to Powder River country without head lights and were untrained at \_\_\_\_\_ and many a rancher knew of it—latter taken place at night. Pull off into Powder country and were surrounding Nate Champion's ranch by morning. In cabin, 2 trappers, Champion and Nick Ray. Morning, 1 trapper went to get water at creek by willows and not coming back, 2<sup>nd</sup> trapper went. He did not come back and Ray was going to look for them but Champion told him not to go as something was wrong. Ray opened door and was killed. Fell back in Champion's arms. Champion held men at bay 3 (hours? Days?) and then ran for it. Was mortally wounded but killed one villain with six gun. Had already killed two or so wounded them that they died in hospital (in Cheyenne I think). Ray beyond question not a rustler and a square man. Champ possibly did brand a maverick calf after weaned. These small owners did do much branding of such mavericks. In a way not unlawful as they were truly mavericks but again, if not of course certain they were simply some of big stock concerns like Ogalla which owing to short seasons could not get all their stock branded on range between spring and fall. Head real rustler was Jack Flagg. Powder River country. Got together some 8 top hand and bringing some 70 head stock they registered a brand [symbol] Stetson or similar. They gathered so many mavs that when they split up each man was quite well to do as a rancher. George Wellman or Jack Tisdale killed on day before Christmas between ranch and Buffalo some 6 miles from old stage road. . . .



Other notable discussions include Elwell's 1929 interview with Billy Breckenridge, of Tombstone fame, as well as long talks with a rancher named Jim Ralston regarding his recollections of rustlers, sheriff's posses and more. One of the many notable passages

involved a man named Bob Williams who worked at Burk Burnett's 6666 Ranch in Guthrie. Williams dished on Burnett's hired gun, which included a very different version of the Farley Sears killing which usually involved Burnett killing Sears in self-defense,

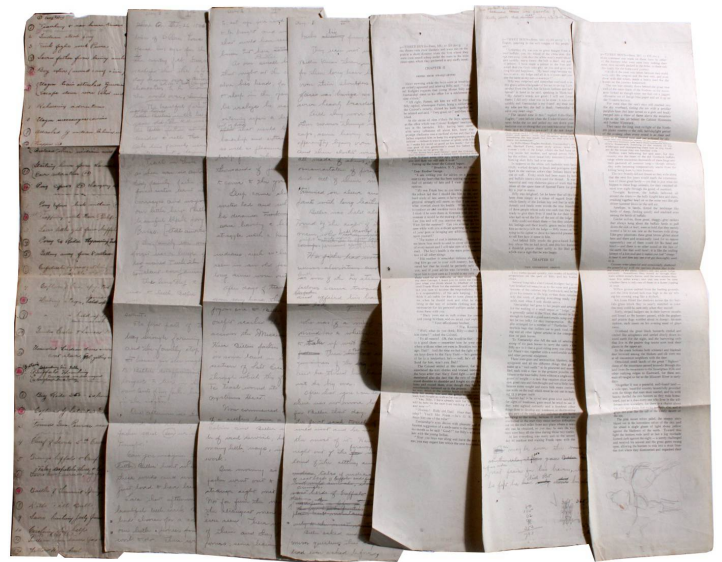
*"Burnett's ranch ran from 40,000 to 60,000 head of cattle. Burnett's now dead but heirs still run it. Tom Picket, a killer hired by Burnett, is still living and Burnett left him income of \$30/month for life. Had a drift fence between Burnett and Dan Wagner's ranch and against this fence 'nestors'--small holdings of cattle--would occasionally get out. Line riders of Wagner or Burnett would take cattle if they found them here and turn them to their respective side of fence and brand. Picket rode fence mostly for Burnett and Hugh Loftis for Wagner. Picket saw this man get several bunches of cattle. Told Burnett, fellow was sure picking them up. Burnett said 'kill him.' So next time Picket sees man, he deliberately shoots him down. Burnett being rich and influential he made Picket some minor officer so as to legalize his bloody work . . .*

*Burnett had a man arrested for cattle stealing, Farley Sears, and this fellow, a bad egg himself, threatened to kill Burnett on sight before trial at Paducah. Fellow even went to home of Burnett and tried to get him to come out but Burnett refused knowing he would doubtless be killed. When Burnett went to Paducah for the trial he took Picket along for guard. Sitting in old hotel they saw Farley Sears go into washroom from street. Burnett went to same and as he opened door, Farley Sears was washing face in the the basin. He glanced up when Picket called him by name and before Sears could draw his gun, Picket shot him. According to Picket, 'I got him pretty right between the eyes.' Picket then gave Burnett the gun and Burnett claimed he did killing in self defense as Sears drew gun on him as he entered washroom. Picket testified as witness and of course people had heard of Farley Sears' threat."*

### **The Start of a Book Involving Buffalo Bill**

The same 1929 news article that said Elwell was writing a book on ranching said he had recently finished a book on *"western life in which he incorporates the story of Buffalo Bill."* While OCLC shows several listings with Elwell as illustrator, we find none with him as author. We are guessing the three short stories included here are drafts for that book, since stories of Cody's life are mixed with granular detail of what someone would have seen on the frontier.

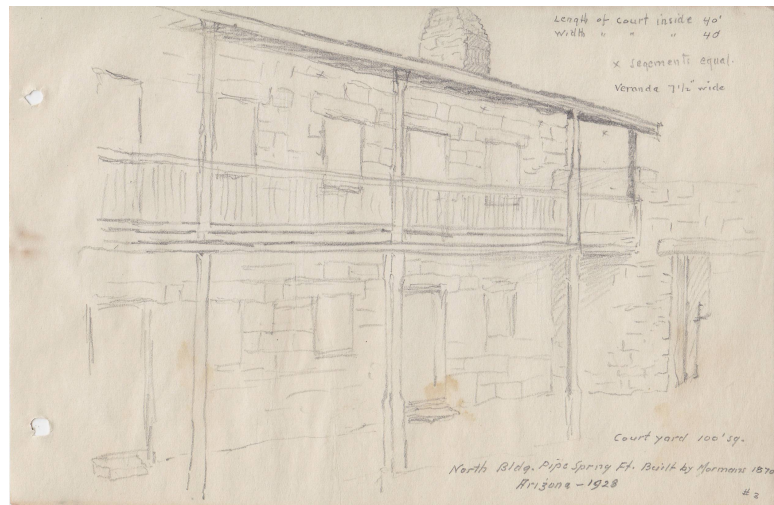
The three stories here are written on the versos of galleys of a book Elwell illustrated, W.S. Phillips' *"Three Boys in the Indian Hills,"* (Boston: The Page Company, 1918). One full galley and a fragment contain over 40 topics which may have been intended as chapters or subject headings. The core stories involve Cody's family moving to Kansas, his father's death, how he ended up a Pony Express rider and more. An example of his use of Cody as background is Elwell's take on Cody's introduction to Indian fighting,



*"it was harrowing for the men as they struggled waist deep in water . . . towards Fort Kearny. The day was hot and the savages harassed them at every opportunity. As night closed in some relief came but as they struggled onward little Billy lagged some hundred yards behind, unfortunately missed in the dusk. Suddenly just ahead of him, near the river bank appeared in outline a head topped with a huge war bonnet. Then a drawn bow aimed at his comrades, told its death dealing tale. The savage must be killed or one of Billy's comrades would drop beneath the arrow sting. Instantly, the lad's rifle was at his shoulder. A shot rang out on the still night air, a death cry went forth near the river and a savage warrior pitched headlong into the Platte. Men came rushing back to find our little hero tugging the great body of the warrior ashore."*

Elwell combined these stories with extreme detail that put one directly into Cody's shoes such as this description of the caravan when discussing Cody's employment as a "boy extra" with the Overland Freight System:

*"these large bull-trains as they were called were composed of from thirty to forty wagons each being loaded with some several thousand pounds of freight and hauled by several yoke of oxen. The men that drove these ox teams were called bullwhackers on account of the long two handed whip that they constantly snapped with the retort of a rifle near the animals. Then there were cavallard drivers who cared for the extra oxen, and wranglers to look after the stock when grazing at night. These many men were grouped in messes each having a man detailed to cook and one to act as guard . . . The great wagons with their double white tops were drawn about in a large ellipse hub to hub. The wranglers*





Also of interest is the fact that three names were crossed out as being “under age,” with another five crossed out as “over age.” One is crossed out for being “cripple.”

The book also records a significant number of Chinese and Italian workers. While a few dozen Chinese names are interspersed throughout, occasionally an entry simply states “Chinaman” and the “C” section of the book lists employees of the EPRR named “Chinaman” 48 times. Hundreds of Italians are shown, most with full names, though the “I” section has seven denoted as simply “Italian.” The year of this book and the inclusion of Italians is significant, as many worked for the Charcoal Burner’s Association. When the price paid for coal at the smelters dropped due to flooding, the group held a strike for a two cent increase to 30 cents a bushel. This led to a conflict that is now known as “The Fish Creek War,” on August 18, 1879 where five Italians were shot to death and several others were injured.

A unique record of the rainbow of laborers and businessmen during boom times in a Nevada mining town. **sold**



### 38. [Western Americana][Photography]

High, Harvey E. **[Exceptional Photo Album Documenting Numerous Aspects of the American West.]** Western United States with an emphasis on Colorado, California, Kansas and New Mexico: 1904-1941. 8” x 12½”. String tied faux leather over boards. 100 pages with 204 black and white photographs adhesive mounted. Nearly all photos measure between 3½” x 5¾” and 4” x 6” and all are captioned in typescript on small applied cut sheets. Album very good with heavy edge wear and some surface loss to boards; leaves and photos a little wavy, otherwise near fine or better.

This is a magnificent journey through the Western United States in the first half of the 20<sup>th</sup> century. According to census records, the photographer, Harvey High, was born in Pennsylvania in 1872. He was living in Kansas as of 1895 and in Denver as of 1920, where he died in 1943. Census records also show High was a lifelong bachelor and apparently lived with brothers and sisters at these various residences. Captions here show his interest in photography as early as 1904, and a 1921 Denver directory stated he was a “trucker,” which would lend itself to the many roadside images included here. While we can find no evidence of a career as a professional photographer, High did give his occupation as “photographer” in the 1930 census. Created near the end of his life, this album is a testament to High’s exceptional skill in relaying the post-frontier meandering development and people of the American West. His ability to capture the





essence of his subjects is astonishing. From portraits of Native Americans to lively street views and exquisite desert photography, High consistently snapped compelling scenes across at least 14 western states. There are several distinct concentrations of photos, but they are not in any particular order—one needs to review the album as a whole to understand what High may have cared about. Despite their disorder, the photos share a unifying factor:

exceptionally crisp, interesting and well composed, with most offering the start of a story worthy of deeper research as well as exhibition.

A total of 14 states are represented with approximately 89 photos depicting Colorado,

46 of California, 17 in Kansas and 14 in New Mexico. Each photo is captioned with a place, date and complete identification. High identified himself in a few photos and can be seen in at least eight.

At least 18 photos depict Native Americans and/or aspects of their culture. We see baking ovens in Taos, a few wonderful portraits, and cliff dweller ruins. There's also a shot of the interior of a motel in Coolidge, New Mexico with numerous Native American artifacts on display as well as a Navajo man in traditional dress at a truck stop in Manitou, Colorado.

At least ten photos show festivals, parades or parties and celebrations. These include students getting silly before football games, two shots related to Denver's 50<sup>th</sup> anniversary parade and an Armistice Day parade. There's also the exhibition of the first Union Pacific train, Christmas displays and more. There are at least 12 images of monuments and sculptures including a World War I statue of soldier in Manitou, a large cross in Santa Fe, a memorial to pioneer mothers in Albuquerque and a statue of Abraham Lincoln in Topeka. Around 17 feature animals either used in work, circuses or zoos. These include circus elephants and zebras, an elephant used in movies, a mule transport team in Carniero, Kansas, an ox team in Taos, and more.



Many photos focus on construction, infrastructure and transportation. These include a shot of a bridge across the Colorado River in Yuma, hydraulic mining near Superior, Montana and another of mines in Gilman, Colorado. A photo of saw mills lining the shore in Toledo, Oregon complement a few others related to logging. We see a tunnel at Mitchell Point on the Columbia River Highway and a threshing machine and its team in St. Peter, Kansas. Several show difficult-to-travel mountain and desert roads such as a four horse coach heading up Cheyenne Canyon in Colorado Springs. A fair amount show planes, trains, ships, and automobiles including a 1903 Oldsmobile still running in the 1920s, the Spirit of

St. Louis at the Denver Airport and an early tank shown off by the Colorado National Guard at the Arvada Harvest Festival. Several train stations are depicted as well.

Another group shows public buildings, hotels and other attractions. These include state capitols, the Mormon Church in Salt Lake City, and the greenhouse at Balboa Park in San Diego. We also see the El Paso Hotel in Santa Barbara as well as a movie theater on Wilshire Blvd in Los Angeles. A huge spread of Mexican pottery for sale can be seen outside a motel in Los Angeles while another photo shows a house made entirely of beer bottles in Rhoylite, Nevada.

There's a birdseye view of Idaho Springs, Colorado as well as several winter scenes which include an icicle encrusted water tower near Morrison, Colorado. One great shot shows a photographer filming young women at Denver's Capitol Grounds as part of a film to promote tourism to Colorado. There's also a moving shot of an itinerant family at a road camp and a few others show shanties, and their inhabitants, as well.



The Shores, The Old Fiddler. Denver, Colo., 1927.



Another interest of High's was the majesty of desert and geologic scenery which include a yucca tree in the Mojave Desert near Victorville, California and several taken in Yosemite. One shows a tiny summer resort near DuBois, Wyoming with smoke rising from a chimney, all set against a sea of trees and mountains. Another shows a huge

lone pine standing watch over a few small structures near Noti, Oregon.

Outside of a small group of negatives held by the Denver Public Library, we find no other holdings of High's work. This is a stunning collection of Western images by an unknown photographer that are reminiscent of any of the best well known Western photographers of the era. While the album covers a diverse range of interests, its uniform theme is the pulse and rugged notion that is the American West. **sold**



Cross at Santa Fe, New Mexico.  
Sept., 1924.

More images: <https://tinyurl.com/12jnzttet>

### 39. [Western Americana]

#### [Stonewall War]

Russell, Richard D. [**Large Colored Portrait Photograph of Richard D. Russell**]. Santa Fe, New Mexico Territory, 1865 (but likely printed and colored later). 19 7/8" x 15 3/4". Hand colored photograph with "Stonewall" written in pencil in large script on verso as well as a pasted-on sheet adhered to verso with handwritten ink inscription, "For Ollie E. Russell/Richard D. Russell/taken in Santa Fe. N. M. in 1865." Very good: lightly bowed at edges; light to moderate edge wear and dust soiling; 2" x 1.5" patch of staining, along with several smaller stains, none of which affect the subject.



This is a large portrait of a Colorado frontiersman who died leading a group of homesteaders against a giant land company that attempted to evict them from the town they spent nearly 20 years building. Richard D. Russell was born in Canada in 1839, raised in Illinois, and ran away from home to California at the age of 16 where he became a rancher.

He joined the First California Volunteers early in the Civil War, ultimately ending up at Fort Union in New Mexico, serving with the New Mexico Volunteers. While at Fort Union, Russell assisted Colonel Andrew Alexander in his battles against Ute Chief Kaniache and befriended Kit Carson.

This portrait was taken when Russell was stationed at Fort Union in 1865. In February that same year, he married Marion



Sloan after a six month courtship. Soon after they were married, Russell assisted Kit Carson in setting up Camp Nichols (which was located in what is now Cimarron County, Oklahoma) to protect travelers on the most dangerous part of the Cimarron Cut-off of the Santa Fe Trail from raids by the Kiowa and Comanche Indians. Marion joined him there as the only officer's wife at the camp. In 1871 they moved to the area that was then known as St. John's Valley, Colorado and settled near the Dakota wall. The land was part of the Maxwell Land Grant—an 1841 Mexican grant that was one the largest contiguous private landholdings United States history. Over the next several years Russell and his family established successful businesses including cattle ranching, timber sales, and a general store. Several other families also contributed to area's growth and the locale was renamed "Stonewall," which is written in large script on the back of the photo. Its post office opened in 1878 with Russell as postmaster and according to one source he was also responsible for the name change. The town grew to include a school and churches, even a literary society, but in the late 1880s title disputes led to bloodshed.

There are several accounts of "The Stonewall War" and portions of the stories conflict, but we find the most detailed in an article written by Nancy Christofferson for the *World Journal* (<https://worldjournalnewspaper.com/the-stonewall-war/>):

*"In 1887, [the Maxwell Land Grant and Railway Company ("MLGRC")], then owned by a Dutch syndicate, had apparently exaggerated its purchase agreement of the original Maxwell Grant, supposedly limited by law to 96,000 acres, by claiming no less than 1,714,764.94 acres, more than 250,000 of them in the Purgatory Valley of Colorado . . . The company began informing settlers they were not homesteaders, but squatters and transients. It offered to allow them to remain on their properties . . . if they agreed to sign over ownership to the company and pay rent. Some did, but many saw this as a fraudulent land grab.*

*In March 1888, Richard Russell faced a jury in Trinidad defending himself against MLGRC claims of theft of cattle and timber. He was found not guilty. MLGRC reacted by informing the settlers they could keep their cattle but would have to pay pasture rent of 75 cents per head, per year. The situation worsened daily. In July 1888, the Dutch owners began sending eviction notices to all 'squatters' on its land. In response, the Stonewall Alliance No. 1 was formed. Russell was elected vice-president. The new group was based on the existing Colfax County alliance that was modeled after, but not identical to, alliances formed elsewhere to defy foreign ownership and huge landholdings . . .*

*To compound difficulties was the formation of the Stonewall Summer Resort syndicate, which obtained 5,220 acres from MLGRC. This included the Stonewall Hotel, a two story frame affair with 16 rooms. The villain of this piece was the MLGRC's general manager, M.P. Pels. Pels had appealed to federal authorities as well as the governors of both New Mexico and Colorado for military assistance to deal with the trouble makers. He received no assurances but continued to bear pressure on the settlers to either pay up or move on. The settlers only became more belligerent. Soon employees preparing the new summer resort began reporting confrontations with the settlers, as well as threats . . . [and] the county sheriff sent six deputies to Stonewall to prevent trouble. He also deputized no fewer than 35 men, who were apparently so gung ho they left for Stonewall immediately. Around August 24<sup>th</sup>, Russell and others had dispersed throughout the country, warning settlers of the presence of the deputies and possible reinforcements. The deputies meanwhile made themselves comfy in the hotel. On August 25<sup>th</sup>, some 50 settlers, all armed and masked, converged on the hotel . . . Russell, representing the settlers, with several others, demanded the deputies surrender. They refused. The settlers surrounded the hotel. Someone fired his weapon. When the shot was heard, Richard Russell, standing by the hotel door, took the only shelter available, between the door and a window. As gunfire continued from both sides, he fell to the ground. Bullets were still flying an hour or more later when a flag of truce appeared from the hotel. The employees wanted to leave, and firing ceased. During the lull, the fallen Russell and the body of 18-year-old Rafael Valero, a settler, were removed. Late that afternoon a rider reached Trinidad with news of the bloodshed. Seems those 35 deputies had dwindled to zero, and no one else was volunteering for a posse.*

*Finally, two of the county commissioners . . . declared they would go to restore order. The settlers that night had burned a barn across the road from the hotel, which illuminated the front of the hotel and left the rear in shadow. The deputies escaped out the back and disappeared. Early on August 26, the commissioners arrived by buggy and entered the hotel. Empty. As they were dealing with this surprise, a large group arrived from La Veta with wagon loads of supplies. Now there were 400 or 500 armed gunmen. Russell died of his injuries the next day, leaving his wife and eight children. It was found he had been shot from above, by the deputies. The settlers burned down the hotel in revenge."*

Richard's widow, Marion, insisted that Richard was murdered while carrying the white flag of truce. She would live another 48 years and dictated her memoir to her daughter-in-law prior to her death in 1936. It was initially published serially in *The Colorado Magazine* in 1943 and 1944, and published in book form in 1954 under the title *The Land of Enchantment*. The portrait on offer, or another copy of it, is shown between pages 82 and 83 of the illustrated facsimile edition of Marion's memoir (*Land of Enchantment. Memoirs of Marian Russell Along the Santa Fe Trail As dictated to Mrs. Hal Russell*. (University of New Mexico Press, 1981)).

A rare survival depicting a lesser known Western frontiersman who lost his life defending the town he built, and whose wife preserved their story in a detailed memoir. **\$2500**



**40. [Western Americana][Women][Wild West Shows]**

**[Collection of 101 Ranch Wild West Photographs.]** [Chicago?]; [circa 1911?]. 30 black and white photographs + one photographically illustrated postcard. Seven photos measure approximately 3<sup>3</sup>/<sub>4</sub>" x 4<sup>3</sup>/<sub>4</sub>", 2 measure 4" x 6", the rest are approximately 8"x10". A few are captioned, though none have names of performers. Smaller photos generally very good or better; ten of the large photos are very good with moderate edge wear as well as either light chips or creases, nine are good due to moderate chips and/or creases, two are fair with various degrees of loss and tears; most of the large photos have old tape on verso.



This is a collection of mostly large action-filled images of performers with the Miller Brothers' 101 Ranch wild west shows. Our loose attributions of place and date center on eight photos bearing the back stamp of Burke and Atwell of Chicago. A note in the July 22, 1911 edition of the *New York Clipper* mentions the 101 performing in Chicago with Burke and Atwell "busy" taking photos of the shows. At least twelve photos depict women, all on horseback, and nearly all are action shots. Four focus on solo riders, likely three different women, with three of those four showing the horse completely airborne and the other showing the rider hanging upside down. There's a fantastic shot of three women riding side by side with one attempting to hold on to her hat while another raises her fist in the midst of a full throated yell. Another shows two women shaking hands as they pass each other in full gallop. Two more show a women dressed completely in white, on a white horse, and each has the initials "R.M." on verso. While we are not confident identifying any of

the women, we think Edith Tantlinger may be seen in at least one of the photos. Michael Wallis', "The Real Wild West: The 101 Ranch and the Creation of the American West (St. Martin's Griffin Edition, 2000) has a group shot of identified female performers from 1915 that might aid in identifying others.

Other photos include a man riding four horses at once. One shows the front of a parade moving through town on a dirt road while another shows cowboys on a stagecoach battling indians. At least five depict Native Americans, and at least four depict vaqueros. One large photo appears to depict Bill Pickett on a horse in full gallop, swinging a lasso above his head.

While we are able to locate the auction sale of one of the Burke and Atwell photos, we find no other examples of any of the rest.

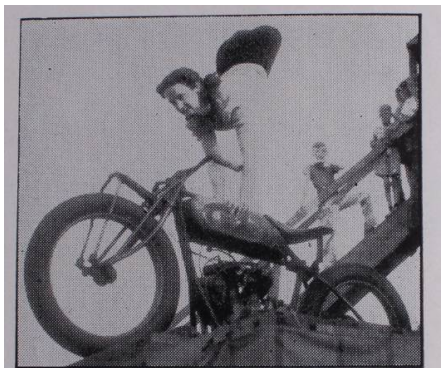
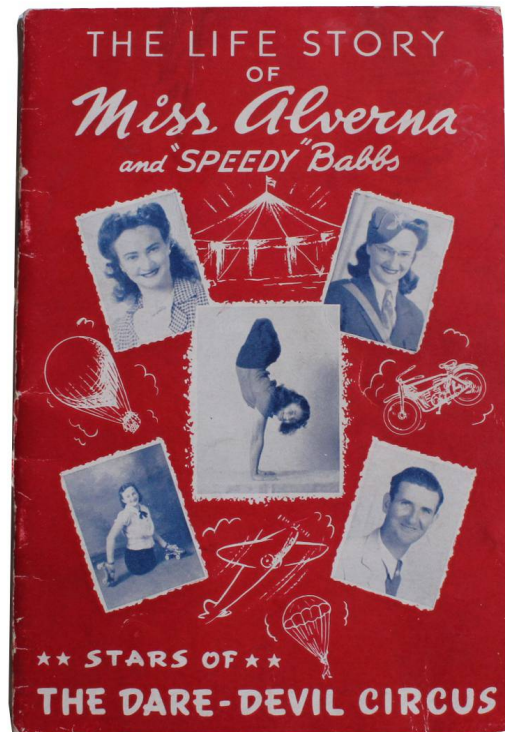
Exceptional Wild West show images, with an emphasis on female performers at the 101 Ranch. **sold**



41. [Women][Aviation][Disabled Americans][Texas]

[Babbs (Williams), Alverna]. [Babbs, Louis]. **The Life Story of Miss Alverna and "Speedy" Babbs [Cover title].** Cincinnati, Ohio: Sidney Printing Works, [circa 1943]. 9" x 6". Stapled wrappers. pp. 48. Very good: wrappers with moderate wear and scattered light stains; heavy edge wear with some loss of surface at spine; minor stains on last several pages; blanks for authors to sign on first page likely filled in by others.

This is a book about a husband/wife daredevil team published a year or two before one of them accomplished something exceptionally important: Alverna Babbs (later, Williams) was the first American with disabilities to earn a pilot's license. Alverna lost her legs at 13 months old when she was run over by a street car. She grew up in a family that encouraged her to overcome the disability and she learned to walk on her hands and have a reasonably average childhood where she played baseball, swam and otherwise cavorted with her older and younger brothers. A favorite activity was swinging on vines. Vine-swinging, plus an interest in dance led her to convince her mother to pay for professional lessons. Alverna excelled, and at the age of 17, in 1935, she toured with Ringling Brothers Circus as a trapeze artist and acrobatic dancer. The following year she met Louis "Speedy" Babbs, the other subject of this book. Among other things, Babbs was a traveling motorcycle stuntman and Alverna joined his show, where she would perform in various acts. Babbs also modified a car so that Alverna could drive. Alverna's success in driving inspired a belief that a plane could also be so modified and that she could learn to fly.



Doing a hand stand while the motorcycle is almost full throttle on the tread-mill rollers.

In 1942, Alverna began studying to become a pilot at Parks Air College in St. Louis, where a specially equipped plane was ordered for her. She did so well that she was soloing within three hours, but there was no way to get a pilot's license as the Civil Aeronautics Board refused a licensing test to anyone who was disabled. Alverna sued the Board and won, setting a precedent for future pilots with disabilities. She earned her pilot's license in 1944 and made her first solo cross-country flight the following year. Alverna and Babbs announced their divorce in 1949 and it appears she stopped flying in the early 1950s. She reappeared around 1973 while living in Grand Prairie, Texas. She joined the Ninety-Nines, the important international organization of women pilots, and in 1977 decided to fly in the 30<sup>th</sup> Anniversary Powder Puff Derby Commemorative cross-country solo flight. While a fuel issue prevented her from completing the flight solo, her attempt to do so garnered important recognition for the disabled community and the city of Grand Prairie officially declared November 7<sup>th</sup> as "Alverna Williams Day."



Midget Automobile, "Miss Alverna."

The first page of the book has a short note from each author, along with a blank for their signature. The blank for Alverna has a handwritten "divorced," and Speedy's looks anything but authentic so we doubt that either has signed it. Twelve pages are devoted to Alverna's autobiography and begins with a description of the accident which took her legs. She shared an explanation of how she convinced her mother to let her take dance lessons, as well as her failed attempt at running away from home to become a star in Hollywood. She also discussed her life with Speedy Babbs and how he incorporated her into his

show after they were married. The book also has 49 photographic illustrations with around half showing Alverna. There are portraits of her at five months old, one after she was released from the hospital after amputation, and one with her first pair of prostheses at the age of three that she later refused to wear. She's also seen doing a motorcycle stunt, working with a horse, engaged in part of her trapeze act and more.

Alverna was ultimately so well recognized in the aviation world that her portrait was hung in the Smithsonian Institution's National Air and Space Museum's old General Aviation Gallery. That gallery no longer exists and a 1977 news report stated she was working on a memoir that was apparently unpublished, leaving only this book as a record of her early exploits.

A rare book with an early autobiography of a courageous disabled woman who overcame enormous physical and legal obstacles to become the first disabled American to earn a pilot's license. OCLC locates one copy. **sold**

## 42. [Women][Aviation][Militaria]

***Mercy From The Skies. Betsy Ross Corps of licensed women pilots and students. Join to learn.*** [caption title]. [Philadelphia]: N.P., [circa 1940]. 20 3/8" x 13". Broadside/small poster. Very good: several small chips and a few tiny tears at edges, lightly toned at extremities.

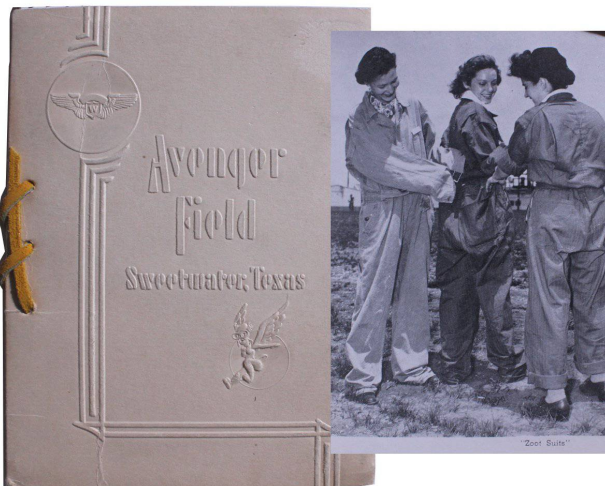
This is a striking poster for the Betsy Ross Air Corps, the first of several paramilitary women's aviation organizations that hoped to support the Army Air Corps and assist during times of national emergency. The Corps was founded in 1931 by Opal Kunz, a charter member of the Ninety-Nines organization of women pilots and the first woman to race men in open competition. The Corps had its own uniforms and was divided into nine regions across the country.

We think this poster was part of a membership drive ignited by the war in Europe. We list the place of publication as Philadelphia as it references Marcelle Warner Lower as the commander of the 3<sup>rd</sup> Area and an address of 2601 [Benjamin Franklin] Parkway which was where the 3<sup>rd</sup> Area headquarters was located. Also, Lower was married near the end of 1940 and immediately began using her married name. Our date attribution is based on the fact that the Corps was initially only open to licensed pilots, but around 1940 it started a membership drive that offered flight instruction with the hopes of having 5,000 women pilots as a reserve force. The text at the bottom here encourages that "every woman trained to do non-military, civilian air work, a man is released for military service."

According to contemporary newspaper reports, the Corps had 165 members as of 1940. The drive for 5,000 trained pilots faltered, the military never recognized the group, and it appears to have disbanded around 1941.



OCLC finds one copy and we see one presently online with significant staining. **\$875**



**43. [Women][Aviation][World War II][WASPS][Texas] Christmas Greetings and Best Wishes for the New Year. [Photo Book Documenting the Early Days of the WASP Program (Cover title: "Avenger Field, Sweetwater, Texas")].** Sweetwater, Texas: [1943?]. 5 7/8" x 4 1/2". Embossed card wrappers bound with leather tie. 15 leaves printed rectos only, all but two with photographic illustrations. Very good plus with light dust soiling to wrappers, front wrap with faint vertical crease; internally near fine or better.

This is a rare photo book from the Women Air Force Service Pilots ("WASP") program that was distributed as a Christmas greeting. The WASP came about after two different female pilots independently submitted proposals to the United States military. Each had the goal of using female pilots for some of the domestic tasks done by male pilots to free the men for overseas and combat missions.

Jacqueline Cochran was an experienced pilot who made a name for herself in racing competitions, having set the women's world speed record in 1937 and was considered by some to be the best female pilot in the country. As early as September 1939, Cochran reached out to Eleanor Roosevelt to explain her idea of using women pilots for non-combat, domestic flying jobs that could free male pilots for combat duty. In the summer of 1941, she submitted a formal proposal to the Army Air Forces ("AAF"). Around the same time, another female pilot named Nancy Harkness Love submitted a separate proposal for female pilots to the AAF. Cochran made headway after getting the





attention of Lieutenant General Harry H. "Hap" Arnold interested. Arnold was the commanding general of the AAF who had Cochran ferry a bomber to England to gauge public opinion regarding women flying military planes. He then arranged for Cochran to recruit female pilots to fly for and study the women in Great Britain's Air Transport Auxiliary--a civilian organization which performed the ferrying tasks that Cochran envisioned for WASPs. In September 1942, while Cochran was in England, Arnold authorized Love's proposal which became the Women's Auxiliary Ferrying Squadron (WAFS). This led to Cochran returning to the United States one day before the WAFS program was announced. Her confrontation with General Arnold led to the adoption of the Women's Flying Training Detachment ("WFTD") on September 15, 1942. At first, Cochran set up the WFTD program at Howard Hughes Field at the Houston Municipal Airport (now Hobby Airport) and the first recruits began training in November 1942. In January 1943, the program moved to Sweetwater, Texas and Avenger Field. The next month, save for a few male instructors and officers, Avenger Field became an all-female base which was ultimately the largest in American history. Cochran's further lobbying led to the WFTD and WAFS being combined into the WASP, in August, 1943 and she took over as the program's director.



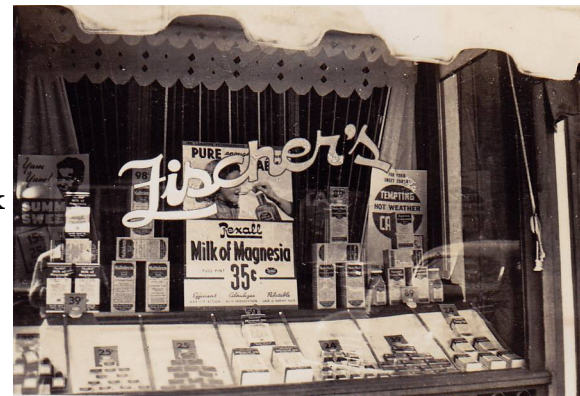
This book has 21 images, with all but five showing women in uniform or mechanic/flight clothing. It begins with a full page portrait of Jacqueline Cochran and also contains several outstanding group shots. We see the women working in classrooms and as mechanics and two images show them marching on the airfield. Several photos are candid, a few are playful and, one great full page shot shows two women helping another with her "zoot suit." The final page contains the text of a poem, "Avenger Field," written by a WASP, Effie Pratt. It's a lovely encapsulation of her perception of a WASP's role as she acknowledged that the airfield was not built for women and, "I wonder if you feel that you have lost/Your heritage of glory, when I came?/Or do you feel that I've a small part, too,/When frenzied warfare encircles all the earth?"

An outstanding testament to the 1102 women who served as WASPs with OCLC locating one copy. \$750

#### 44. [Women][Business]

Reynolds, Vivian. *[Photo Album Featuring Store Frontage and Product Displays Compiled by a Traveling Saleswoman.]*

Illinois and Missouri: 1938-1939. 8" x 12½". String tied faux leather. 62 pages with 131 black and white photographs inserted into corner mounts and an additional 22 laid in. Most photos measure 3" x 4½" to 3½" x 5" and approximately two-thirds are captioned. Album very good plus with moderate edgewear; contents generally near fine or better.

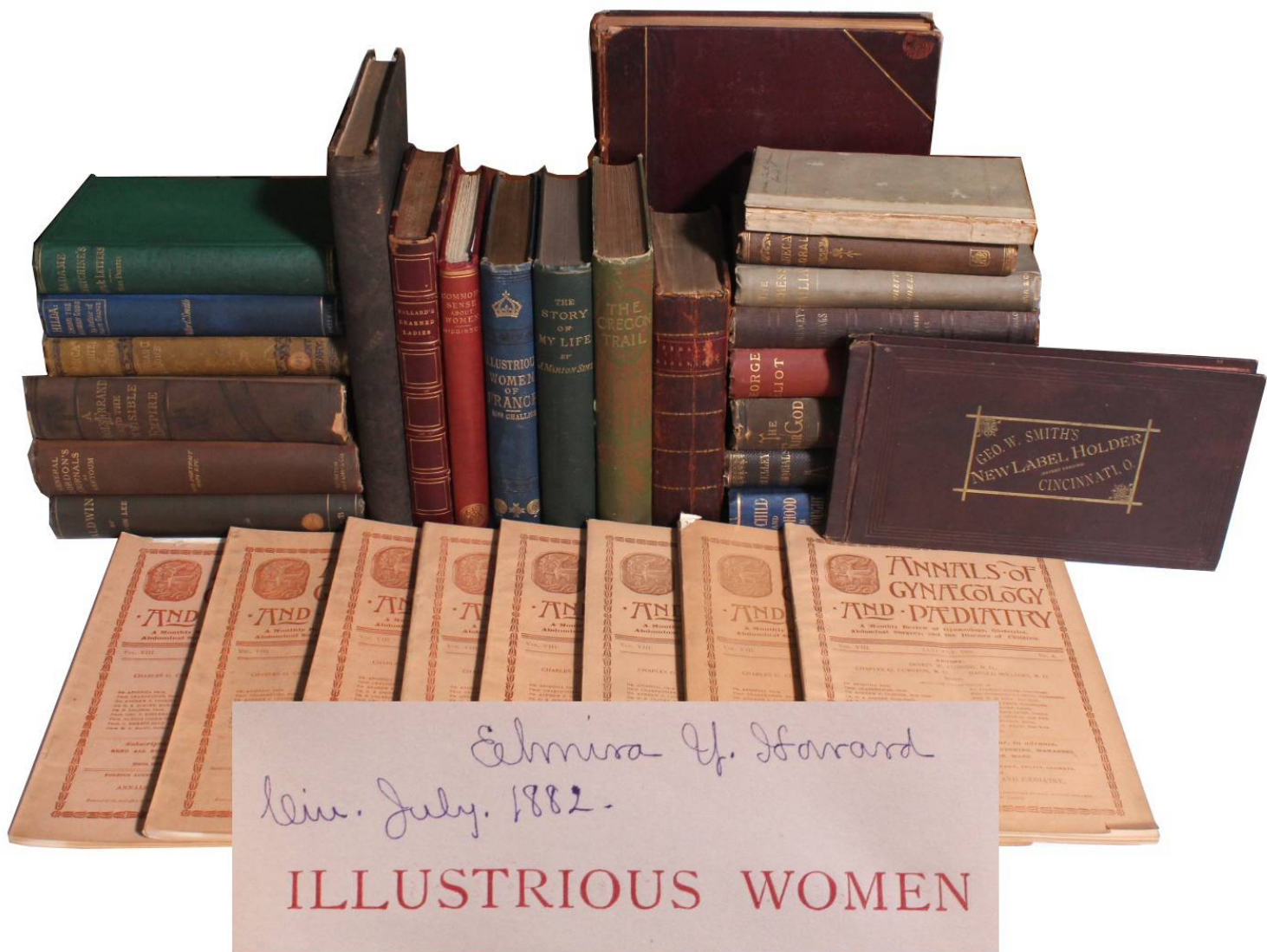


This is an album filled with exceptional images of mostly small town businesses including their signage, product displays and employees. It was created by a Vivian Reynolds (who also went by "Viva"), a traveling saleswoman for the Cara Nome cosmetics line as she set up at mom and pop drug stores throughout Missouri and Illinois. Vivian visited each town as part of a planned "Cara Nome Beauty Week," that lauded her arrival ahead of time in local newspapers, and offered a 45 minute consultation which included a Cara Nome Facial, individual skin analysis and "glamorous make-up and outline of daily complexion care." Several news clippings included here further document these events.

Approximately 125 photos are devoted to Vivian's work. Most are identified with the name of the store, its location,







#### 45. [Women][Medicine][Book Collecting]

Howard, Elmira Y. **[Collection of Books Compiled by Late 19<sup>th</sup> Century Book Collector Who Was Also the First Female Doctor In Cincinnati, Ohio.]** Various: 1775-1895. Collection contains 23 books, eight issues of a periodical, and a bound collection of medical articles. Generally very good or better with serious flaws noted in inventory.

This is a small collection of books reflecting the interests of the first female doctor to open a practice in Cincinnati, Ohio, Elmira Y. Howard. We learn from Willard and Livermore's "A Woman of the Century . . .," (Charles Wells Moulton, 1893) that Elmira was born in Shelby, Ohio in 1841 and that she married artist Jerome B. Howard in 1859. Jerome died at Andersonville prison during the Civil War, leaving Elmira a 22 year old widow with three young children, one of whom was disabled. In 1868 she enrolled at the New York Medical College for Women, where she received her medical degree. In 1870, she moved to Cincinnati and opened a practice, which, according to Willard and Livermore, made her the first woman in that city to do so. The earliest advertisement we could find for Elmira's practice was in an 1875 issue of the *Cincinnati Daily Star*, which showed her focus as "Diseases of Women." An 1896 note in the *Marion County Herald* shows she had recently moved to Palmyra, Missouri and that she specialized in "chronic diseases of women and children."

We also learn from Willard that Elmira practiced homeopathy, and the medical related items included here reflect that interest, as well as an interest in childhood development and gynecology. In addition to medicine, Elmira was taken with the history of women and women's rights. Highlights of the collection are listed below, and we know from recent auctions that disbursed more of her collection that she owned Wollstonecraft's high spots, as well as several others. This collection also shows Howard's interests in history, literature and anthropology, and the aforementioned auctions show a keen interest in spirituality and theosophy.

22 of the collection's 23 books contain Elmira's ownership signature, and usually a date of acquisition. The highlights are as



follows:

--Mrs. Challice. *Illustrious Women of France*. New York: Scribner, Welford, & Co., 1873. In a special binding with bone onlays by Leighton, Son and Hodge, aeg. OCLC locates 16 copies.

--[Lamb, Anne Richelieu]. *Can Woman Regenerate Society?* London, John W. Parker, 1844. Rare, anonymously published work by Scottish feminist espousing ideas such as “with regard to that natural law about which so much is said, ‘the inferiority of woman,’ may the case not stand thus—that in consequence of an unnatural law having been substituted by man for the original and divine law, woman has been made what she now is, not exactly what nature intended her to be, man in the meanwhile having unwittingly reaped the bitter fruits of such an infringement of the harmony ordained by God.” OCLC locates one copy.

--Betham, Matilda. *A Biographical Dictionary of the Celebrated Women of Every Age and Country*. London: Printed for B. Crosby and Co. Stationers' Court, Ludgate-Hill . . . , 1804. OCLC locates 13 copies.

--Ballard, George. *Memoirs of British Ladies, Who Have Been Celebrated For Their Writings Or Skill . . .* London: Printed for T. Evans, 1775.

--[Smith, George W.] *Smith's New Label Holder*. Cincinnati, Ohio: Geo. W. Smith, [1882] Not in OCLC. Initially issued with (according to the title page), “5,250 Labels (736 remedies repeated from 5 to 30 times, according to the frequency of their use.) All cut ready for INSTANT USE, and gummed with a strongly adhesive mucilage.” Howard looks to have used around 15 percent of these labels in her practice, leaving many thousands in the book. This is the one book without Howard's ownership signature.

--Cushing, Ernest W. et al (editors). *Annals of Gynaecology and Paediatry*. Boston: Annals of Gynaecology and Paediatry, 1895. An eight issue run with OCLC showing only one location with these particular issues.

--A bound collection of medical articles that Elmira titled “*Magazine Articles on Diseases of the Digestive Organs, etc.*” It contains a few hundred pages of articles from 1890-1895. Most are partial issues of the New York Medical Journal, but also include an offprint on diabetes, portions of pamphlets, and parts of issues of The Dietetic and Hygenic Gazette; Howard made a few annotations throughout.

An opportunity to acquire a fine selection of material from a recently discovered 19<sup>th</sup> century female bibliophile which reflects her interests in medicine and women's history, as well as other disciplines. An inventory is available. **\$3500**

## 46. [Women][California] [Paranormal]

Mitchell, Virginia Palmer. ***Ghosts In The Shadow Of The Cross***. San Francisco: 1925. 11” x 8½”. 18 leaves of typescript printed rectos only + six black and white photographs measuring 8” x 10”. Generally very good: one of the photographs with moderate creasing; minor staining to a few pages of typescript.

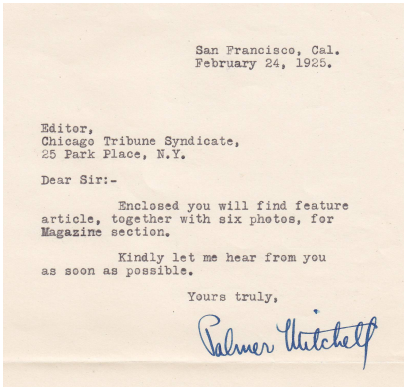
This is a story about the ghostly possession of teenage siblings in Santa Clara written by a young woman and submitted for publication in a way that would imply she was a man. While we have not been able to locate much about Virginia Palmer Mitchell independently, the items came to us with an obituary of sorts that gives a thumbnail sketch of her life: she was born in Pennsylvania in 1897, and at some point made her way to California where she married Thomas Mitchell in 1922. Thomas was a home builder and insurance broker in San Jose, and Virginia was active in promoting San Jose as an arts and cultural center. She was a founder of the Santa Clara Valley Music and Arts Foundation, a member of the symphony's board for 35 years, and she was a driving force in the building of San Jose's performing arts center.

The collection contains two eight-page completed typescripts of her story, as well as a four-page earlier draft with numerous corrections (it lacks its final page with the last several lines). The story is about Adeline and John Santos, Portuguese teenagers who claimed to be possessed by spirits at the end of December 1924. Their story made national news and appeared in dozens of newspapers beginning January 7, 1925. According to that singular newspaper account that was repeatedly reprinted, John claimed to have been possessed by an “old gray bewhiskered figure,” while his sister was “caught



by the appearance of the ghost of an old departed family friend.” The report ended with a quote from a psychiatrist who was called in and stated, “this community is a hotbed of religious enthusiasm and the condition of the Santos children was due probably to religious frenzy.”

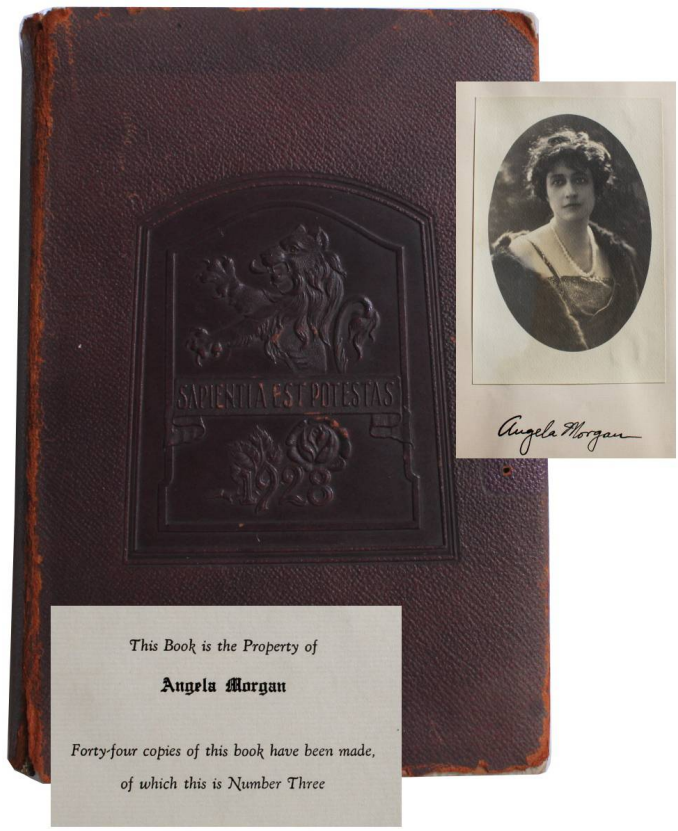
Virginia took a very different approach with her story about John and Adeline and most of her coverage cannot be found in the news account. She provided much more background on the Santos family as well as detailed information on each ghost and how it behaved. She described how John and Adeline became possessed. E.g., “every night between the hours of seven and seven thirty . . . Adeline falls unconscious. Then Mr. Ghost, or rather, in this case, Mrs. Ghost, takes charge. Adeline screams and shivers. Her body is thrown up and down and her head is swung violently from side to side. Then the conversation starts.” Virginia described the personalities of the ghosts and also shared the reaction of witnesses who could become “badly frightened, but the spirit would call them by name and say, to reassure them, ‘Don’t be afraid; don’t run away; everything is all right.’ It speaks equally well in either Portuguese or English.”



The two cover letters show that Virginia submitted completed drafts and photos to American Weekly Magazine and the Chicago Tribune Syndicate, respectively. While there are no rejection letters in the group, we also find no indication that the story was published. Importantly, Virginia left “Virginia,” out of her correspondence: the two completed typescripts have her name simply as “Palmer Mitchell” in the upper right corner, and she’s similarly signed one of the cover letters that way. The photographs include one portrait each of John and Adeline, two photos of the mission church at Santa Clara University and two of the Santos’ home, one of which shows a crowd of onlookers.

An unpublished California ghost story, with contemporary photographs of its participants and location, submitted for publication by a woman who implied it was written by a man. OCLC locates nothing similar. **\$500 (on approval)**

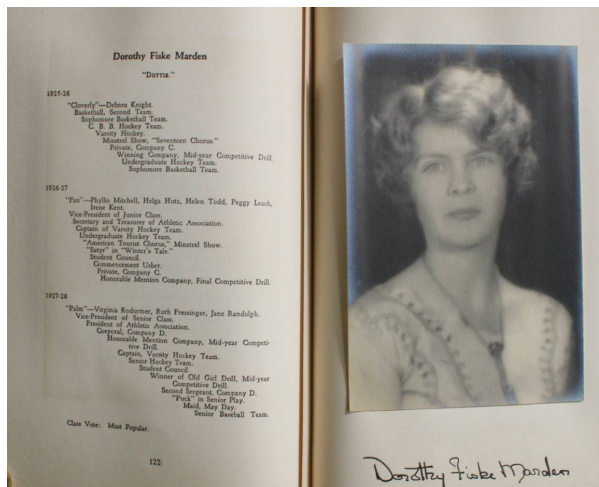
**47. [Women][Education][Photography]**  
**[Angela Morgan's Copy of] The Book of The Class of Nineteen Hundred and Twenty-eight of The Ogontz School.** Rydal, Pennsylvania/Wildwood, New Jersey: The Ogontz School/Wilson G. Kent Co., 1928. 9¼” x 6¼”. Limited to 44 copies, this being number 3. Decoratively embossed leather over thick boards with purple silk moire pastedowns, aeg. pp. 259, [15, blanks] + 56 tipped in silver gelatin photographs measuring 6” x 4”. Very good: board edges heavily worn with areas of loss; lacks clasp; internally very good plus or better with hints of toning at extremities and near fine or better photographs with one loose.



This is an elaborate yearbook for an elite private girl's school prepared for its honorary class member, the important poet-activist, Angela Morgan.

The Ogontz School for Young Ladies began in Philadelphia in 1850 as the Chestnut Female Seminary. In 1883 it moved to Elkins Park and the Ogontz estate, which precipitated the name change.

By the time of this yearbook, the school was owned by Abby Sutherland who moved the school to Abington Township, built a new campus, and separated the older students into a high school and junior college. Sutherland was exceptionally well connected and brought various cultural celebrities to teach or perform at the school, including Angela Morgan. We don't know when Morgan was first associated with Ogontz but we know that she lived there as its resident poet, and an English teacher as of 1935.



Morgan's writing career began at the end of the 1890s with the publication of two children's books, as well as a large number of short stories and poems in various magazines. To support herself, she worked as a reporter in Chicago, Boston, and New York which fomented an interest in social issues. Around 1914, she landed three wealthy women as patrons and

was able to completely devote her time to poetry, with her first book of poems published in 1914. Over the next 25 years she published 13 more books of poetry, one novel, and a book of short stories. She was a sought-after speaker, giving poetry readings and speaking on a number of issues across the United States during this period. She was also heavily involved in the peace movement and was a delegate to the first International Congress of Women at The Hague in 1915.

The book includes portraits of both Morgan and Sullivan above their printed signatures. Each graduate is given three pages: one that introduces them with original verse, another showing their activities, the third with a portrait photograph above a printed signature. The activities section includes interesting block prints, poetry, recaps of parties and eleven great group photographs of the women. Of note is Morgan's poem, drafted specifically for this class. The only handwriting in the book highlights the last two lines of this poem, *"Be thou the thing the gods intend,/And all the world shall be thy friend!"*



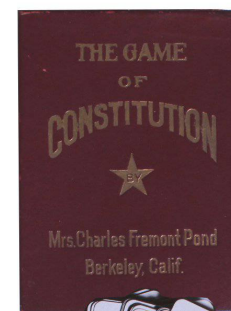
OCLC locates one copy of the album at an institution in Germany.

Angle Morgan's copy of a lovely production from a premier young women's school.  
**\$1250**

#### 48. [Women][Suffrage]

Pond, Mrs. [Emma McHenry] Charles Fremont. ***The Game of Constitution.*** [Box Title]. Berkeley, California: self-published, 1915. Two piece game box with embossed gilt on one side, the same image in black on the other, and measuring 3 5/8" x 2 3/4". Box contains instructions sheet + 61 [of 61] game cards measuring 3 1/2" x 2 1/2". Box very good: bright with light wear and some paper loss to the side printed in black; cards generally near fine or better.

Emma McHenry Pond was born in what is now Emeryville, California in 1857. At the age of 12, she became the first student of the important California landscape painter William Keith. Her sister, Mary McHenry Keith, was a well known and important attorney, suffragist and animal rights advocate. According to askART.com, Emma *"inspired many pupils to become successful artists. Although her paintings are rare, she was a competent painter of portraits and landscapes."*



While the rules are a bit convoluted, the best description we've found of the game comes from the September 21, 1916 issue of the Des Moines Register, "Mrs. Charles Fremont Pond . . . has invented a suffrage game called 'Constitution.' It is played with cards and resembles an actual election. There is a card for each state and each card is numbered with the electoral votes of that state. **The states where women vote, however, count double the electoral vote and are marked with [a gold star]** . . ." (emphasis ours). The cards are beautifully designed, and presumably done so by Pond herself. The rectos contain an image of John Rutledge and the rules explain why he was chosen to grace every card. The 48 state cards each have red or blue stars that correspond with the number of electoral votes. The 13 "honor" cards each have a different design, with a backdrop of red, white and blue. These include drawings of several types of flags as well as portraits of George Washington, Martha Washington, John Adams and others.

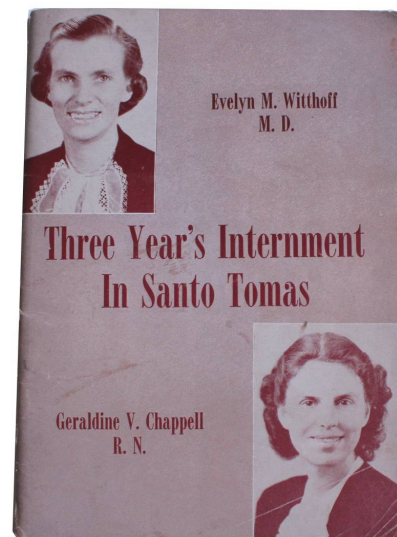
While it appears from contemporary newspaper accounts that Pond promoted the game from 1915-1917, it also appears that she met with little success as OCLC and internet searches locate no copies.

An interesting, and visually pleasing, card game designed by a woman and intended to promote full suffrage. **sold**

**49. [Women][World War II][Prisoners of War][Medicine]**

Witthoff, Evelyn M. and Chappell, Geraldine V. **Three Years' Internment In Santo Tomas.** Kansas City, Mo.: Beacon Hill Press, [1945]. 7½" x 5½". Stapled wrappers. pp. 62. Very good: wrappers moderately worn and dust soiled; ownership name in pencil on title page.

This is a prisoner of war memoir by two female missionaries, one a doctor, the other a nurse, who were interned at Santo Tomas. A little under half the book is devoted to how and why they found themselves in Manila, as well as a lot of detail on the early days of their confinement. In December 1941, they were on a ship bound for missionary work in India and were in port at Manila when Pearl Harbor was bombed. They stayed on ship until December 9<sup>th</sup> when they were told it was no longer safe. They found a place to stay in the "overcrowded, unsanitary quarters in the Walled City. Pigs, chickens, dogs, and small children played in the filthy narrow streets together. One wondered if these little children ever had a soap and water bath . . . men, women and children alike walked listlessly about seldom smiling at anyone on these smelly streets." They described the mobilization of Filipinos in response to the impending invasion, as well as their experience in the Walled City while Manila was bombed, "as the fires subsided, we went out to see the ruins of the city. Demolished buildings, wrecked cars, and destruction appeared everywhere." They shared their fear after the Japanese took over their hotel and they were sent to a lecture hall for three days, crammed in with 500 other American and British prisoners. When they were sent to Santo Tomas, they initially had a sense of relief, as there was so much more space than the lecture hall; little did they know they would spend the next three months sleeping on a concrete floor and that they wouldn't be released until 1945. The rest of the book shares day-to-day camp life, information on its schools and hospital, food rationing and starvation, a monthlong air raid where they were almost never allowed to leave their building, great detail on liberation and more.



A riveting Santo Tomas memoir by two female medical professionals. OCLC locates 19 copies. **sold**

**50. [Women][World War I][Red Cross]**

Haskell, Katherine F. **[Photo Album and Scrap Book Documenting the Oklahoma County American Red Cross Canteen.]** Oklahoma City, Oklahoma: 1918-1919. 10½" x 8½". Quarter leather over thick, heavy boards. 116 pages with 60 black and white photographs, 44 items of ephemera, 16 images clipped from magazines, and dozens of news clippings; nearly all adhesive mounted with the final 26 pages blank. Eight photographs measure 7¼" x 9¼", 22 are 3½" x 5½", the rest measure from 2" x 3" to 2¼" x 4"; approximately one third are captioned. Album good: heavily worn with a spine reinforced with old black duct tape, three



leaves detached with a few partially so and evidence of removal of approximately 20 leaves as well as a few items; photographs generally very good plus or better, ephemera generally very good or better.



This is a primary source history of the Oklahoma County World War I American Red Cross ("ARC") canteen created by its chairwoman, Katherine F. Haskell. According to the clippings here, Haskell first organized the group in March 1918 and they worked out of a small room in an office building. The front pastedown celebrates the canteen's more formal opening, with Katherine's ARC identification card showing she was appointed chairman of the service on April 8, 1918. Above it is a news clipping dated April 25<sup>th</sup> with an image of Katherine and several other women filling the first care packages that the canteen created for soldiers. These "comfort kits" included cigarettes and sewing supplies, candy, magazines and more.

Within a month, the Studebaker corporation donated a van that was turned into the

Red Cross Canteen Motorized Kitchen. This mobile kitchen was outfitted to serve coffee, sandwiches, fruit and other quick-serve items. It can be seen in a number of photos. The mobile kitchen helped immensely in servicing troop trains with short stops: an average train had 500 men and required 56 loaves of bread for sandwiches and 60 gallons of coffee. In August, a canteen hut was built. A local architect donated his time for the design and building materials were donated as well. Over the course of a few weeks, a



miniature bungalow was erected in Santa Fe Park (apparently the Santa Fe Depot). Once this was completed, the women served an average of 6,000 men a month. By the time the canteen closed, they'd served around 75,000 men.



The large photographs are spectacular. One is a group shot of Red Cross workers in uniform holding a banner in front of the mobile kitchen. Two show the canteen hut, with women outside serving soldiers. Two more are internal shots of the interior of the Oklahoma County Red Cross chapter, showing women working and patriotic posters on the walls. Another is a large group photo of members of the French Foreign Legion posing with at least ten Native Americans. According to contemporary news accounts, the men were in town September 28, 1918 as part of an Americanization Day program at the Oklahoma State Fair. The news clipping that accompanies the photo stated, *"the Cheyennes and Arapahoes were the center of attraction for the legion . . . they were posing for photographs with blanketed squaws in the foreground and gaily bedecked braves in the rear."* An Americanization Day ribbon is also tipped in here.

Other photos show soldiers getting served by women working the mobile unit, ARC workers posing with servicemen outside troop trains, and several of the magazine images show ARC canteen huts in Arizona, Virginia, Louisiana and several other states. There are also several photographs from June 1919 where the women put together a "Liberty Kitchen" for the return of members of the 36<sup>th</sup> and 90<sup>th</sup> Infantry Divisions.



The ephemera includes packaging labels for the ARC's chocolate-wheat bar, a 5 cent scrip ticket and examples of the canteen's stationary. There are at least thirteen notes and letters from grateful soldiers including one from a man recovering at Walter Reed Hospital. There's a 16 line poem that Haskell wrote about the importance of the canteen, as well as a

telegram to Haskell from a soldier alerting her to an impending train arrival. There are a few membership cards as well as watercolors of the 36<sup>th</sup> Infantry Division and 90<sup>th</sup> Infantry Division insignias. Many pages are also littered with small American flags, red crosses, and "Compliments of American Red Cross Canteen Service" shields.

The clippings fully document the mobilization of a community that donated everything it could, from baked goods and building materials, to time and money, to support young men on their way to (or coming home from) war. They are filled with stories of countless kindnesses and also provide many profiles of female volunteers. Others show Haskell's continued involvement with the Red Cross as well as her efforts in creating local resources relative to poverty and the difficulties that soldiers and their families faced once returned home.



Haskell continued her work with the Red Cross after the war. She became the chapter's executive secretary and oversaw the creation of a Red Cross community house, the first of its kind in the United States. She also wrote a history of the Oklahoma County chapter. Internal evidence suggests she only made three copies of the book, and an original painting of what she apparently intended as the book's cover adorns the rear pastedown.

A comprehensive history providing evidence of the extraordinary efforts of women in Oklahoma City to care for soldiers during World War I. **\$2500**



# TO THE PEOPLE OF ALHAMBRA

At this time, deliberate thought and careful action are essential. We must calmly prepare for the possibilities of local disturbances, but we must not become needlessly alarmed. There are certain things that every person must do, and certain practices that must be followed.

1. Keep calm—do not spread rumors—do not believe rumors—keep calm at all times.
2. Cooperate wholeheartedly with your city officials, Police and Fire departments, and the Defense Council.
3. Do not use the phones to the Fire and Police stations for any unnecessary calls.
4. In case of any disturbance in the city, you are safest at home. If you are out on the streets, you may endanger yourself and interfere with the work of protecting the safety of the community.
5. In an emergency, the use of telephones should be limited to the absolute minimum. Clear phone lines are essential for your safety. Please cooperate.
6. An official call for volunteer workers has been issued by the defense council. Call at the Alhambra City Hall and fill out the registration blanks. The following services are needed at once:
  - Auxiliary Police and Fire
  - Air Raid Wardens
  - Fire Watchers
  - First Aid
  - Messengers
  - Clerical Services
  - Communication Workers
 Both men and women can be used. Help your city by reporting now.
7. All persons will be informed of their part in the operation of the air raid protection and fire watcher services in the immediate future.

**THE HELP AND THE COOPERATION OF ALL PEOPLE WILL BE ESSENTIAL AT ALL TIMES**

Issued by Defense Council in special session 8:00 P. M., Sunday, December 7, 1941.

**MAJOR DISASTER & DEFENSE COUNCIL—CITY OF ALHAMBRA**

<p><b>Co-ordinator (City Manager)</b> GORDON H. BAIN</p> <p><b>Assistant Co-ordinator (American Legion)</b> ROSCOE KENDRICK</p> <p><b>Assistant Co-ordinator (Elks Club)</b> HARRY KENDRICK</p> <p><b>Industrial and Agricultural Resources</b> CLYDE HOPPING, Chairman J. F. BRUNNER, Co-Chairman</p>	<p><b>Women's Activities</b> MRS. DOROTHY McDONALD, Chairman MRS. PAULINE GUTHRIE, Co-Chairman MRS. D. D. LEONARD, Co-Chairman</p> <p><b>Transportation, Spinning, Works and Facilities</b> LETICIA ALDRIDGE, Chairman AL REYER, Co-Chairman C. V. WARD, Chairman PETE HITCHCOCK, Co-Chairman</p>	<p><b>Human Resources and Skills</b> JUDGE W. M. NORTHBURY, Chairman DR. CRAS L. ART, Co-Chairman</p> <p><b>Civil Protection</b> ALBERT MULLER, Chairman GEORGE BETTINGER, Co-Chairman</p> <p><b>Health, Welfare and Community Interest</b> RAY MARCHAND, Chairman CLARENCE SCHIRCK</p>
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## 51. [World War II][California]

**To the People of Alhambra [caption title].** [Alhambra, California]: The Alhambra Post-Advocate, 1941. 23" x 17". Broadside on newsprint. Very good: toned, old folds, small separation at center and some minor soiling.

This is a striking broadside urging calm and cooperation in Alhambra, California after the bombing of Pearl Harbor.

Understandably, citizens of coastal cities were terrified and the broadside mentions that Alhambra's Defense Council met at 8 p.m. on December 7<sup>th</sup> to draft this directive. Possibly issued the day after the attack, the broadside sets forth "certain things that every person must do and certain practices that must be followed." The overriding themes are cooperation and calm. Citizens were urged to stay home, stay off the phones, and remain alert. There was an immediate need for auxiliary police, air raid wardens and more, and women were urged to volunteer as well. The bottom of the broadside credits the various people and committees of Alhambra's Major Disaster and Defense Council, including the three-woman committee in charge of "women's activities."

An intense reminder of the mood of coastal California in the hours after Pearl Harbor. OCLC locates no copies. **sold**

## 52. [World War II][Prisoners of War]

Diggs, Frank (editor). **The Oflag 64 Item. [No. 12. October 1, 1944].** Altburgund, Germany: American officers temporarily detained in Offizierslager 64 (Schubin), Germany, 1944. 12" x 8 1/2". Newsprint. pp. 6. Good: toned, horizontal separations at center with early tape repair; light edge chips.

This is a rare example of a monthly American prisoner of war camp newspaper from the Oflag 64 prison. According to Oflag64.US, a site run by surviving POWs of the camp and their families,

"Oflag 64 was a World War II German prisoner-of-war camp for American officers located at Szubin, Poland, which at that time was occupied by Nazi Germany. It was probably the only German POW camp set up exclusively for U.S. Army officers, although other camps holding several nationalities were usually divided into separate national compounds.

The camp was built around a Polish boys' school by adding barracks. Initially it was Stalag XXI-B for Polish soldiers until December 1940. Then it became Oflag XXI-B for French and British officers, subsequently for Soviet officers until June 1943. At that time they were all moved out to other camps, some to Stalag Luft 3 Sagan, others to Oflag XXI-C Ostrzeszów.

The **Oflag 64 Item**

No. 12      Altburgund, Germany      October 1, 1944      Price 10 Pf.

**The Oflag We Left Behind...**



Nancy Beck, winner of the IFEM Picture Contest.

**Oflag's First All-Original Show To Open Fall Entertainment Program**

**"Man Who Came To Dinner" Returns**

Should we open the fall theater program, the Oflag show will undoubtedly be "Full House," a musical comedy now being written and produced by Jack Harkness and Betty Brubaker. The show will star Steve Frank, supported by Jack Harkness, Dick Harkness, and Betty Brubaker. The show will be presented by the Oflag Theater, which was organized by the Oflag Theater Committee. The show will be presented on the Oflag stage, which was organized by the Oflag Theater Committee.

**Illinois Beauty Wins Item Picture Contest**

Nancy Beck, winner of the IFEM Picture Contest.

**OFLAG NEWS IN BRIEF**

- About six months of postponed entertainment programs have finally resumed. The first program was held on September 25, and the last of the season will be held on October 15.
- Jack "Blonde" Williams has received one of the most beautiful presents ever sent to him by his family. It is a beautiful gold watch.
- Dick "Blonde" Williams has won a prize of \$100.00 for his excellent performance in the Oflag show.
- About six months of postponed entertainment programs have finally resumed. The first program was held on September 25, and the last of the season will be held on October 15.
- Jack "Blonde" Williams has received one of the most beautiful presents ever sent to him by his family. It is a beautiful gold watch.
- Dick "Blonde" Williams has won a prize of \$100.00 for his excellent performance in the Oflag show.

**TIME STAGERS ON**

As it nears its 12th birthday, hope that this week's anniversary will be a happy one for all of us. We have had a very successful year and we are looking forward to a very bright future.

*On 6 June 1943 the camp was redesignated Oflag 64. It became an American officers camp with the arrival of about 150 officers captured in the North Africa Campaign in Tunisia. In addition to the ground force officers, there were also a few aviators and a few enlisted men held at the camp.”*

Also according to that website, this paper “was actually printed by one of the German guards and his surly wife who had taken over a Polish print shop, with its old linotype machine and many fonts of type.” This particular issue details the winner of “The Gals We Left Behind” photo contest, news from home that prisoners received in mail from loved ones, camp sports and more. There's a poem that reflects on the previous year at Oflag and a couple of comics as well. The separate leaf which makes up pages 3-4 contains the continuation of a prisoner directory that apparently began with earlier issues. It contains the names and addresses of around 100 prisoners listed by state, as well as a list (names only) of the 101 new prisoners who arrived in September 1944.

The POWs at Oflag also published a daily one sheet which does not appear in OCLC. OCLC locates no copies of the *Oflag 64 Item* in the United States and finds only its first issue at the German National Library. The United States Army War College has several boxes related to Oflag including “an example of a camp 'newspaper' POWs maintained.” **\$400**

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