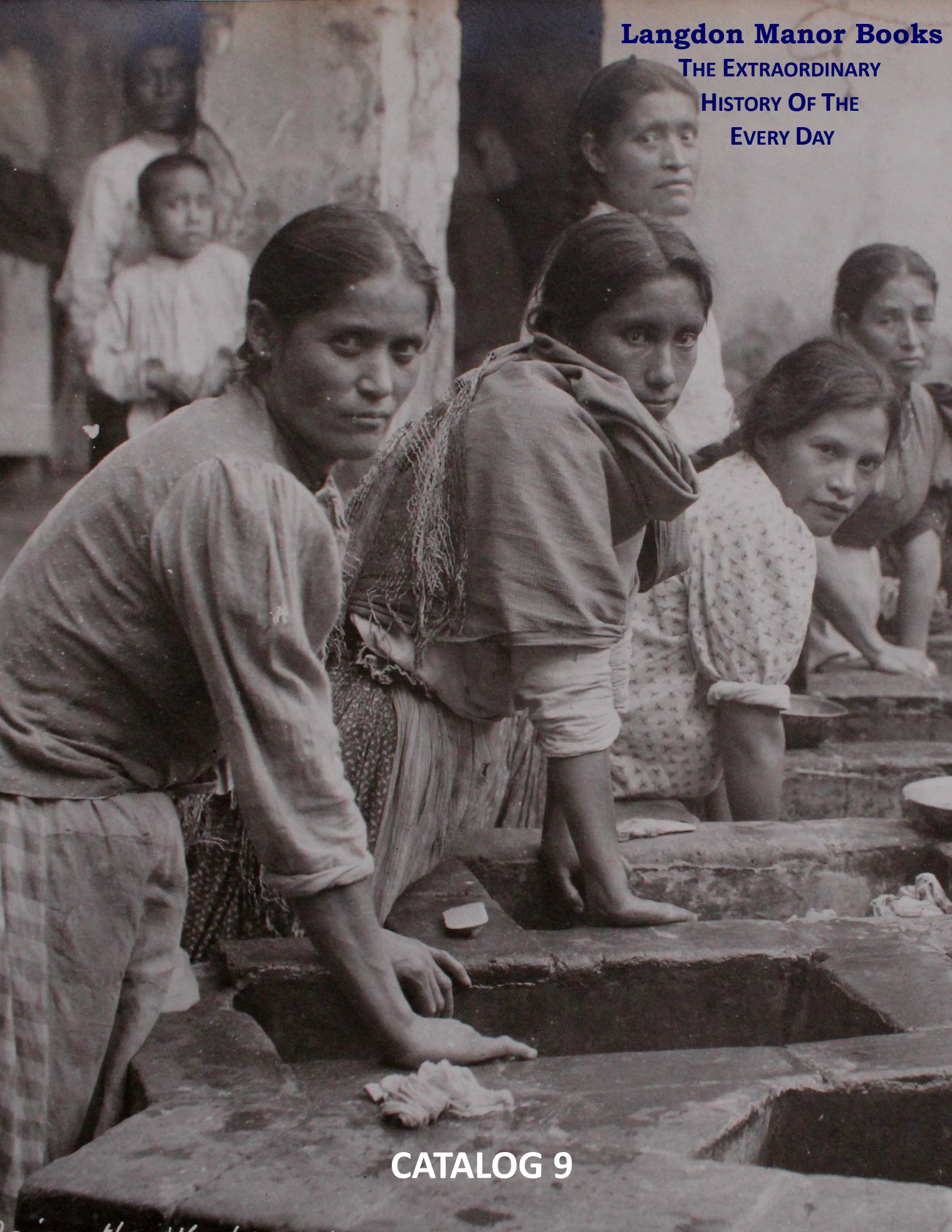


**Langdon Manor Books**

**THE EXTRAORDINARY**

**HISTORY OF THE**

**EVERY DAY**



**CATALOG 9**

# Langdon Manor Books, LLC

THE EXTRAORDINARY HISTORY OF THE EVERY DAY

*Specialists in American Social Movements,  
American Personal Narratives, Photo Albums and Outsider Books*

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## Catalog 9

Many of the following items will be on display at the  
53<sup>rd</sup> California International Book Fair.

We'll be in Booth 117 and welcome your visit.

A subject index is located on the back cover.

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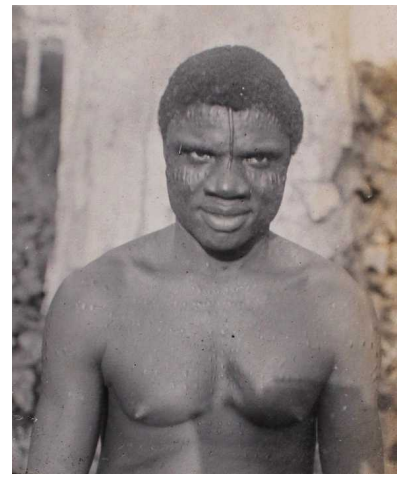
Front Cover: Item 38



## 1. [Africa][Photography]

**Photo Album Depicting Nigeria.** Asha, Bonny and elsewhere in Nigeria: 1914. 9" x 10<sup>3</sup>/<sub>4</sub>". 12 windowed leaves with 98 black and white photographs inserted both sides. Photos measure 3" x 4" and around one quarter are captioned. Album good: heavily worn and soiled with leaves detached; photos generally very good plus or better.

This is an album of village and jungle scenes showing Nigeria in the early 20<sup>th</sup> century. One caption leads us to believe the compiler worked for the African Direct Cable Company which had a station in Bonny at the time.



Around one third of the images show native peoples and includes an interesting shot of a group of people standing around a man in bed, with the group, man, and bed all outside. There are also several outstanding portraits and group shots, with a few showing men with scarification.

Another third of the album is devoted to the jungle, and one caption mentions the compiler having spent two months in it. These show several camps including at least one along the Ona River. Some appear to show

groups of workers, there is a multi-shot series of barges moving through the Ona River and the camps are numbered—three facts that give us hope that further research should reveal more about the purpose of the jungle sojourn.

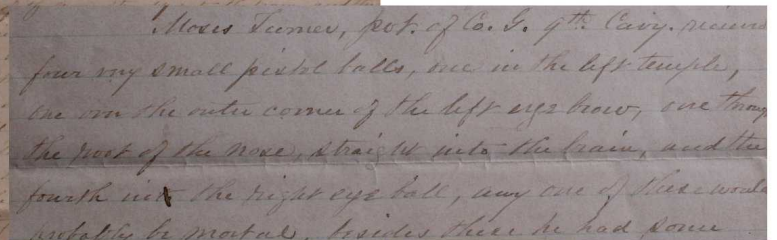
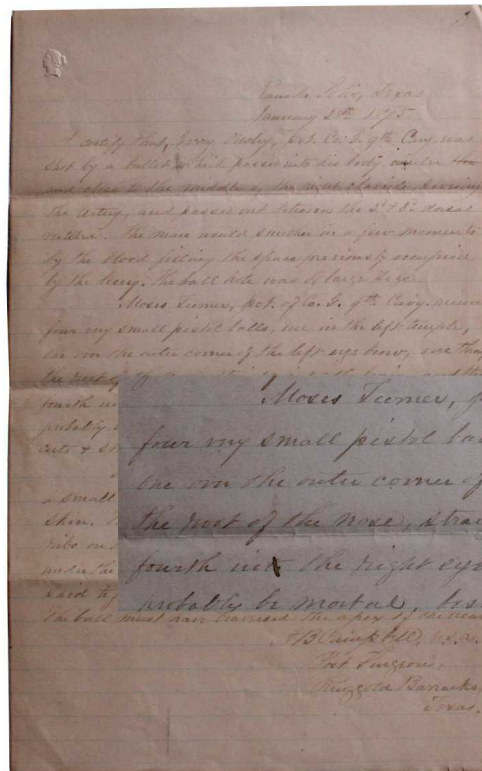


The rest of the photos show village life. There are rural road scenes as well as an internal shot of what we presume to be the compiler's living quarters. We see homes and government buildings and a market in Asha, including the courthouse, and there are at least five images of buildings in Lokoja, including a church. There are several town views of Bonny including a birdseye view of a portion of the town, a street view, the consulate, the cable company office, churches and more. **\$575**

## 2. [African Americana][Buffalo Soldiers] [Texana][Cattle Rustling]

Campbell, A.B. **Original Autopsy of Murdered Buffalo Soldiers.** Ringgold, Texas: 1875. 12<sup>1</sup>/<sub>2</sub>" x 7<sup>3</sup>/<sub>4</sub>". Single sheet of lined paper handwritten recto, docket entry verso. Very good with old folds.

This is a handwritten report by A.B. Campbell, post surgeon of the Ringgold barracks, describing the causes of death of Jeremiah "Jerry" Owsley, Moses Turner and Bartolo Ibara. Owsley and Turner were both African American privates in Company G of the Ninth Cavalry, a Buffalo Soldier unit. As the Ninth moved through Texas at this time, they would often be met with harassment by locals who viewed the military with contempt and black soldiers as subhuman. Along with two other privates and their sergeant, Edward Troutman, Owsley and Turner were on patrol for cattle rustlers around 16 miles away from their post at Ringgold, near the Solis ranch house. While making dinner, they were fired upon from the direction of the ranch house, so Troutman went there to investigate. After receiving sketchy answers and seeing how the men were all heavily





armed, he decided break camp only to fall prey to an ambush that killed Owsley and Turner. The autopsy offered here reported that a bullet severed an artery in Owsley's collarbone causing him to "smother in a few moments by the blood filling the space previously occupied by the lung." While Campbell stated that any one of Turner's four bullet wounds could have been fatal, he interestingly described, "some cuts and stabs with a knife and from other instruments."

By the next morning, their Colonel, Edward Hatch, arrived at the ranch house with a contingent of 60 men to make arrests and recover the mens' bodies. Hatch reported in a letter a few days later that Owsley and Turner's bodies had been "robbed and mutilated" and estimated the group of attackers as between 25 and 40 men who "live on both sides of the river [and] that all river ranches are engaged in or connive in, the stealing of stock." Many men were arrested and nine Mexican nationals were indicted. Hatch commented in the same letter that, "of these men committed for murder I have not the slightest assurance that any jury in this county will ever convict them, and the result will be that the Bands of thieves will be bolder than ever." As Hatch predicted, only one of the nine men indicted was tried, and ultimately acquitted.

A visceral reminder of the treatment of African American soldiers during Reconstruction. **\$5000**

### 3. [African Americana][Business]

**Let's March Forward Together [Cover Title].** Kansas City, Missouri: Colored Mail Order Corporation of America, [1939]. 9½" x 6 3/8". Stapled self wrappers. Pp. 48. Very good: moderate spine wear, two small chips to front wrapper. **[Together with] Colored Mail Order Corporation Ordering Form/Illustrated Measuring Guide, Catalog Request Mail-in Postcard and Ordering Envelope.** Order form is a single sheet printed both sides measuring 11" x 8¼", near fine with a tiny abrasion costing a character of text; postcard and envelope near fine, but the card is adhered to the envelope flap.

A catalog and ordering ephemera from the Colored Mail Order Corporation of America ("CMOC"), a direct mail business that catered exclusively to African Americans. It appears that most of the information known about the company exists in its promotional materials. According to this catalog, it was the largest business of its kind ever attempted by African Americans and the CMOC believed that "Negroes . . . must provide for our own economic advancement and security through self-help." It hoped to grow jobs for the black

community by exclusively employing black workers to fill orders, model products, market and more. CMOC chose Mississippi as a test state, mailing thousands of copies of its first catalog, claiming it had over 10,000 customers within a few months.

All but a few pages were marketed to women offering coats, dresses, sweaters, gloves, lingerie, shoes and more. Non-clothing items included purses, a hair straightening comb, bed spreads and towels. A few pages are devoted to men's clothing and shoes, as well as children's apparel, and all items were worn by black models.

OCLC shows two copies of this catalog as well as another version, possibly the company's first that was mailed in Mississippi with 23 pages, both at the University of Kansas; a google search shows that Duke owns materials by CMOC, including catalogs, but none are separately described. Swann sold a lot of CMOC ephemera, including two catalogs, in 2007. **\$950**



4. [African Americana][Business]

Madam Jones Beauty Secrets and Guide to Beautiful Appearing Hair and Skin. [Cover Title]. Chicago, Ill: Madam Jones Co., [1948]. 7 1/2" x 5 1/8". Stapled self wrappers. pp. [32]. Also included is the book's original mailing envelope, order blank and order envelope. Very good plus: would be fine save for tiny chip to lower corner of front wrapper and one inch tear to upper corner of final six leaves going through a total of four characters.



This is a direct mail marketing piece from the Madam Jones Company. According to more than one source, Madam Jones was one of several pseudonyms employed by the Valmor Products Company of Chicago, a Jewish husband/wife team who marketed beauty and other products to African Americans under a variety of business names. Complete in its original mailing envelope, along with an order form and order envelope, the striking, heavily illustrated catalog was directed almost exclusively to women, with dozens of products described. It focuses heavily on hair with creams, shampoos and implements related to straightening, glowing, tinting and more. There are a number of hair attachments, skin products, perfumes and other items the company pitched "may help you win a rich husband."

WHEN FOLKS ASK MY ADVICE ON PERFUME HERE'S WHAT I TELL THEM. Use these WONDERFUL Perfumes! Price each 50c Any 3 for \$1.00 Any 6 for \$2.00. Includes a coupon for Madam Jones Company.

OCLC locates no copies, and while a few labels from Madam Jones are in institutional collections, we find no other ephemera or marketing materials. \$675

5. [African Americana]

[Business][Texana] Here's What Texas Leaders say about The Colored Mail Order Corp. of America.

Kansas City, Missouri: Colored Mail Order Corporation of America, [1939]. 11" x 16 3/4". Single sheet printed both sides. Fine, folded as issued.

A large promotional for the Colored Mail Order Corporation with over 40 testimonials from Texas residents, nearly all by African Americans accompanied by a photographic portrait.

Endorsements from noteworthy people include John Wesley Anderson, the Dallas philanthropist who was born a slave and was one of the first black doctors in Dallas; William Leonard Davis, Houston newspaper editor and school principal who filed suit to challenge the validity of Houston's white primary; William M. McDonald, believed to be the first black millionaire in Texas; Antonio Maceo Smith, known as "Mr. Civil Rights" in Texas; and, Ellie Alma Walls, the first president of the Colored Teachers State Association of Texas.

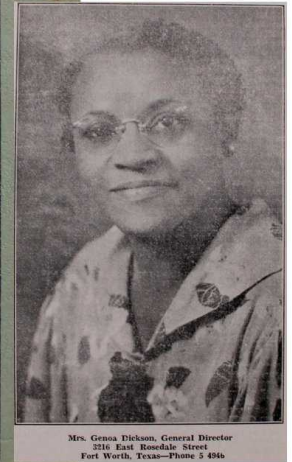
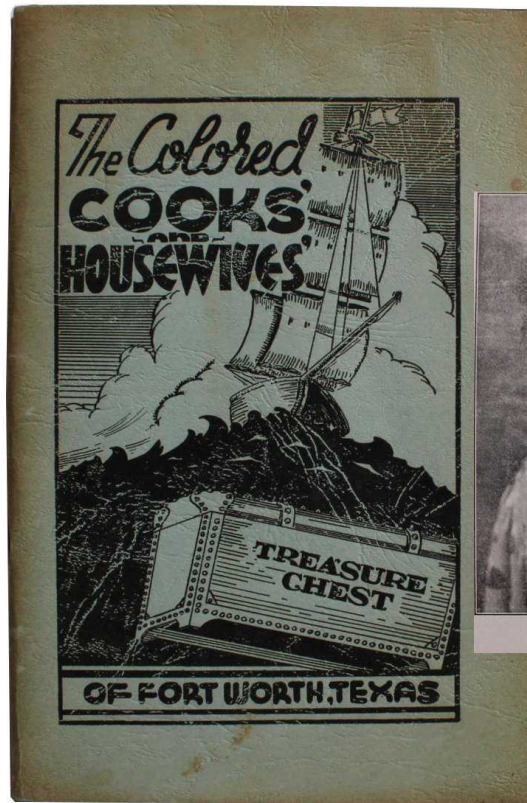
OCLC shows no copies; a google search shows that Duke owns materials by CMOC, including promotional materials, though none are separately described. We've handled one other. \$450

Here's What TEXAS Leaders say about THE COLORED MAIL ORDER CORP. OF AMERICA. Includes testimonials from various Texas leaders and a banner at the bottom that reads "LET'S MARCH FORWARD TOGETHER!"



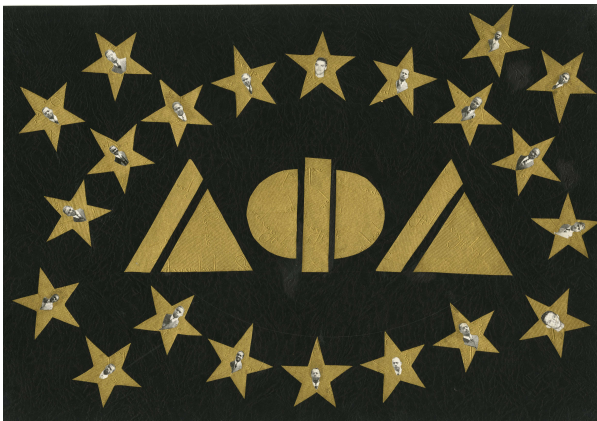
**6. [African Americana][Culinary][Texana]**  
 [Dickson, Genoa]. **Colored Cooks and Housewives Treasure Chest.** [Fort Worth, Texas]: self published, [1937]. 9" x 6". Stapled wrappers. pp. [4], [1]-50 [51][blank]. Very good plus: minimal wear, moderate toning to wrappers at extremities, internally fresh with an address stamp on the title page.

This is an unrecorded African American cook book from Texas. According to the text, its author, Genoa Dickson, was the musical directress and pianist at Fort Worth's Mt. Zion Baptist Church. She created this book as a response to "the Negro man [losing] many of his jobs to his more favorite white brother . . . but the colored cook and colored maid has held her own." There are several pages of introductory text as well as photographic illustrations of Dickson, the Mt. Zion Baptist Church and its reverend, A.W. Pryor. What follows are approximately 100 recipes broken into sections on cakes, pies, cookies, rolls, salads, meats and vegetables, and breads/ice cream/candies. Interesting recipes include jello alligator salad, never failing ice box rolls and Louisiana golden brown barbecue. Interspersed throughout are other images, a number of local business advertisements, information on the church's Ruth Charity Club, even a theme song (the chorus),



*"We're the cooks and housewives of your town;  
 You've seen us as you pass 'round,  
 But, look us o'er for we are the best,  
 Tho you may view from East to West."*

No copies found in OCLC or in internet and auction records searches. Not in The Jemima Code. **\$2000**



**7. [African Americana][HBCUs][African American Fraternities and Sororities][Folk Art/Folk Books]**  
 Burns, Arthur Eugene. **Scrapbook and Photo Album of Student Life at West Virginia State College.** Institute, West Virginia: 1940 to 1942. 11½" x 17½". 38 loose scrapbook leaves with 126 black and white photographs, 35 items of ephemera and 52 news, magazine and other clippings; some inserted into corner mounts, some adhesive mounted, all rectos only. Most photos measure 4" x 2½" to 3½" x 4¾", though some are larger and 21 are tiny portraits. Disbound, otherwise generally near fine or better.

Last year we offered a collection of ephemera, photos and interesting clippings compiled by Arthur Burns, a student journalist and fraternity man at West Virginia State College. From a different seller in another part of the country, we later acquired the apparent reason Burns collected those items: this captivating collection of leaves documenting Burns' artistic abilities as he shared his experience from his first couple of years at WVSC.

Many pages have collage elements with meticulously cut pieces of paper and/or photographs including one page devoted entirely to members of Alpha Phi Alpha. It has 21 individually cut paper stars as well as 21 minuscule photographs







of young men, each trimmed to just their heads and upper torsos. Burns' effort was heavily influenced by his participation in the Greek system and the collection includes images, programs, invitations, ribbons and more from several other fraternities and sororities including Omega Psi Phi, Delta Sigma Theta and Alpha Kappa Alpha. Also included in this group is a die-cut multi-page invitation and program for an Alpha Phi Alpha formal, a mock selective service draft questionnaire completed by Burns, and a huge feather.

Around 28 photos are formal portraits, several

are great group shots of fraternity men and women and many show Burns and his friends simply living their lives on campus. There's a photo of someone working in a lab and a great action shot of a football game. One photo shows several young men in front of an airplane--WVSC was the first HBCU to offer the Civil Aeronautics Authority's Civilian Pilot Training Program and Burns participated in that program in the fall of 1940 with his invitation to join included here. Other ephemera and clippings include a graduation program, a cardboard sign Burns may have had to make when a pledge at his fraternity, and five articles he wrote for the school paper.



A colorful, collage-ful and eminently displayable celebration of life at WVSC. **\$3250**







**8. [African Americana][Integration][Labor][Racial Violence]**

**Group Photograph of the Fourth District Convention of the International Union of Timber Workers.** [Meridian Mississippi, but distributed in Bogalusa, Louisiana]: [Great Southern Lumber Company], [1919]. 8" x 10". Black and white silver gelatin photograph. Very good: a couple of small chips and a 3/4" closed tear at the upper left.

This photo shows a group of integrated labor organizers in Meridian, Mississippi in October, 1919 at the district convention of the International Union of Timber Workers (IUTW). It's an artifact of racial tension and hate that led to the Bloody Bogalusa Massacre and its aftermath. The men pictured were from Alabama, Mississippi and Louisiana; 13 were white, the rest were black. Pictured in the top row, fourth from left, is Sol Dacus, who was a labor organizer and president of Bogalusa, Louisiana's local IUTW.

Dacus was hated by the the Great Southern Lumber Company ("GSLC"), which was the largest sawmill in the world and the founder of the town of Bogalusa. It also ran the town, with its general manager, W.H. Sullivan, the town's mayor for 15 years. The company also had a private security force which would intimidate employees who got out of line. The AFL began organizing in Bogalusa in early 1919. GSLC was virulently anti-union and informed black organizers that its armed security force would break up a meeting they planned for mid-June. In response, 100 armed white union men protected the meeting and marched through the town in military fashion. Further defying the company, 1700 whites marched with 800 black union men in a Labor Day parade on September 1<sup>st</sup>. GSLC then created the Self-Preservation and Loyalty League ("SPLL"), made up of local businessmen beholden to the GSLC and modeled after the Klan. In early November, GSLC ordered union leaders of both races to vacate company housing. On the 19<sup>th</sup> members of the SPLL dragged a white union leader out of a meeting, beat him severely and put him on a train to New Orleans insisting that he not return. On the 21<sup>st</sup>, Dacus became their focus, with one hundred members of GSLC security and the SPLL,

*"Advancing on his house, they killed his dog and then fired directly into his dwelling. The shots narrowly*



missed Dacus's wife and two small children. Dacus himself hid outside in a clump of trees, close enough to hear the mob debate whether to burn down his home. Disappointed at not finding Dacus, the mob ransacked the house and wrecked the furniture. Dacus fled to a nearby swamp, where he spent the night. . . . [the next day he] emerged from his hiding place in the swamps and walked boldly down Columbia Street, Bogalusa's main avenue . . . [with] two white 'comrades-in-arms,' Stanley O'Rourke and J. P. Bouchillon, both carpenters and staunch union men, each carrying a shotgun. As they marched down the busy street, the white men 'loudly announced' that they would protect Dacus. The three union activists then proceeded to the headquarters of Bogalusa's Central Trades and Labor Council, located at the auto repair garage run by its president, Lem Williams, and took refuge there . . . Agents of the Great Southern then blew the mill siren whistle, the 'riot' signal that assembled a posse of company gunmen and SPLL members. Numbering about 150 men, the posse converged on Lem Williams's garage. It is unclear who fired first, but 'all hell broke loose.' Jules LeBlanc, an SPLL leader, was wounded in the arm. But the union men, no more than seven, were vastly outnumbered, and within minutes Lem Williams, J. P. Bouchillon, and another union carpenter, Thomas Gaines, had been shot dead by the posse, and Stanley O'Rourke had been mortally wounded. A fifth white unionist, James Williams, surrendered. But Sol Dacus, the posse's chief quarry, escaped." (Norwood, Stephen H. "Bogalusa Burning: The War Against Biracial Unionism in the Deep South, 1919." *The Journal of Southern History*, vol. 63, no. 3, 1997, pp. 591-628.))

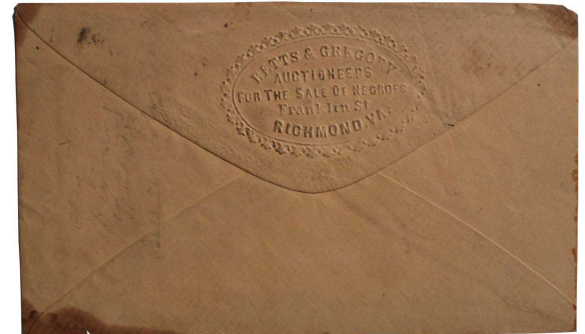
While the attack was successful in quelling unionizing, it apparently was not enough as the GSLC and SPLL began distributing this photograph along with an explanatory flier, provided here in photocopy. It explained that Bogalusa risked "social equality, niggers and whites, men and women, all mixed up together like potatoes in one bin," if the men in the photo were not stopped. It specifically referenced Dacus as "the nigger who was paraded by white men armed with shotguns on the Saturday of the pitched battle." To further intimidate organizers, the flier identifies most of the men by name, along with their town and union affiliation.

OCLC, internet and auction records searches reveal no copies; the collector who sold us his duplicate and supplied the photocopy of the flier owns one.

A photograph issued with ill and cruel intent, but also representing a group of courageous men, including those who sparked "probably the most dramatic display of interracial labor solidarity in the Deep South during the first half of the twentieth century." (Norwood, p. 592) **\$1500**

## 9. [African Americana][Slavery]

**Embossed Envelope of Slave Auctioneer.** Richmond, Virginia: [circa 1860-1861]. 3 1/8" x 5 1/4". Embossed envelope. Good: stain or burn marks at corners, lacking a flap.



This is an unused envelope for Betts & Gregory, "Auctioneers For the Sale of Negroes," located on Franklin Street in Richmond, Virginia. According to contemporary newspaper accounts, the business was formed in May, 1860 when William H. Betts left his prior slave auction business, Pulliam & Betts, to join forces with E.J. Gregory. Formed at a time of considerable uncertainty in the slave market, Betts was also one of the commissioners of Traders' Bank of Richmond, a financial institution created earlier in 1860 to back the slave trade. We have been able to determine that the firm faced serious financial difficulty as of February 1861 and was still holding slave auctions as late as March, 1861.

Rare: AAS has some correspondence from the firm, and we find a couple of institutions with either a circular, or prices realized from an auction. **\$500**

DAILY RECORD OF COTTON PICKED on				
during the week commencing on the				day of
				Overseer.
NAME.	No.	Monday.	Tuesday.	Wednesday.
			Thursday.	
Abner	41		122	138
Amf	42		164	192
Bob	43		124	122
Donis	44		137	144
Edmond	45		91	83
Edmond	46		101	130
Henry	47		78	80
Henry	48		47	

## 10. [African Americana][Slavery]

**Leaf from a Plantation Overseer's Ledger.** N.P.: N.P., 1858 and 1859. 13 1/2" x 8 1/4". Single leaf handwritten both sides. Good: chipped and dampstained.

This is a leaf from a plantation overseer's ledger. One side records the names of 36 slaves, along with the toil of all but a few, showing the amount of cotton each picked the week of November 22, 1858. The other side has daily notes from the week of January 27, 1859, with a lot of notations on the weather, work in upper and lower swamps, the cutting of a road, building of a fence, and more. There are also some mentions of the slaves: "Rose is sick . . . Ninety [possibly "Nuncey" a named slave on the other side] is hunting. Mary is still lying with Edy.

While we were told this leaf is from Alabama, we have not been able to confirm it, and further research is needed to determine its origin. **\$500**

## 11. [African Americana][Texana]

### **Advertising Postcard Related to the "Brownsville Affair" and the Ruby Saloon.**

Brownsville, Texas: [circa 1906 or 1907]. 3 1/8" x 5 1/8". Postcard printed both sides. Very good with moderate corner wear and a few noticeable creases.

This postcard documents an ugly incident that led to the dishonorable discharge of 167 African American soldiers, the largest summary expulsion in the history of the army. Black soldiers of the Twenty-Fifth United States Infantry arrived in Brownsville July 28, 1906 and immediately faced racial abuse from business owners and customs officials. An alleged attack of a white woman by a black soldier on August 12<sup>th</sup> seriously exacerbated tensions such that a curfew was declared.

Sometime after midnight, an unidentified group started

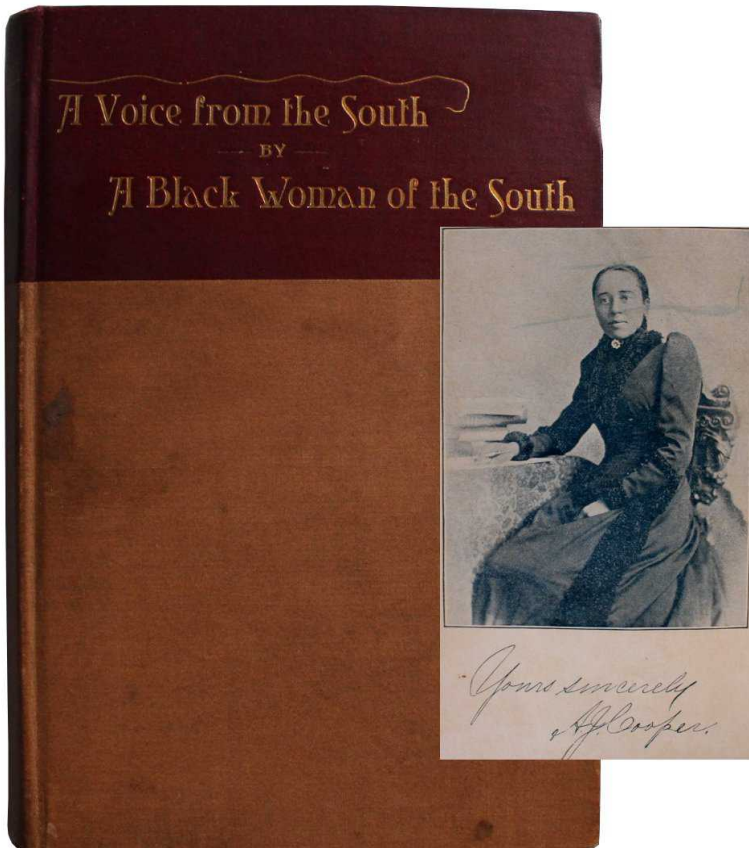
shooting at homes and saloons in downtown, and a bartender at the Ruby Saloon was shot and killed at its back gate.

Despite the fact that an inventory of the regiment's rifles showed none missing or fired, as well as no spent shells, the men of the Twenty-Fifth were still blamed. Because the soldiers maintained their innocence, they were all deemed to be in a conspiracy of silence, leading President Theodore Roosevelt to summarily discharge all of them without honor.

The Ruby Saloon owners apparently saw what has become known variously as the "Brownsville Affair", "Brownsville Raid" or "Brownsville Incident" as a marketing opportunity. While the text on the card reads "*reproduction of scene of origin of the recent troubles regarding the dishonorable discharge of three companies of Twenty-fifth Infantry negroes*", the illustration simply shows three men standing around a bar and even under magnification it's hard to tell their ethnicities.

The publication of John Weaver's "The Brownsville Raid" in 1970 led Congress to re-investigate and in 1972 President Nixon granted honorable discharges to the men, but all but one had already passed away.

A shameless relic of an ugly incident. **\$400**



## 12. [African Americana][Women][Feminism]

Cooper, Anna Julia Haywood. ***A Voice From the South***. Xenia, Ohio: The Aldine Printing House, 1892. 7 1/4" x 5". Burgundy and brown cloth, titled in gilt, top edge gilt. pp. [portrait frontis], [6], [I]-III, [3], [9]-304. Very good: light overall wear and lightly toned leaves; boards with dust soiling and a couple of small stains; evidence of book plate removal on front pastedown which has a 3/4" tear at the top of the hinge; four word gift inscription on front flyleaf.

Anna Cooper was an exceptionally important African American writer, teacher and activist. She was one of the first four African American women to earn a bachelor's degree, a co-founder of the Colored Women's League and the only woman ever elected to the American Negro Academy. She became principal of Washington, D.C.'s M Street High School in 1902 and faced significant resistance to her implementation of a curriculum that focused on going to college, as opposed to Booker T. Washington's approach of industrial and vocational education for African Americans. She was ultimately forced out in 1906. She began work on a doctorate in 1911 and completed it in 1925 at the age of 67, becoming the fourth African American woman to do so. Cooper lived another 38 years, assisting an African American adult education school until it closed in the 1950s as well as continuing her scholarly writings.

According to the AANB, this book is "*widely acknowledged as the first black feminist treatise. Cooper held the view that black women were especially suited for raising the status of the black community, more so than black men.*" Cooper's preface reflected her fierce belief in the need for African American women to be heard:



*"In the clash and clatter of our American Conflict, it has been said that the South remains Silent. Like the Sphinx she inspires vociferous disputation, but herself takes little part in the noisy controversy. One muffled strain in the Silent South, a jarring chord and a vague and uncomprehended cadenza has been and still is the Negro. And of that muffled chord, the one mute and voiceless note has been the sadly expectant Black Woman."*

The book is a collection of eight essays with the first four mostly focusing on the education of black women. The other four include her thoughts on improving race relations as well as the representation of African Americans in American literature. The essays,

*"are at once allegory, autobiography, history, oratory, poetry, and literary criticism, with traces of other forms of address . . . Cooper's strategic use of the first person "I" reveals the ways in which she allows her own experience-her own existence, even-to inform the rhetoric of her text as evidence for the feminist strategy she advocates. By writing her body into the texts as she does, Cooper forges textual space for the creation of the turn-of-the-century African-American female intellectual. Such an intellectual, struggling both for self-expression and for an audience, could ill-afford to exempt herself from any discursive realm in which erudition-fully bloomed or partial-was demonstrable. As such, A Voice becomes a symbolic representation of the body of the African-American woman of letters, newly created in the public sphere."* (Alexander, Elizabeth. "We Must Be about Our Father's Business": Anna Julia Cooper and the In-Corporation of the Nineteenth-Century African-American Woman Intellectual." *Signs*, vol. 20, no. 2, 1995, pp. 336-356.)

None in the trade as of January, 2020 and last appearing at auction in 2014. Blockson 4288. Krichmar 236. **\$4000**

### 13. [African Americana][Women][Prison][Assata Shakur][May Stevens]

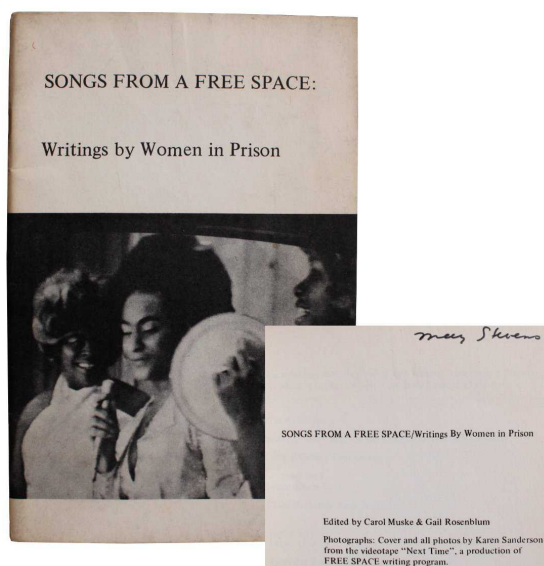
Muske, Carol and Rosenblum, Gail (editors). **SONGS FROM A FREE SPACE/Writings By Women in Prison.** [New York City?]: [N.Y.C. Correctional Institution for Women?], [circa 1975]. 8½" x 5½". Stapled wrappers. pp. 32. Very good: wrappers lightly worn and dust soiled, five small penciled asterisks in text, owner signature at upper right of first page.

Free Space was a writer's workshop created by Carol Muske-Davis in 1972 for Rikers Island's women's prison. It grew into a statewide prison writing program renamed Art Without Walls/Free Space. This collection of poems and short stories by eight women also includes several images of a video the women created, "Next Time".

Of note are the two poems by Assata Shakur, member of the Black Panthers and Black Liberation Army who escaped from prison in 1979, ultimately receiving asylum in Cuba in 1984. She is still sought by the FBI and was the first woman it ever listed on its most wanted terrorist list. There are also three pieces and an image of Abbie Hoffman accomplice, Carole Ramer.

This was the copy of important feminist artist, author and activist, May Stevens, with her signature on the first page. While we have not been able to uncover proof that she was involved with the project, we do know that she contributed to 1971's "The Attica Book" which also included poetry by prisoners.

OCLC records 10 copies over three entries. **\$850**



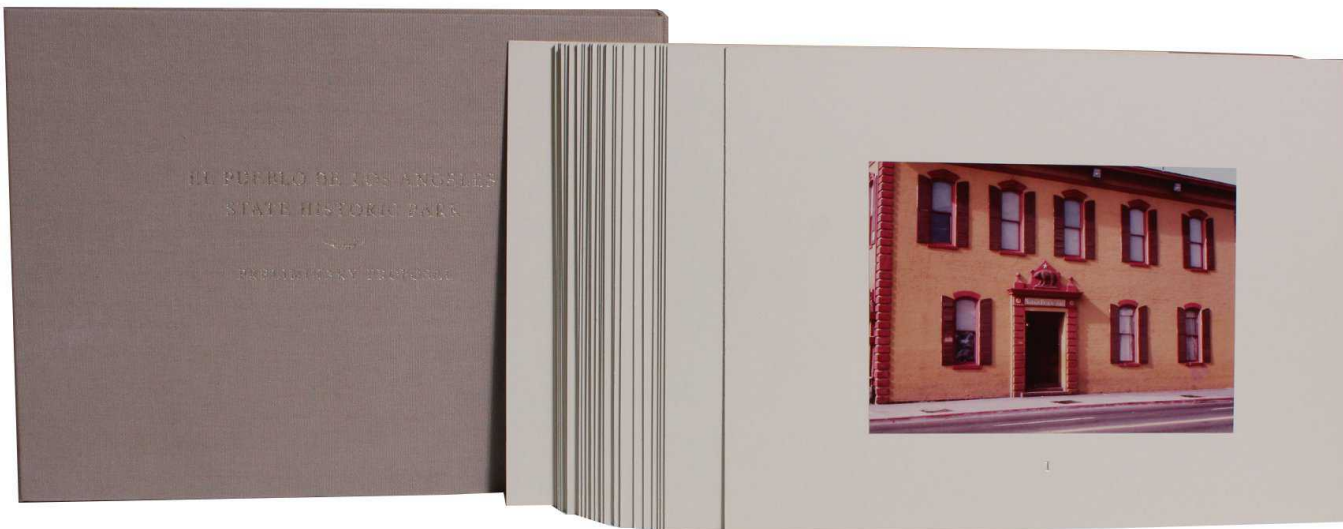
### 14. [Argentina][Mining]

Rickard, Francis Ignacio. **Doing the Andes. [Original Manuscript for Book which Became "A Mining Journey Across the Great Andes; With Explorations in the Silver Mining Districts of the Provinces of San Juan and Mendoza, and a Journey Across the Pampas to Buenos Ayres."** N.p.: [1862]. 8¼" x 5½" A number of loose gatherings and bifolia totaling 208 hand written pages housed in a clamshell box. Generally very good.

This is the original manuscript for a book that was published in London in 1863 by Smith, Elder & Co. as "A Mining Journey Across the Great Andes; With Explorations in the







## 16. [California][Architecture]

**[Proposal to Lease A Portion of El Pueblo De Los Angeles State Historic Park with Photographs Documenting Restoration of Main Street in Santa Monica.]** [Los Angeles?]: The Old Los Angeles Company, 1980. 2 items. (1) *El Pueblo De Los Angeles State Historic Park. Preliminary Proposal.* 11" x 8½". Side stapled xeroxed typescripts and other documents bound with cloth tape. 62 leaves printed rectos only, housed in a custom cloth chemise with gilt titles. (2) 32 color photographs each measuring approximately 4 7/8" x 6 7/8" and mounted on loose thick card leaves measuring 8¾" x 11 5/8". Leaves are consecutively numbered in gilt. Housed in a custom cloth clamshell box which also holds the chemise with the proposal. Very good plus: box with light dust soiling and a few stains, contents fine.



This is a proposal to lease, with a few exceptions, the entire Pico-Garnier Block of the El Pueblo De Los Angeles State Historic Park. This area is the oldest section of Los Angeles and has long been the subject of both private and public renovation discussion. The proposal was put together by Albert Ehringer, Robert J. Morris and John P. Wilson who proposed to form The Old Los Angeles Company ("OLC") to "restore and redevelop the Pico-Garnier buildings to the peak of their respective

periods" if the lease was granted. The principals had \$5 million in cash ready for the project and committed to invest another \$12 million. In the proposal, they pointed out their earlier restoration projects in Colorado City, Sacramento, Chico and Santa Monica as proof of their future success with the Pico-Garnier Block. They also detailed how each of eight buildings would be renovated, along with their future purposes. The appendices contain numerous letters of recommendation for each principal, along with his financial statement.

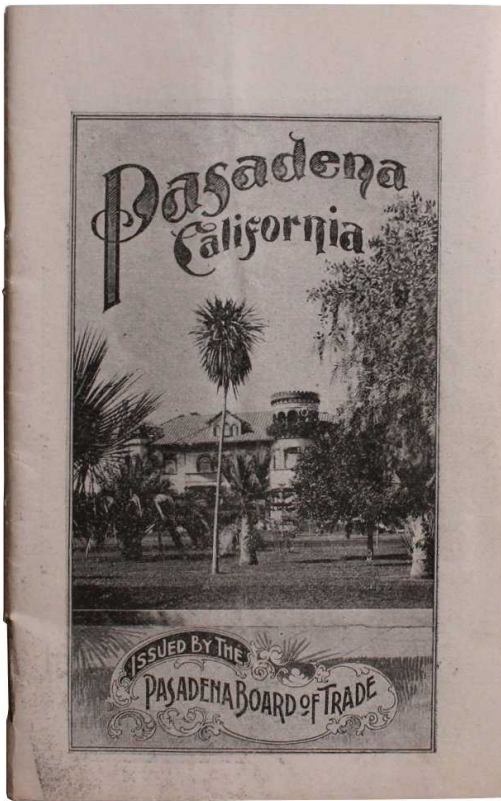


The well rendered photographs are identified in the proposal. One shows the group's restoration success with the Madison Bear Garden building in Chico while a couple show restorations in progress in Santa Monica. The rest show completed work on Main Street buildings in Santa Monica as well as several interior views including completed work of the Needlepoint Gallery, Ocean Park Motors and several others. The final photo is an artist's rendering of the proposed future renovation of the Pico House.

This proposal was a success, but follow through never happened: OLC acquired the lease in 1983 but work never started. In 1996, OLC executed a termination agreement with the city that gave them the first right of refusal if the city solicited proposals to develop the area, with OLC retaining the right to develop Pico House and the Garnier buildings. In July 2004, OLC sued the city claiming it violated the termination agreement by allowing the Chinese American Museum to expand. As of 2014, the city itself announced a \$23 million renovation for the area.

A handsome production documenting the renovation of Santa Monica's Main Street along with a bold, but failed, proposal to redevelop an historically important section of Los Angeles.

OLC locates no copies, we've handled one other. **\$1250**



**17. [California][Land Promotionals][Photo Books]**

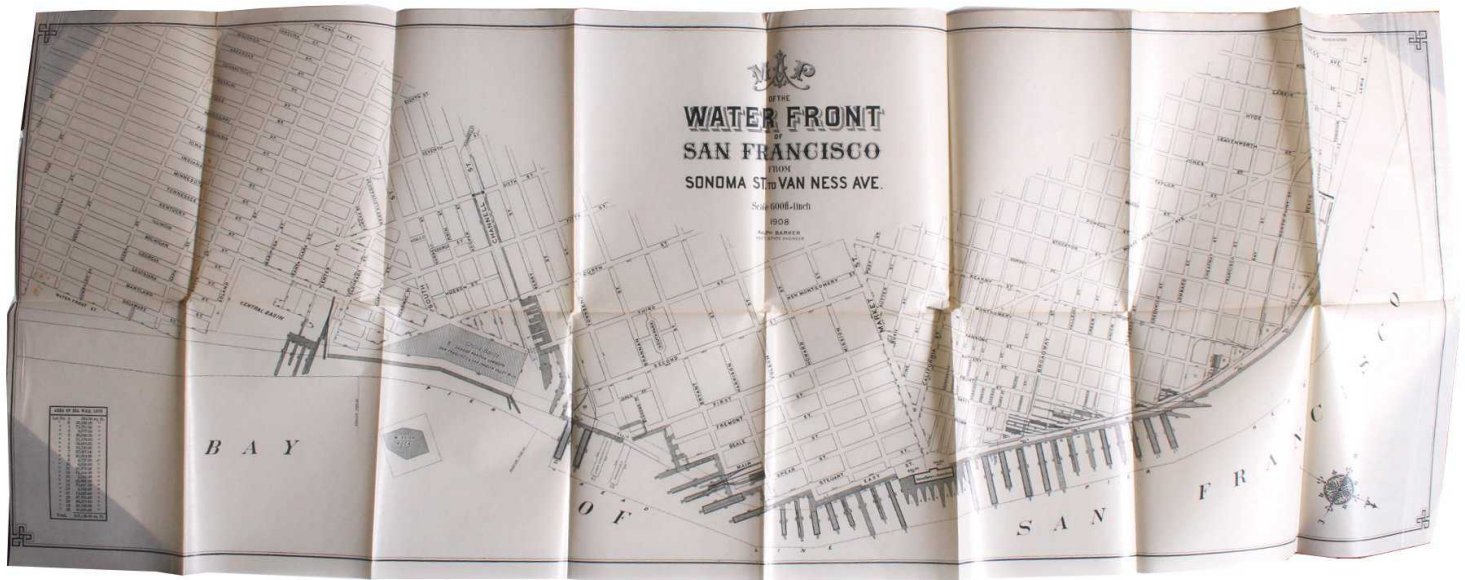
**Pasadena. Los Angeles County California in 1900.**

[Pasadena, California]: Pasadena Board of Trade, [1900]. 5½" x 3½". Stapled self-wrappers. pp. 35, [5]. Very good plus: bright with a faint vertical crease to wrappers and first and last few leaves, penciled note in the margin of one page.

This promotional for Pasadena contains 16 full page photographic illustrations and a small map. It provides a brief history, touts the climate and accessibility to transportation and waxes on the city's educational opportunities and morals as it *"was founded by an intelligent class of people and during the whole period of its history it has continued to draw unto itself residents of like character, until now it is distinguished as a city wherein the standard of intellectuality, refinement, morality, thrift, enterprise and similar qualities is exceptionally high."* Images include railway stations, the Evanston Inn, Hotel Green and an Ostrich farm.



OCLC locates four copies, all in California. **\$225**



**18. [California][Maps]**

Barker, Ralph. **Map of the Waterfront of San Francisco From Sonoma St. to Van Ness Ave.** N.p.: N.p., 1908. 15 3/8" x 41 3/4". Printed on a coated, waxlike paper. Very good : a couple of tiny separations at intersections, small closed tear at another, 2" vertical separation at far upper left, a couple of small edge chips, some scattered pinpoints of soiling.

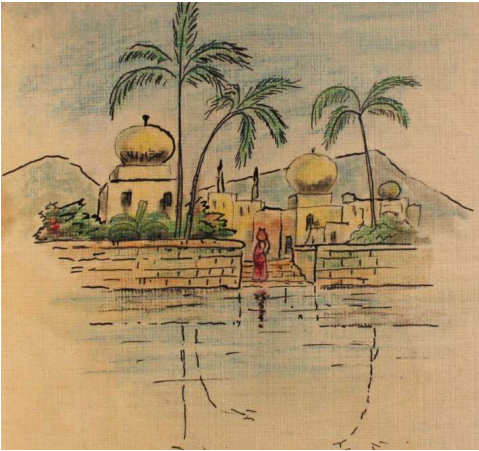
A scarce map of San Francisco's waterfront, its southernmost edge shows a portion of Yuba Street and the far Northwest is a portion of Lewis Street. It also denotes the square footage of 27 labeled seawall lots. The map may have been created to assist its maker in evaluating a number of plans for building up the waterfront, as an application for the Embarcadero waterfront entered into the National Register of Historic Places shows Barker's regular involvement in those plans from 1908 onward.

We locate only a digital copy at Berkeley. **\$750**



## 19. [California][Women][Folk Books/Folk Art]

Thayer, Myrtle Evelyn. **Memory Book of Pacific Union College.** Angwin, California: 1922-1923. 5¼" x 8". Full limp suede, gilt. 240 pages, all but 70 with a handwritten inscription and including 70 photographs and 53 drawings or paintings, 38 of which are in color. Most photos are trimmed and are 2" x 2" or smaller with many ½" x ½". Very good: covers lightly worn with patches of soiling, front pastedown split in two, leaves lightly toned with occasional soil spots, one gathering detached, another partially so and held by cords.



This is a memory book compiled by a student at Angwin, California's Pacific Union College, Myrtle Thayer. We have been unable to learn much about Myrtle save for what's in this book: she was a musician at PUC, worked in the campus store and she went to Argentina in 1923 to teach. There are 170 inscriptions from classmates, teachers and friends, most of which are copied verse or religious sentiments. A couple dozen notes give glimpses into Myrtle's experiences at school such as *"the sedan and our little trips; the Mission Cafe; the midnight candy and our dreaded ride home, but we got there."* The book is filled with over 120 photographs and original art and includes nearly 40 illustrations in watercolor, crayon or gouache. Most

illustrations are variants of plants or flowers, and there's a few mountain scenes as well as a couple stunning full page illustrations. There are also several creative fusions of art and photographs such as a drawing of a fly caught in a spider's web, where the fly's head is a tiny trimmed head shot of a woman as well as a tiny head shot acting as the ornament on a trimmed photo of the front of a car.

A thoughtfully compiled California memory book, much larger and with far more original illustrations than usually seen in American memory books. **\$600**



## 20. [Engineering][Industrial and Occupational Photography]

**Photo Album Documenting the Construction of a Gas Plant in the Bronx.** Hunt's Point, Bronx, New York: 1925-1927. 7¼" x 11¾". String tied faux leather over card. 62 pages with 210 black and white photographs adhesive mounted. Most photos measure 2¾" x 4¾" and nearly all are captioned. Album good due to lacking rear cover, a front cover with heavy wear and some loss and a new string tie; leaves with a hint of waviness, otherwise internally near fine or better with approximately one quarter of the photos with varying degrees of fading.

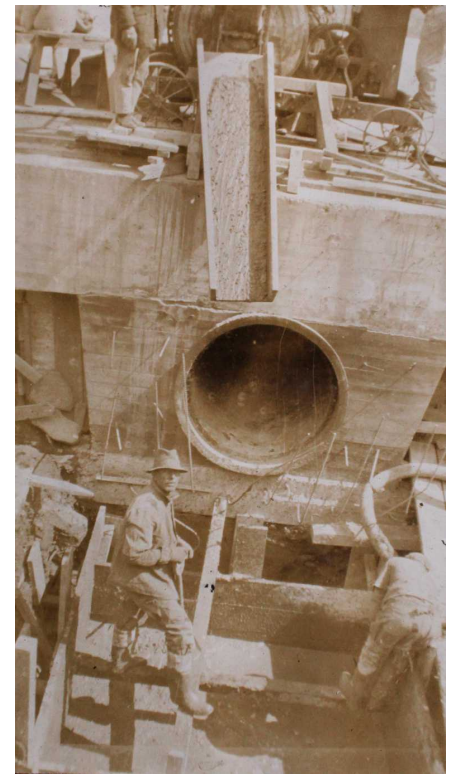
This is an album filled with page after page of captivating construction photos, documenting the building of a gas plant in the Bronx. The work was done by Baltimore's Bartlett Hayward Company for New York's Consolidated Gas Company, which is now Con Edison. The plant converted coal into coal gas and coke first by pulverizing it and then baking it for 13 hours at 1100 degrees centigrade. The coke was then cooled at the water tower. The plant also recovered naphtha, ammonia and ammonium sulfate and produced water gas. An eight minute film of the operations of the plant shot not long after it opened it is available online.





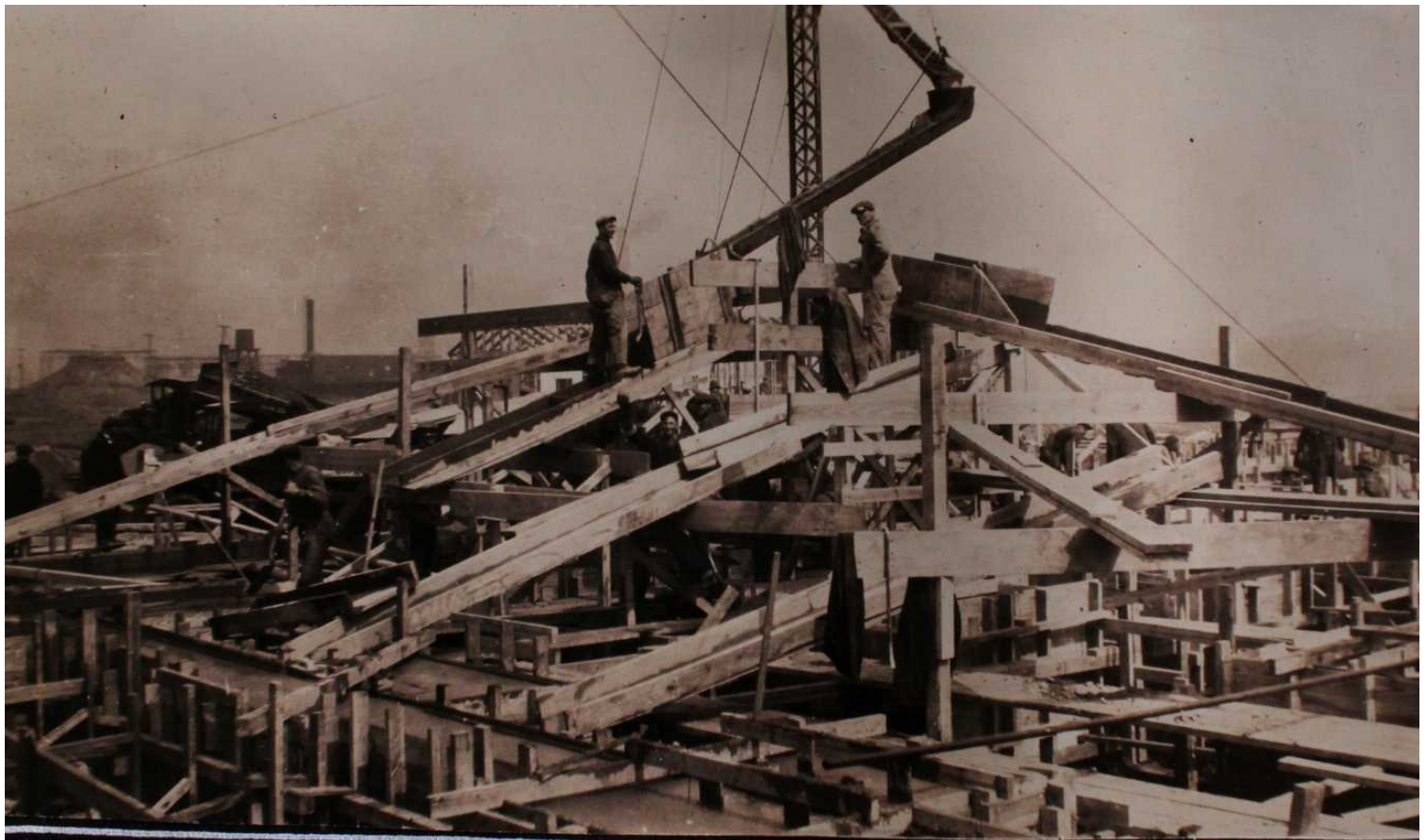


The album is devoted entirely to the construction of the plant. We see men teetering on steel beams and working in brickyards as they assembled purifiers as well as the erection of a dock crane. There's a magnificent two page spread of cranes moving completed generators into their housing and at least three two-photo panoramas. Several images show workers pouring concrete down wooden chutes as part of building a generator house, others show excavations and trench digging for the laying of gas mains. A few show the construction of a tunnel, others depict the building of coke ovens and a series shows the building of a salt water



pump house. Still more show pile drivers, boilers, quenching stations, oven batteries and other intricacies of the project. There are also a number of birdseye and far away views showing wide swaths of the construction area with spewing smokestacks and occasional glimpses of skyline.

Exceptional industrial photography reminiscent of the era's iconic photographers. **\$2500**







**21. [Folk Books/Folk Art][Photography]**

Grassinger, Julia and Stoddart, Jr, Arthur. **Artfully Created Scrapbook and Photo Album of Honeymoon Trip to the Caribbean, Cuba, and Southeastern United States with Many Original Illustrations.** Mostly Caribbean Islands, Cuba and Florida: 1933. Quarter leather and textured paper over boards. 11 3/4" x 9 1/2". 134 pages of thick paper stock with 119 black and white photographs and 12 items of ephemera adhesive mounted; the final 75 pages are blank.

Most photos measure around 3 1/4" x 2 1/4" and some are captioned; many are precisely trimmed to body shapes or for collage. Also at

least 41 original illustrations with 11 full page. Book very good minus with heavy wear, rubbing and some surface losses; internally near fine or better.

This is a remarkable reflection of a honeymoon trip created by a newlywed couple from New York City, Arthur Stoddart, Jr. and Julia Grassinger. As several of the original illustrations are initialed by Arthur we believe he did most, if not all, of them though the collage and some of the other handwriting in the book may have been Julia's work.

The first section of the book is devoted to a two week cruise on the S.S. Munargo, starting with the couple leaving New York Harbor. 19 of the first 21 pages relate to their journey



over water and the section begins with Stoddart's full page Map of the West Indies, in pen and ink and watercolor. There are photos of the harbor, posed shots with passengers, and images of ship activities such as shuffleboard and deck tennis. Included in this section is one of the highlights of the book: a movable wheel with a view window showing four photographs and four original illustrations. Another clever device in this section is a porthole: a circular ring of paper was cut and illustrated to represent the inside of the ship; a watercolor covered in clear plastic lay inside the ring representing the window one looked through to see the view outside.

For their stop at the island of New Providence in the Bahamas, Stoddart painted a small map of the island. The photos here include a dock scene as well as three taken with a young native child. Also in this section is a full page drawing entitled "Coin Diving" which shows one side of the ship with men in small boats next to it and a few in the water, with four real photos of the actual experience pasted into the scene.

Next are eight pages devoted to Cuba, with a full page pen and ink drawing showing their approach into Havana with sailboats in the water and buildings lining the harbor. There are photos and a drawing depicting Morro Castle and several photographs and illustrations of a sugar plantation. The next eight pages show Florida, with a spectacular full page drawing of a swordfish leaping out of the water. There's a photograph of a Native American girl at the

Seminole Indian Village and an alligator at the Alligator Farm, each alongside colorful complementary drawings.

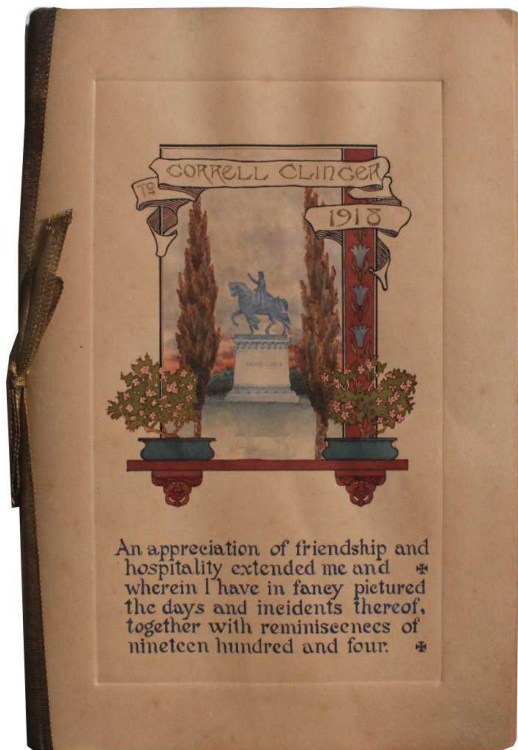
Other highlights include a partial map of the eastern seaboard showing the route driven for the stateside part of their trip as well as a creative collage using Julia's bridal portrait. It has a hand colored photograph of her head placed over a trimmed magazine advertisement of an angel carrying a flowing ribbon; there's an attached swatch of white mesh to represent her veil which covers her face.

A resplendent expression of love with superb amateur illustration and collage. **\$1500**



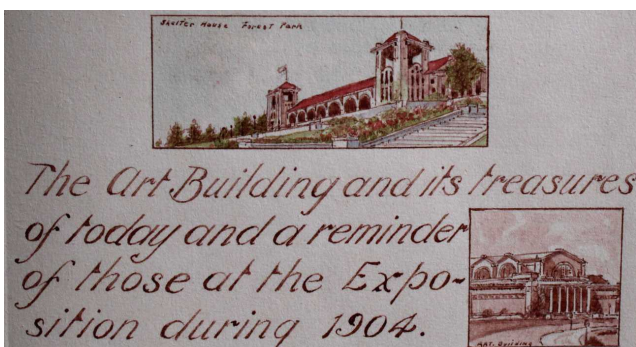
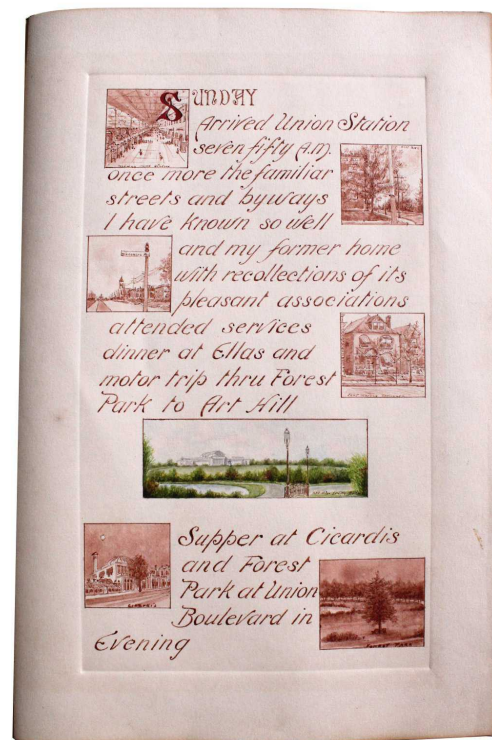
## 22. [Folk Books/Folk Art]

Reeve, Ferris E. **Exceptional Keepsake of Trip to St. Louis with 27 Highly Detailed Miniature Drawings.** [Englewood, New Jersey?]: 1918. 8<sup>3</sup>/<sub>4</sub>" x 5 7/8". Ribbon tied gathering of 12 leaves interleaved with tissue guards. Each leaf illustrated with original artwork rectos only. Housed in a contemporary custom satin-lined morocco box with gilt titles. Book near fine with a hint of waviness and foxing to outer leaves; box good with a few small areas of loss, and fully split at its hinge, but held securely by the satin.



This is a magical item filled with extraordinary miniature illustrations and full page watercolor and pencil illustrations that celebrate a friendship and memorializes a visit to St. Louis in 1918. The author and artist, Ferris Reeve, owned jewelry stores in New York City and was living in Englewood, New Jersey at the time he created this for his (married) female friend, Gorrell Clinger, of Missouri.

The cover has a beautifully rendered watercolor of the Apotheosis of St. Louis with Clinger's name painted in sparkling gold. It's followed by a short, yet detailed, day-by-day reminiscence of Reeve's itinerary and includes reflections such as "spent the afternoon at Creve

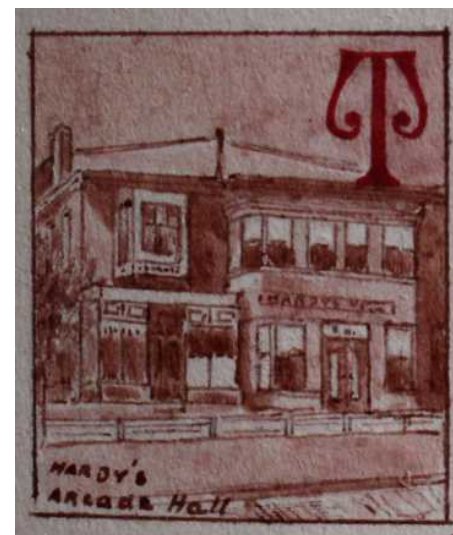


Coeur, the trip there brought back to memory thoughts of one who could no longer share with me recollections of World's Fair days together."

There are five full page illustrations including detailed pencil drawings of the Peace Monument and the Transportation Building from the 1904 World's Fair. Two more are pencil embellished with watercolor, and the last is a full watercolor.

The 27 miniature drawings burst with life and include 22 full scenes in pen and ink, mostly one inch square, with readable street signs whose letters measure one millimeter in height. These include Union Station, Cicardi's restaurant, buildings from the 1904 Fair and several street scenes. The other five are slightly larger watercolors.

An exquisitely intricate expression of friendship.  
**\$1500**







**23. [Industrial and Occupational Photography][Oregon] Photo Album Depicting Construction Crews.** [Mostly Around Portland, Oregon: [1910s]. 5¼" x 7¼". Limp suede. 28 pages with 25 black and white photographs adhesive mounted (one is a duplicate and one is an enlargement of an image in the album). Most photos measure 4½" x 6½" and none are captioned. Album good: covers and a couple of leaves detached, evidence of excision of several leaves; photos generally very good.

An album of large and well composed photos taken mostly around Portland, Oregon. At least eleven photos depict construction crews and work for Welton & Kibbe whose sign can be seen in two photos. They were a general contractor in Portland who changed their name to the Kibbe-Welton Company in 1912. There are six group shots of the



laborers with one showing several men holding large pitchforks and another showing them after toil with dirtied clothes and skin. One shows them milling about a yard with a huge wooden tower. Four photos show those men working and include them in a lot by a cement mixer moving wheelbarrows full of cement to lay foundations which are seen in other shots.

One photo shows a general store alongside a railroad track, and there are also two nice photos of hotels showing their street frontage. One, showing the Hotel Burdge, was definitely taken in Lincoln, California. The other shows a "Parker Hotel," and while we have found references to the "New Parker Hotel" in a 1929 Lincoln newspaper, we could find none from the time frame of this photo.

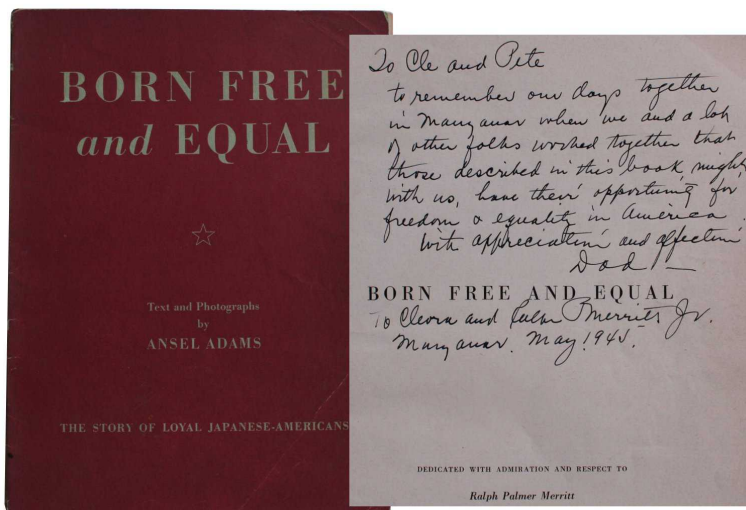
An internal shot of a large dining room may be from one of these hotels. There's also a lovely shot of a horse-drawn carriage for a Portland general goods merchant with his signage on the wagon and someone standing in front of it with goods about to be delivered. **\$500**

## 24. [Japanese American Internment]

Adams, Ansel. **Born Free and Equal.** [Inscribed by the Director of Manzanar to His Children].

New York: U.S. Camera, 1944. 10¾" x 8". Stapled wrappers. pp. 112. Good: text block detached from wrappers, wrappers worn and creased with small patches of loss, text lightly worn with faint dogears to some leaves and two leaves with some staining/rippling along bottom half.

This is Ansel Adams' photo book about the Manzanar War Relocation Center inscribed by Ralph Merritt to his children. Merritt was the director of Manzanar and the book's dedicatee. Inscribed in May, 1945, it reads: "To Cle and Pete/to remember our days together/in Manzanar when we and a lot/of other folks worked together [so] that/those described in this book might/with us, have their opportunity for/freedom & equality in America./With appreciation and affection/Dad." Merritt appears to have been a beloved figure at Manzanar, with the camp newspaper hailing his arrival in November, 1942. An article celebrating his appointment said Merritt was "long known among the Japanese as a humanitarian and a friend" due to his interactions with Japanese Americans in his roles as president of the Rice Growers Association as well as his establishing



To Cle and Pete  
to remember our days together  
in Manzanar when we and a lot  
of other folks worked together that  
those described in this book might  
with us, have their opportunity for  
freedom & equality in America  
with appreciation and affection  
Dad

BORN FREE AND EQUAL  
To Cleora and Helen Merritt Jr.  
Manzanar, May 1945.

DEDICATED WITH ADMIRATION AND RESPECT TO  
Ralph Palmer Merritt



an office in Japan when he was president of the Sun Maid Raisin Company.

Adams and Merritt were friends through their involvement with the Sierra Club. According to Adams, the purpose of this book *“was to show how these people, suffering under a great injustice, and loss of property, businesses and professions, had overcome the sense of defeat and despair by building for themselves a vital community in an arid (but magnificent) environment.”*

Like item #s 25 and 28, this item came from a seller who acquired it from descendants of Merritt.

An exceptional association copy, documenting the ethos of Manzanar's director.

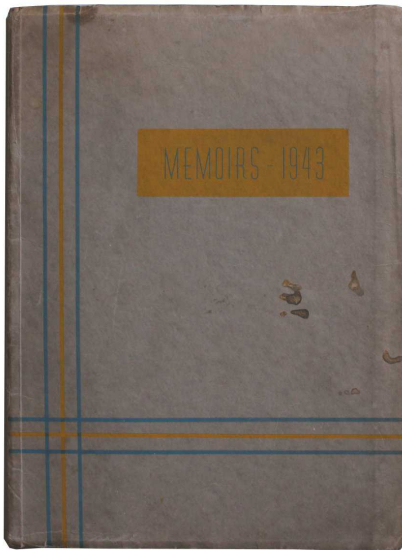
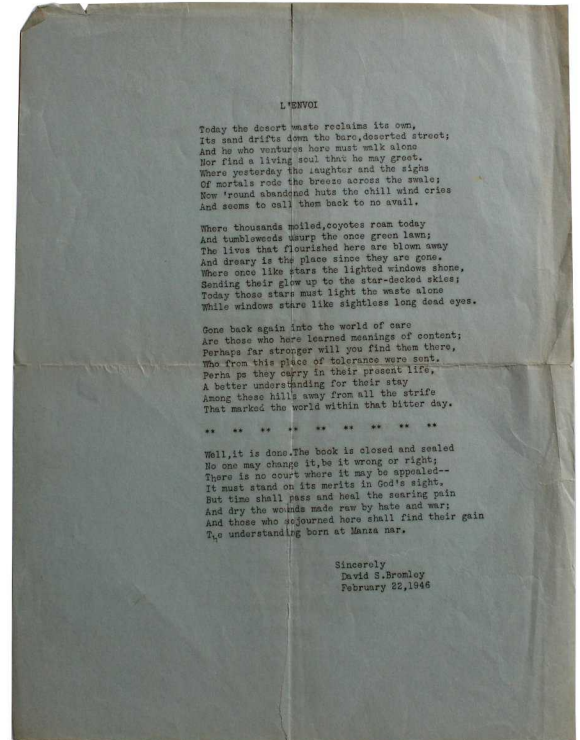
**\$1250**

## 25. [Japanese American Internment]

Bromley, David. *L'envoi*. N.p.: 1946. 11" x 8½". Single sheet of typescript, typed recto only. Good: old folds, toned at extremities, a couple of tears neatly mended on verso with archival tape.

This is a poem reflecting on the lives of those interned at Manzanar. It was written by David Bromley, the evacuee property officer for Manzanar, and like item #s 24 and 28, this item came from a seller who acquired it from descendants of Ralph Merritt, Manzanar's director. The year before, Bromley published a short book of poetry on the war. Written three months after Manzanar closed, it's an odd mix of thoughts. He seemed to lament that people were no longer at the camp: *“Where yesterday the laughter and the sighs/Of mortals rode the breeze across the swale;/Now 'round abandoned huts the chill wind cries/And seems to call them back to no avail.”* Yet he apparently understood the anguish of those forced to live there: *“But time shall pass and heal the searing pain/And dry the wounds made raw by hate and war;/And those who sojourned here shall find their gain/The understanding born at Manzanar.”*

A unique artifact of Manzanar, containing the reflections of one of its government employees. **\$250**

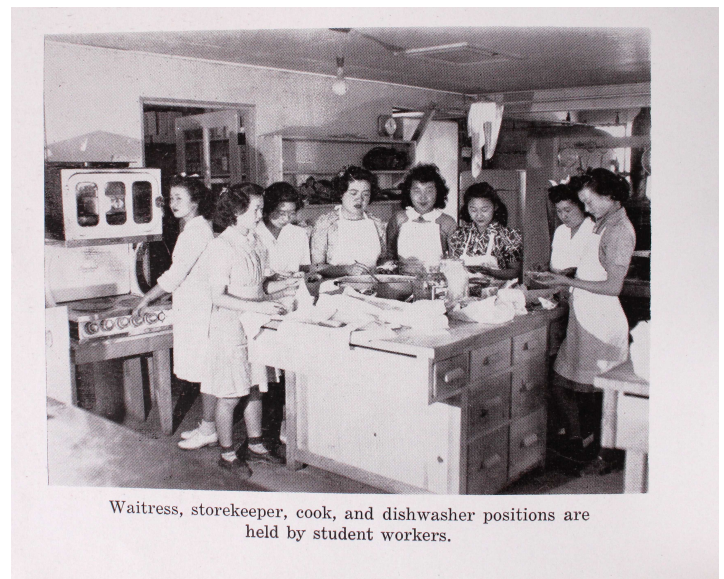


## 26. [Japanese American Internment]

*Memoirs-1943 [High School Yearbook for Minidoka Internment Camp]*. Hunt, Idaho: Hunt High School, 1943 10 7/8" x 8". Paper over flexible card. pp. [60]. Very good: wrappers moderately worn with a few soil spots, internally near fine or better.

The Minidoka War Relocation Center in Jerome County, Idaho, covered 33,000 acres with five miles of barbed wire fencing and eight watchtowers. Internees from Oregon, Washington and Alaska began arriving at Minidoka on August 10, 1942. Families of up to 9 squeezed into one room apartments furnished only with army cots and a stove, so they

fashioned furniture out of scrap material. As it was one of three camps on Bureau of Reclamation land, many internees, including students, worked on irrigation projects as well as on local farms when labor shortages forced farmers to get their assistance with harvesting. Like other camps, it had a high school and this is the first yearbook issued by that school.

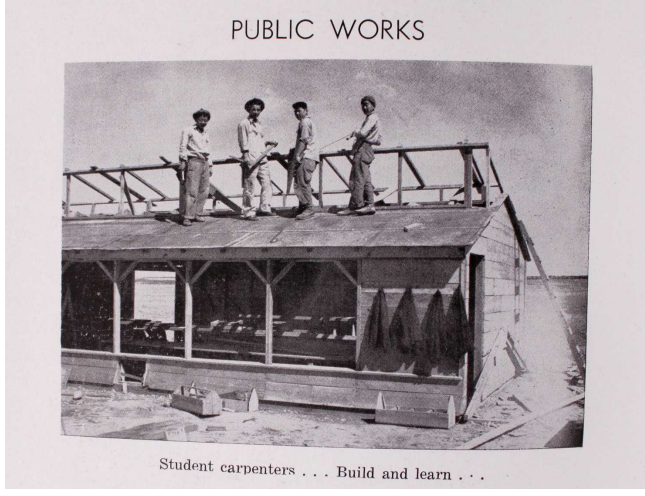


Waitress, storekeeper, cook, and dishwasher positions are held by student workers.

The book reflects a student populace positively persevering despite the indignity of internment. The endpapers are a series of nine cartoons showing students in labs, cooking, in class, in the library and playing horseshoes. The dedication reads, *“We, the Americans, born of Japanese ancestry, together with our fellow citizens, are at present engaged in a great conflict which will*



determine whether or not we can live in a world of peace and security blessed by the four freedoms of Democracy." It's followed by a two page spread entitled "Dear Diary" which contains a month-by-month summary of their experience, beginning soon after arrival in September, 1942, "dust—blinding, penetrating, suffocating dust! No trees, no grass—just sagebrush! There are no schools, no recreational facilities and no hot water." In October, "we join the harvesters to save the crop. High school counseling has begun; still we have no school house." November: "school begins! On the 16<sup>th</sup> of this month we trace unfamiliar steps to the makeshift classrooms. In bare, unfurnished barracks we sit at 'seat-attached' dining tables and try to study with the meager supply of books on hand. With November came the cold, the rain, and the first snow. We struggle through the deep, treacherous mud to school." From this inauspicious, dusty and muddy beginning sprung Hunt High School, and this book provides standard yearbook fare with seniors given alphabetized class portraits and grades 7-11 shown in group shots, though all are named. It also documents around 15 clubs including three sports teams and a fire brigade. 11 pages are devoted to a section entitled "The Work Experience Program." It has 29 outstanding images of students working as mechanics, cooks, carpenters, farmers and more. According to the text, "studying diligently four hours and putting the other four hours into some kind of labor, the student can average a 24 hour week," and over 50 occupations undertaken by the students are listed. OCLC locates five copies. **\$2750**



Student carpenters . . . Build and learn . . .

**27. [Japanese American Internment]**

**The Tri-Stater. Vol. I. No. 3. Nov. 30 '42.** Tule Lake War Relocation Center, Newell, California: [Students of Tri-State High School], 1942. 13 7/8" x 8 1/2". Two leaves of mimeographed typescript printed both sides. Pp. 4. Very good plus, toned, text faint in some areas with the occasional character difficult to read.

This is the third issue of the high school newspaper created by students interned at the Tule Lake War Relocation Center. The paper reflects a newly established school with reports of new clubs, admonishments to treat each other nicely and a report on a demonstration of how the school functioned. There's a fair amount of gossip, reports on a dance and a mention of an upcoming mock trial where student attorneys were going to try a murder case for student jurors. In one paragraph, the students call themselves "colonists."

OCLC shows five institutions with issues, with one showing this particular issue. A rare survival, especially considering the paper quality. **\$500**

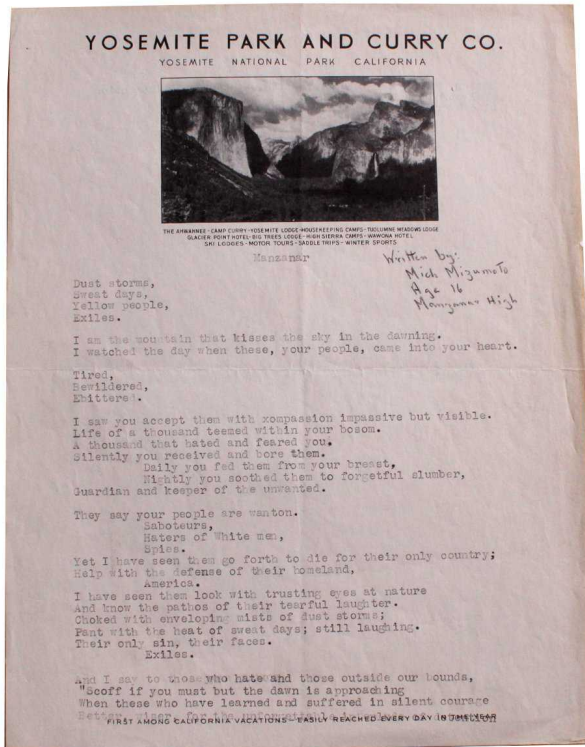
**28. [Japanese American Internment][Women]**

**Mizumoto, Mich[iko]. Manzanar.** Manzanar, California: 1943. 10 3/4" x 8 3/8". Single sheet of

illustrated letterhead typed both sides, with a penciled note as to authorship. Very good, old folds.

This is a poem written by a 16 year old young woman interned at the Manzanar War Relocation Center, Michiko Mizumoto. It's a conversation between Mizumoto and the mountains surrounding the camp. It begins with "Dust storms,/Sweat days,/Yellow people,/Exiles," and she called the mountains the "guardian and keeper and unwanted." The mountains tell her, "They say your people are wanton./Saboteurs,/Haters of White men,/Spies./Yet I have seen them go forth to die for their only country." It ends with, "And I say to those who hate and those outside our bounds, 'Scoff if you must but the dawn is approaching/When these who have learned and suffered in silent courage/Better, wiser, for the unforgettable interlude of detention/Shall trod on free sod again.'"

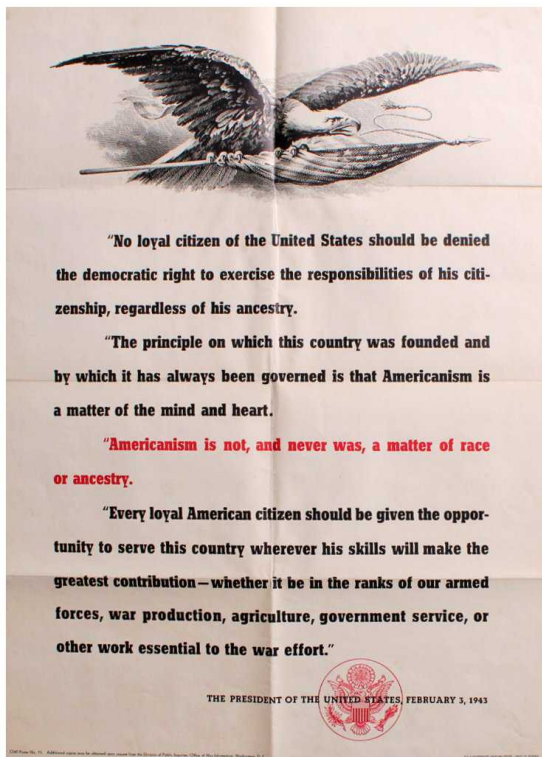
We think this an early version of the poem typed by Michiko. A slightly different version of it has been published in several sources. This version





differs significantly in punctuation, has an extra sentence, and several word choices are also different from the published version. Like item #s 24 and 25, this item came from a seller who acquired it from descendants of Ralph Merritt, the director of Manzanar. It's also possible that the Yosemite Park and Curry Co. letterhead came from Ansel Adams, as he did a lot of work for the company in the 1930s. Adams was friends with Merritt through the Sierra Club and was at Manzanar in 1943 taking photographs for his book that became "Born Free and Equal."

A moving statement of hope and defiance set against the backdrop of internment. **\$750**



**29. [Japanese Americans][World War II]**

***No Loyal Citizen of the United States Should Be Denied . . .***

Washington, D.C.: U.S. Government Printing Office, 1943. 27 7/8" x 20". Poster. Near fine, folded as issued, with light wear and a couple of faint spots of dust soiling.

This poster contains a portion of FDR's speech given February 3, 1943 regarding the 442<sup>nd</sup> Regimental Combat Team which was activated two days earlier. When the all-Japanese American unit was announced, there was an outcry against it from a number of organizations, mainly on the West Coast. The text included here directly addressed this opposition--it's all in black, save for one sentence, set off, in red: "Americanism is not, and never was, a matter of race or ancestry."

The segregated 442<sup>nd</sup> was made up of second generation Japanese Americans. They fought mostly in Europe, their motto was "Go For Broke" and more than one source considers them the most decorated unit in the history of American warfare.

OCLC locates six copies and internet searches reveal an additional six institutional holdings. **\$600**

**30. [Judaica][Holocaust][Refugees]**

***Photo Album Depicting Jewish War Orphan Youth Aliyah Members and Activities in Bucharest.***

Bucharest, Romania: 1947. 6 1/4" x 9 3/8". String tied faux leather over thick boards. 12 leaves with 36 black and white photographs, some inserted into corner mounts, others pasted in, all but four on rectos. Most photos measure 2 1/4" x 3 1/2" and several are larger; none appear to be captioned. Album very good with moderately worn boards and very good plus or better photos.



This photo album depicts members of the Youth Aliyah Boarding School of Jewish War Orphans in the Băneasa district of Bucharest, Romania. Youth Aliyah ("YA") was started in Germany in 1932 by Recha Freier who wanted to save at risk Jewish children in Germany. It was formally organized January 30, 1933, the same day Hitler came to power, and a head office was soon established in Jerusalem. The initial plan was to send high school age children to Palestine to live and work on kibbutzes. To qualify for YA, candidates had to go through a lengthy and rigorous screening process. Once the war started, the need to move children from Germany and surrounding countries became urgent, but the Jerusalem office initially failed to understand that urgency, causing YA's leaders in Europe to bend and break its strict rules to save as many children as possible, in sometimes daring escapes. By 1942, with Germany completely banning Jewish emigration and blocking exit from Europe, the main



administration supported the all-out efforts of its members on the ground in Europe, ultimately rescuing approximately 5,000





children during the war and resettling another 15,000 in the early post-war years. Most of those children were Holocaust survivors.

The inscriptions on the front pastedown in both Polish and French make clear that the album was presented to the director of YA's Boarding School of Jewish War Orphans of Băneasa, "Dr. Z. Bakowski." It was a gift from students on the day of their departure to kibbutzes



in Israel. It's possible these orphans were part of a group from Transnistria who were repatriated after the German defeat at Stalingrad caused the Romanian government to negotiate with the Allies, ultimately allowing for the return of

Jewish orphans aged 15 and under. Nearly 1900 were allowed to return in February, 1944, with an additional 1400 coming in March. The album begins with a composite photo of a YA school with a notation of "Budapest, 1943" and "Bucharest, 1945." We have not been able to determine who, if any, of the YA members in this photo are also shown in the album.



Many of the photos are group shots of the children both in and out of uniform. Others show a dinner gathering, a house party and one shot shows children posing with shovels. One photo shows uniformed children marching, several show them engaged in physical recreation and several of the group shots include a young

man with an accordion. All brim with a reserved hope fostered in loss coupled with a chance at a new life.

A moving artifact, documenting young Holocaust survivors and the organization that saved them. **\$2000**

**31. [Judaica][Refugees][World War II]**  
**Sosua. Refugee Haven in the Caribbean.** New York: Dominican Republic Settlement Association, Inc., 1941. 12" x 9". Stapled wrappers. pp. [14]. Very good minus: moderate wear with waviness to the upper inner corner of leaves, some dust soiling to wrappers, small inked notation on front wrapper and first page.

This is a large promotional brochure for Sosua, in the Dominican Republic, which was a colony of Jewish refugees that came about due to the Intergovernmental Committee Conference in July, 1938. The conference was convened by FDR, and its goal was to find homes for the ever-increasing number of people, most of whom were Jewish, forced to flee Nazi Germany and occupied areas. 32 countries participated, and the conference failed to create a plan for its member countries to accept refugees. Despite this failure, President Rafael Trujillo of the Dominican Republic offered land, and the Dominican Republic Settlement Association was formed as part of the American Jewish Joint Distribution Committee. Sosua was offered as the site of colonization and settlers began arriving in March of 1940.

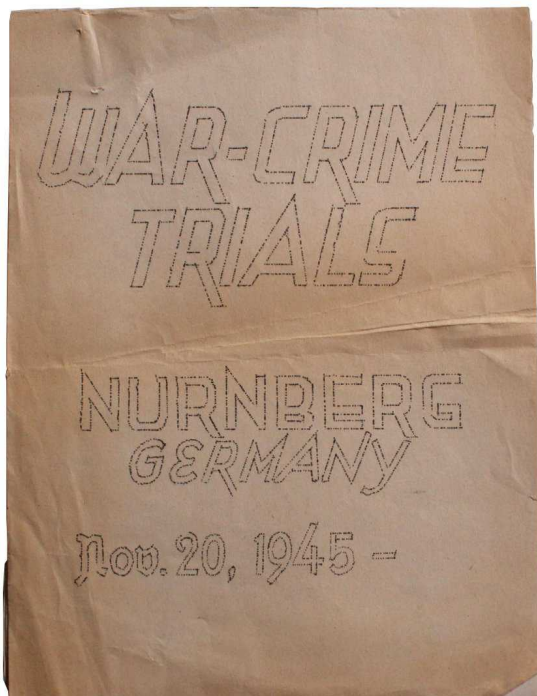




Most were from Germany and Austria, though some came from Poland, Switzerland and Czechoslovakia and settlers continued to arrive until the end of the war. The colony succeeded, with a peak population of around 1,000, though it started a slow decline around 1948.

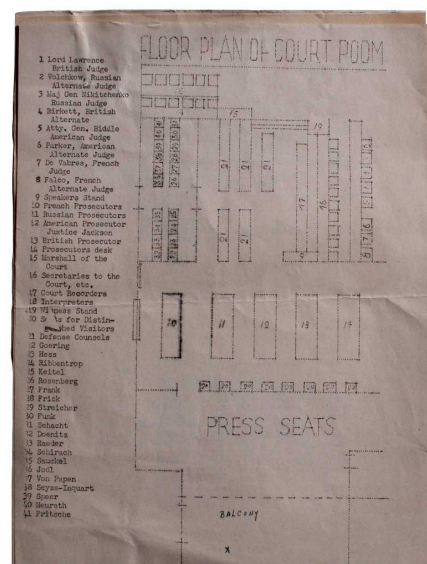
This promotional was produced at a time when there were around 450 settlers in Sosua. It explained how Sosua came about, explained the progress made to that point, and detailed the homestead settlers would receive if accepted into the colony: a small farm, a frame house with furniture, tools, livestock, cows, etc. Settlers were expected to pay back the capital invested in them beginning in their third year. This is followed by a photo essay depicting life at Sosua, with around 26 illustrations documenting the early days of the settlement. Most show farming and building, while others show recreational activities and children at school. Since the brochure stressed the opportunities for healthcare, there's more than one image of a kindly doctor.

An engaging artifact of the hope that Sosua “*may serve as the model for large-scale emigration to the fertile uninhabited areas of the Western Hemisphere, should this become a necessity.*” OCLC locates five copies. **\$675**



**32. [Judaica][Holocaust][International Law] War-Crime Trials. Nurnberg Germany. Nov. 20, 1945-** [Nuremberg, Germany]: N.P., [1945]. 10½" x 8". Seven mimeographed leaves printed rectos only. Very good: horizontal crease through all leaves, top leaf toned with paper clip indentation.

This is a guide/program given to attendees of the Trial of the Major War Criminals which began November 20, 1945 and ended October 1, 1946. 24 men were indicted, one was deemed medically unfit for trial and another committed suicide prior to the trial's start. Twelve were sentenced to death, seven received prison sentences and three were acquitted. This program lists 21 of the defendants with a list of their titles under Hitler's regime and/or short biographies. There's also a diagram of the courtroom with a key as to where prosecutors, defendants and judges were seated.



A direct connection to the trials that exposed and documented Nazi atrocities and laid the international legal foundations for how war crimes are prosecuted today. OCLC locates six copies over three entries. **\$1250**

**33. [LGBTQIA+]**  
**Archive of Slides Documenting Rehearsals for the 26<sup>th</sup> Annual Diana Awards.** Houston, Texas: 1979. 420 35mm color slide transparencies measuring 7/8" x 1 3/8" in plastic mounts measuring 2" x 2"; none are captioned. Housed in three slide carousels in their original boxes. Slides fine, mounts generally near fine or better, boxes very good plus with some dust soiling.

This collection of images shows the gleeful preparations for the 26<sup>th</sup> Diana Awards, an annual event put on by Houston's Diana Foundation which is still going strong. According to its website, the Diana Foundation is the oldest continuously active gay organization in the United States whose purpose is to assist “*the needs of the gay community by distributing funds to organizations that are dedicated to providing services that enhance the lives of deserving individuals in our diverse community.*” The group was founded in March







of 1953 when a gay man, David Moncrief, bought a television so he could gather friends to watch the Oscars on its first-ever television broadcast. Prominently displayed in his living room was a life size plaster model of Diana, the Roman goddess of the hunt. The signal failed, but the party was enjoyed by all, and he tried again in 1954. At the 1954 party, according to the group's written history, *"just prior to the broadcast, Moncrief asked for everyone's attention and announced that he had an award for someone in Houston who had given an outstanding 'performance'—most likely an amorous adventure—during the past year. As the guests laughed and applauded, Moncrief presented the very first Diana Award—a dildo—to Virginia "Hub" Lankford."* 1954 is therefore considered the first Diana Awards. For many years the Awards were more of a close group of friends using an Oscar watching party as a way to roast each other. By 1966, the gathering grew to the point where holding it in private homes no longer worked and Diana 13 through 15 were held in a movie theater. 1970 marked the first time they were held in a gay bar. As it evolved, the annual event turned into a black tie gala with extravagant song and dance stage performances. In 1976, the group moved for 501 (c)(3) status, received it, and the Diana Foundation was born, with profits from events funding things like scholarships and donations to other community groups.



The next step up in venue size was 1977, when it moved to the Sheraton Hotel, where the images from this collection were taken. The shots document what appear to be raucous, silly and alcohol-fueled rehearsals. There are many images of costumed performers, including many men in drag, practicing a variety of dance routines and chorus lines including one which appears to be based on the Village People. We see members of the orchestra practicing, performers receiving makeup and other participants setting up the ballroom. A number show technicians putting sets together or building props and others show people trying on different costumes.

During the early AIDS era, the group lost nearly half its members over a five to seven year period, and began funding groups that assisted those affected by the disease. Group membership became formalized, and the annual event, along with the entities Diana helped to fund, continued to grow. Today, it supports over 25 different organizations and also has an annual country dinner.

While the Diana Foundation is well documented, images from this particular event are scarce, with little mention of it and only three images of the event in the group's 160 page history. A rare and joyful behind-the-scenes look at the oldest continuously active gay organization in the United States. **\$1250**





### 34. [LGBTQIA+]

**“Free The Slaves” Benefit Show & Dance & Slave Auction. Fri.-April 23.** Hollywood, California: Homophile Effort for Legal Protection, 1976. 11¼” x 8¾”. Bifolium. Pp. [4]. Near fine with light wear and a hint of toning at extremities.

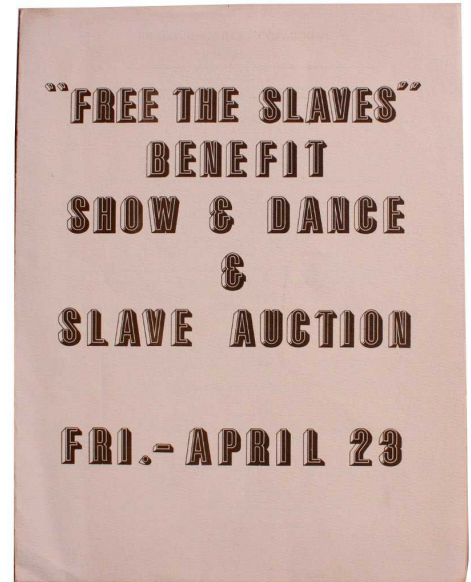
This is a program for a fundraiser to assist with legal fees for those caught up in what has come to be known as the “Mark IV Incident” or “Mark IV Raid” which occurred two weeks earlier. The Mark IV Incident was an LGBTQ fundraiser in which the Los Angeles Police Department used approximately 100 police officers, two helicopters, and two buses to raid the Mark IV baths, allegedly to free victims of involuntary servitude.

In March, 1976, John Embry (the co-founder and owner of the important leather magazine, *Drummer*) mailed notices to members of the Leather Fraternity for a “slave auction” to be held at the Mark IV Baths on April 10th. Apparently there was a detachable form to send \$5 for an official invitation, as tickets were not going to be sold at the door. Winners of each “slave” were allowed to “own” the slave for the weekend, and the money they paid would be donated to any of several gay services organizations. Embry also sent invitations to his personal mailing list, one of which was intercepted by a postal worker and turned over to LAPD who tapped Embry's phone as well as those of his employees and had them followed. The police raided the auction, viewing it as a literal slave auction and applied 19th century slavery and prostitution laws. Ultimately, only four were charged with pandering: Embry, Jeanne Barney, Doug Martin, and the emcee, “Mr. Leather,” Val Martin. The event, raid, and arrests became national news the next day. According to Barney's bio at the Leather Hall of Fame website:

*“The Mark IV incident was, in fact, a political disaster for the LAPD. “Gay” and “straight” publics alike saw the raid as a waste of precious resources that should have been spent fighting real crime. As if to dramatize the sense of public priorities that was affronted by the LAPD's overzealous actions, a woman was mugged and murdered just ten blocks from the Mark IV while the raid was going on. One hundred and seven cops to bust a charity ball but not a single one to save a woman's life - needless to say, this image did not play well...The District and City Attorneys immediately dissociated themselves from the LAPD's position until the prosecution dropped the ridiculous “slavery” charges, and the City received hundreds of letters from the public protesting the raid.”*

The fundraiser defiantly had another slave auction with the program noting that “all our 'slaves' are offering their services on a strictly volunteer basis.” The back page listed thirty sponsoring organizations, noted that a number of city officials also supported the event and cautioned that “we'll be ever-watchful that this kind of outrageous injustice is never repeated.” The legal battle went on for nearly two years, with the four who were arrested ultimately entering guilty pleas in exchange for community service.

A rare survival of the rapid response to an ugly moment in LGBTQ history. OCLC locates one copy. **\$600**



### 35. [LGBTQIA+]

**The Gay Coloring Book [Cover title].** Washington, D.C.: Guild Press, Ltd., [© 1964]. 9 ¾” x 6”. Stapled yellow wrappers. pp. 3-34. Very good: wrappers lightly worn and moderately dust soiled, with two patches of sticker residue and two letters in ballpoint to the front wrapper; internally clean.

An explicit coloring book published by a trailblazer for freedom of expression for the gay community. The Guild Press was created sometime in the late 1950s by Herman Lynn Womack, as “MANual Enterprises,” and printed art and physique magazines. When the post office tried to shut down the distributions of some of his magazines in 1962, he sued and ultimately got a Supreme Court ruling that erotica intended for gay males was not obscene as a matter of law.

The book follows the life of Percy who is shown in the first image clothed in socks, tank top and boxer shorts with a pronounced bulge above the caption, “My Name Is Percy./Color Me Gay.” We then watch Percy dress and accessorize, see his apartment and meet his family and friends (“This Is My Grandmother/Color Her Butch.”). He shows us his various hangouts (gay bar, park, bathhouse, restroom etc.) all showing men with enormous pelvic bulges. And then the book ends, abruptly, with a forlorn and withered Percy, dressed in a military uniform, “My Name Is Percy./Color Me Drafted.”

A scarce expression of gay life by a fearless publisher. OCLC locates 10 copies. **\$500**



### 36. [Medicine][Folk Books/Folk Art]

Schweitzer, Emanuel. **Surgery Clinic Note-Book**. New York City: 1929-1930. 11½" x 9¼". Black cloth. 259 leaves: 200 are original typescript, interspersed are 59 original drawings, including 42 with watercolor or gouache embellishments; all rectos only. Book good with moderate wear and loss of cloth at corners and spine tips; internally very good or better with lightly toned leaves and bright, crisp illustrations.

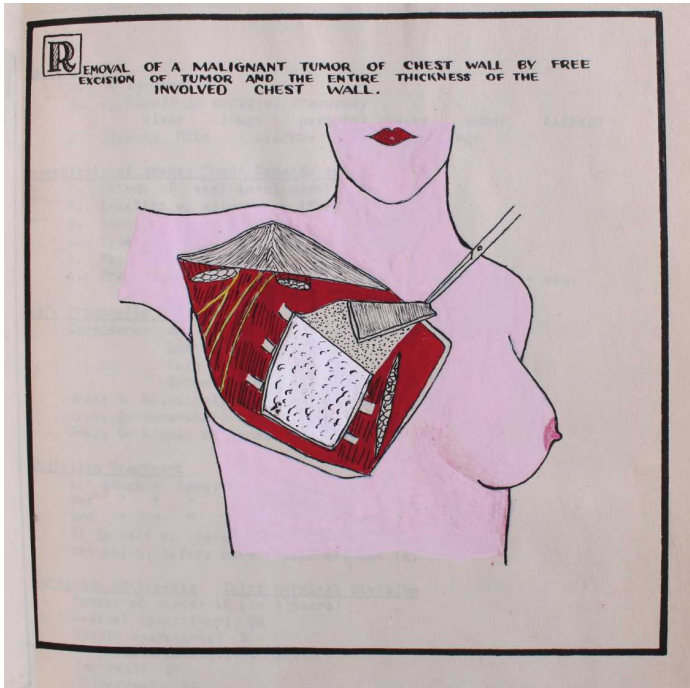
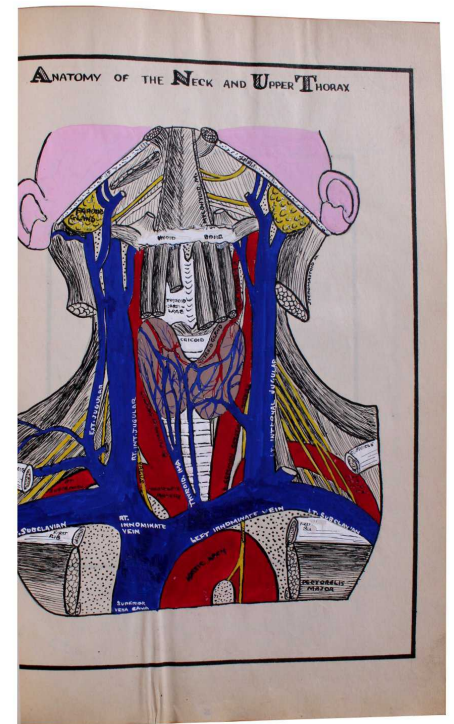
This is a record of Emanuel Schweitzer's Surgery Clinic at Bellevue Hospital. For more on Schweitzer, please see the following item. This humbly titled "Note-Book" is actually a stunning record of his experience learning from the renowned George David Stewart. Stewart was president of the American College of Surgeons from 1927 to 1928 and according to the ACS website, "as a lecturer on the subject of surgery, Dr.

*Stewart was considered to have few contemporaries and his work as a professor of surgery at Bellevue is considered to be his greatest work."*

The book documents Schweitzer's work with 37 patients who had a number of maladies including appendicitis, aneurysm, tuberculous peritonitis, carcinomas, umbilical hernia and more. Each case contains the patient's biographical data, chief complaint, family history, present and previous histories as well as a description of a physical exam, the patient's general appearance and clinical data from blood work, urine, etc.

It also has progress notes and detailed descriptions of surgeries. Eleven of Schweitzer's patients were cured, 16 were deemed "improved", four were still in the hospital and six of them died.

The book is exceptional for its illustrations. Schweitzer's work is highly detailed and beautifully rendered, and most illustrations are in color. One shows 11 different sutures and knots while others are anatomical drawings. Others show medical issues and procedures such as aneurysms, diseases of the breast, inferior mesenteric artery, blood supply of rectum, a cholecystgastrostomy, ileosigmoidostomy, and hernias. Schweitzer also provided step by step drawings of the process to remove an appendix, a series that shows a mastectomy, and a seven leaf series detailing a thyroidectomy.

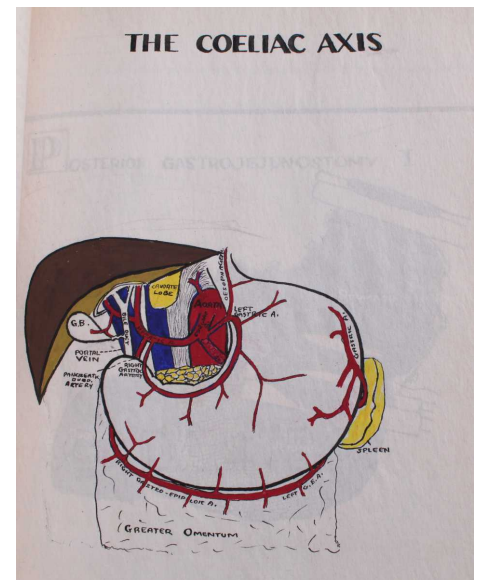


CLINIC: October 4, 1929.  
Presented by C. Dolly.

FINAL DIAGNOSIS - Fibro-lipoma of forearm.

Name A.L., age 35, married, elevator operator, Nativity U.S., Adm. Sept. 30/29.

- Chief Complaint - Tumor on the upper portion of the right forearm. Pain in right shoulder, neck, axilla and wrist.
- Family History - Mother died age 38 - cause unknown. Otherwise negative.
- Previous History-
  - A - Personal - Habits - regular. Weight - average 150 lbs. - no gain or less in past 10 years
  - B - Nervous - Does not sleep well. Very irritable and often becomes dyspnoic.
  - C - Respiratory - There is a slight cough which is worse at night and is productive. Occasionally he experiences night sweats.
  - D - Cardio vascular - There is no edema. Palpitation is felt when he gets angry.
  - E - Urinary - negative.
  - F - Digestive - Appetite is poor, but no indigestion or heartburn. Constipation.
  - G - Medical - Childhood - Mumps, typhoid fever, measles, pneumonia. Adult - Influenza in 1918 - hemorrhoids - colds.
  - H - Surgical - Childhood - Adenoids removed. Adult - Hemorrhoidectomy - 1924. Tumor removed from right arm - 1923.
  - I - Venereal - denied by name and symptoms.

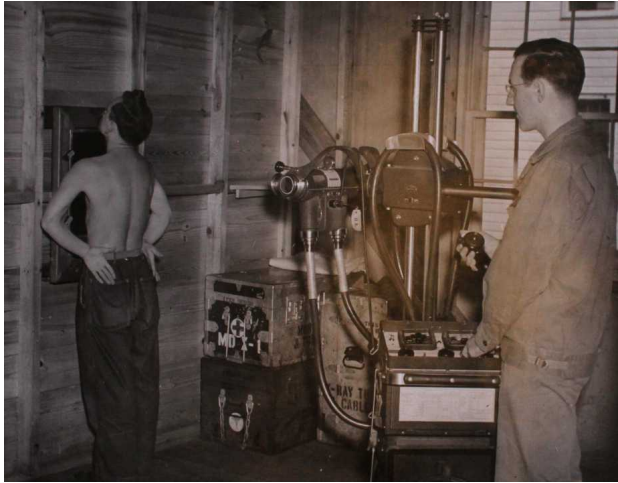


A densely packed record of one doctor's year in surgery clinic, with striking illustrations.  
**\$1250**



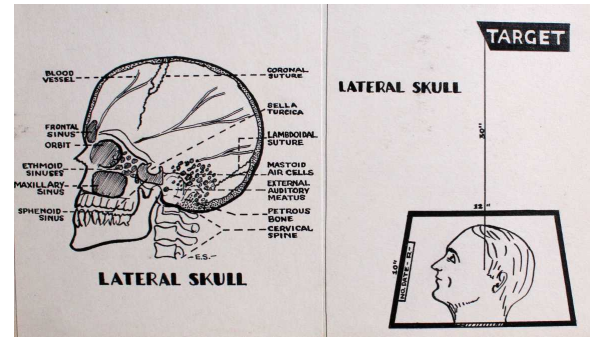
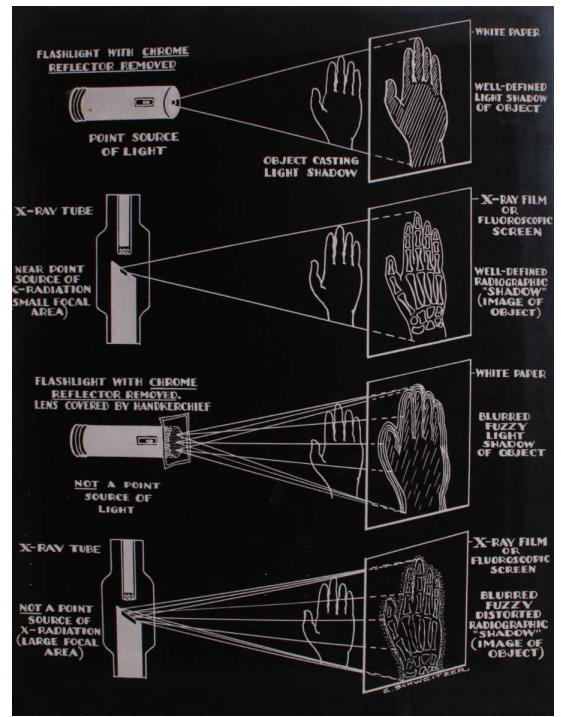
**37. [Medicine][Militaria][Photography][Folk Books/Folk Art]  
[African Americana]**

Schweitzer, Emanuel. **Photo Album Documenting Classes at an Army X-Ray School.** Fort Benjamin Harrison, Indiana: [circa 1943]. 12" x 9 3/4". Full leather binder with internal multiple steel rings. 92 pages with 78 black and white photographs and 59 original pen and ink drawings. Most photos measure 4" x 5" to 8" x 10" and none have captions; most drawings measure 4" x 4" with several larger. Album very good plus with moderate wear at the spine tips and a couple of short incisions; internally near fine or better.



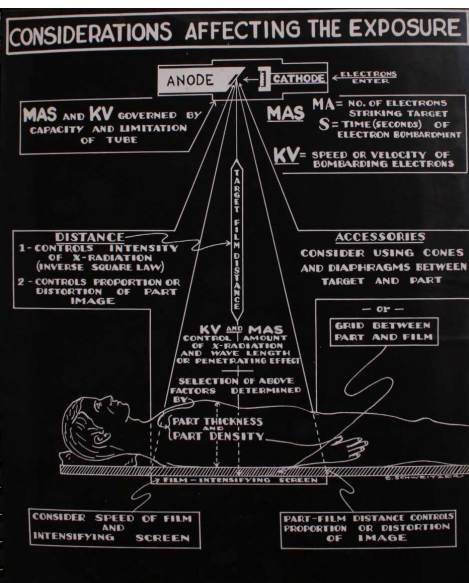
This is an artfully created album by Emanuel Schweitzer in his role as an instructor at the x-ray school at Fort Benjamin Harrison in Indiana. Schweitzer received his medical license sometime in the 1930s, having interned at New York City's Bellevue Hospital and later teaching anatomy at Bellevue Medical College. He entered the military in 1942 and landed at Fort Benjamin Harrison where he was a radiologist and chief medical examiner. After the war he was on the staffs of several hospitals in the New York City area.

The album appears to be a photographic record, and possibly an attempt at a training manual, for the classes at Fort Benjamin Harrison's X-Ray school during the war. There are a few group shots of the men at the camp's X-Ray division as well as an image showing a diagram of the course of study for the students. The program took four months and included classes on physics, osteology, darkroom technique and more.



Around 23 photos show men being taught in classrooms as well as participating in field exercises. Of note are three images showing African American students: one of the group shots has at least two black men, and two from inside the classroom show black students. The army did not officially desegregate until 1948, and any documentation of integrated training is rare.

Approximately 50 of the images are photographs of scientific diagrams, drawings, and equations and most of them measure around 8" x 10". All of the writing and illustrations are in Schweitzer's talented hand. They include an illustration of the complete electromagnetic spectrum as well as the principles of cathode-ray electron microscope. Many enlighten on the x-ray process and include a



detailed chart regarding exposure considerations, the types of tubes used, the electrical circuitry of the machine, and film processing. There's also a series of 46 original and beautifully rendered illustrations detailing various parts of the body and how to x-ray them.

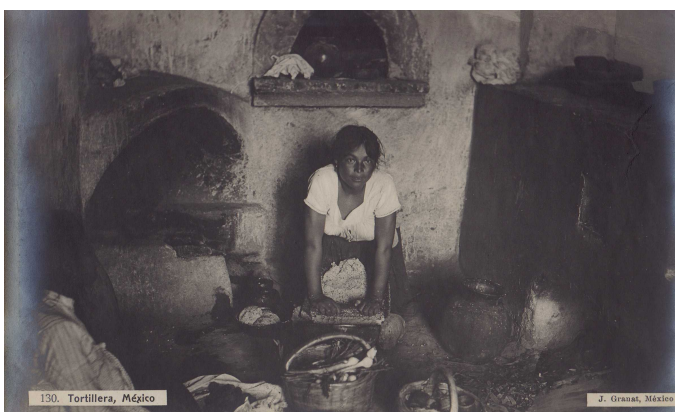
Stunning imagery and illustrations documenting the work of a wartime x-ray school. **\$1500**



### 38. [Mexico][Photography]

Briquet, A[bel]; Granat, J[acob]; Waite, C[harles] B[etts]. **Album of Commercial Photos of Mexico.** Mexico: 1890s-1905. 12¼" x 10". Quarter leather over cloth. 76 blank pages followed by 30 pages with 58 black and white photographs inserted into page slits, the final 12 pages are blank. Most photos measure 5" x 7", with a few a bit larger; all with printed captions or captions in the negative. Album good: heavy edge and corner wear and lacking backstrip; photos generally near fine or better.

This is a collection of crisp and exceptional images of late 19<sup>th</sup> and early 20<sup>th</sup> century Mexico by three professional photographers. 18 photos are by Abel Briquet who was originally from France, and became a photographer in 1854. He is considered one of the first commercial photographers in Mexico. He received a commission to photograph the Mexican National Railway in 1876, but it's uncertain when he began his career in Mexico, with one source believing it to be as late as 1883. He opened his own studio in Mexico in 1885.



Others show local workers and sales people, including a pot salesman with at least eight large clay pots and a crate strapped to his back; another shows a man getting pulque out of a maguey plant. Two show men with their burros hauling large wooden beams and concrete blocks. At least three shots show women working including one in a tortillera and another showing women weaving. Another shows a line of women sitting along a dirt road, with the produce they were selling prominently displayed before them.

Most of the rest of the photos depict architecture, scenery and street views in a variety of areas. In Mexico City we see Guardiola Square, Chapultepec Castle and there are two shots of the Hotel Iturbide including an internal view of the courtyard. There are a few mountain views at Popocatepetl and Ixlaccihuatl and one outstanding image depicts the Ixtacalco canal with men moving along the water in wooden barges. There is a street scene in Jalapa, several photos show plantations and workers in Vera Cruz and several more show scenes around Cuernavaca. Other town scenes include Guadalupe, Churubusco, and Cuautla.



Not a lot is known about Jacob Granat as a photographer, with at least one historian speculating that he outsourced his images, with some possibly taken by Guillermo Kahlo. Granat moved to Mexico in 1900 from Western Ukraine, setting up a shop selling luggage and souvenirs in Mexico City. He was one of the founders, and the first president, of the first Jewish charitable organization in Mexico and moved to Austria in the 1920s. He died at Auschwitz. 13 of the photos here bear his imprint.

The rest of the photos are by C.B. Waite who was born in Ohio in 1861 and moved to California at the age of 20. He became a sought-after landscape photographer, with commissions from rail companies to photograph Arizona and New Mexico. He opened a studio in Mexico City in 1897. He then traveled the country, documenting people, archaeological sites and landscapes with his works ending up in a number of books, magazines and periodicals.

Approximately half the photos show local peoples, with a number of them occupational. At least three images show markets including a great shot of one man sitting among his offerings of knives, scissors, saws, random parts of houses, bottles, rugs and more.



Outstanding images of Mexico by photographers whose works are held by numerous institutions. **\$3250**





### 39. [Mexico][Photobooks]

Waite, C[harles] B[etts]. **Recuerdo De Mexico.** Brooklyn, N.Y.: The Albertype Co., [circa 1900]. 5¼" x 7 1/8. Ribbon tied wrappers. 17 leaves printed rectos only consisting of a title page followed by 16 photogravures with printed captions. Near fine with uneven fading to wrappers and foxing to the title page.

A collection of outstanding images of late 19<sup>th</sup>/early 20<sup>th</sup> century

Mexico including street scenes in Guadalupe and Mexico City, two of bullfights and a few occupational images. The book is inscribed, but not signed, by the photographer, C.B. Waite on the title page, as he crossed out "City of Mexico" and provided his Hollywood, California address where he lived the last few years of his life. For some background on Waite, please see the previous item. OCLC locates no copies. **\$400**



Ox Cart in Mexico.

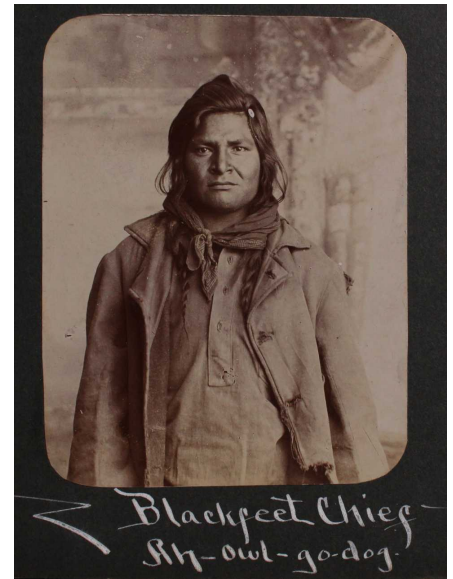


### 40. [Native Americans]

**Small Collection of Outstanding Native American Photographs.** Various:

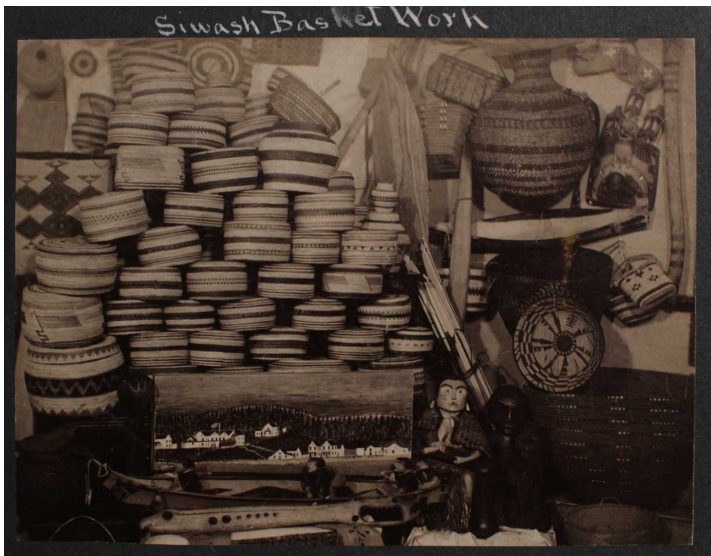
[circa 1880s to early 1900s]. Five thick card album leaves measuring 10" x 8" with 23 black and white photographs adhesive mounted. Seven measure 4½" x 6½" or larger, the rest are around 4½" x 3½", all are captioned. Leaves very good with moderate wear and scattered instances of

surface loss; photos generally very good plus or better.



Blackfeet Chief Ah-owl-go-dog

We're not sure of the purpose of this collection which depicts members of at least six different Native American tribes. At a minimum, images include Comanche, Sioux, Crow, Kiowa, Winnebago and Pueblo. All are exceptionally well composed and captioned. Many of the subjects are named including John Snowball of the Winnebago, a Delaware woman named "Dirty Pace", Crows named "Plenty Striped Smoke" and "Papoose Hat Otter." Another is a man the compiler identified as "Blackfeet Chief Ah-Owl-go-dog" though we have not been able to independently identify him.



Several show Kiowa women and children and there's an outstanding image of a gathering of Sioux on horseback. One shot shows a family of Apaches outside their cabin while another shows a Crow camp filled with tee-pees. The largest photo measures 5¼" x 7¼" and is captioned "Siwash Basket Work." It shows what appears to be the inside of a presumably Pacific Northwest tribe's trading post, showing many stacked

baskets, some sculptures, a painting and other artwork. An outstanding and important photo shows a white man sitting with four Native Americans with a caption saying the Indians were prisoners taken during the Northwest Rebellion in 1885.

Captivating late 19<sup>th</sup> and early 20<sup>th</sup> century Native American photography. **\$2000**





#### 41. [Native Americans][Alaska]

Gibson, F.H.G. (compiler). **Photograph Album of Alaska with Many by the Lomen Brothers.** Mostly Nome, Alaska: [circa 1906-1916]. 7¼" x 11¼". String tied full leather over flexible card. 47 leaves with 62 black and white photographs + 10 photographic prints of words, all adhesive mounted rectos only. Most photos measure 5" x 3½" or larger and 20 are 6" x 9"; 17 are captioned in the negative. Album very good plus with moderate edge wear, contents near fine or better with leaves showing a hint of waviness.

A lavishly produced album of Alaska, with powerful professional photographs of Native Americans and their lifestyles. It was created by F.H.G. Gibson of Nome, who was the clerk to Alaska Division 2 United States Attorney, J.H. Hart. The final 20 leaves each contain a photo measuring 6" x 9", with all but three having a Lomen Brothers imprint and caption in the negative. G.J. Lomen came to Nome in 1900, along with his son Carl. After establishing a law practice, he brought the rest of the family over and within a decade they were running a number of successful businesses, including a photography studio which they acquired in 1908. It operated until 1934 when it was destroyed by fire, losing tens of thousands of negatives and commercial prints, with around 3,000 negatives salvaged. After spending a fair amount of time reviewing the Lomen images held by the University of Washington, we think it likely that most, if not all of the photos herein came from the Lomen Brothers studio. It also doesn't hurt that the judge of the court in which the compiler worked was none other than G.J. Lomen.



The first page has a piece of birch bark with the manuscript title, "Photos from the Land of the Midnight Sun." That's followed by ten pages which each have a photographic print containing eight lines of the poem "The Kobuk Maiden" alongside a photograph, usually of a Native American. 48 photos show native peoples or their way of life and include individual women posing with hunting implements, a woman with a number of furs for sale and a man spearfishing out of his canoe. There are many exceptional portraits, several group shots and six images show dog sledding. Several show the outsides of homes and some show people working such as an ice fisherwoman holding a huge crab just pulled from the water.



A few show surrounding areas and include the Bering sea at the ice laden shores of Nome, a large machine digging in the water, the Nome River Valley and one shows walrus on an ice floe in the Bering.

The large images include a shot of Leonhard Seppala and his Siberian dog sled team which won the All Alaska Sweepstakes in 1915 and 1916 and the Ruby Derby in 1916, a mail delivery man whose sled was pulled by reindeer, a man who has just taken his freshly killed seal out of his canoe and a group of men chanting and banging percussion instruments while another man dances.

Crisp, captivating imagery of early 20<sup>th</sup> century Native Americans in Alaska.  
**\$4000**



## 42. [Native Americans][Alaska]

### **Photo Album Depicting Native Alaskans.**

Various Places in Alaska: [circa 1900]. 5¾" x 7 1/8". Ribbon tied, bark over paper. 18 pages with 41 black and white photographs adhesive mounted and an additional eight laid in. Around half the photos are 2½" x 2" or smaller, the rest measure from 4¼" x 2¾" to 2¾" x 4¾" with two loose photos measuring 7" x 5"; most are captioned. Album good: front cover detached, chipped and creased, rear cover lacking; photos very good or better.

A collection of photos of turn-of-the-century Alaska with all but nine depicting native peoples, their homes or artifacts.



American man captioned "our interpreter." We think they may have lived in Klawock as a number of photos were taken there, and other captions reference the distance from the town.

In Klawock there are several shots of Native Americans washing clothes at a river, and another shows a family picking berries. Several show families around their homes and gardens, digging herbs. Several more are small portraits and others show locals simply going about their lives.



The album was probably compiled by a Caucasian missionary living in Alaska as there is more than one caption of "our house" as well as a picture of a Native



Outside of Klawock is a fantastic shot of a group of Killisnoos in traditional clothing as well as compelling images of houses and other buildings at Killisnoo, Haines and

Juneau, all taken from the water. There's a small shot of homes at Suquan and in Wrangell there's a photo of a totem pole as well as a line of homes. Other interesting images include a group of tourists posing on an iceberg near Juneau as well as a photo of the Tlingit clan house in Sitka. One of the two largest images is a portrait of a chief whose name we can't quite make out. It's inscribed on the back: "Chief Guuyah[?]-nearly 80 years of age. The man who received Red Curry into his home and permitted him to use his house as the first school house in Klawack [sic]."

Though the album (and around half the images) is fairly small, it nonetheless provides a rich experience of the daily lives of native Alaskans, along with some terrific town views.

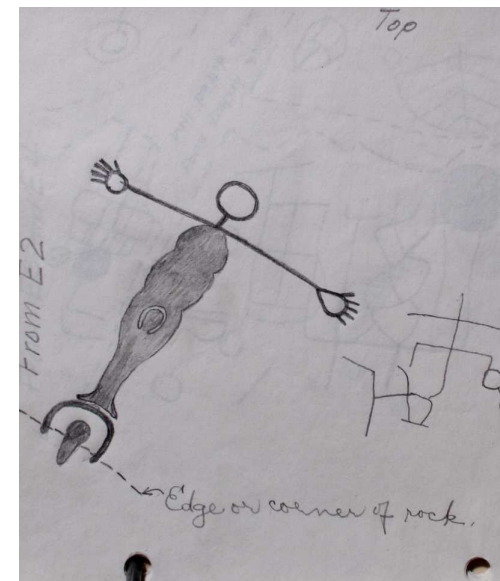
**\$1150**



### 43. [Native Americans][California][Archaeology]

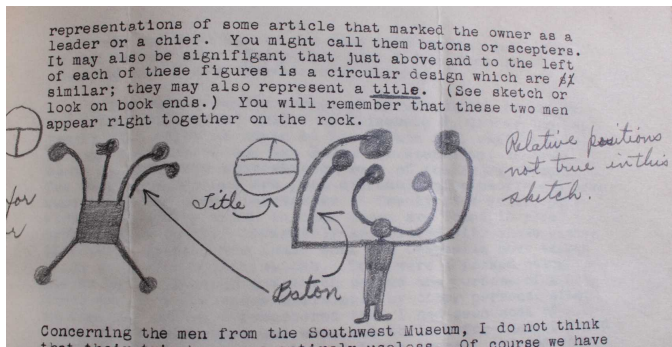
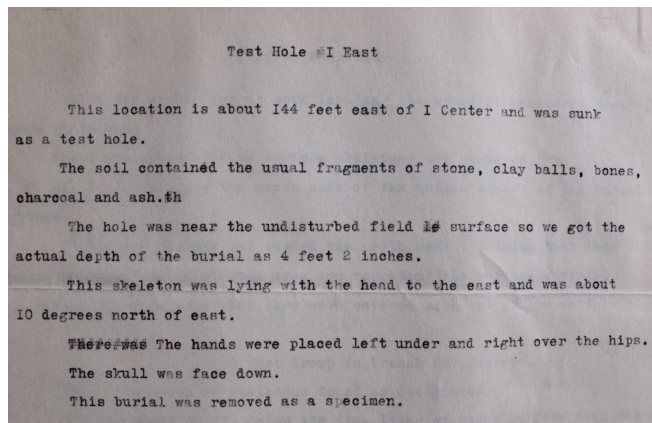
Sanford, William R. and Forbes, Charles T. **Correspondence and Sketches Related to Native American Archaeology.** Owens Valley, California: [1927-1934]. Approximately 50 pieces of correspondence (most TLSs), six sets of archaeological field notes, 46 smaller leaves (7<sup>3</sup>/<sub>4</sub>" x 5") with 68 pencil drawings of petroglyphs, five photographs and a number of news clippings. Housed in a three ring binder and three-prong folder. Good: folder and binder heavily worn and soiled, nearly all leaves three hole punched; internally generally very good.

This is a collection of correspondence and drawings related to the efforts of two young men to preserve the history of their local area. The binder and folder were compiled by William Sanford, an amateur archaeologist in Owens Valley, California. Along with his friend, Charles T. Forbes and several other young men, they scoured the area, trying to document its recent and ancient past as modernity pushed this information into obscurity. The mother of one of those men, Louise Parcher, shared



their interest and planned a museum to exhibit their finds. They founded the Eastern California Museum Association in May, 1928 with Forbes being its first secretary/treasurer and its second curator. From 1929 to 1968 the museum was located in rooms in government buildings and received a gift of a dedicated building in 1968. It still exists today.

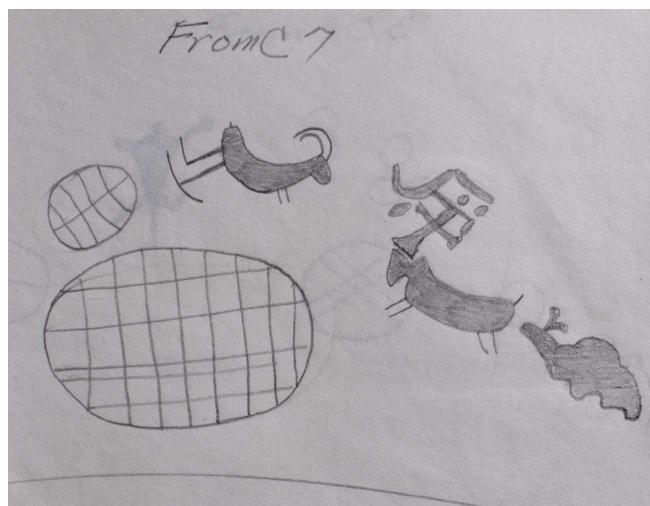
The group includes six days of typed reports of Sanford's field work in January and February 1927. Some of the areas include the Casa Diablo mine, Fish Slough, Chidago Canyon, and Benton. In these reports he recorded what he did and found with great detail. The longest is a four page report of work on skeletal remains at Garwood Bridge near Stockton. According to a 1930 news article about petroglyphs in the Owens valley, Sanford was known as the relic hunter, but the 46 leaves with his many drawings of petroglyphs show his dedication to more than relics. The glyphs are all numbered and lettered and likely relate to a map that is not included here.



There are 21 letters from Forbes to Sanford dating from 1929 to 1934. At the time, the museum was housed in the basement of the Inyo County Courthouse. Forbes was its curator during part of this period and he wrote a lot about the progress of the museum as it grew and its organizational structure changed. He also reported on recent discoveries, his discussions with the United States Secretary of the Interior regarding the preservation of local petroglyphs and frequently reported on many fires in the area. Reports of discoveries

are filled with hyperspecific information related to how and where items or glyphs were found as well as theories as to what the items were or glyphs meant.

There are also other items of correspondence related to the museum, including several from the curator, Mark Kerr, who replaced Forbes. Two of the photos are internal shots of the room housing the young museum and one shows a bowl that Forbes' reconstructed from shards found in the field and is described in detail in one of his letters.



A fine collection documenting efforts to preserve Native American history, as well as the early days of the museum that sprang from it. **\$850**



#### 44. [Native Americans][Women][California]

Farmer, Roy S., photographer. Mason, Elizabeth and Tew, Marguerite, artists. **The Great Southwest. a [sic] pictorial history.** Los Angeles, California: 1935. 12¼" x 9¾". Woven multicolored thread over boards. 17 thick card leaves with 16 silver gelatin photographs adhesive mounted, all but one to rectos only. Nine photos measure approximately 6" x 8½", the rest approximately 3¾" x 5". All are captioned, one is fully hand colored and nine are tinted aqua. Very good: covers a bit faded/dust soiled; leaves toned at extremities with occasional soil spots; photos near fine or better.

This is an original work documenting dioramas of Native American scenes at the Southwest Museum (now the Southwest Museum of the American Indian), the oldest museum in Los Angeles. 37 dioramas were on permanent display at the museum, created over 23 years beginning in 1919. The tunnel was closed around 2003 when the Autry museum took over operations and the dioramas were moved to storage due to preservation issues. All of the dioramas were created by women, with 28 of them completed by Elizabeth Mason between 1929 and 1942. Mason was a sculptor and writer who studied at the New York School of Design and the Pratt Institute and was hired by the Southwest Museum in 1925 to create the dioramas for \$175 each. She also taught for the WPA Federal Art Project and was curator of the Santa Barbara Historical Society

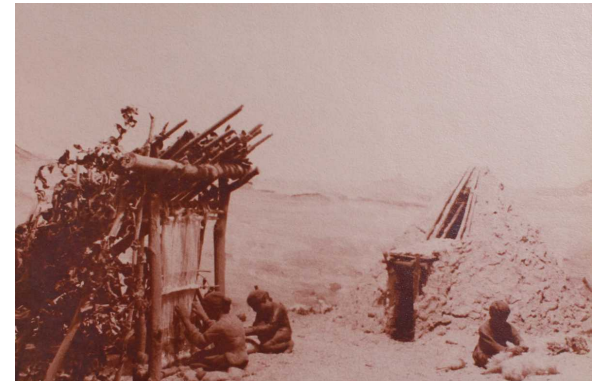
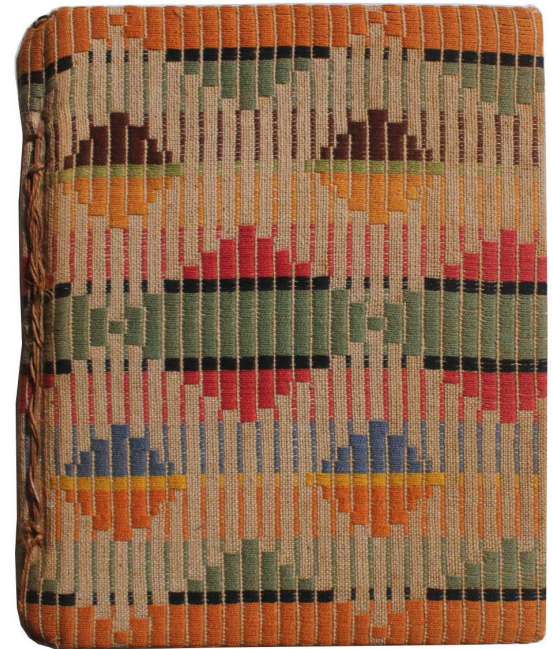
Many of the dioramas were in alcoves in the museum's 281 foot long entrance tunnel. Essayist and international art writer by Mark von Schlegell provided a vivid description of the experience of walking through that tunnel:

*"Anticipating the museum to come, the horizontal tunnel*

*presented its own exhibition. The low stone walls were lined on both sides by a series of 20 niches, each containing an electrically lit diorama, small and precise, illustrating for the most part native American life of the past. The dioramas presented their own presentations of the Primitive as enlightenment artifacts along the road to progress. The tomblike nature of the hall, however, intensified and transformed the dialectic in mysterious ways . . . The dioramas lined up like stills on a roll of film [in order] to properly Americanize this drama. They preserved the bird's-eye past as if it were the long destroyed, evolutionary and ancient. Industrial artists Tew and Mason drew a stark Hobbesian state of nature in pre and post-discovery America. They demonstrated the superstition, militarism, and savagery of Indian peoples, showing war, ritual, hunting, cold nights, howling winds, fire, stone, ice and sand. Meanwhile the cool clear illumination in the darkness, the winking elevator in the distance, the plain-text plaques classifying each diorama, the laws of perspective artfully exploited to make the backdrop paintings trick out the walls of the niche all projected the invisible power of the present."*  
(<https://www.journal fuer kunst sex und mathematik.ch/2011/01/29/insert-by-mark-von-schlegell-re-entering-the-southwest-museum/> )

Beautifully bound in the style of a Navajo textile, the album includes dioramas that depict a "modern Zuni pueblo", Santa Catalina Indians, Incas, a Mayan ball court and Mayan sacrifice and more. Like the entrance tunnel itself, the cover combined with the images immerses the viewer in the lives of those featured in the dioramas.

OCLC locates nothing similar. A fascinating object, mimicking the experience of the entrance to Los Angeles' oldest museum.  
**\$2000**





#### 45. [Native Americans][Women][New Mexico]

##### **Photo Album and Scrapbook Depicting Navajo**

**Mission Founded by Two Women.** Farmington, New Mexico: 1900-1911. 10" x 7¾". 24 stiff card leaves with 119 black and white photographs, 29 magazine clippings, three postcards and a small map all adhesive mounted both sides. Most photos measure 3 3/8" x 3 3/8" to 3 1/2" x 5 1/2" and nearly all are captioned. Album about good: boards moderately worn with some staining; around half the leaves detached, leaves chipped with occasional loss to captions and prone to more chipping; photos generally very good or better.

All but eleven photographs in this album document a Navajo mission built by two female missionaries near Farmington, New Mexico.

Mary A. Tripp and Mary Eldridge were sent to Jewett, New Mexico in 1891 on behalf of the Methodist Church's Women's Home

Missionary Society.

According to a short history of

the mission written in 1920,



*"as the sun was declining behind the lofty mountains at the west, the Durango stage left two lone women on the border of the Navajo reservation. A wagon soon followed with a tent and a few necessary household articles. Men put up the tent, set up the stove, and drove away, leaving the women alone, while two Indians wrapped in blankets sat at a distance and watched the proceedings. The women put their tent in order, prepared their evening meal, pinned a piece of cloth across the opening of the tent, said their prayers and went to bed. Before long, the Navajoes came to inspect the tent."*



Tripp and Eldridge's work resulted in the first Methodist mission for Navajos. The earliest photo in the album is dated 1900, around nine years after their arrival. In 1896, Tripp converted her cabin into a day

school for Navajo and by 1899 opened a three room schoolhouse in Hogback that became the United Methodist Mission School which exists today as the Navajo Preparatory School. One of the magazine clippings is an article by Tripp written around 1898 describing the children at the mission. At the time, there were 12 "heartly, healthy, romping boys and girls who do good work both in the home and in the school, and are, for the most part, obedient and faithful." She hoped to keep children at the school until they were 18 such that "by that time we hope they will have a fair common school education, and be able to carry on some kind of work for themselves." At least two photos depict Tripp and at least one shows Eldridge. A clipping of Tripp's obituary is also included. Many Navajo school children can be seen in the album as well and include snappily dressed toddlers in short pants and one great image of a girl weaving a rug. There are group shots of children outside the school, at least two internal views of classrooms and one shows them working with farm animals. Another great shot shows a small group of children with one young girl holding an American flag.

At least 20 of the tribe members are identified by first and last names and four other missionaries are identified as well. There are several shots of the mission's buildings with around six internal views including missionary's rooms. One internal





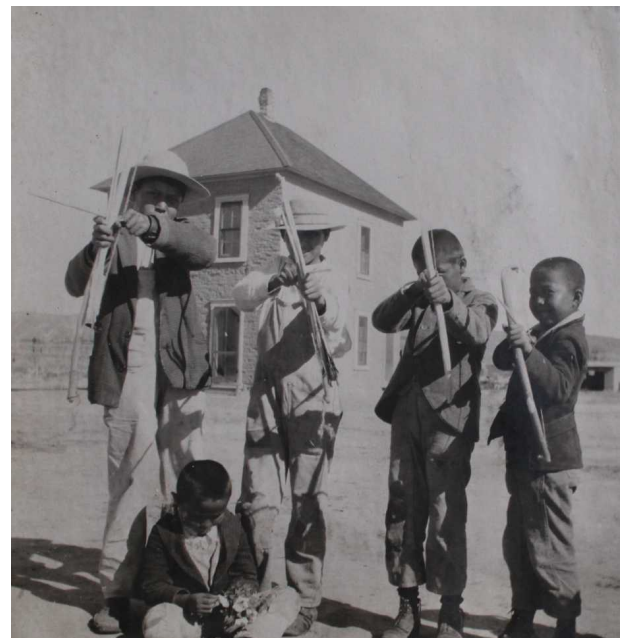


photo shows a young Navajo man reading a paper.

Other images include boys posing with bows and arrows, adults in traditional clothing and two show a long foot bridge built over a river. One exceptional image shows a family milling about outside their hogan, with their belongings strewn on the ground while another shows men on horseback tending sheep. Others include a man gathering peaches in an orchard, a shot of a Navajo storehouse and a tram constructed to move mail across a river. Six of the photos are crudely hand colored.



The latest pictures are dated 1911. The following year, according to the same history referenced above, the mission was completely destroyed by flood. After rebuilding at a new location, it was taken over by the Bureau of Indian Work in 1917. We are unable to locate any other images of the mission from this time period.



Rare imagery of the successful efforts of two women to create a lasting impact on the Navajo, including a school which exists to this day. **\$11,000**





**46. [Native Peoples][Arctic Russia][Political Prisoners?]  
Photo Album of Far Eastern Russia With a Number  
Depicting the Chukchi and Other Native Peoples.**

Mostly Chukotka, Russia: 1926-1933 and 1957-1960. 8 3/8" x 11 1/2". String tied faux leather over boards. 76 pages with 113 black and white photographs inserted into corner mounts, 22 pages are blank. Most photos measure from 3" x 4" to 3 1/2" x 5"; the majority are captioned in Russian, and a translation is provided. Album very good with moderate wear and a replaced string tie, photos generally very good plus or better with several lacking.

This album depicts the Russian Far East, specifically Chukotka, Magadan, and probably the greater Magadan Oblast region. They were compiled by someone working in the region as part of the Soviet Union's attempts to bring the area into its fold, count its populace, and turn the native peoples into Soviet citizens.

At least 51 photos depict the Chukotka area from 1926 to 1931. The album begins with an image of the entrance to Providence Bay on the southern coast of the Chukchi Peninsula of northeastern Siberia. Next we see a small outpost of buildings in Lavrentiya, taken in 1931 which is almost certainly its Kultbaza, or "cultural station." Lavrentiya was founded in 1927 or 1928, with a Kultbaza established in 1928. Kultbazas were supposed to have a hospital, veterinary center, a school, a museum, science labs and a place for native peoples to

gather, though we can't

tell from these images how far along Lavrentiya's was at the time. An important role of the Kultbaza was to indoctrinate local natives into the Soviet belief system. As notes in the album mention the compiler was involved in census taking, we think he or she was an ethnographer involved with the Kultbaza. Either way, according to Yuri Slezkine in "Arctic Mirrors: Russia and the Small Peoples of the North," (Cornell University Press, 1994), the compiler's life was exceptionally harsh as one who was there reported, *"try to spend a whole year as a nomad . . . in fifty below zero weather; endless blizzards that for days on end prevent you from venturing outside; no chance to wash yourself; and long weeks without taking off your coat, filled with lice."*

At least 24 photos show native peoples or their lifestyles. One image shows children standing outside a school in Chaplino (now known as Novoye Chaplino) in 1926 and another shows a Chuckchi ice fishing. We see two men with a recently killed walrus at Cape Schmidt and there's an outstanding four shot series of the building of a yaranga in Uelen. Another shows several people taking shelter under a large canoe in Cape Dezhnev. There's also one small image of a Chuckchi fair. Several show Uelen in 1926 and 1927 and include a man working a dogsled team as well as a shot of its meteorological station and and one showing skulls and other bones at a grave. Captions for at least two photos in the earlier part of the album mention the photographer as T.Z. Semushkin. We believe this to be the famous Russian writer Tikhon Z. Semushkin who participated in the first Soviet expeditions to Chukotka in the 1920s, and stayed in the Russian Far East until the early 1930s.







The album then jumps to the late 1950s with a shot of Cape Vorochilov in the Laptev Sea as well as photos in Yakutia in 1957. More than one photo here mentions the building of a road and several of the images are of landscapes with a few showing workers out in the tundra. Several show the workers at their camps and one mentioned that the tops of trees were dying.

This section is followed by a multishot panorama of the northwest portion of Magadan measuring 4½” x 30½”. From 1932 to 1953, Magadan was the administrative center of the Dalstroy organization, a forced labor gold mining operation and many political prisoners were sent to Magadan on their way to forced labor camps. There's a smaller panorama and a few other large shots of the city as well.

In addition to its value as documentation of a remote part of the world and its peoples, the album may have been compiled by someone who spent time as a political prisoner. A handwritten note in the middle of the album mentions the photos show Chukotka during the 1926-1927 census as well as

“Magadan region during F.M.'s work there, with interruptions. From the 1930s till June 1941 and from 1955 upon rehabilitation till his retirement in 1960.” This mention of rehabilitation combined with the images of Magadan lead us to believe the compiler and/or those associated with the compiler, were political prisoners at some point during Stalin's regime.

Important documentation of the Soviet Union's attempts to modernize its Arctic inhabitants. **\$3000**

**47. [Propaganda][Central Intelligence Agency][Cold War][Graphics]**  
**Collection of Posters for the Christian Democratic Party in Italy's 1948 Elections.** Rome, Italy: [Various Publishers], 1948. Seven posters. All folded as issued, all but one near fine or better with dimensions and imperfections noted below. Translations of most of the text are available.

This is a collection of posters which document early United States Cold War policy as well as the first covert operations of the CIA. The 1948 elections in Italy were the first since 1922 and the United States backed the Christian Democratic Party against the Popular Democratic Front (communist) and the Socialist Unity parties. According to Mario Del Pero in “The United States and 'Psychological Warfare' in Italy, 1948-1955” (The Journal of American History, Vol. 87, No. 4 (Mar., 2001), pp. 1304-1334)



“The Italian elections of April 1948 are considered a crucial turning point of the early Cold War. The pro-Soviet Left was severely defeated at the polls, while the main Italian anticommunist party—the Christian Democrats gained an absolute majority in the new parliament. But those elections were also relevant insofar as they constituted an important precedent for United States foreign policy . . . The electoral results were read in Washington as proof of America's ability to influence the domestic affairs of other nations through the use of unconventional instruments.”

One of the operatives involved in the CIA's use of unconventional instruments in the 1948 election was F. Mark Wyatt. He gave an interview in 1996 where he described his efforts and stated, “We would like to have done this in a more sophisticated manner. Passing black bags to affect a political election, is not really a terribly attractive thing. But we only had a few months to do this, and that was the principal thing that we did . . . we had bags of money that we delivered to selected politicians, to defray their political expenses, **their campaign expenses, for posters, for pamphlets . . .**” [emphasis ours]. These posters, printed just six weeks before the elections, were part of the overall covert and overt onslaught of American influence on the election which also included short wave radio transmissions to Italy backed by the State Department, distributions of leaflets extolling the United States' financial support for Italy, letter writing campaigns, and more.



Save for #3, below, we find no holdings via OCLC, KVK, Copac or internet searches for the following posters:

1. 315 miliardi per la rinascita del Merrogiorno. [315 billion lire for the rebirth of South Italy]. 27 1/8” x 39 3/8”.

This poster lays forth a number of accomplishments of Alcide De Gasperi's government in Southern Italy including agricultural reforms, infrastructure such as road building and aqueducts, the creation of factories and jobs, and more.





2. *Libertas*. 39¼" x 27½".

A huge and striking image of the shield of the Christian Democratic Party.

3. *Ecco Il Vero Fronte Comunista*. [*Here Is The True Communist Front*]. 13½" x 19¾". A hint of corner wear.

This is an explicit condemnation of communism. The image next to "Peace" shows the Russian military marching in a parade with the text stating it is preparing for war. "Labor" is depicted by imprisoned laborers in Siberia and "Freedom" shows seven men hanging from a gallows with the words, "The Soviet dictatorship accepts no opposition."



4. *Secco Amabile Pastoso*. *Vuotate*. *Fiasco Bolscevico Elettorale*. 27 3/8" x 19 5/8". Two tiny chips and some edgework at bottom right.

some edgework at bottom right.

This poster mocks communism by portraying Garibaldi or Marx as a bottle of wine combined with interesting wordplay. It begins with descriptive adjectives for wine, "dry, sweet, mellow" followed by "Vuotate", which translates to "empty it" as opposed to "votare" for "vote." The last line could be translated as both "Bolshevik electoral flask" or "Bolshevik electoral failure." Internet searches reveal a holding at Istituto Luigi Sturzo and one sold at auction.



5. *Giornale di Praga*. [*Prague Newspaper*]. 27¼" x 39¼" Creases at upper corners, a couple of tiny chips and closed tears at margins, a couple minuscule separations at intersections and a small patch of light toning at the vertical fold at the far left.

This poster uses Prague as an example of what would happen if communists seized power in Italy, stating along the top that 16 million men had been killed behind the Iron Curtain. It also pointed out Pietro Nenni's (a leader of the Popular Democratic Front) support of the Communist party in Prague while mentioning suppression of opposing views and the deportation of opponents to work camps.

This poster set out to limit the impact of communist propaganda and directly mentions the United States. It disputes that De Gasperi approved the execution of Cesare Battisti and pointed out that a booklet distributed by Communists neglected to discuss terror regimes and purges behind the Iron Curtain. It also highlighted the economic contributions of the United States to rebuild Italy while, "from Russia, we didn't get back even our own prisoners!"



6. *Falsi della propaganda*. [*Lies of the Communist Front's Propaganda*]. 39 3/8" x 13 7/8".



7. *Bilancio Per Il Aprile 18*. [*Report for April 18*]. 23 1/8" x 32¾". Very good: lightly toned, a couple of chips in upper right corner, one separation at intersection affecting a character of text.

Broken into several sections, this poster, like the one above, disputes communist messaging. For example, under a discussion of the Soviet Union's desire for peace, it pointed out Tito's repressions. Also an image of someone desecrating a cross had text decrying communism's hatred of religion while giving lip service to respecting it. Another version of Garibaldi/Marx as a wine bottle, as well as Stalin depicted as a jack-in-the-box, can also be seen.

A rare and striking group of propaganda posters reflecting the United States' first covert attempt to influence a foreign election which laid the groundwork for similar future efforts in other countries. \$5000



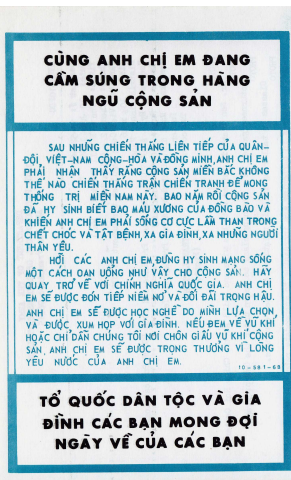
48. [Propaganda][Vietnam War][Graphics]

10<sup>th</sup> Psychological Battalion Guidebook/Media Catalog. Can Tho, Vietnam: [10<sup>th</sup> Psychological Operations Battalion], [1969]. Three ring binder measuring 11½" x 11" with 243 mylar sleeves. Sleeves hold 317 leaves measuring 10½" x 8" (474 total pages) with approximately 176 pages of explanatory text and 110 samples of leaflets and posters. Binder very good plus with minor wear, contents generally fine.

This is the guide book for the 10<sup>th</sup> PSYOPS Battalion with a bounty of fliers and posters that attempted to win hearts and minds in Vietnam. Its purpose was to provide "all information necessary to enable all Free World Military Forces in IV Corps Tactical Zone to request and receive PSYOP support." According to psywarrior.com, the "10th PSYOP Battalion was formed from the 19th PSYOP Company at Can Tho, where it operated [from December 1967] until it departed Vietnam on 16 April 1971. Headquarters had four printing presses that could produce three-color leaflets in runs of about 100,000. The 10th flew five or more leaflet-drop missions day, often using C-47 aircraft." The battalion had 15 field units in IV Corps including Cao Lanh, Chau Doc, Dong Tam, Go Cong, and Long Xuyen.



The book begins with around 70 pages of text explaining the program, how aircraft support worked, and, most importantly, how the material in the book was to be used. What follows is an inventory of all leaflets and posters by theme along with instructions for use, with their dates of creation, target including geographical area, print runs, English translation, how to distribute and more. Themes are broken down into seven sections which included the Chieu Hoi program (which encouraged defection by the Vietcong and their supporters), the Voluntary Informant Program and Public Health and Safety. There's also a section on audio propaganda with a complete guide on how to broadcast as well as 32 "Tape Catalog Sheets." Each sheet included the text of a different audio broadcast as well as a form meant to be completed after each use.



photographs are obtainable, it is best to use them. The reason for this is that Vietnamese people feel clear, sharp pictures are probably true depictions of a scene whereas an artist can draw anything he wishes." All aspects of life were covered, from children's education to disputing communist messages to how rats spread plague. Many targeted children such as an illustration of a child speaking to an American soldier with the text, "do you want to be safe so that you can go on learning? If you do, you should do the following . . ." Others are gruesome such as the illustration of a dead soldier, splayed on the ground, with the text, "Could this be your sons and brothers? The Communists boast to you that they are winning. In reality, they are losing badly. With the Viet Cong, there is no victory, only death." Text based fliers included messages such as "My family does not hide or does not supply the Viet Cong."

OCLC locates several items related to the 10<sup>th</sup> PSYOPS Battalion, but not this manual. An immense trove of propaganda allowing a myriad of research trails. \$2500





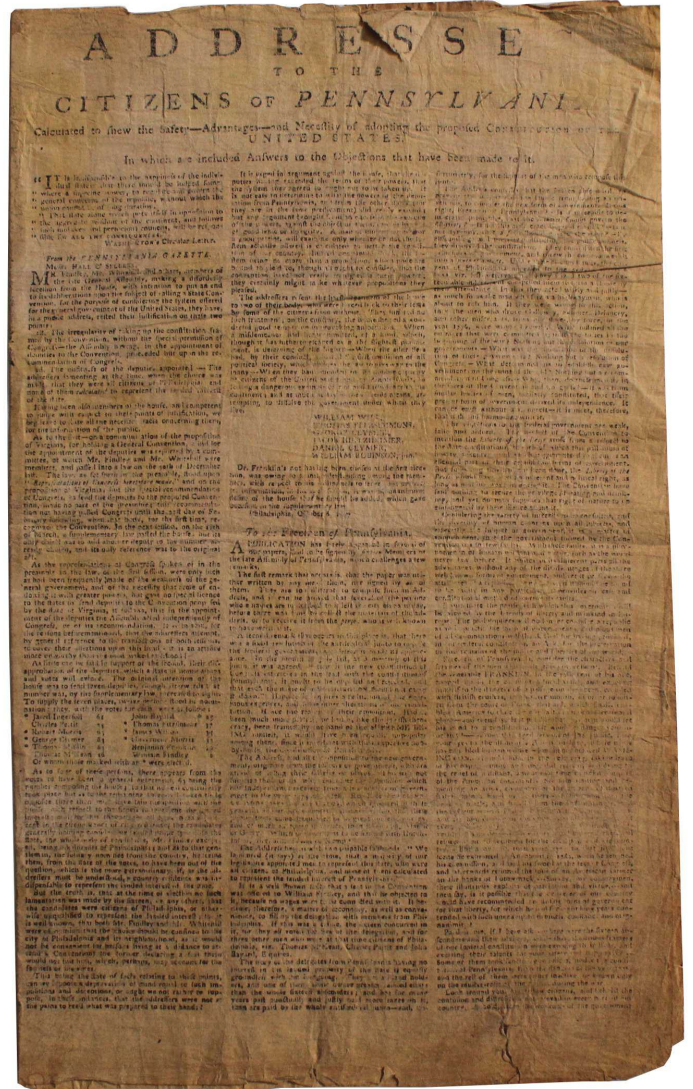
49. [Ratification of the United States Constitution] *Addresses to the Citizens of Pennsylvania Calculated to shew the Safety—Advantages—and Necessity of adopting the proposed Constitution of the United States. In which are included Answers to the Objections that have been made to it.* Philadelphia: Printed by Hall and Sellers, [1787]. 13¾" x 8¼". Bifolium. Pp. [4]. Good: some chipping and small tears along edges, diagonal tear to first leaf intersecting several characters on page 2, sliver of loss to center of second leaf costing a few characters as well; text is faint in a number of areas resulting in loss of most of the final "S" in "Addresses" and the "A" in "Pennsylvania" in the title, as well as some areas where reading is quite difficult and sometimes impossible.

A rare compilation of Federalist writings issued several weeks after the Constitutional Convention and several weeks before the Pennsylvania Assembly's ratifying convention which began November 21, 1787. According to "The Documentary History of the Ratification of the Constitution Digital Edition" ("DHRC") (John P. Kaminski, et al. Charlottesville: University of Virginia Press, 2009), this broadside was printed on or before October 21, 1787. Also according to the DHRC, all but one of the passages in the broadside were previously printed in Philadelphia between September 19<sup>th</sup> and October 10<sup>th</sup>, 1787. It contains four essays by Tench Coxe, writing under the pseudonym, "An American Citizen", which are considered the first major defenses of the Constitution published in the United States. Three of the four originally appeared in newspapers in September, 1787, and his fourth essay makes its first appearance here.

It begins with a letter to the *The Pennsylvania Gazette* which addressed issues that Antifederalist members of the Pennsylvania General Assembly had with the Convention, as well as the delegates sent to the Convention by Pennsylvania. The letter calls out William Findley and Robert Whitehill by name and stated that the politicians they led were guilty of violating, "the first condition of all political society, which obliges the few to give way to the many. When they had offended in the double capacity of citizens of the United States and of Pennsylvania, in setting a dangerous example of riot and turbulence to the continent; and as much as in their feeble means, attempting to dissolve the government under which they live." Coxe's original essay, now known as "An American Citizen IV", explained that each state would have a form of government separate from the federal government, that neither property ownership, birth, nor rank would be a qualification of running for office, that ex post facto laws would not be allowed and that taxation and representation were inseparable. He emphasized that power would flow from the people into elected representatives who would merely be channels of that power. He also argued that no bill of rights would be needed, as those rights would be provided by state constitutions. In addressing slavery, he mentioned that the importation of slaves would be inconsistent with the principles of the United States but that "regard was necessarily paid to the peculiar situation of our southern fellow-citizens; but they, on the other hand, have not been insensible of the delicate situation of our national character on this subject."

OCLC locates a copy at the Library of Virginia, another is held by the Library of Congress. The bibliography of Paul Leister Ford's, "Pamphlets on the Constitution of the United States, published during its Discussion by the People, 1787-1788", which was published in 1888, located a copy at the New York Historical Society Library. Evans 20180 located a copy at the Historical Society of Pennsylvania (HSP). The small number of survivals may have been a result of the fervor in Philadelphia to suppress any news of opposition to ratification. According to Pauline Maier in "Ratification. The People Debate the Constitution, 1787-1788," (Simon & Schuster Paperbacks, 2010), proponents of ratification who were mostly in and around Philadelphia feared the influence of those in less populated areas, particularly Whitehill, Findley and John Smilie. In addition to the belief that that supporters prevented the distribution of copies of the Constitution in Pennsylvania's backcountry, on November 6<sup>th</sup> a mob attacked the boarding house where Smilie, Findley and other Antifederalists were staying and no Philadelphia newspaper reported the incident. One politician from Wilkes-Barre, Ebenezer Bowman, was given several copies of the broadside offered here and refused to distribute them. Since the title, and essays, imply that there were some objections to the Constitution, he feared that his constituents, were they to learn of these issues, were "so prone to opposition that they would readily join in any [effort] to prevent that excellent plan from taking place." (Maier, p. 100).

A rare piece of propaganda related to Pennsylvania's tumultuous process of ratifying the Constitution. **\$12,500**





50. [South America][Photography][Business]

Olds, W.C. **Photo Album and Narrative of Commercial Investigation of South America.** Mostly South America: 1906-1907. 11¼" x 14¾". Black cloth over flexible card. 98 pages with 494 black and white photographs adhesive mounted. Most photos measure 3¼" x 5½" and approximately two thirds are captioned. Also laid in is a 14 page typescript (approximately 6,000 words) of a speech by the compiler of his experience in South America. Album very good with moderate edge wear, scattered light soil



spots and leaves that are a little wavy; photos generally very good plus or better, a couple of dozen a bit faded.

This is an album depicting a number of countries in South America at the turn of the century, filled with hundreds of large crisp images including many street scenes and others showing the local populace living their daily lives. The compiler, W.C. Olds, was described in a 1911 trade journal as a "man of large experience in manufacturing in the United States and foreign countries." At the time of this trip, he was employed by the American Iron Works in Oswego, New York as their export agent. The May, 1909 issue of "Domestic Engineering" mentioned Olds and his trip documented by this album and speech saying he "never tires of telling of the wonderful possibilities in store for the American manufacturer who has enterprise enough to go after and capture his share of the business."

The typescript of his speech included here is addressed to a "Board of Trade" though we have been unable to determine which. He began by discussing his arrival at Pernambuco, Brazil and described how "the ships land their passengers not at a dock but tied in a chair or in a barrel, they are lowered into small boats, and these will, if they have good luck, convey you, usually drenched, to dry land. Their price is based upon their opinion as to how much cash one may have in his pocket. If you cannot speak their language their harvest is greater." Several images in the album show people being lowered from his ship in a wicker chair. He discussed his experiences in most of the countries depicted in the album by sharing anecdotes and a lot of facts and figures related to population, agriculture, the health of

surrounding businesses, architecture, transportation and other infrastructure. He had nothing but praise for Brazil, including his excellent treatment despite not speaking Portuguese and wanted his audience to know that "Brazil is not the dead nor backward country we have believed it to be. Let me tell you that in many ways its people are more up-to-date than ourselves." He reported on the economy of Montevideo in Uruguay where the women were "entitled to all the Blue Ribbons in the world, of individual beauty in the face, form and manner, richly but not conspicuously gowned as a class, the most graceful I have ever seen; and I should judge them to be ideal wives and mothers. Monte Video is destined to be the most important and desirable Winter resort in the world for people living north of the Equator." Of Punta Arenas and Tierra del Fuego he commented "the march of Christianity, commerce and British Shepards exterminated the Fuego Indians with homeopathic doses of hot lead, as their lands were required for grazing purposes." He also noted that, "in some cities in South America the street car conductors are females; and are said to be more attentive to business and less dishonest than men."







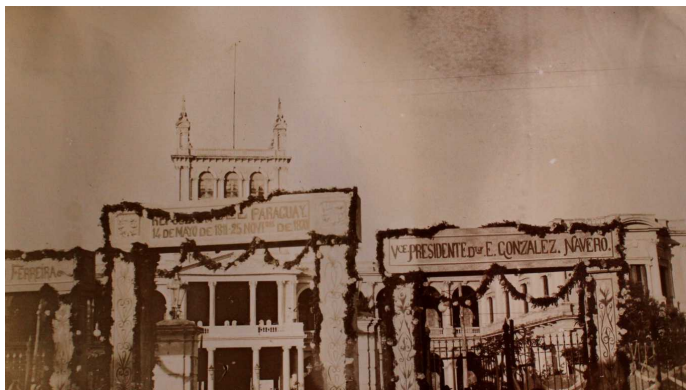
The album begins in Liverpool where Olds took the S.S. Orita (the largest liner sailing to South America at the time) and took shots along the way with photos of harbors in Spain and a few birdseye views of Portugal.

In Brazil, he captured images in Sao Paulo, Rio De Janeiro and other cities. We see young men carting concrete, a bread vendor carrying his wares on his head and the grounds of the International Hotel. There are also shots of Brazilian warships in Rio's harbor and the construction of new buildings along the waterfront. In Uruguay he took pictures of the plaza and fort at Montevideo and in Ascuncion, Paraguay he arrived in time for the



for the privilege of breathing, all had to suffer by the wrath of Francia and all had to work. A white person was compelled to marry a darkskinned mate - whites could not inter-marry, and a Spaniard was not allowed to mingle or marry, at all. No one dare speak above a whisper under penalty of death. As a result of that, the people of Paraguay speak very low and distinctly now, their voices are like soft music, every syllable in distinct detail and harmony. But to give the Devil his due, Francia taught his people to work and to be obedient. He was not content with one crop per year, but ordered them to plant again, and the second crop yielded as well as the first. Even now, double crops per annum are but a common practice. The

Presidential inauguration in November 1906 with several images of the flag-strewn city center during the celebration. He also took several shots of markets in Paraguay. In Argentina, there are a number of outstanding harbor scenes as well as a small series of shots of the countryside taken from his train including farming and a dock at Campana. He also snapped photos along the Parana River including an excellent shot of the docks at Corrientes.



In Chile, there's a fantastic three photo panoramic birdseye view of Punta Arenas. Also in Punta Arenas we see workers along the docks, ox-drawn carts along the shore and fishermen hauling in huge nets. Olds also depicted a giant steam shovel digging at a gold mine, the Genova Hotel, children living in slums and a house built entirely of bottles.



In Valdivia there are two shots of captured whales and in Talcahuano he took pictures of

the Chilean navy. Also in Chile, there are fantastic street views of Concepcion, as well as a few birdseye views of Valparaiso and at least 15 show Earthquake destruction at Valparaiso.

Throughout the album, Olds cobbled together at least six two-photo panoramas including docks along the riverside in Santos Brazil, as well as the north entrance to docks at a harbor in Buenos Aires. Other pictures include a 15 shot series of a military parade in Lima, Peru, some in Guayaquil, Ecuador, the Straits of Magellan, Panama City and Colon, and more. On his return voyage he stopped in Jamaica where we see bananas loaded on ships as well as "vendors, beggars and diving boys" in small crafts aside his ship. There are also at least eight shots showing scenes of destruction from Kingston's January 1907 earthquake.

An exceptional album of South America with hundreds of captivating photos complementing a narrative of the compiler's experience. **\$4000**





51. [Texana][Agriculture][Photo Books]

Through Texas With A Camera. N.p.: St. Louis Southwestern Railway Company of Texas, 1899. 5 3/4" x 8 3/4" Staped wrappers. Pp. [56]. Very good: wrappers moderately worn with strips of soiling along lower and outer edges of front wrapper, a few faint inked words on rear wrapper, small loss at crown of spine; internally very good or better.

This is a photo book created by the St. Louis Southwestern Railway to promote its "Cotton Belt" line and emigration to Texas.

According to the book, the

company previously published pamphlets about the desirability of settling in Texas, and this was produced because, "naturally, the man who reads about something he is interested in, also wants to see it." It therefore has 52 full page photographic illustrations.

Around two-thirds of the images show named farms and what was being grown in Mt. Pleasant, Sulphur Springs, Greenville, Plano, Fort Worth, Mt. Selman, Jacksonville, Craft, Rusk, Hillsboro, Brandon, Waco, Gatesville, Leon Valley and Navarro County. Many of these also depict the laborers on those farms. Other images include a great shot of workers packing a harvest in wooden crates, refrigerated cars at the Tyler railroad tracks, loading rail cars with tomatoes in Craft and an artesian well in Waco.



LOADING CARS WITH TOMATOES, CRAFT, CHEROKEE CO., TEXAS.

OCLC locates six copies over three entries (all in Texas), none in online auction records. \$600

52. [Texana][Civil War]

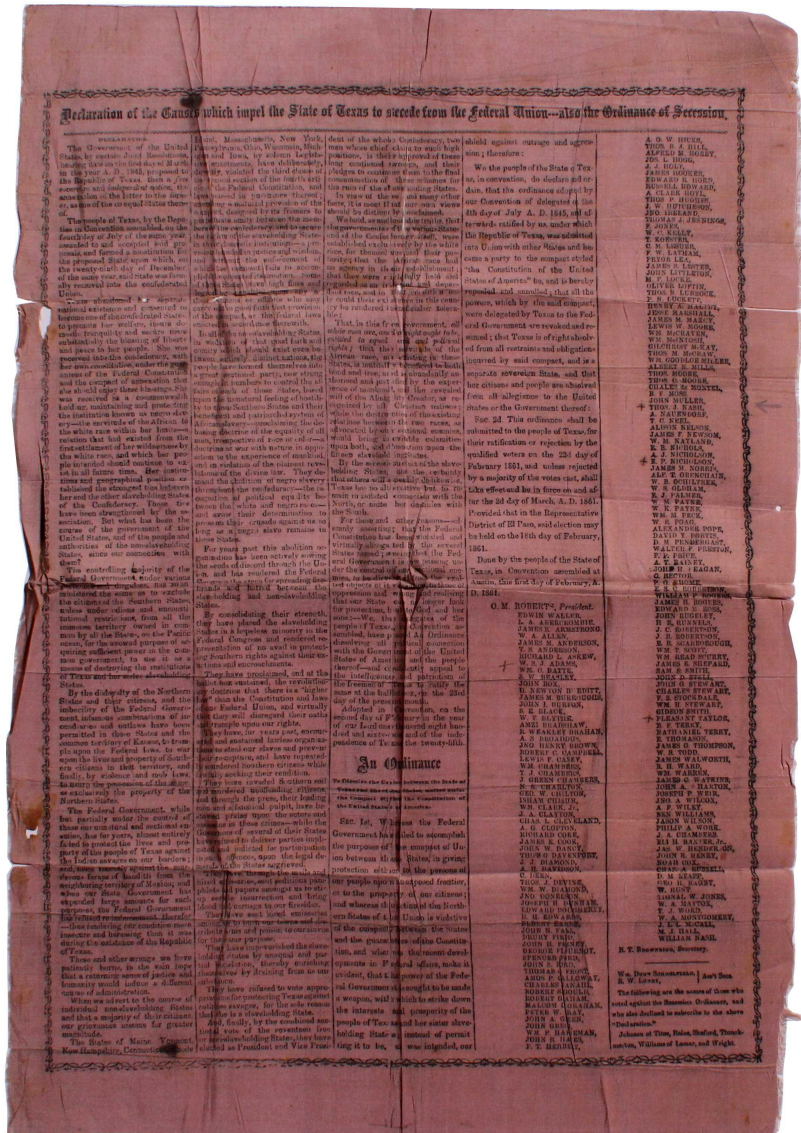
Declaration of the Causes which impel the State of Texas to secede from the federal Union--also the Ordinance of Secession.

[San Antonio, Texas]:[Herald Office], 1861. 19 3/8" x 13 3/8". Broadside printed on satin.

Good: multiple old folds, 2.75" horizontal tear in upper left between the names "Lockett" and "Maltby", several tears and small holes affecting around ten characters of text, four small inked crosses next to names, a penciled arrow next to another.

This is a rare satin broadside laying out the reasons why Texas was forced to secede from the United States. It's one of the three crucial documents created by the Texas Secession Convention that led to the direct vote of the populace for secession. On February 1, 1861, the Convention passed the Ordinance of Secession and this Declaration of the Causes was adopted the next day. In Everett C. Wilkie Jr's, "The 1861 Texas Printings of the Ordinance of Secession, A Declaration of the Causes and An Address to the People of Texas," (The Book Club of Texas, 2011) he points out that, "as part of the propaganda war the Secession Convention almost immediately followed up the ordinance of secession with [this document which was] spread in English, Spanish, and German. This essay was written by John Henry Brown, George Flournoy, John A. Wilcox, M.D. Graham, and A.P Wiley, who had been constituted as a committee to prepare it." It's a scathing document, listing a number of wrongs of Northern states, and the federal government, with its first substantive paragraph reading,

"Texas abandoned her separate national existence and consented to become one of the Confederated





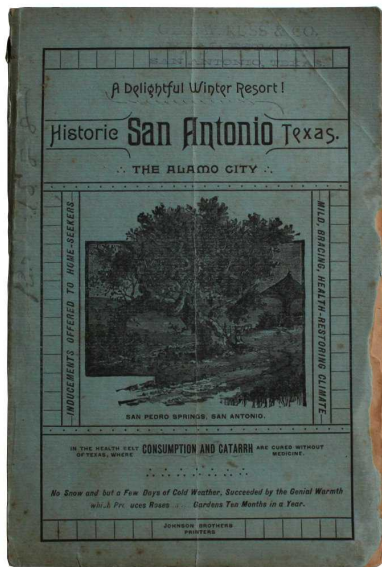
*States to promote her welfare, insure domestic tranquility and secure more substantially the blessings of peace and liberty to her people. She was received into the confederacy with her own constitution, under the guarantee of the federal constitution and the compact of annexation, that she should enjoy these blessings. She was received as a commonwealth holding, maintaining and protecting the institution known as negro slavery--the servitude of the African to the white race within her limits--a relation that had existed from the first settlement of her wilderness by the white race, and which her people intended should exist in all future time. Her institutions and geographical position established the strongest ties between her and other slave-holding States of the confederacy. Those ties have been strengthened by association. But what has been the course of the government of the United States, and of the people and authorities of the non-slave-holding States, since our connection with them?"*

An early owner may have had a connection, or may have been, one of the delegates from Dallas. There are four crosses written next to the names of Thomas J. Nash, Pleasant Taylor, E.P. Nicholson, and W.S.J. Adams, respectively, along with an arrow pointing to the name of Nash. These were the four men elected as delegates to the convention from Dallas.

This appears to be a variant that was unrecorded by Wilkie and we think it falls chronologically in between Wilkie numbers 24 and 25. Number 24, the second printing according to Wilkie, has a list of names ending in the fifth column with Tignal W. Jones and is signed in type by R.T. Brownrigg, William Dunn Schoolfield and R.W. Lundy, the secretaries to the convention. Immediately under Lundy's name are two sentences regarding the men who did not vote for the ordinance or declaration followed by a "Note" regarding voting for the ordinance. Wilkie's number 25 is the same as 24 except for changes to the fifth column which added six names after Jones' ending with William Nash, is also signed in type by Oran Roberts prior to the signatures of the secretaries, and instead of the Note and the sentences regarding the men who didn't vote, there are two sentences regarding how to purchase copies of the broadside. We think our example falls in between the two because it has the same longer list of names as number 25, but maintains the signatures of just the secretaries, along with the mention of those didn't vote as in number 24.

OCLC locates 1 copy of Wilkie's three documented variants of the broadside, with Wilkie locating three more including the one that appeared at Christie's in 2004.

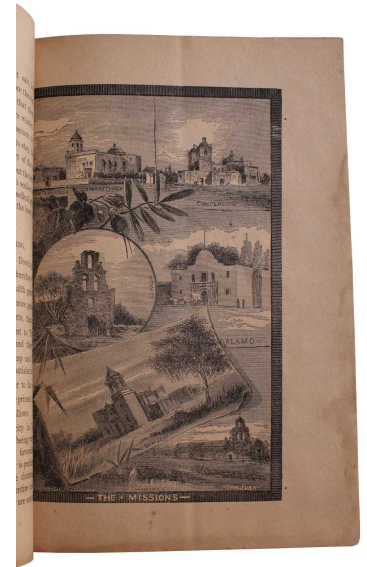
A remarkable survival, Wilkie also explained that the very existence of these broadsides set against the problems Texas printers faced in 1861 makes them *"monuments to the importance these documents held at the time; otherwise such care and trouble would hardly have been taken to print them in such a fashion. Thus handsomely embodied, they conveyed to the Texas public their import."* **\$23,500**



### 53. [Texana][Land Promotional]

***A Delightful Winter Resort! Historic San Antonio Texas. The Alamo City. [Cover Title].*** [San Antonio, Texas?]: Johnson Brothers Printers, [188?]. 7½" x 5 1/8". Stitched illustrated wrappers. pp. 51. Good: wrappers chipped and foxed, front wrapper with vertical crease, faint distributor's stamp and penciled date of 1888, leaves toned with dampstains in the margins which rarely affect text.

This is a land promotional by the "Publication Committee of the Citizens Association of San Antonio, Texas" which was almost certainly related to the Rhode Island based West End Town Company ("WETC"). The front wrapper and final page of text bear the stamp of George W. Russ & Company. Russ was president of the WETC (and listed as a principal of the Citizens Association) which owned around 1,000 acres in the northwest section of San Antonio. To hawk potential home sites, they created the West End Lake by damming Alazan Creek. It was touted as the finest artificial lake in the South with an outdoor pavilion and electric lights.



The book's introduction mentioned that *"San Antonio needs no exaggerated description"* while pointing out that *"its charming, bracing, health-giving climate—its historic interest—its pleasing scenery—its comfort—its hospitable, educated, refined, thriving, contented people, and its rapid growth in population and wealth, makes it to-day the most complete and attractive resort on the American continent."* A large portion of the text is devoted to San Antonio's climate and its benefits to the sick, with a number of testimonials from doctors and those healed. There are also sections on nearby cities and resorts, hunting and fishing, the history of the area and its plans for near future growth.

While Russ was also one of the founders of the San Antonio Printing Company in 1891, the WETC eventually collapsed and lost the land to foreclosure.

OCLC locates six copies over three entries. None traced at auction. **\$1000**



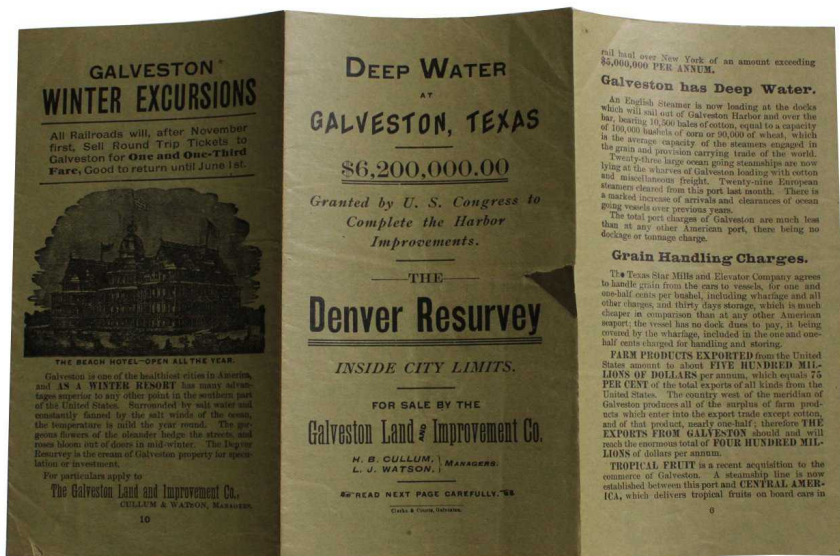
## 54. [Texana][Land Promotional]

### *Deep Water at Galveston, Texas . . .*

Galveston: Clarke & Courts, [1890]. 6 1/8" x 3 3/8", folded; opens to 6 1/8" x 16 3/4". Very good with minimal wear and a jagged 1/2" tear to outer leaf.

A rare promotional for a rapidly expanding Galveston, the Galveston Land and Improvement Company ("GLIC") sought to take advantage of recent Congressional legislation that allotted over six million dollars to harbor improvements. The GLIC was formed in March, 1890 with most of its principals from Colorado. According to the City of Galveston website, the group purchased "660 acres of land between Broadway Boulevard, the Gulf, 45th and 57th Streets and platted the area with city blocks bisected by alleys. Encompassing the southwestern third of the Groesbeck town plan, this work came to be known as the Denver Resurvey and comprises the current-day Denver Court/Fort Crockett Neighborhood." This brochure has an illustration of the Galveston Cotton Exchange as well as the beach hotel and touts its proximity to the electric railway while predicting why "Galveston will be the greatest seaport of America." It also pitched its schools, temperature and predicted a population of 500,000 before the end of the century.

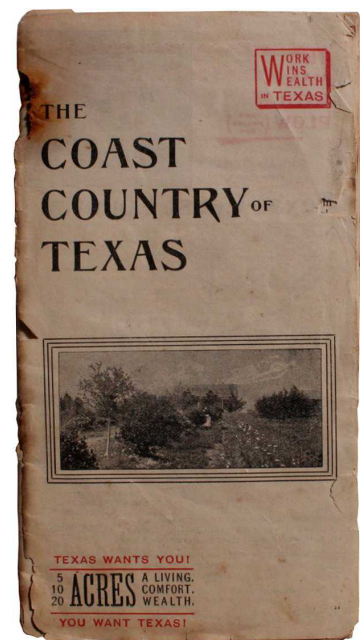
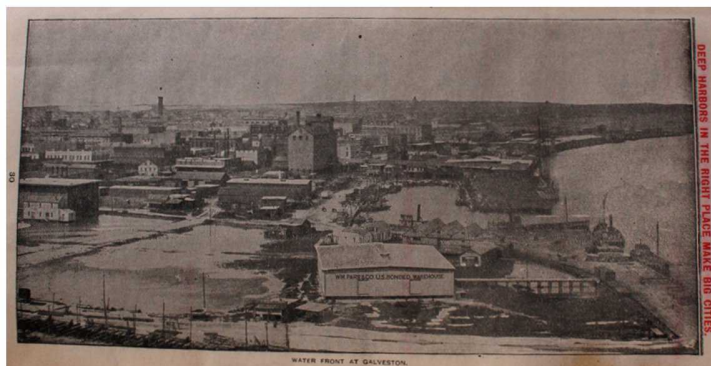
The Denver Resurvey was nearly completely wiped out by the Storm of 1900, with development taking off in the 1920s. OCLC locates no copies. **\$600**



## 55. [Texana][Land Promotional]

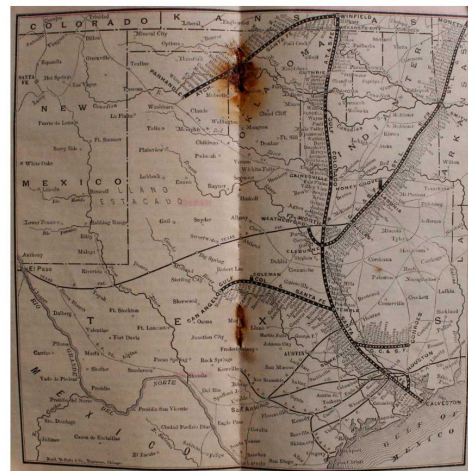
*The Coast Country of Texas [Cover Title].* [Chicago?]: [Atchison, Topeka, and Santa Fe Railroad Company], [1893 or 1894]. 6 1/2" x 3 1/2". Stapled self wrappers. Pp. 42. Good: wrappers and two center bifolia detached; wrappers with numerous edge chips, but affecting only one character of text and neither map; staples oxidized causing staining on the centerfold map.

This rare land promotional focuses on Galveston, Harris and Brazoria counties. Like others of its ilk, it begins by touting all the great things about Texas, such as the economy, but with respect to the weather we note its selective word choice six years before the 1900 Galveston hurricane, "no cyclones; no blizzards, no malaria." Eight pages are devoted to farming and the crops one should grow to strike it big.



The book contains descriptions of 15 towns including Hitchcock, Superior, Alvin, Arcadia, Manvel, the Las Fresas Farm Colony and more. It boasts 15 photographic illustrations, including a wonderful full page image of Galveston's waterfront and a street scene in Houston. It also has three maps. The first, on the verso of the front wrapper, is a closeup of the Santa Fe line near Houston and Galveston with Culver at the far southwest, Wallisville at the northeast, and Wimberley incorrectly shown next to Rosenberg at the far northwest. The centerfold map is an expansion of the first map, showing Texas nearly in its entirety with stops on the Santa Fe line all through Texas and its bordering states. The map on the rear wrapper further expands the view, showing stops from Chicago and St. Louis to Houston and Galveston.

OCLC locates one copy, at Texas Tech. **\$750**







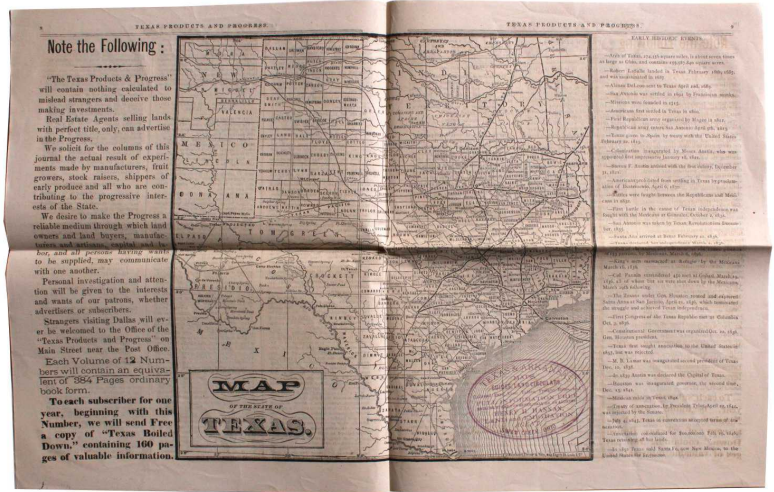
### 56. [Texana][Land Promotionals][Maps]

Hyatt, H.S. (Editor). **Texas Products And Progress. Volume 1, Number 1. July, 1878.** Dallas, Texas: [Texas Land and Immigration Company?], 1878. 13¼" x 10¼" pp. 16. Near fine: fresh, with tiny separations at intersections.

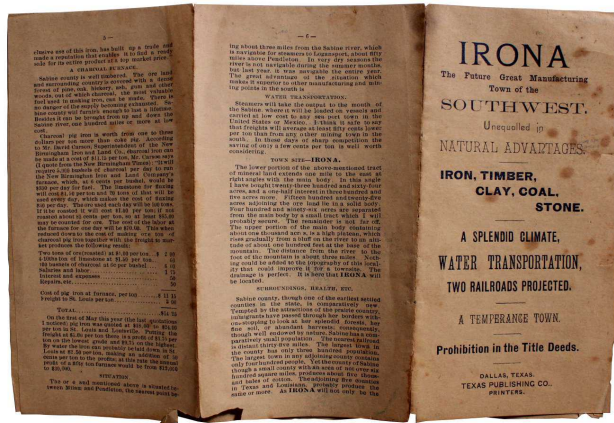
The first, and only, issue of this Texas emigration journal, which we think may be a product of the Texas Land and Immigration Company ("TLIC") based in St. Louis. The paper twice bears the stamp of Henry H. Hannan from Swan Creek, Ohio who called himself a "Land and Immigration agent." That stamp appears on other TLIC items we have traced at auction as well as on an 1876 TLIC map printed by Woodward, Tiernan & Hale ("WTH") in St. Louis and imaged at the Rumsey Collection. The centerfold of this paper appears to have the exact same TLIC map printed by WTH and also bears Hannan's stamp. Hannan attempted to sell land in Texas, Arkansas and Missouri and we know he was in Texas in November, 1878 hoping to file for 100 sections of land in west Texas. He died the following year after being thrown from a horse.

The issue itself acts as a promotional brochure for Texas with articles on land policy, how to select homes and profitable land and an article admonishing emigrants to have a plan of action prior to uprooting. There are tables of temperatures and rainfall, a list of railroads recently built, and a warning about tax swindling. An article about crime mentioned that "crime and violence have not by any means been driven out of Texas, but they have been repressed to such an extent that the record of them is not near so long and so regular in its appearance as it used to be." There's an article about camel raising in Texas, a full page devoted to a list of available periodicals in the state and a couple of pages of advertisements.

The centerfold map measures 11½" x 11". As mentioned above it appears to be the exact same map issued by the TLIC in 1876. It shows the entire state of Texas, including rail lines and roads as well as all of Indian Territory noting the locations of reservations and nations within.



A scarce land promotional containing a rare map. OCLC locates five copies. **\$750**



### 57. [Texana][Land Promotional][Mining]

[Damon, H[enry] G.] **Irona. The Future Great Manufacturing Town of the Southwest.** Dallas, Texas: Texas Publishing Co., [1890]. Single sheet measuring 11 3/4" x 9", printed both sides and folded thrice, creating 12 numbered compartments of text. Good: a few chips, spots of staining on a few compartments, a few tiny tears and tiny separations at intersections.

This is a promotional brochure for the town of Irona, Texas. The promoter, Henry G. Damon of Corsicana, was in the real estate mortgage business and also played an important role in the development of Corsicana's oil fields. Eight pages of text are taken up with Damon's pitch regarding the 4119 acres of land in Smith and Sabine Counties that he'd purchased the previous year. He described an "inexhaustible" supply of iron ore and compared his land to that of New Birmingham, Texas which had grown in 19 months to two thousand people based on its iron mining operations. He also pointed out the area's lumber and other resources and predicted that Sabine County would soon have rail access. Damon then spent two pages explaining that the town would be temperance-friendly with an absolute prohibition against alcohol and with deed restrictions so strong that even the storing of alcohol could lead to land forfeiture. The rest of the text is taken up by a geological analysis of the iron ore on his land.

Despite a favorable two column report in an August, 1890 issue of the Fort Worth Daily Gazette, where Irona was called "the Pittsburgh of Texas," it appears the town never really got off the ground. The same article mentioned that the Sabine Land and Mining Company had purchased Damon's entire interest, with one of the principals of that company being an A.G. Damon. We find one other reference to Irona, saying only that it was a "lower-profile" Prohibition town, in a book on Prohibition.

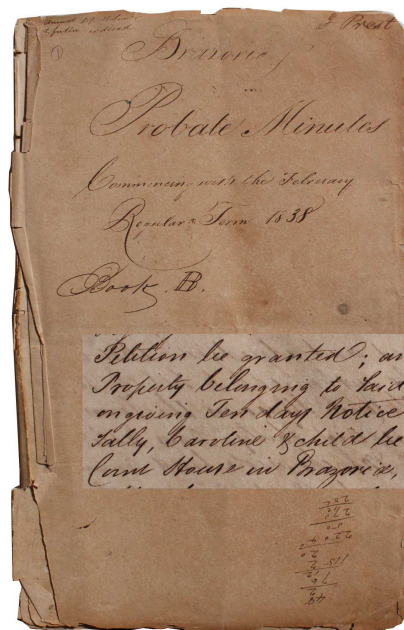
A rare promotional for a town that wasn't, with OCLC locating one copy. **\$750**



## 58. [Texana][Law]

**Two Groups of Minutes of Probate Court Proceedings Including the Opening of the Brazoria County Probate Court.** Brazoria County, Republic of Texas: 1837-1838. 12¼" x 7¾". 14 leaves with 26 handwritten pages. Good: removed from a larger volume, title leaf with heavy edge chipping, occasional old tape repair.

These manuscripts relate to the first probate court of Brazoria County, Texas and relay legal news of members of the Old 300, a soldier who died at the Alamo and a future president of the Republic. Brazoria County was organized in 1837 and, according to the first group of minutes offered here, its county courts opened April 3, 1837. This first group consists of four leaves with six handwritten pages and begins with a recitation of the opening of the court by its Chief Justice, George B. McKinstry. The court's very first veniremen are listed and the rules of court were laid out. Any attorney admitted to Brazoria's district court could practice in the probate court, so long as he took the oath that is also written here. The announcements and dispositions of around ten cases follow.

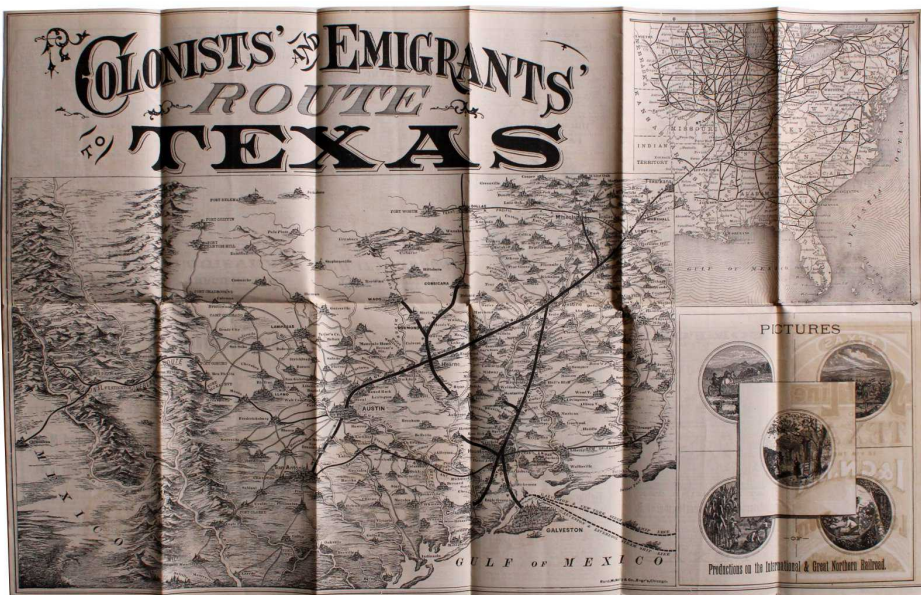


The second group of documents has a title leaf reading, "Brazoria Probate Minutes Commencing with the February Regular Term 1838. Book B." 20 handwritten pages, numbered 161-180, contain the dispositions and docket entries of a couple dozen cases from January to February, 1838. These cases include more than one member of the Old 300, the estate of James Butler Bonham, who died at the Alamo, as well as Anson Jones, the Republic's fourth and last president, acting as the administrator of the estate of William H. Sledge. It also includes the disposition of the estate of Charles Edward Hawkins who was the Commander of the First Texas Navy during the Texan Revolution. His estate was "much in debt" and "consists solely of one League and Labor of Land" but the administrator had no money to pay for locating the land or to pay government fees. The administrator was ordered to sell the land at the courthouse door and to provide 12 months of credit for the purchase. One interesting order of an estate that was heavily in debt required "that the Negroes Sally, Caroline & child be sold at the door of the Court House."

Unique evidence of the early days of the court system in the Republic of Texas. **\$1500**

## 59. [Texana][Maps]

**Colonists' & Emigrants' Route to Texas.** Chicago: Rand McNally & Co., [1877 or 1878]. 7 9/16" x 4 1/8", folded; opens to 15" x 24". Multipanel map/brochure printed both sides. Near fine: fresh as the day it was printed, minimal wear; a few two millimeter separations at margins and two at intersections; offsetting to two illustrations at lower right of map.

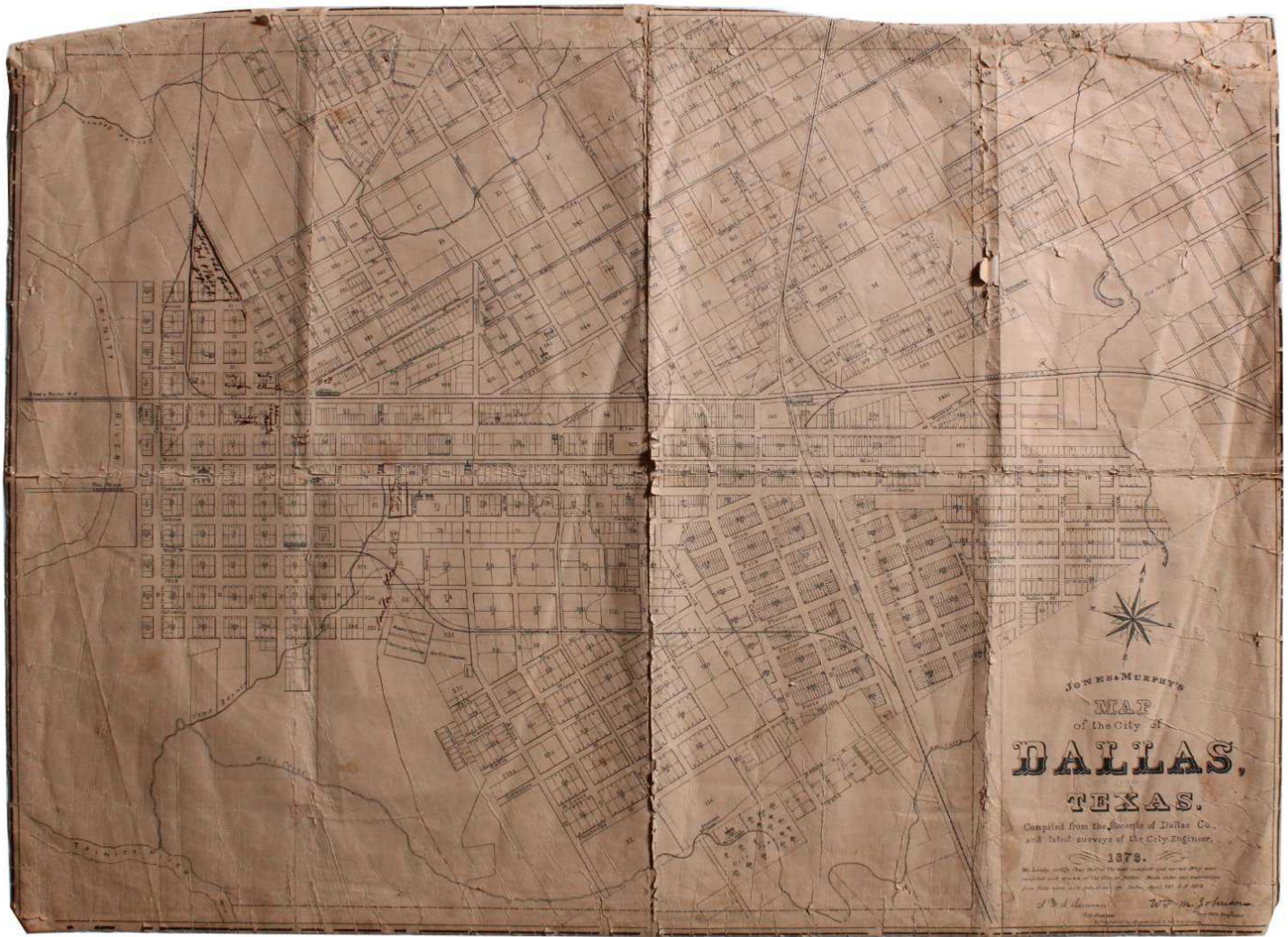


The International & Great Northern Railroad was a Texas rail company that ran, in its original incarnation, from 1873 to 1908 with 1106 miles of rail at its peak. This map and brochure was created early in its existence, within around one year of it reaching Austin. The main map measures 10½" x 17" and stretches from Texarkana in the northeast corner, Fort Bliss in the far west and Laredo and Refugio in the south. It's illustrated with mountain ranges as well as small buildings for towns and cities, the number of buildings larger or smaller relative to population. The map's verso is a twelve panel brochure filled with Texas travel information and four large illustrations including a stunning image of the Immigrants' Home in Palestine. Several sources date the map to 1878, though the timetables on the copy offered here were in effect as of November 1, 1877.

OCLC locates six copies over four entries, with dates of either 1877 or 1878.

A lovely copy of a scare map. **\$1250**





## 60. [Texana][Maps]

**Jones & Murphy's Map of the City of Dallas, Texas.** [St. Louis]: August Gast & Co., 1878. 21½" x 29½". Lithographed map, mounted on linen. Good: old folds, fully split vertically at center, other smaller splits at folds, numerous creases and tiny losses, light curl at upper left and upper right as well as lower right corner; a few early manuscript notations identifying a railway and a few buildings.

According to OCLC records, this is one of the earliest printed maps of Dallas. It extends to Broadway Street at the far west, Wichita and Juliette Streets the furthest north and Mill Creek at the south and east. Several parks and cemeteries are identified as are the rail lines of the Houston and Texas Central Railroad and the Texas and Pacific Railroad.

The map was reprinted in 1882, though its certification text remained the same along with certification's 1878 date. This map differs from the 1882 version in several ways, the most obvious being that a third city engineer signed in print. The present map has no mention of scale whereas the 1882 version states that it was 400 feet to the inch. Another change has to do with the Gulf, Colorado and Santa Fe Railway. It does not appear in print on this map, while the 1882 version shows it starting south of the city, extending north into the city at Commerce Street. The line is drawn in manuscript on this map, and the map bears a stamp on its verso by the Office of the Right of Way Agent of the Houston and Texas Central Railroad. We assume that office drew this line, as well as a notation regarding the location of the Sante Fe depot, city elevators and a couple of other notes we can't quite make out.

Per OCLC records, if we discount 1872's "The Bird's-Eye View of Dallas," by Herman Brosious (which is more of a town drawing than a map), F.E. Butterfield's, and C.M. Rundlett's "Official map of Dallas, Texas 1875," is the earliest printed map of the city. The next earliest is the present map, with OCLC showing one copy, at UT Arlington. None appear in the online auction records.

Quite possibly the second earliest printed map of Dallas. **\$9250**



## 61. [Texana][Maps]

### **Rand, McNally & Co.'s Indexed County And Railroad Pocket Map And Shippers' Guide Of Texas . . .**

Chicago  
And New York: Rand, McNally  
& Co., 1904. 6½" x 4", map  
measures 27 7/8" x 40".

Printed card wrappers. pp. 58  
+ 6 pages of ads + folding map.  
Very good book with moderate  
wear and a faint dampstain to  
front wrapper; map fine: bright  
and fresh with a tiny separation  
at one margin and a tiny chip at  
another.

An exceptional copy of a map which  
originally appeared in Rand McNally's  
Commercial Atlas of America in a  
much smaller form and was separately  
issued as early as 1891 with a number  
of reissues through at least 1911. The  
text lists hundreds of localities along  
with respective populations as of 1900.



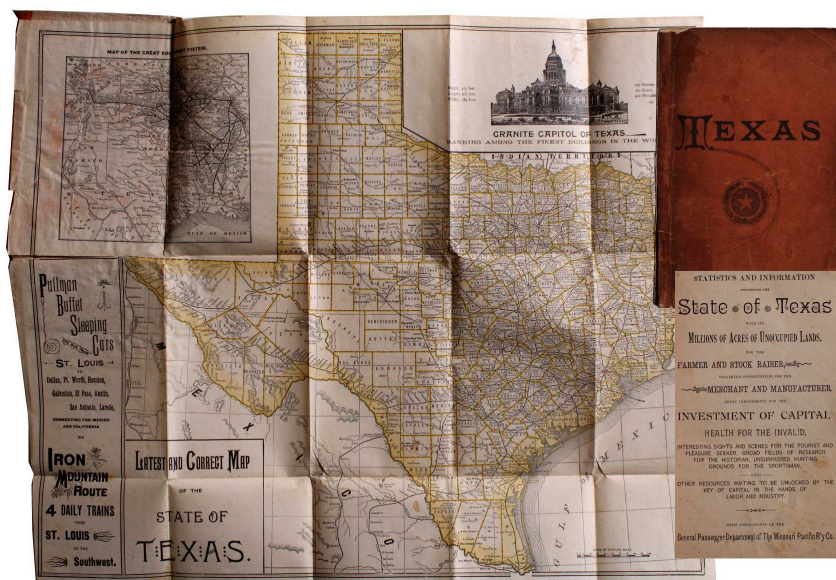
OCLC locates one copy of this edition, we note another previously sold through the trade. **\$1500**

## 62. [Texana][Maps]

### **Statistics and Information Concerning the State of Texas With Its Millions of Acres of Unoccupied Lands . . .**

St.  
Louis: Woodward & Tiernan Printing Co.,  
1894. Ninth edition stated. 7½" x 5".  
Printed wrappers. pp. 93, [3,

advertisements] + folding map measuring  
17" x 20¾" with portions colored in yellow.  
Book good: wrappers worn, soiled and  
chipped, rear wrapper reattached at an  
early date with paper tape; internally very  
good with the occasional fox or soil spot;  
map very good minus: adhered to rear  
wrapper with cloth tape on its verso which  
also repairs a three inch split at a fold.



This promotional book and guide to Texas from the  
Missouri Pacific Railway Company has over 25 engraved illustrations including a view of Galveston from its harbor and a  
cotton platform in Fort Worth as well as imagery from Dallas, Big Spring, Hearne, San Antonio and more. There are sections  
on transportation, climate, agriculture and other resources, land availability and information on Texas as a resort country.  
The map, showing the State of Texas in full, is highlighted in yellow and has a large illustration of the Texas Capitol Building  
in its upper right corner. It also has an inset map measuring 5½" x 5¾" which shows the Great Southwest System of the  
Missouri Pacific, including all the states bordering Texas, Indian Territory, and others.

Scarce in the market with only a copy from 1890 appearing in the online auction records. OCLC locates the following, with  
the present edition apparently the scarcest institutionally: 11 copies of 1889 editions over three entries (with one denoted as  
"fourth edition"); six of 1890's fifth edition, three of 1890's seventh edition, and eight from 1890 of an unstated edition; four  
copies of an 1893 unstated edition, three of 1893's eighth edition; two of 1894's ninth edition (our copy) and two of 1894's  
tenth edition. We locate no printings after 1894. Adams, Herd 2268 cites an 1884 edition that we do not find in OCLC. **\$850**



### 63. [Texana]

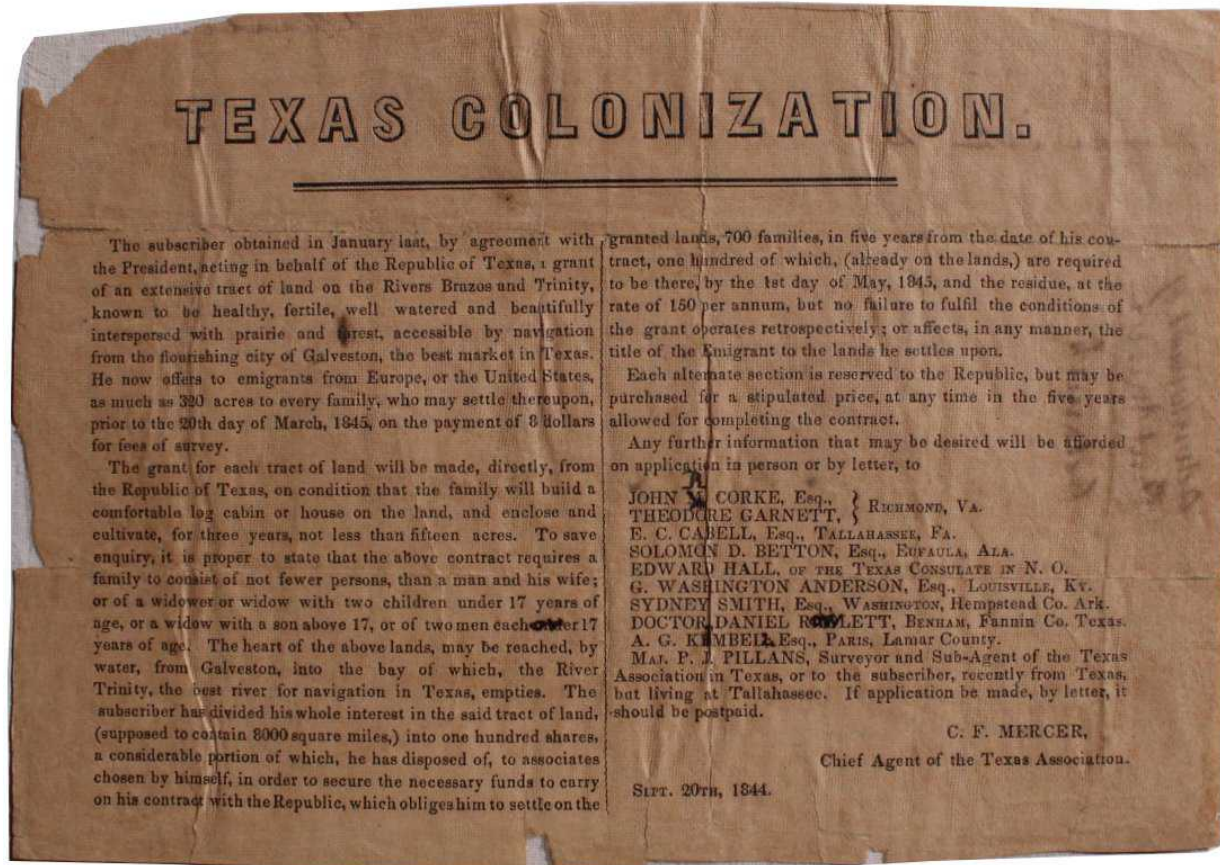
#### [Mercer's Colony]

Mercer, C[harles] F[enton]. **Texas Colonization.**

[Tallahassee]:

1844. 5¼" x 7½" Printed circular. Good: early restoration with silk mesh, several splits, loss in upper left corner, manuscript note on verso.

This is the first printing, with manuscript corrections of the names of references, of the first prospectus related to the Mercer Colony. It predates Mercer's 1845 publication of his contract for colonization. From the Handbook of Texas Online:



*"The Mercer colony was located in north central Texas east and south of the Peters colony. It lay roughly between the Brazos and Sabine rivers, north from Waco to McKinney in Collin County, skirting to the south and east of what is now the Dallas metropolitan area. Its boundaries encompassed portions of eighteen future Texas counties. The colony grew out of a statute enacted by the Texas Congress on February 4, 1841, restoring the Mexican policy of granting empresario contracts to persons who promised to settle individuals and families on the unclaimed public land of the republic. In spite of growing opposition to such contracts, President Sam Houston granted Charles Fenton Mercer a contract to settle at least 100 families a year for five years, beginning on January 29, 1844. Mercer soon organized a company, the Texas Association, to advertise and promote colonization, and sold shares at \$500 each to investors in Virginia and Florida as well as in Texas.*

*The work of colonization was impeded by the fact that various politicians, land speculators, and squatters, all eager to supplant the empresario system with the Anglo-American land system, questioned both the wisdom and the legality of granting away the republic's vast public lands without financial gain. Mercer himself was also unpopular, for he was known as an abolitionist, a speculator, a monopolist, and an opponent of free immigration for Anglo-Americans. One day after the execution of Mercer's contract the Congress of the republic passed, over President Houston's veto, a statute outlawing colonization contracts. Congressional resentment culminated in an investigation during 1844-45 of Mercer's contract and his efforts to fulfill its terms. Meanwhile, squatters moved into the Mercer survey and denied the claims of settlers who held Mercer colony certificates. Settlers also discovered land speculators and holders of bounty and headright certificates already claiming the land for which they had contracted, and Mercer's surveyors reported that Robertson County, joining the colony on the south, was sending its surveyors into the limits of the empresario grant and claiming the land they surveyed. Finally, Mercer surveyors and settlers clashed with both civil and military forces when they attempted to penetrate that portion of the grant lying west of the Trinity River."*

By the end of the first year of Mercer's contract, over 100 families had met the requirements and received land certificates. After Texas' admission to the United States, legislative and legal wranglings led to a lot of litigation over land titles, some of which was not resolved until 1936.

Rare: Streeter located a copy at the Dallas Historical Society; OCLC, auction records, and various online searches reveal no others. Streeter 1520. **\$15,000**





#### 64. [Texana][Women][Photography]

**Panorama of Jacksonville, Texas.** Jacksonville, Texas: C.W. Nichols, Photographer [circa 1902 or a little later]. Black and white photograph measuring 16" x 4½" on mount with photographer's imprint measuring 20" x 8". Very good: crisp image with strong contrast that is lightly dust soiled, mount with heavy corner wear.

A marvelous image of downtown Jacksonville, Texas on what we think was a market day, as the street in the center of the image is so filled with carriages that we wonder how anyone could cross the street. The sidewalks are also completely covered in humanity and we can make out the business signage of W.H. Willis, J.A. Templeton, Lawrence and Son Groceries and the Jacksonville Bakery. There's also other advertising signage as well as a lone African American boy in the foreground standing next to a carriage driven by a dark skinned man. We think the photo shows Commerce Street as an identified image online of Commerce shows the bakery at the right.

Another important note is that this photograph was created by a woman-owned photography studio. C.W. Nichols was married to the former Dee Puntch. Puntch worked for W.T. Hammett's photography studio in Jacksonville and purchased it from him in 1897, changing the name to "Miss Dee Puntch Studio." When she married Nichols in 1902, she changed the name again. Nichols himself was also a photographer as we've located a mention of him taking photographs at a Confederate Veterans reunion in Texas in 1906.

A wonderful life-filled image. **\$750**

#### 65. [Valentines][Civil War][Women]

**Book with 79 Vinegar Valentines Published by the American Valentine Company.** [New York City]: [1855] and [mid-late 1860s]. 7½" x 4½".

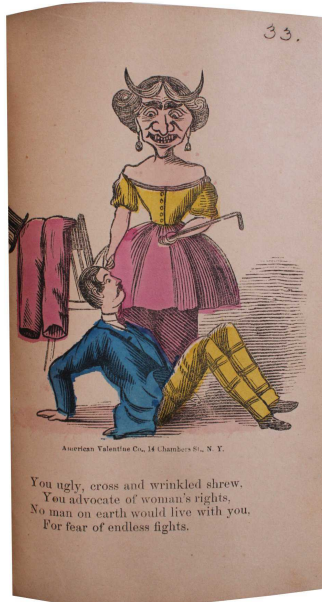
Quarter leather over black cloth. Three groups bound in: (1) Eight page advertising circular for the New York & New Haven Manufacturing Company; (2) 79 leaves of colored woodcut engraved valentines printed rectos only (approximately 19 are duplicates), all interleaved with at least one blank leaf; (3) Wrappers, pages 18-60 and four pages of publishers ads from an 1856 German publication printed in New York. Good: book is heavily worn with a number of surface losses; valentines generally very good plus and lightly toned with handwritten sequential numbers in upper right corner; pamphlet good with moderate wear, soiling to wrappers and a strong vertical crease through all leaves.



This is an odd book with a wonderful collection of rare valentines. On the front pastedown, the compiler wrote, "this collection of Wood Cuts refers to the period of 1863 to 1870, lashing and redirecting fashions, the 'vices and passions of the day' in these United States of North America." A number of the valentines contain an imprint for the "American Valentine Co." ("AVC") located at 14 Chambers Street in New York City. We think a publisher named Benjamin W. Hitchcock was behind the valentines as he shared the same Chambers street address with the company whose eight page price list is the first item in the book. That company also offered one of Hitchcock's books, and Hitchcock ran ads in 1865 in Harper's offering comic valentines to be purchased at that same Chambers Street address. Bound in after the valentines are



the wrappers and what appears to be pages 18-60 of "Amerikanischer Kalender Neuen Zeit Fur 1856," published by Paul Bernhard in New York. We locate no copies of the title on OCLC or via internet searches. A handwritten note on the top of the front wrapper, presumably made by the compiler, reads "What this (folding plates) has to do in the volume, the bookbinder may answer."



Approximately 60 different AVC valentines are represented with around one third having to do with the military and/or Civil War. All have varying degrees of sarcasm and/or humor with most pretty scathing. One depicts a man dressed as a woman to help him avoid military service, another shows an army chaplain who steals from his flock. There's the Henpecked Man, the Abolition Philanthropist and the Two-Faced Woman.

A few are racy such as one with a view from behind of a woman's skirt which rides so high one can see the backs of her legs from ankle to lower thigh(!). It reads, "Ah! biddy, dear, do cease to scrub, / And mount a box, bench, chair or tub, / For while you're dusting off the blind, / The boys are peeping up behind." Others are angrily degrading such as an image of a worn out woman, surrounded by house pets, which reads, "One animal there is, always in disgrace, / Who cannot look you squarely in the face. / One class of women, too, ought to be cut, / And you are one of them I mean, a slut. / In this there's truth in every line, / And more than that, I'll find another. / Valentine." And for those hoping to repel a suffragette, there is one with an image of a demonic woman about to beat a man with a metal rod: "You ugly, cross and wrinkled shrew, / You advocate of woman's rights, / No man on earth would live for you, / For fear of endless fights."



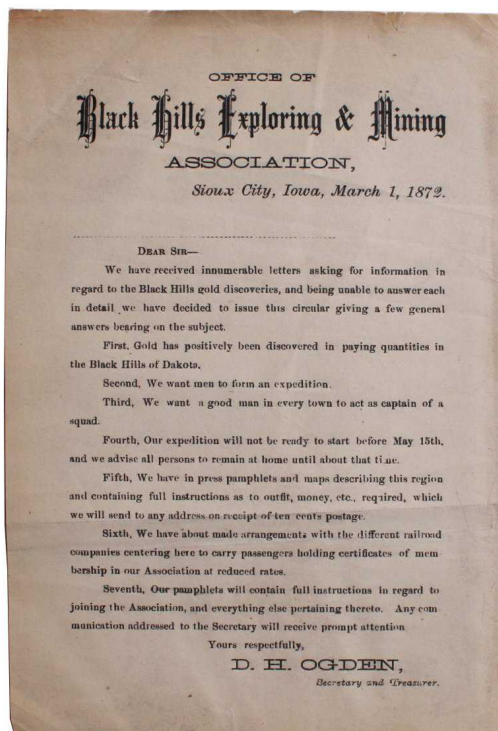
OCLC locates one example of an AVC comic valentine, within AAS. That same collection may have a few more of the examples offered here. An internet search finds two more AVC examples in a different valentine collection at AAS. We've looked for valentines under a Hitchcock imprint as well, with none located. **\$1800**

## 66. [Western Americana][Black Hills Gold Rush]

Ogden, D.H. **[Circular for Black Hills Exploring & Mining Association]**. Sioux City, Iowa: 1872. 10½" x 7¼". Broadside. Very good: old folds, dust soiled, small chips at lower corners, diagonal crease at upper left, above the "B" in "Black".

This is a circular from the second Black Hills Exploring & Mining Association ("BHEMA") regarding the discovery of gold in paying quantities in the Dakota Territory's Black Hills two years before Custer's expedition there triggered the start of the gold rush. Rumors had circulated for many years before, with the first BHEMA formed in Yankton in 1861 as the first organization whose sole purpose was to explore the Black Hills. It planned expeditions in 1866 and 1867 but neither came to fruition.

According to an article in the March 5, 1872 edition of the "The Sioux City Journal," the second BHEMA was formed March 2, 1872, one day after this broadside is dated. Its founder, Charles Collins, was the editor of the Journal's competing newspaper (that same issue of the Journal announced that Collins was suspending the publication of his daily paper to devote his efforts to the BHEMA). The broadside implies an expedition was forthcoming as it stated "our expedition will not be ready to start before May 15<sup>th</sup>, and we advise all persons to remain at home until about that time." According to Streeter, "this circular undoubtedly caused Governor McCook to issue his proclamation on April 6, 1872 warning against 'combinations of men' proposing to enter the Black Hills in search for gold." Despite the urgency of this circular, it wasn't until October, 1874 that the expedition started. Collins had to organize a secret expedition into the Black Hills as the United States was prohibiting its settling at the time, and Collins didn't join the group as he was too well known. According to George Martin Smith in "South Dakota: Its History and Its People," (The S.J. Parke Publishing Company, 1915), that group of 28 became the first white settlers in the Black Hills when they arrived at the end of December.



OCLC locates one physical copy. One copy sold in the Streeter sale. **\$1600**



# COWBOY POEMS



## 67. [Western Americana][Folk Books/Folk Art]

**Cowboy Poets.** N.P.: [1930s?]. 16" x 10½". Ten bifolia, stapled at center. First 24 pages are handwritten and/or illustrated, the rest are blank. Very good: light wear, first and last leaves separated below the staple, two center bifolia are loose from staple.

An anonymous homage to cowboy poetry containing 23 in-text pen and ink illustrations apparently

influenced by the premier Western illustrators of the era. 19 poems are neatly written out, each line beginning with a large initial. 14 of the poems come from Charles Badger Clark's "Sun and Saddle Leather," which was first published in 1915. The accomplished illustrations include cowboys on ranch lands, the lassoing horses or cattle, men carousing in a bar, a bar shootout, a man tending to sheep and more. **\$400**

Shinin' 'dobe fireplace, shadows on the wall—  
(See old Shorty's frivolous toes a-twitchin at the call!)  
It's the best grand high that there is within the law  
When seven jolly punchers tackle "Turkey in the Straw."



Freezy was the day's ride, lengthy was the trail,

## THE OLD CAMP COFFEE-POT



**68. [Western Americana][Logging][Photography][Native Americans]**  
Kilbourn (also spelled "Kilburn" and "Kilbourne"), Edward L. **Album of Exceptional Images of Spirit Lake, Idaho with a Focus on Logging.** Mostly in and around Spirit Lake, Idaho, but also Washington: 1913-1916. 10" x 12¾". Leather over cushioned flexible card. 115 pages with 602 black and white silver gelatin photographs adhesive mounted. Most photos measure 2½" x 4" to 3" x 5¼" and all but approximately 50 are captioned in the negative. Album good due to heavily worn covers with loss at edges and corners, and a partially detached and partially perished backstrip; contents generally near fine or better save for one leaf which is split in two with no impact on the photos and one photo that is torn.



Edward Kilbourn was the officer in charge of Spirit Lake for the Idaho and Washington North Railroad and later an employee of the Panhandle Lumber Company. If this album is any indication, he was also a talented photographer who created crisp images so sharp we feel we can reach in to them. Since we

actually can't, we're left with an album teeming with dazzling images of Spirit Lake, some small towns in the Pacific Northwest, and nearly 150 logging photos.



A significant portion of the photos depict Spirit Lake and surrounding areas but the album begins with around 45 photos of the Colville Indian Reservation in north-central Washington. The reservation was created in 1872 and is inhabited by the Confederated Tribes of the Colville Reservation ("CTCR"). The CTCR consists of twelve individual tribes including the Nez Perce, Nespelem and Wenatchee. Here we see homes of agents and employees, buildings of the day school and the Nez Perce





cemetery. At least 14 photos show Native Americans including a man mowing alfalfa on his farm, a woman and her baby and four great shots of groups in full traditional clothing. The album then jumps to Spirit Lake and political speeches in 1916. Three photos show Moses Alexander, the second elected Jewish governor in the United States, with two showing him addressing mill workers. Also in this series, a few months later, are several showing D.W. Davis, who would succeed Alexander as governor. There's also a seven shot series in August, 1916, showing Charles Evans Hughes addressing a large crowd in his unsuccessful presidential campaign.



The album really flexes its muscles with photographs of logging activities and the following just touches on them. We counted 138 images, though there are probably more and most depict the work of Spirit Lake's Panhandle Lumber Company ("PLC"), though some show W.E. Frost's firm. PLC was founded in 1907 by Fredrick Albert Blackwell, who also founded the town of Spirit Lake several years earlier. At its peak, the sawmills produced 125,000 feet of lumber a day. Several different logging camps are depicted. A number show flumes and include two shots showing a man literally breaking a log jam as well as the construction of

a flume at one camp. A few show PLC's transport ships on the Pend Oreille River. We see men cutting down trees, horses hauling logs on wheeled carts and a series showing logs rolling down rollways into the log pond. There are also a fair number of great images showing PLC's planing and sawmills at Lone, Washington including a two-photo panorama (and we'll note here that Kilbourn put together at least 23 two or three photo panoramas in the album).

Also in Spirit Lake are shots of crew races at a lake, the Tesemini Club and its grounds, and many showing the aftermath of snowstorms including an eleven shot series of downtown Spirit Lake with huge snowbanks. Other interesting photos include a boathouse fire being fought, a large image of a train wreck, and the compiler's enormous sweet pea garden. There is a long series depicting residential homes with the names of their owners as well as public buildings such as the school, train depot, churches and more. A spectacular group features downtown showing store frontage. Including other small towns, the album boasts at least 35 street scenes with business signage.

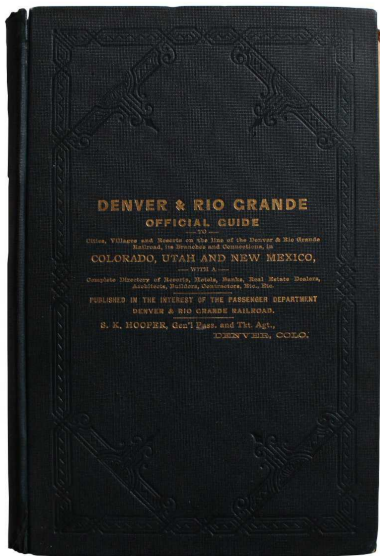


Outside of Spirit Lake we see a number of scenic shots including some along the Columbia River and several show flooding from the Pend Oreille River. There are also a few views of Athol, Idaho and in Washington there are pictures of Chewelah, Addy and Ione.

An unparalleled look at small town Idaho and Washington with unusually well composed images. **\$4000**



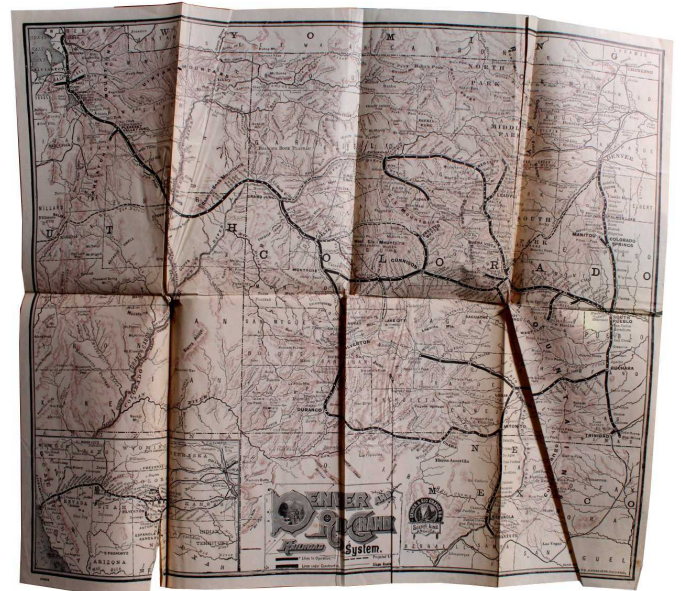




69. [Western Americana][Maps]

Denver & Rio Grande Official Guide to Cities, Villages and Resorts on the Line of the Denver & Rio Grande R.R. . . . Denver, Col: The Western Publishing Company, [1888?]. 9 1/2" x 6 1/4". pp. 286, [4] + folding map measuring 17 3/4" x 15". Good: front hinge and first two leaves partially detached but holding, three inch tear to top of backstrip; tiny bit of staining to margins of versos of first 17 leaves. Map very good minus with a 2" jagged tear, two tears at intersections, small separation at one fold and misfolded in a couple spots.

A scarce and heavily illustrated directory packed with information on Utah, Colorado and New Mexico. There are entries with information on at least 100 locations, all indexed. Services for each inhabited area follow each description, along with over 200 advertisements (with business names indexed). There are over 70 indexed illustrations as well as an additional 20 in the advertisements themselves, nearly all of which show the buildings of the businesses represented. A history of Colorado, laws relating to game, lists of elected officials, and several profiles of prominent businessmen are also included.



The map shows the rail line from Ogden, Utah in the northwest corner, to Santa Fe in the southeast. To the far northeast is Cheyenne, with San Miguel County, New Mexico in the far southeast. It also shows lines under construction, proposed lines and stage routes. In the lower left corner is an inset map showing the line from Denver and Santa Fe to San Francisco

The text makes mention of "Colorado in this year of our Lord 1888 . . ." hence our attempt at date attribution. OCLC locates nine copies over four entries, with publication dates of 1887 and 1888. \$2000

The text makes mention of "Colorado in this year of our Lord 1888 . . ." hence our attempt at date attribution. OCLC locates nine copies over four entries, with publication dates of 1887 and 1888. \$2000

70. [Western Americana][Mexico][Women]

Wilcox, Ella G. Photo Album Depicting Towns and Nature in Colorado and a Trip to Mexico. Mostly Colorado and Mexico: 1926-[circa late 1930s/early 1940s]. 7 1/4" x 11 1/4". String tied leather over stiff card. 100 pages with 356 black and white photographs and 27 small real photo postcards, around half adhesive mounted, the rest inserted into corner mounts. Most photos measure between 2 3/4" x 2 1/4" to 2 3/4" x 4 1/2" and nearly all are captioned. Album very good plus with moderate edge wear; internally near fine or better.

An album of outstanding imagery of Colorado and Mexico created by Ella Wilcox, originally from Fairfield, Maine. The reasonably well known author of the same name makes our Ella difficult to research but we learn through the album that she was a high school teacher, and later a nurse.

The album begins in the summer of 1926 when Wilcox apparently settled in Rocky Ford, Colorado to teach high school and few dozen photos show her, fellow teachers and students. Around 135 photos are devoted to traveling in and around Colorado, with many majestic images of mountain and desert scenery. There are birdseye town views of, at a minimum, Manitou, Ironton, Telluride, Ouray, and Salida. Other areas shown include Cheyenne Mountain, Mesa Verde, Sierra Blanca, and Silverton. There's also over a dozen







excellent shots of the cliff dwellings at Mesa Verde.

A talented amateur photographer, Wilcox's skills are evident in the 110 photos devoted to her trip to Mexico. Taken around 10-15 years after her arrival in Colorado, there are many outstanding market scenes and shots of ruins. It begins in Merida, with shots of a market outside of a church, women walking the streets on market day with baskets of goods balanced on their heads, an orchid garden, an old arena and more. A series in Chichen Itza and Uxmal, which are mostly of ruins, often have longer narrative captions. A four shot series of an unnamed "Maya Village" on her drive to Merida show native people and their living conditions. In Taxco, she provided street scenes of life along cobblestone roads, images of silver mines and a few showing people working in shops. There are also pictures of Mexico City, Teotihuacan, Cuernavaca, Xochimilco and more. **\$1250**





## 71. [Western Americana][Mining]

[Perkins, Thomas Adie]. **Collection of Negatives Depicting Life in the Mountains of Idaho and Utah Including Mining Interests.** Mostly Hailey, Idaho; Marysville, Utah; Southern California: mostly 1907-1909 and 1917-1929. Three button-fastened Eastman Negative Albums containing 417 film negatives. Negatives measure 4½" x 6¾" and nearly all are numbered in the negative with corresponding written captions in the books. Books very good with moderate wear; negatives generally very good or better, some with various degrees of fading and most a bit wavy.

This is a collection of negatives compiled by Thomas A. Perkins, a surveyor and mining engineer from Southern California with interests in Idaho which may have come about from his government survey contracts in the 1890s. His sister was Charlotte Perkins Gilman, the important author and social activist.

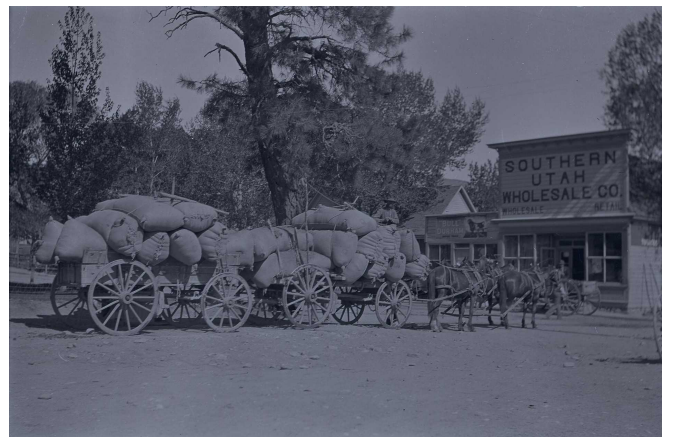
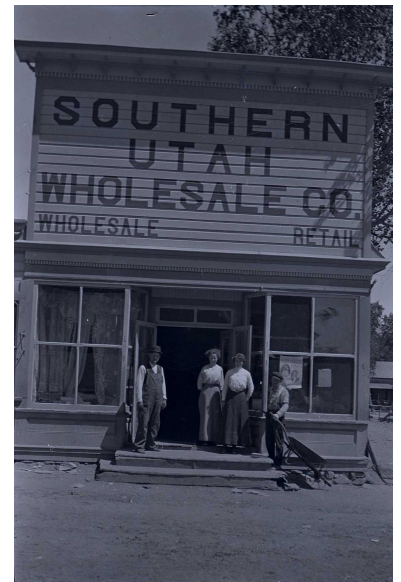


The images begin in 1907 with around 150 shots taken in and around Hailey, Idaho and the Big Wood and Little Wood rivers. Perkins was involved with the Silver Fortune mine, though we have been unable to determine the extent of his interests. At least fifteen images show miners and mining operations at Silver Fortune, and include a cabin, the portal shed and its interior, a man moving a car out of a shaft, the ore sorting plant and more. Many other images show the locations of other mines and their surrounding buildings including North Star, Courier, Elkhorn and one on Outlook Mountain (though Perkins may have been referring to "Lookout.")

The collection is stellar in its depiction of people who settled in the sparsely populated area. Two photos show Charles Sonnleitner, a manager at Caledonia Mining Company as of 1917, around a mine at "Outlook" mountain. A few show W.R.C. Johnstone, his ranch and some of the buildings thereon. Johnstone was a well known hunter in West Virginia prior to moving to Idaho and received press coverage in 1892 when he sent a letter to President Cleveland containing quills from a freshly killed bald eagle and the president responded. We also see the house and ranch of W.J. Crooks, as well as shots of Crooks with his horses and some of his family. At least one image shows T.E. Picotte who published the Wood River Daily Times which was the second earliest daily paper in the Territory of Idaho. Approximately 50 shots show the local terrain, with highly detailed captions allowing one to retrace Perkins' steps through the areas which also include Croesus Peak, Joaquin Hill, Climax Hill, Fish Creek and others. Perkins returned in 1917, 1918 and 1919 and took shots of structures at

the Dollarbride mill, the "rediscovery" of the Hemlock mine, and the Egan and Ellingsen ranches.

Next is a series of around 85 images in and around Marysville, Utah in 1912. In addition to shots of terrain, there are a number of exceptional photos of commercial buildings including several of the Southern Utah Wholesale Company, Grand Hotel, and an unnamed restaurant. Also included are many great views of the small settlement itself, showing groups of buildings as well as stunning images of residents outside their homes. There's a series that show women roughing it and there are several mining/prospecting photos taken in Marysville as well. This section of the collection also







includes around 15 images in and around Minidoka in 1909 including homes and other structures as well as what appears to be a dam. Several shots from both Tuscarora, Nevada as well as the Bull Run Basin in California in 1909 finish off this section.

Rounding out the collection are approximately 100 images from Southern California in the 1920s, with around half of those showing Perkins' immediate family, including himself, his wife and his youngest son, Thomas G. Others show their homes from the street as well as time spent at Goff Island including a tent community at the campground with some great shots of Three Arch Bay.

A special collection documenting mountainous mining regions of Idaho and Utah. **\$3000**

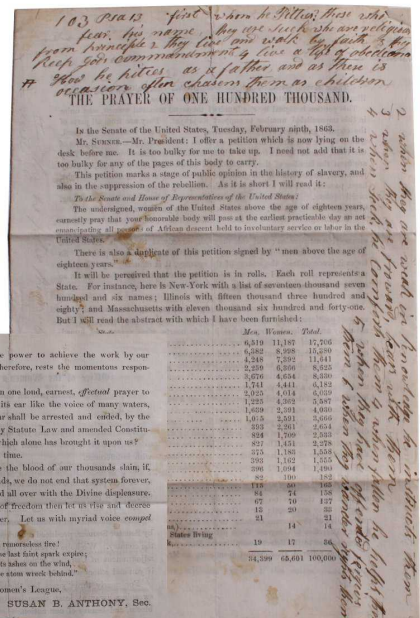


## 72. [Women][African Americana][Slavery]

Anthony, Susan B. [Sumner, Charles]. **The Prayer of One Hundred Thousand.** [New York]: [Women's National Loyal League], [1864]. 8¼" x 5¼". Single sheet, folded to make four pages. Good: handwritten bible verses on first page, multiple old folds, scattered stains.

In May, 1863, Susan B. Anthony and Elizabeth Cady Stanton suspended their work on women's suffrage to create The Women's National Loyal League. Its purpose was to end the Civil War through a constitutional amendment abolishing slavery and the group ultimately gathered 400,000 signatures of people who urged Congress to do just that. The first 100,000 signatures were presented to Congress by Charles Sumner in his speech that is printed here (though misdated as 1863). The final two pages are an appeal by Anthony to sign the petition, along with a form of that petition. The group disbanded in 1865 with the passage of the Thirteenth Amendment.

A scarce artifact of this short-lived women's activist group. OCLC locates 9 copies over three entries. **\$650**







### 73. [Women][California][Refugees][Poland]

**Photo Album of a San Franciscan Y.W.C.A. International Aid Worker.** California and Europe: 1919-1922. 7¼" x 11¼". String tied faux leather over boards. 62 pages with 261 black and white photographs adhesive mounted. Most photos measure 2½" x 1½" to 3" x 4¾" and most are captioned, but many are difficult to read. Album very good plus with minimal wear and some wavy leaves, photos generally very good plus or better.

This is an album compiled by an unknown member of San Francisco's Y.W.C.A. documenting her activities with the local chapter, as well as her experiences as an international aid worker, possibly related to a special mission to Poland in conjunction with the United States government.

#### California and the Business Girls' Club

The first half of the album depicts the compiler's life in California in 1919 and 1920 focusing on her participation in the O.B.J. Business Girls' Club of the San Francisco Y.W.C.A. (we've given up trying to figure out the meaning of "O.B.J."). It includes images of trips to Y.W.C.A. camps at Mill Valley and one in San Francisco that she referred to as "Yolanda Hills." There are also images of activities and hiking at Mount Shasta, Topanga Canyon and Lake Tahoe. A few show a gathering in San Mateo and several show Y.W.C.A. conferences at Asilomar.

#### Europe

The album then abruptly jumps to images of Italy in 1921 with at least three photos in this series that show the compiler in her Y.W.C.A. uniform. Other shots here include a parade related to Dante as well as a great photo of a woman carrying an enormous basket of coal on her back. After Italy is a mix of images in Poland, Romania, Turkey and possibly the Ukraine, beginning around February, 1922. In Bucharest, we see the compiler in her uniform along with another member of the Y.W.C.A. as well as a street scene taken before a parade for King Alexander. There are also at least eight outstanding images of people on the streets and docks of



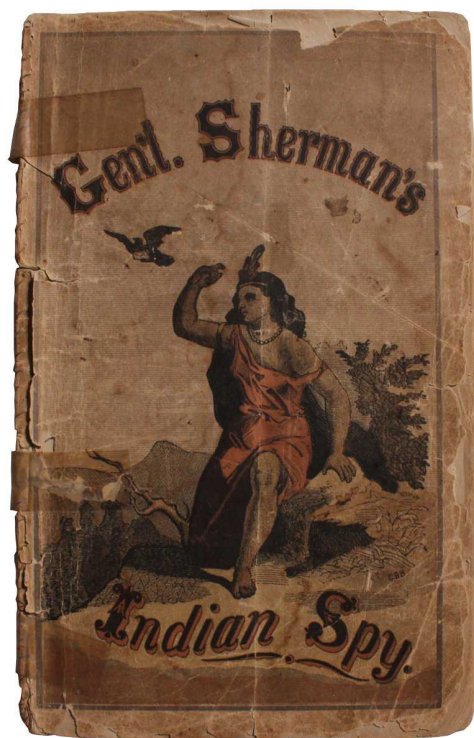


Constantinople. In Poland, there is a group photo of women with a caption that reads "Industrial Girls Club . . . near Dziaduszyce."

With at least 58 photos devoted to Poland, and many of them showing the refugee situation, we think it's possible that our compiler had something to do with the American Relief Administration's ("ARA") European Relief Fund's Mission to Poland. Congress created the ARA in February, 1919 with a one hundred million dollar budget to assist a Europe in shambles. The organization was headed by Herbert Hoover and 20% of its budget went to help the newly recreated Poland which faced a significant uphill battle in rebuilding its economy and infrastructure. The ARA coordinated with the Y.W.C.A. to create "The Polish Grey Samaritans," a group of Polish-American women, fluent in Polish, who were specially trained and sent to Poland for at least one year. Hundreds tried out for the program, but only 30 were accepted with the first women leaving for Poland reconstruction service in July, 1920. Our compiler was not a Grey Samaritan, as there are several group photos of the women online, all of whom appear to be much younger. The leader of the first group, however, was Martha Pickering who was a member of the San Francisco chapter and we think it's possible that our compiler was there as an advisor or to help continue the work of the Grey Samaritans. Either way, this section of the album shows what the Samaritans faced as well as the fruits of their labor. At least 20 images in Warsaw document the plight of Russian refugees with one caption reading "Polish Grays talking to Russian refugees." We see their shacks and huts, bread lines and more than one photograph shows groups of children. There's also an image of a playground in Warsaw that was built by the Y.W.C.A. as well as eight photos of children at the Y.W.C.A. Camp in Krakow in 1922.



Several of the women, other than our compiler, are identified so we imagine further sleuthing should cement the stories of the photos offered here. A lively album documenting the California and international exploits of a well traveled and dedicated member of the Y.W.C.A. **\$1500**



#### 74. [Women][Espionage][Native Americans]

Bradshaw, Wesley. [pseudonym of Alexander, Charles Wesley]. **General Sherman's Indian Spy**. Philadelphia: C.W. Alexander, [1865]. 9¼" x 5¾". Illustrated wrappers. pp. [2], 19-94 (i.e. 64). Fair: complete as issued despite the weird pagination; wrappers heavily chipped and stained and with old scotch tape; crudely restitched at an early date; internal tear to all leaves, affecting, but not costing, characters on each page; owner name in pencil on title page and verso of front wrap; foxing and staining throughout.

This is a novel about a Native American maiden, Wenonah, as she assisted General Sherman in his march from Atlanta to Raleigh. Its author, Charles Wesley Alexander, wrote several Civil War novels centered around female spies where they "*display[ed] brave devotion to their national causes and patriotic motivations for their spy work. [His] strong female characters . . . displayed little fear no matter no matter what their situation.*" (Frank, Lisa Tendrich. "Women in the American Civil War Volume 1" (ABC-Clio, Inc., 2008) p. 99). At the book's end, Wenonah joined Sherman's soldiers in battle "*when the fray grew desperate . . . and ran to the extreme front, carrying with her a musket and fixed bayonet that she snatched from the hands of a dying soldier.*" After their flag bearer was killed, "*the victorious rebel who had taken the stars and stripes fell dead, pierced by a ball from the gun of the Indian spy, who, instantly leaping toward the rebel flag, shouted to her companions: 'Come on! If you are warriors, don't waver!'*"

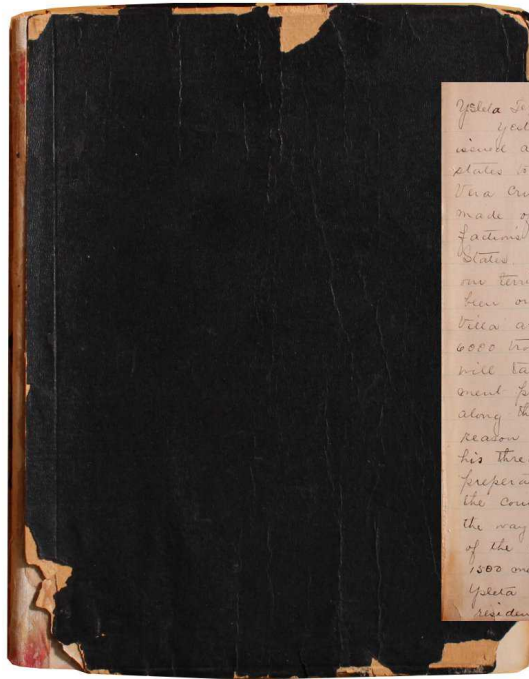
OCLC locates four physical copies. Sabin 7292. **\$400**



75. [Women][Espionage][Texana]  
[Mexican Revolution]

Hendrix, Elizabeth Chandler. *Diary of a Female Intelligence Operative During the Mexican Revolution.*

Mostly Texas and Mexico: April 1914-March 1915. 9¾" x 7 5/8". Faux leather over flexible card, ruled composition book. 156 handwritten pages (approximately 22,000 words in an easily read hand; a transcription is also provided). Good due to heavily worn and chipped covers, one of which is detached and split in two, and lacking the backstrip; evidence of excision of the first 20 or so leaves; internally very good plus with lightly toned leaves.



This is a fascinating journal by a fearless woman whose story has effectively been lost to history. Some of Elizabeth Chandler Hendrix's letters about Mexico published in periodicals referred to

her as working for the American consulate in Matamoros. A 1924 Congressional investigation into Attorney General Harry M. Daugherty described her as *"the woman who in reality worked for one of the international Government bureaus, a secret-service work to a certain extent."* While Hendrix's name is not written in the journal, we know the work is hers due to her references to the completion of her novel, *"My Brother's Keeper,"* which was published by W.B. Conkey Company in 1915.

This journal shows Hendrix's efforts to gather intelligence and informs on her relationships with Pancho Villa, Lucio Blanco, Venustiano Carranza, General Pershing and others. It also documents an exceptional writer and businesswoman, as well as her humanitarian efforts on behalf of Mexican refugees. A riveting read, nearly every page shakes with the jolting first-hand accounts of a woman of intrigue. What follows is just a taste.

Background and First Entries

According to the letter that Hendrix provided to the Daugherty investigation in 1922, she was a childhood friend of Woodrow Wilson's sister, was widowed at 28 and soon thereafter became a newspaper and magazine writer. She arrived in El Paso around 1906 and was hired by McClure's in 1909 to write a reply to John Kenneth Turner's *"Barbarous Mexico"* (the project was never completed) and in that work became close to Porfirio Diaz. She met Pancho Villa in 1910 and claimed to still be friends with him as of the 1922 letter. In 1913 she got to know some of the leaders of Carranza's group. Soon thereafter, according to this letter, things heated up:

*"In 1913 the Secretary of State issued a request to consuls and other Government officials in Mexico for more information about the purpose and personnel of the Carrancista army and by arrangement between interested Americans and Carranza officers in northern Mexico. I was sent to Washington to deliver certain messages to the Secretary of State and to assist in the dissemination of information which it was believed would be to the advantage of both Mexico and the United States to make known . . . I spent six months in Washington, employing the time for the most part in securing all the information possible relative to the net of intrigue in which Mexico was becoming involved. . . On returning to Mexico I made it a point to cultivate those individuals who were known to be in close touch with Mr. Carranza and his financial backers outside of Mexico, and so well did I succeed in convincing them of my sympathy and cooperation, that they talked with apparent frankness of the aid and support they were receiving from Japan and of the greater things which were expected later on."*

The journal begins April 23, 1914 when Hendrix was around 48 years old. She was in Ysleta, Texas which is now a part of El Paso. News of the last two days included Carranza's request for the United States marines to leave Vera Cruz, that two warring factions in Mexico united to make war against the United States, and that Pancho Villa had arrived in Juarez. This led to great fear in El Paso as Hendrix wrote,

*"We have 20 soldiers here in Ysleta as against about 1000 Mexican residents who have been preparing for this opportunity for weeks, and a pretty strong garrison of Mexican soldiers just across the river at Zaragoza. We have appealed in vain to Ft Bliss and to the rangers for better protection here but they say they have not a man to spare. I have individually tried to get the few Americans here to provide themselves with arms and get together at some well fortified place for the night but it is impossible to do anything with them. They are either scoffing at the idea of danger or else too panic stricken to know what they are doing."*

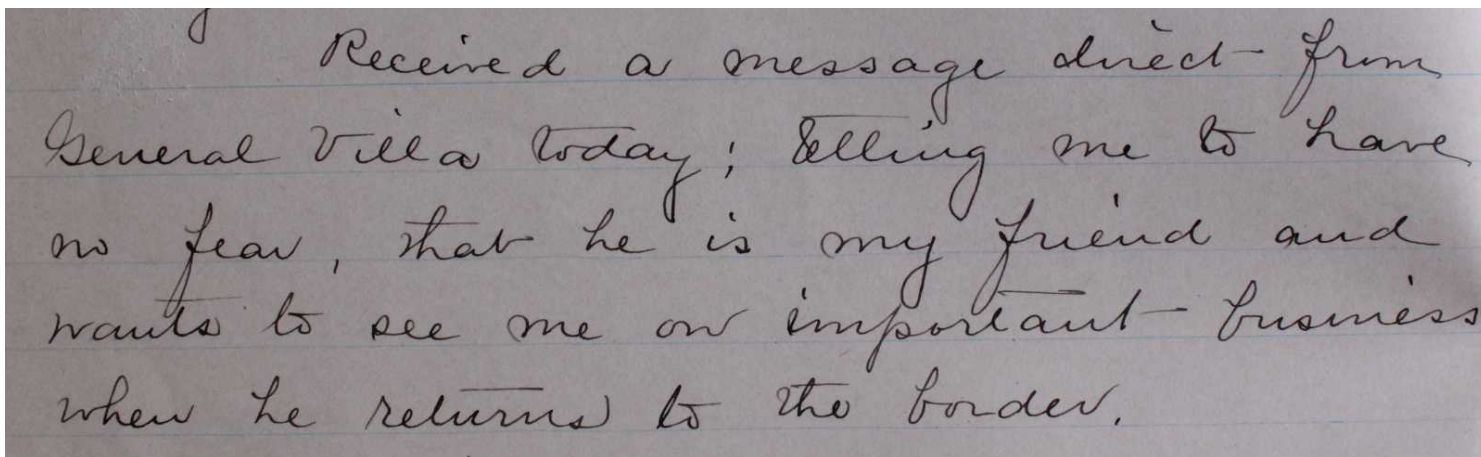


As she drove into El Paso proper, Hendrix "saw groups of artillery placed at different locations. Six machine guns commanded the Stanton Street bridge, four more were directly East of the city hall and others at different localities commanding the entrances to the city. Several troops of cavalry occupied the main plaza. It is very evident that an attack on the city tonight is expected." She then met privately with H.A. Thompson who was the head of Pancho Villa's secret service. Thompson was an American who was formerly the Bureau of Investigation's agent in charge of San Antonio and has been described by one historian as a Villista secret agent. Hendrix spoke with Thompson "rather more freely than is usual with me for I was impressed with his appearance that I could do so. He seemed impressed also with what I had to say and requested me to go and see General Villa with him in the morning." While she did not comment on any meeting with Villa, she ended this first day of entries with "What we have to fear most is rioting among the local people. I have put a few important papers in a bag with everything in readiness to leave quickly if it should be necessary."

A few days later, on the 28<sup>th</sup>, she received some disturbing news:

*"It has been discovered by the sheriff and rangers that there are about 10,000 Mexicans on this side of the river, organized, and suspected of having arms cached, ready to act with the forces on the other side of the river, on call. It has also been discovered that the movements of the American troops on this side are signaled across the river by Mexicans over here, using fires at night and smoke by day, after the usual manner all over Mexico."*

On May 1<sup>st</sup>, she shared a message received directly from Villa:



Received a message direct from General Villa today; telling me to have no fear, that he is my friend and wants to see me on important business when he returns to the border.

As mentioned above, the journal documents Hendrix's relationships with a number of important players in the events at the border. Of all of them, she appeared to have been closest to Lucio Blanco. He was first mentioned in May, at a time that she feared he was dead. On May 16<sup>th</sup>, she compared him to other people who were making daily appearances in the news:

*"When I meet these aspiring leaders who so fill the public eye at this time, and measure them by him I realize anew what a man he is and how much his country needs him. I can endure to think of him deposed, buried in oblivion for the time being because I know it is only temporary, it is a thinking of a king in exile; some day he will come into his own. There is only one thing I can not think of and that is of him treacherously murdered, or lying somewhere in an unknown prison."*

She left Ysleta for San Antonio on May 22<sup>nd</sup>, and the journal picked up in Brownsville a week later. On the 30<sup>th</sup> she went to Matamoros and reflected on the first time she met Blanco:

*"I shall not soon forget how he looked; nor the emotions I experienced; mingled hate and resentment - resentment chiefly that one so misguided and plebeian should be so handsome and knightly; for all my sympathy and prejudices were then against the party he represented. I presume I am at heart an aristocrat and all of my traditions are to the effect that all high and worthy things being inherently to the upper classes; and to find a leader of the peons on Mexico looking as he did was a distinct affront."*

#### Time Away From Texas

Around one fifth of the journal relays a trip away from Texas from June 14<sup>th</sup> to around October 10<sup>th</sup>. Hendrix spent six weeks in New York City, finishing the manuscript for her novel. Time in New York, and work on her novel, did not prevent her from staying abreast of events in Mexico, or gathering intelligence. Most of this section is devoted to her analysis of information learned from local sources as well as her musings on news reports relative to her first-hand knowledge of events, with the most significant being a scandal revealed by the New York Herald. On June 28<sup>th</sup>, the Herald published an exposé on America's involvement in the Mexican Revolution after a number of files and hundreds of items of correspondence were stolen from Sherburne G. Hopkins. Hopkins was a lawyer representing the interests of Mexican revolutionaries in Washington as well as his business clients, Henry Clay Pierce and Charles Flint. The article told a story of Hopkins and his clients using the Constitutionists for their own ends. Hendrix had inside information on all of this, and her July 2<sup>nd</sup> entry devotes several

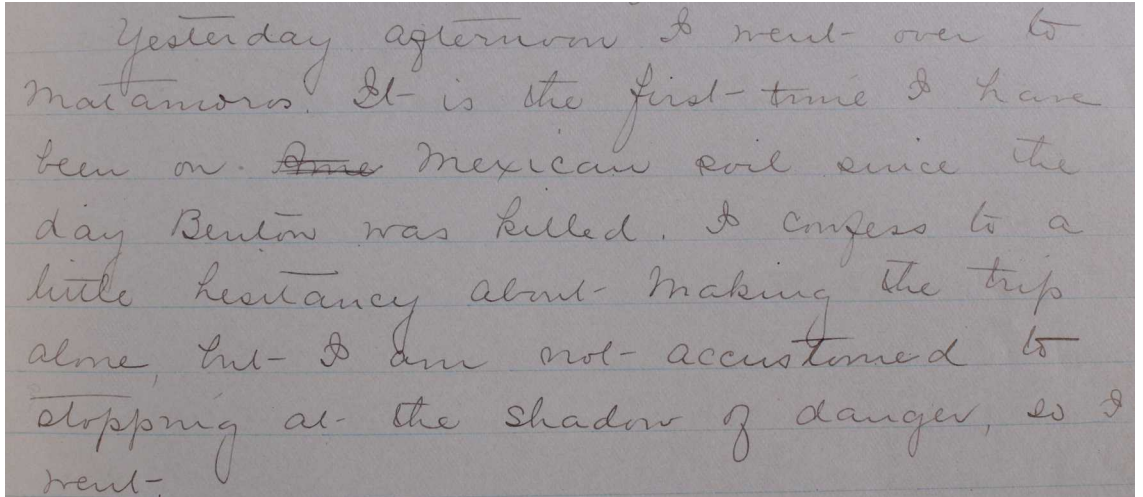


hundred words to her knowledge of the situation as well as several theories as to how the break-in and article came about. She commented, *"if an honest investigation can be had it will reveal a wholesale plot for barter and sale of the Central American Republics, beyond belief, and will bring into it many people as yet unconsidered."* In the 1922 letter she sent to Congressional investigators mentioned above, she stated, *"all of the facts set forth in the New York Herald's famous expose of Carranza and his financial backers, were embodied in a written report which I submitted to a representative of the State Department at least two months before its publication in the Herald."*

July 8<sup>th</sup> provided a tantalizingly interesting entry about which she unfortunately did not elaborate:

*"today have had occasion to think a little about my mission . . . it also will bring me into opposition with the great money powers and the great political powers of the United States. It was certainly like*

*breaking a brick wall, but the brick wall has begun to move . . . Sometimes I have been almost ready to despair, but now I know I shall win. During these weeks I have secured some valuable information; for one thing it has been very enlightening to see how big news stories are handled and that is only one of many things."*



Yesterday afternoon I went over to Matamoros. It is the first-time I have been on ~~the~~ Mexican soil since the day Benton was killed. I confess to a little hesitancy about making the trip alone, but I am not accustomed to stopping at the shadow of danger, so I went.

By late July she collapsed from exhaustion after working up to 19 hours a day to complete her manuscript and was bed bound for a week. Soon thereafter, she left New York to recuperate at a West Virginia resort. She did not write again until September, and then only briefly, with her journal again gaining steam in early October after she returned to Texas. She spent most of the month in Fort Worth in her attempt to continue to relax, but regularly opined about the war while offering her inside knowledge on events transpiring in it. On the 10<sup>th</sup> she discussed the peace commission assembling at Aguas Caliente and headed by Blanco, writing, *"I am thinking tonight of the last letter I ever wrote him and the first, I wonder how much they have had to do with bringing this to pass! . . . I think of the heart wringing struggle we shared together and of the joy we promised ourselves when it was over."* When Blanco was accused of persecuting the Catholic Church in a letter it sent to President Wilson, she wrote, *"I have evidence which would vindicate him but I dare not use it. It is very hard to be in such a position to have him publicly accused and be unable to offer the evidence that would clear him."*

On October 22<sup>nd</sup>, she decided to head back to the border:

*"Latterly I have felt the old restlessness, the old pulling of unseen hands on my heart string, the old calling of far voices. There is something I must do somewhere I must go and I shall have no peace until I am up and away. It is nothing new; I have felt it before; I shall probably feel it as long as I live; for I do not think there is an antidote for it. I am going back to Matamoros for a little while; not that it will cure me. I will lash both the pain and the pleasure to a keener point. I don't know why I go. I must."*

#### Back at the Border

As of November 12<sup>th</sup>, Hendrix was back in El Paso and around ten days later she ventured into Matamoros. On the 23<sup>rd</sup>, she recorded local battle preparations,

*"Last night I was awakened at frequent intervals by the sharp challenge of the sentry at the corner, and by the sound of heavy vehicles being drawn laboriously through the streets. This morning as I went along the streets to the consulate, groups of men were standing in sheltered doorways talking earnestly. At the consulate, news had already arrived of a large detachment of Villa men invading the state and headed this way. Last night five machine guns were brought in, and much ammunition."*

On November 29<sup>th</sup> she had a meeting with General Emiliano P. Nafarrate: *"The General has a rather unsavory reputation here, and I did not anticipate the call with any pleasure; but I was agreeably surprised. He is a young man, probably 30; but very stern and soldierly. He became very cordial as the interview progressed. Addressed most of his conversation to me. Said he had read some things of mine and that I was well known to all military leaders."* The next day, Nafarrate sent a note to the consul that several hundred armed Mexicans on the American side were going to cross into Reynosa and attack. Nafarrate wanted the consul to forward this news to the American commander and try to prevent the attack but, *"the consul treated the matter lightly and refused to send the notice until tomorrow. My urging that tomorrow might be too late was of no avail."* Hendrix's fears were realized as she wrote the next day,

*"Six hundred armed men crossed the Rio Grande last night, and a battle occurred in which several were killed and many wounded. The most troublesome and dangerous class of Mexicans have secured a foot hold over*



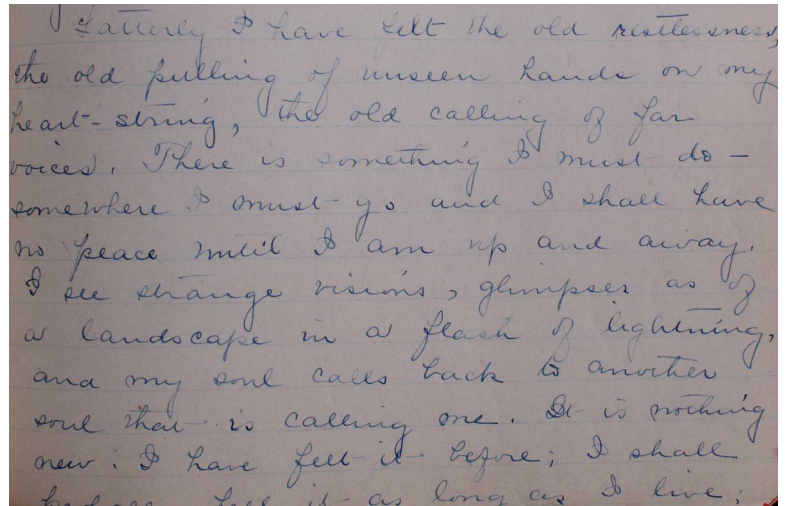
here again and have won a victory which will make them more daring, and no telling where it will end. All because an old man was too indolent and too indifferent to his responsibilities to write a note and send it across the river."

A month later she was back in Brownsville. A December 24<sup>th</sup> entry found her continuing to work her relationships as best she could:

"During the past three weeks I have gone pretty deeply into Mexican affairs along several lines, lines which are leading toward closer political influence within and without. Señor Trevino, as nephew of Gen. Carranza, is in Matamoros and we have grown to be close friends and business associates, I learned from him yesterday that General Carranza is coming to Monterrey to establish his capital. I have also become well acquainted with Gen. Nafarrete and I think I have some influence with him. I had a long interview with him yesterday in which he placed before me some of his cherished plans and asked me to help him."

On January 11<sup>th</sup>, also in Brownsville, she tailed some Mexican nationals she feared were plotting against her allies' interests. She provided the knowledge gleaned to a military commander:

"Strange Mexicans have been coming into Brownsville in large numbers recently. Four men - plainly government agents - one I think a military man are here at the hotel. They have observed my movements very closely. Tonight a couple of Mexicans, plainly peons and not natives of this section came into the hotel lobby and spoke to one of the first named party. They all grouped themselves in a corner and listened to the newcomers earnestly. Then one of the number wrote at a desk near by and gave it to the peons who departed. Shortly afterward they went to the telegraph office where they remained some time. Mrs. S. and I walked down the street to a book store. At the mouth of the street leading to the river three Mexican men stood, one on each corner and one in the middle of the street they were not loafing idly, but stood quietly and alertly and undoubtedly 'up to something' over here: possibly planning to cross from this side and tear up the R R, thus cutting off Gen. Villarreal's retreat. I reported what I had observed to Capt. S who went down to the post for a conference with the Col. He returned, reporting that patrol had been doubled along the river and reinforcements called from Harlingen and other points north."



I lately I have felt the old restlessness, the old pulling of unseen hands on my heart-string, the old calling of far voices. There is something I must do - somewhere I must go and I shall have no peace until I am up and away. I see strange visions, glimpses as of a landscape in a flash of lightning, and my soul calls back to another soul that is calling me. It is nothing new. I have felt it before; I shall feel it as long as I live;

#### Humanitarian Efforts and Observations of Innocents Caught in the War

On February 2<sup>nd</sup>, Hendrix shared some of her efforts on behalf of civilians caught up in the war:

"Have been occupied almost constantly for the past few days, distributing food and clothes among the Mexicans on both sides of the Rio Grande. I thought I knew something about the distress here but it is beyond my imagining. A day or two ago a blind girl came in a cold driving rain. She was probably sixteen years old. Her emaciated form was covered with a few thin ragged garments which clung to her soddently. She groped her way with thin claw like hands when I brought her in she was too weak and excited to talk coherently. I went with her to her home. Found her mother sick, lying on a heap of rags in a windowless kennel of a room, no fire, no medicine, no food."

A March 24<sup>th</sup> entry, where the news of Villa's movements reached Brownsville and caused chaos:

"The people are terror stricken on both sides of the river. Americans are hurrying north to be out of the reach of possible rioting on the north side, and Mexicans are hurrying to what they feel to be comparative safety under the American flag. Hotels and boarding houses are filled with Mexican families of the better class some accompanied by their servants, but the poorer people are struggling helplessly about the streets with all their possessions tied up in bundles or wrapped in a blanket. One sees whole families, father, mother and children sitting dejectedly on the ground in the shadow of some building, or strolling aimlessly on and on, bewildered with no stopping place in view."

Hendrix's next-to-last entry, written in Brownsville on March 28, 1915, described the chaos of caring for the wounded and her effort to create a make-shift hospital:

"Garza and De La Fuente called about 8:30 last night to take me to the place where the wounded were being placed. It was in an empty warehouse near the river. The two small rooms were crowded with idle spectators so that the two doctors could scarcely move. Six wounded men were on cots, one an officer shot through the abdomen and apparently dying. Light was furnished by two smoky lanterns. There was no way to heat water, no towels, no bedding nothing except a basin and a bucket of cold water. In the meantime other automobiles were coming with other wounded and soon it was evident that we must seek other quarters. The men seemed



perfectly helpless. I got a car and went up to the consulate for instruction. . . I finally found an old deserted theater building and had the doors forced. There were no lights but we turned a car so that the headlights shone in the door and by that means unloaded the cars which were the filling the street. We got the lights connected, and as quickly as possible had a few crude essentials for the work, cold water, hot coffee, bread and milk. There were no women except myself and one Mexican girl. We did not sit down during the entire night. There were then about 80 badly wounded men and others coming. . . Three of the wounded were mere boys not over 12 years old. Their wounds were slight and when I left they were curled up close together like puppies each with a piece of dry bread in his hand."

#### A Businesswoman Staring Down the Turner Boys

Hendrix was also a businesswoman with land holdings in Mexico, and she occasionally discussed them. Like a lot of her life depicted here, even business dealings were fraught with danger and adventure. On March 11<sup>th</sup>,

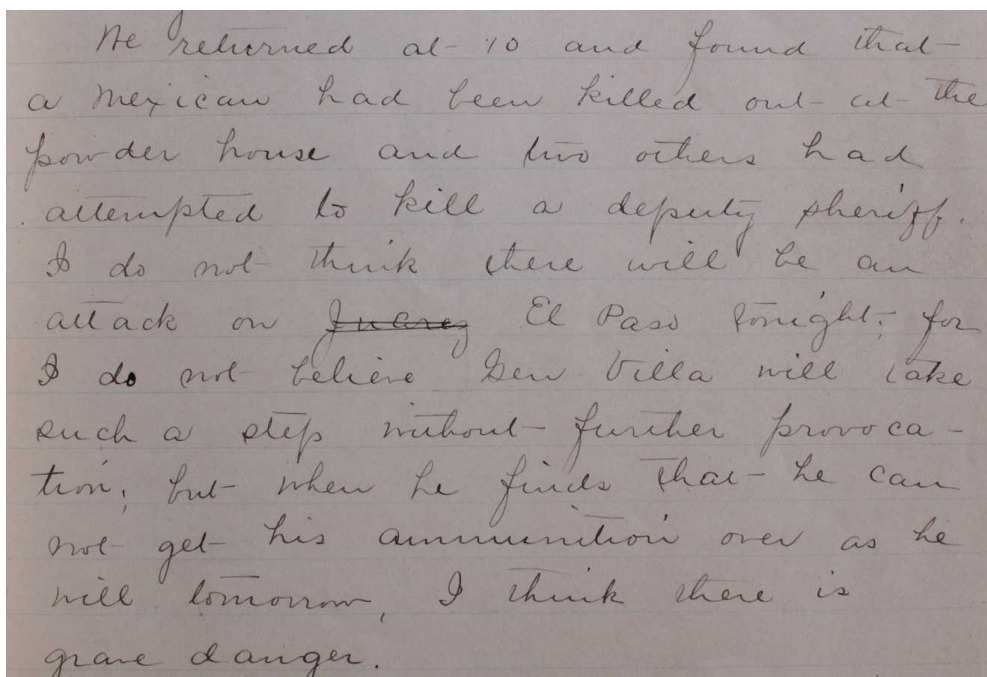
"a man (American) came to my room and stated that his uncle owned some of the land we are fencing. He was much excited and my effort to speak to him calmly only seemed to excite him more. Finally, he became abusive and threatened me with violence if I went back to La Feria. I made no reply but pushed the electric button on the wall and he leaped to his feet and rushed out of the room. Next morning I took the train back to La Feria for I thought better to show him that I did not scare very easily."

A few days later she went back to La Feria to deal with "the Turner Boys" who claimed an interest in the land she was fencing. She described them as "men about 20 years old, and leaders of about the worst outlaws in Cameron County." When she arrived to meet them, she found,

"many horses, all saddled, and peering from the door and around the corners of the house were the riders. Some of the horses had Winchesters strapped to the saddles but for the most part the men had the guns in their hands. I think that many men would have felt some trepidation at this sight. They expected trouble and had made ready for it. I was one woman alone and at least five miles from any other habitation. I can not recall that I had a single twinge of uneasiness. On the contrary as I walked across the cleared space toward the hut I was conscious of a sense of exhilaration. Slowly the men emerged into the open, and they were as villainous looking lot as I ever saw. The "host" Joe Turner came out of the house bareheaded and advanced to meet me. He was a slight man, stooped and thin chested, with a small face almost no chin, pale blue eyes, and scant yellowish hair. But for all his unprepossessing exterior he is a fighter of the deadliest kind. One felt that immediately. He invited me to enter and as I did so I noted the Winchesters stacked beside the door."

After speaking with the men, and explaining her position, she turned them into allies.

This manuscript, along with Hendrix's published letters to Congress, makes clear that whatever job she had at the consulate included a role as an intelligence gatherer as well as someone who could gain favor with the most powerful men involved in the Mexican Revolution. While women have been spying for the United States since the colonial era, documentation of them prior to World War II is rare. Fully immersed in life at the border, Hendrix's observations on war, its players, and the innocents it affected provide an uncommon perspective on the tumult that was the Revolution. Despite the length of this description, we have not quite scratched the surface of the bounty of riveting information within, which is worthy of deeper and more extensive research, if not a screenplay. **\$12,000**



He returned at 10 and found that a Mexican had been killed out at the powder house and two others had attempted to kill a deputy sheriff. I do not think there will be an attack on ~~Julesburg~~ El Paso tonight, for I do not believe Gen. Villa will take such a step without further provocation, but when he finds that he can not get his ammunition over as he will tomorrow, I think there is grave danger.

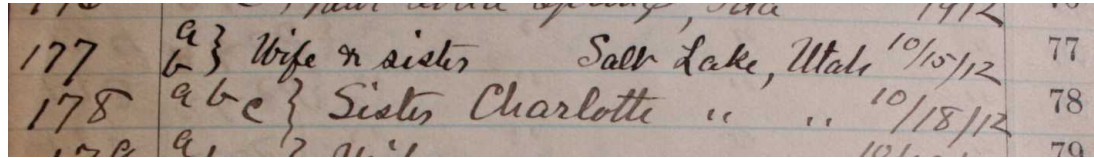




## 76. [Women][Feminism]

[Gilman, Charlotte Perkins]. **Five Previously Unknown Images of Charlotte Perkins Gilman.** Salt Lake City, Utah: October, 1912. Five film negatives measuring 4½" x 6¾". Very good plus or better: a hint of waviness, one with a tiny circular imperfection in the top center.

This is a group of five unpublished and previously unknown images of Charlotte Perkins Gilman, likely taken by her brother Thomas. We made this discovery while trying to ferret out the compiler of a collection of negatives that mainly show rural Idaho and Utah (see item #71, above). Several images from that collection dated 1924 are of a home on Michigan Avenue in Pasadena, California. Thomas A. Perkins lived at that house in 1924 and more than one caption in the collection reads "T.A. Perkins." We happened upon his middle name, "Adie", found a family tree online and voila: the handwritten captions that came with the negatives explicitly identified "Sister Charlotte" in five of them:



Two of the images show the then-52 year old Gilman at a breakfast table, reading a newspaper, along with Perkins' wife who is apparently doing the same. The other three are portraits of Gilman sitting on a rocking chair, one a profile, another a relaxed pose while looking into the camera. The final image, with Gilman leaning on the side of the chair, shows a fierce determination bordering on defiance. **\$1500**

## 77. [Women][Feminism]

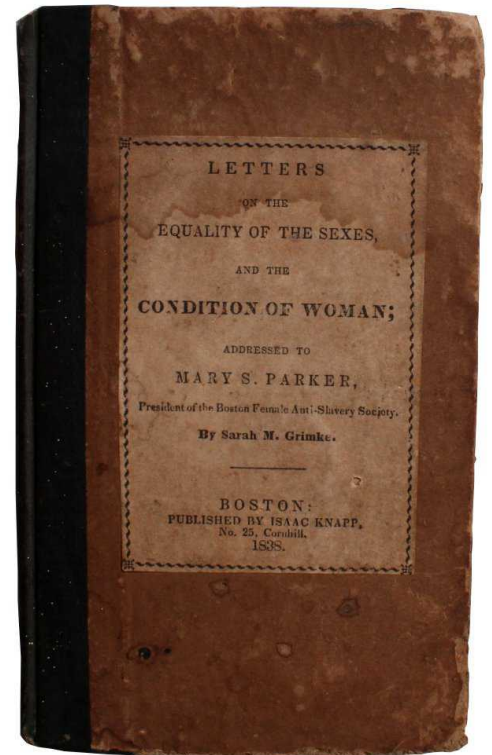
Grimké, Sarah M. **Letters on the Equality of Sexes and the Condition of Woman; Addressed to Mary S. Parker, President of the Boston Female Anti-Slavery Society.** Boston: Isaac Knapp, 1838. 6 5/8" x 4". Original paper-covered boards with printed paper label to front cover. pp. 128. Very good: large printed label on front cover fully intact; heavily worn and stained boards with flecks of paper loss; faint dampstain along tops of most leaves not affecting text and a 4" x ½" uneven strip of loss to final blank leaf.

Sarah Grimké was an exceptionally important women's rights advocate and abolitionist whose activism burst from a childhood that gave her a close look at the horrors of slavery and did not allow her the same educational opportunities as her brother. She grew up in South Carolina where her father was a lawyer, Chief Justice of the South Carolina Supreme Court and a slave owner. She and her sister Angelina "were the first women from a southern slave-owning family to attack slavery publicly, the first women to act as agents of the American Anti-Slavery Society, the first women in the antislavery movement to address audiences of both men and women, and the first women abolitionists to defend the right of women to move outside their traditional role." (<https://bwim.info/pamsblog/remembering-the-saints-especially-sarah-by-pam-durso/>)

Both sisters were accomplished public speakers. At the time, public speaking by women, in and of itself, was controversial and led to serious backlash. The strongest attack against them was a Pastoral Letter from the Council of Congregationalist Ministers of Massachusetts which stated, "we appreciate the unostentatious prayers of women in advancing the cause of religion at home and abroad . . . But when she assumes the place and tone of man as a public reformer . . . she yields the power which God has given her for her protection, and her character becomes unnatural."

Sarah responded to these attacks by writing a series of letters to Mary Parker, who was president of the Boston Female Anti-Slavery Society. They were published serially in 1837 in the Massachusetts newspaper, "The Spectator" and soon after reprinted in William Lloyd Garrison's "The Liberator." They were published here for the first time in book form, long before any organized movement for women's rights (the Seneca Falls Convention occurred in 1848) ultimately becoming the

*"first book-length philosophical statement by an American woman on 'the woman question.' . . . Sarah [chronicled] the condition of women in the United States, Europe, Asia, and Africa; to analyze the laws affecting*





women; to examine the inequities women faced in education and employment; to address the specific injuries suffered by female slaves; and, perhaps most significantly, to provide a biblical justification for the moral autonomy and equality of women.” (Bartlett, Elizabeth Ann. “Sarah Grimké. Letters on the Equality of the Sexes and Other Essays.” Yale University Press, 1988)

A lot of Grimké's arguments were tied to scripture, since it was often the foundation of others' arguments as to why women were lesser beings than men. In unrepentant and fiery language, she argued,

*“the influence of woman, says the Association [the Council of Congregationalist Ministers of Massachusetts], is to be private and unobtrusive; her light is not to shine before man like that of her brethren; but she is passively to let the lords of the creation, as they call themselves, put the bushel over it, lest peradventure it might appear that the world has been benefitted by the rays of her candle. So that her quenched light, according to their judgment, will be of more use than if it were set on the candlestick. Her influence is the source of mighty power. This has ever been the flattering language of man since he laid aside the whip as a means to keep woman in subjection. He spares her body; but the war he has waged against her mind, her heart and her soul, has been no less destructive to her as a moral being. How monstrous, how anti-christian, is the doctrine that woman is to be dependent on man! Where, in all the sacred Scriptures, is this taught?”*

Grimké also drew from her abolitionist experience, analogizing the plight of African American slaves to “free” white women:

*“Nor does the colored woman suffer alone: the moral purity of the white woman is deeply contaminated. In the daily habit of seeing the virtue of her enslaved sister sacrificed without hesitancy or remorse, she looks upon the crimes of seduction and illicit intercourse without horror, and although not personally involved in the guilt, she loses that value for innocence in her own, as well as the other sex, which is one of the strongest safeguards to virtue. She lives in habitual intercourse with men, whom she knows to be polluted by licentiousness, and often is she compelled to witness in her own domestic circle, those disgusting and heart-sickening jealousies and strifes which disgraced and distracted the family of Abraham. In addition to all this, the female slaves suffer every species of degradation and cruelty, which the most wanton barbarity can inflict . . . Can any American woman look at these scenes of shocking licentiousness and cruelty, and fold her hands in apathy, and say, I have nothing to do with slavery? She cannot and be guiltless.”*

The book also contains the quote for which Sarah is best known: “I ask no favors for my sex. I surrender not our claim to equality. All I ask of our brethren is, that they will take their feet from our necks, and permit us to stand upright on that ground which God designed us to occupy.”

The importance of this work cannot be overstated, especially in light of its impact on some of the best-known names of the feminist movement such as Susan B. Anthony, Elizabeth Cady Stanton, and Lucy Stone. Lucretia Mott considered this book the second most important treatise on women's rights after Mary Wollstonecraft's “A Vindication of the Rights of Woman.” Near the end of their lives, the Grimkés promoted suffrage causes and in 1870 they led a suffrage demonstration that had a group of women trudge through a snowstorm to cast ballots in an election though they were prohibited from doing so. At the time, Sarah was 78 years old, and Angelina was 65.

None in the trade as of January, 2020. Krichmar 466.

A rare opportunity to acquire what one historian has called “the first developed public argument for women's equality.” **\$9500**

## 78. [Women][Suffrage]

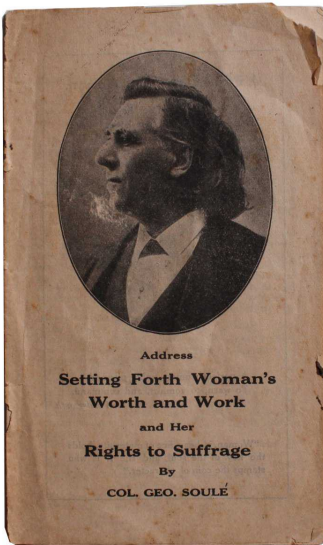
Blackwell, Alice Stone and Blackwell, Henry B. (editors). **The Woman's Column. Vol. XI No. 22 October 22, 1898.** New York And Boston: Alice Stone Blackwell, 1895. 13” x 9”. Single sheet folded, making four pages. Near fine: fresh and folded horizontally at center, with a thin strip of address label adhered to the upper left of the first page.

A periodical published by an important suffragette, *The Woman's Column* started as an offshoot of the *The Woman's Journal* which was run by Alice Stone Blackwell's parents and where she joined the editorial staff in 1883. It was sent to other newspapers for free in exchange for them printing some of its news, thereby increasing coverage of suffrage issues. It became its own entity in 1888. This issue contains a profile of Sarah Barnwell Elliot, an article tracing the success of suffrage movements at the state and local levels and update on the doings of then-80 year old Julia Ward Howe.

OCLC locates 37 institutions with holdings, but randomly selecting 10 of them revealed nine of those ten holding only microform editions. None in the trade as of November, 2019. **\$275**







### 79. [Women][Suffrage]

Soulé, Col. George. **Address Setting Forth Woman's Worth and Work and Her Rights to Suffrage. [Cover title].** [New Orleans, Louisiana]: N.P., [1913?]. 6" x 3 1/2". Stapled self-wrappers. pp. [1-3], 4-10, [11-12]. Good: Outer bifolium detached, foxing to wrappers, moderate wear and light creasing.

George Soulé founded his eponymous business college in New Orleans in 1856 and grew it into a prestigious institution that lasted until 1983 when it was the oldest commercial school in the South. He bucked convention in 1883 when he allowed women to enroll. His legacy related women's rights is a bit mixed as he was a proponent of phrenology which pigeonholed women into being experts at home and office organization, initially limiting female students at his school to stenography, dictation and writing. In this address, he thought women worthy of voting because "they possess equal intelligence and have an equal interest in political and sociological affairs." But he also believed that once women worldwide were given the right to vote, wars would end stating, "can anyone believe for a moment that the mothers of the world would vote, for frivolous reasons, to send their sons to war and thereby impoverish themselves and their children." He also opined that women should be prohibited from holding certain public offices and should not be allowed to serve on juries, or as judges in criminal cases.

A varied argument for women's suffrage by an important Louisiana educator. OCLC locates three copies. **\$250**

### 80. [Women][Suffrage]

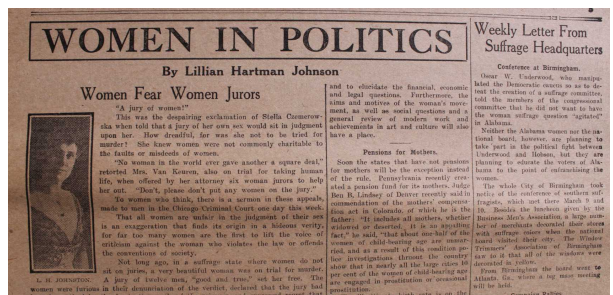
**The North Shore Review. [Broken Run of Ten Issues].**

Evanston, Illinois: John C. Shaffer, 1914. Ten issues. Eight issues measure 17 3/4" x 12 1/4" and have 16 pages, the other two are 23" x 17" with 8 pages. Publication sequence as follows: Volume 1, Issue Nos. 3-5, 7, 8, 10-12, 15, 18 [February-May, 1914]. About good: all issues folded horizontally at center; nearly all leaves brittle and chipped and prone to a lot more of it--luckily the papers are wide margined and handling them only causes further chipping at edges; that said, most bifolia are separated and 19 leaves are separated where they were folded at center, costing some text; nine leaves have articles excised.



This is a ten issue run of The North Shore Review ("NSR") which touted itself as the only newspaper in the world run entirely by women. It was founded by John Shaffer who owned the Denver News, Chicago Post and other papers. In a 1913 article announcing the creation of the the paper, we learn that NSR came about when he purchased the Evanston Index with a goal of creating "a paper published in this country by women and for women." Shaffer initially planned the paper to be a daily and staffed it with women who were working at his other papers. Although it ended up as a weekly, its first editor, Hetty Cattell, came from the Rocky Mountain News in Colorado. Editorial duties were later taken over by Lillian Hartman Johnson. She was also recruited from Colorado where her activism led to an entry in "Representative Women of Colorado" (Denver: James Alexander Semple, 1911): she was the vice president of the Colorado Equal Suffrage Association, published a women's periodical called the "Colorado Magazine" and ran for Colorado State Auditor in the 1912 Democratic primaries.

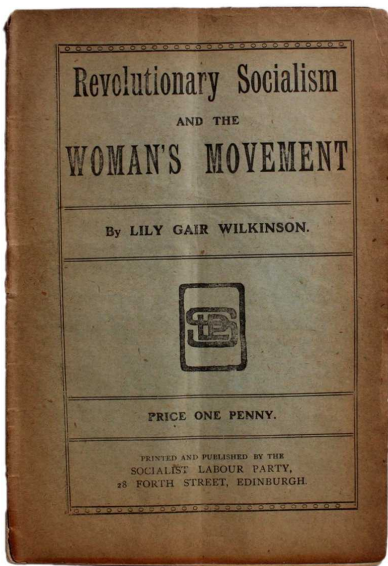
The paper was heavy with political coverage, especially related to suffrage, as well as women running for office and women engaged in activism. In the run offered here, Lillian Johnson was not yet the editor, but was given an entire page for her "Women in Politics" column. It was also a local newspaper with regular columns on town political squabbles such as fights over water quality; it also had a regular society page, local church news, as well as tips on home, health and children.



The paper ceased publication after 114 issues at the end of March, 1916 when Johnson quit and Shaffer stated it was pointless to continue without her at the helm. As we see Johnson's byline in a 1917 issue of the Albuquerque Journal, we wonder if she had a better offer to return to the Southwest.

A rare run of this periodical staffed entirely by women, with OCLC locating three entities with holdings. **\$1250**





## 81. [Women][Suffrage]

Wilkinson, Lily Gair. **Revolutionary Socialism and the Woman's Movement.** Edinburgh: Socialist Labour Party, [n.d. but 1910?]. 7 1/8" x 4 7/8". Stapled wrappers. pp. 25, [7, publisher's ads]. Good plus: wrappers toned and partially separated but holding; tiny losses at spine tips, faint vertical crease throughout; small stains on pages 6 and 7.

Likely first edition of a short and vigorous tract on the social freedom of women, encouraging the Socialist Labour Party ("SLP") to clarify its position on the feminist movement. Its author, Lily Gair Wilkinson, was an anarchist who was also published in "Mother Earth" as well as Margaret Sanger's "Woman Rebel." In her introduction, she stated, "everywhere increasing numbers of women are beginning to feel this yoke—becoming conscious that they are born in bondage—and everywhere more and more are giving active signs that they can strive for freedom." She found the SLP's need to clarify its position urgent "because the bourgeois feminists have received great support in their campaign from many reformists calling themselves Socialist, who pretending to serve the cause of women, serve that of the enemy instead." She then laid out the principles of socialism followed by a section on the subjection of women. She next compared suffragism with socialism, pointing out where the two were in conflict and ultimately

concluding that "emancipation from the power of the private owners of the means of production will be true emancipation for women."

OCLC provides publication dates of 1909 and 1910 issued in either Glasgow or Edinburgh. We note that one of the Glasgow copies imaged online matches our front wrapper exactly, with the Edinburgh address crossed out, and the Glasgow address stamped underneath. The verso of the front wrapper, as well as both sides of the rear wrapper, are different on the Glasgow copy, and an Edinburgh address on the recto of the rear wrapper of the online copy is also crossed out. We therefore think this copy is the first appearance of the work. OCLC locates one physical copy of this edition. A Bibliography of Female Economic Thought to 1940, p. 503. \$750

## 82. [Women][Suffrage][Presidential Campaigns]

Skinker, Marj. **Photo Album and Scrapbook Documenting the GOP Women's Nixon-Agnew Voteswagon Tour.** Numerous Cities in the United States: 1968. 11 1/2" x 9 3/4". Full leather three ring binder with 24 mylar-sleeved leaves, interleaved with 12 additional mylar sleeves. Together they contain 127 color photographs, 10 black and white photographs, 21 postcards and 22 other items of ephemera. Black and white photos measure 8" x 10", the rest are 3 1/2" x 3 1/2" and most are captioned, with most adhesive mounted. Postcards and other ephemera mostly not mounted. Album good due to covers' crude reinforcement with black duct tape; contents generally very good plus or better.



This is a scrapbook of the exploits of the women involved with the "Voteswagon"--



a full sized bus covered in political paraphernalia that traveled the country seeking votes for Nixon and Agnew. It was compiled by Marj Skinker, public relations manager for the Voteswagon and the press secretary for the Republican National Committee from 1966-1969 and 1971-1972 as well as the founder of a periodical called "Woman to Woman in Washington." According to the "The Chairman's Report-1968 To The Republican National Committee" which is included here, the Voteswagon's tour took place over 27 days while traveling over 7,000 miles in visiting 74 cities during September and October, 1968. The women involved distributed over two tons of campaign bumper stickers, buttons and literature while helping to fuse local campaigns into the national election.

The album includes ten large black and white photos which all depict campaign stops including one showing women in front of the Voteswagon with brooms. The brooms were part of a campaign slogan, "Operation Cleansweep," with the hope of sweeping the Democrats out of, and Nixon and Agnew into, the White House. A placard which would have been placed on one of these brooms is included here. At least seven shots show the inside of the bus and include Assistant Chairwoman Mary Brooks relaxing with a cigarette. There are also

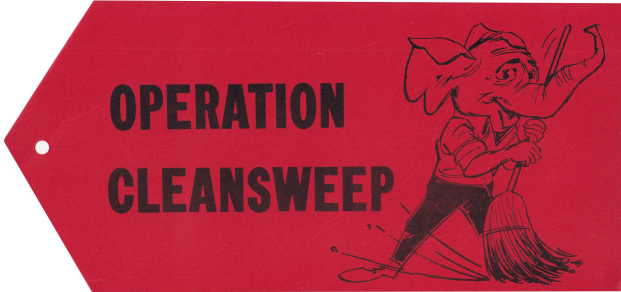


two images in the bus that show Louise Hutchinson, the long time Chicago Tribune reporter who was elected president of the Washington Press Club in 1970 and was the first woman to stay overnight at the South Pole. There are several good shots of the outside of the bus emblazoned with bumper stickers and other campaign items, and a few images show volunteers covered in campaign ephemera. Some show crowds and signage at tour stops in Indianapolis, Santa Fe, Springfield, Illinois and elsewhere. Most of the rest of the smaller photos are shots from the bus, usually taken through the front windshield next to the driver, showing lonely stretches of highway in mostly Western parts of the country depicting mountains and desert scenery though there are town shots in Colorado Springs, Salt Lake City and a few others.



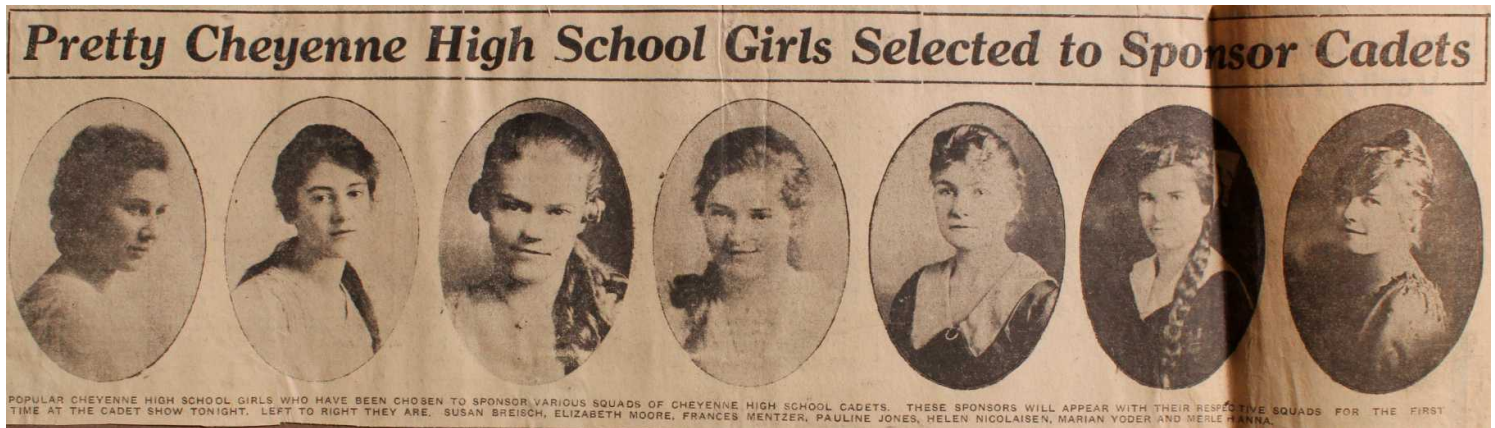
Ephemera includes maps of the tour's route, RNC handouts with statements from Nixon and Agnew regarding the Voteswagon and a drawing of the bus by one of the women traveling.

There's a complete itinerary including lodging accommodations at each stop, calling cards of reporters and Skinker's two page typescript report of the tour. There are also 21 postcards sent by Skinker to her family from the road. While she mostly shared sights seen and that she missed her loved ones, one from Salt Lake City included, "looking forward to a rest—This is really an endurance test. But we are really doing a lot of good. In some towns, our stop will definitely cause a



*Republican to be elected to the House!"*

A lively record of female activism in the 1968 presidential campaign. **\$750**



### 83. [Women][Western Americana]

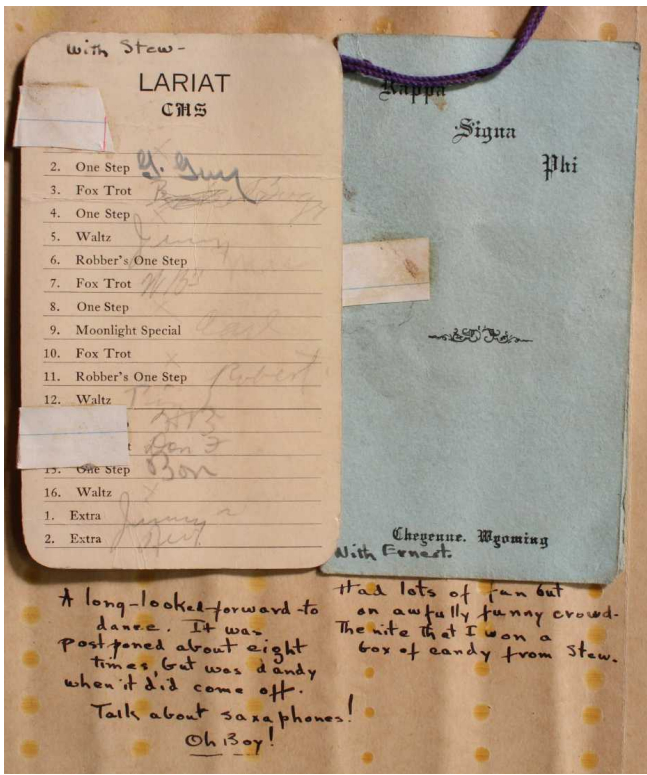
Mentzer, Frances. **Scrapbook of Teenage Young Woman in Wyoming.** Cheyenne, Wyoming: 1918-1921. 11½" x 15½". 35 loose album leaves with approximately 215 items of ephemera, 161 black and white photographs and dozens of news clippings mostly adhesive mounted both sides. 106 photos are portraits, with most photobooth size; the rest measure from 2½" x 4" to 4" x 4½".

An immense scrap book with over 375 photographs and pieces of ephemera documenting the high school years of Frances Mentzer at Cheyenne High School. Frances ("Fritz" to her friends) was the daughter of W.C. Mentzer, a state court judge and she was a highly motivated student who ended up graduating Phi Beta Kappa from the University of Nebraska several years after this scrapbook ends. She went on to work as a librarian at Cheyenne's Carnegie Library.



The book is filled with remnants of Frances' life and includes at least 10 long letters to her from students (mostly boys) and many invitations, programs, party favors and dance cards from numerous events. There are at least 30 theater programs and/or broadsides including at least 21 from Cheyenne's Princess Theater and several from the Atlas Theater. There's also a full menu for Cheyenne's Bon Ton Cafe which served "American and Chinese Dishes." There are a





few handbills related to community service in World War I, placards from events, typescripts of school yells and much more. Well over half the of the items of ephemera have short handwritten notes regarding her experiences at the respective events.

There are dozens of news clippings including recaps of football and basketball games, school elections, performances and more. Of note are the clippings of a student strike that occurred after three students were expelled for a prank. Mentzer joined in solidarity with her classmates: next to headlines of "Bolshevism Broke Out In High School" and an editorial that stated "a good citizen places the sanctity of the laws and of duly constituted authority above his own personal grievances," her unexcused absence slip is proudly placed.



Unique items include a two page typescript of a play

as well as a draft of a speech she apparently gave at graduation. There is also a two page manuscript draft of Mentzer's idea for a newspaper called "the Mountain Ear." She was assistant editor of the CHS paper and three full copies of the paper are included here. The paper was distributed citywide as it was "the one vital connection between the students and the community as a whole."



The photographs include a stunning three page spread with 91 photo booth portraits of identified students. Other images include playful group shots, some showing the students in costumes, and there is a great 7½" x 9½" photo that shows a group of students saluting a flagpole while the flags of seven different countries were raised.

A comprehensive look at the high school years of a young woman in Cheyenne. **\$1150**

**84. [Women][World War I][Medicine][Nursing]**  
Garrett, Martha M. **Extensive Photo Album and Scrapbook of the Wartime Service of a Member of Army Nurse Corps.**

United States, England and France: 1918-1920. 10¼" x 13¼". String tied black cloth over flexible card. 148 pages with 490 black and white photographs, 141 postcards (many of which are real photo), approximately 90 news and magazine clippings and several items of ephemera. 188 photos measure 1 5/8" x 2½", the rest mostly measure between 3" x 4" and 4¾" x 6½", nearly all are captioned, many extensively so. Good due to heavily worn and rubbed covers and around ten leaves detached, otherwise photos and other items generally very good plus or better with a few items lacking.





This is an exhaustive record with over 700 items detailing the World War I service of a member of the Army Nurse Corps. Martha Garrett was a practicing nurse from Webster, Iowa, living with her doctor brother, John, at the time she enlisted. The Corps was just 16 years old when the United States entered the war, with around 400 nurses. Since Martha was 45 years old at the time, she could not enlist due to age restrictions. That changed in January, 1918 when the age limit was expanded to 45, and she became one of the over 21,000 women who served by war's end, with around half of them going overseas, including Martha.

The verso of the cover has a handwritten list of everywhere Martha served from March 1918 to June 1920. She started at Camp Devens in Massachusetts, and ultimately provided aid at base hospitals in London and Savenay, as well as a camp hospital near St. Nazaire. Garrett was a talented amateur photographer and the album is teeming with her well composed images of medical facilities and patients as well surrounding country and its inhabitants. Around 15-20 percent of the album is devoted to Garrett's travels around the military bases she served, with the rest devoted to nursing.

Garrett was at Camp Devens in 1918 from March 22<sup>nd</sup> to May 28<sup>th</sup> and stationed at Base Hospital Number 29. Here she documented the grounds and buildings as well as a number of internal views of wards with nurses working. Prior to leaving for England July 12<sup>th</sup> on the U.S.S. Olympic, she stopped in New York City where she snapped images of Wall Street, the 5<sup>th</sup> Avenue bus and sailors drilling in Battery Park. There are also a couple of images of women being trained with life preservers prior to sailing as well as a five shot series of nurses and soldiers from Base Hospital #29 parading in New York City on the Fourth of July.

Martha eventually arrived in England at United States Base Hospital No. 29, in Tottenham on St. Anne's Road. There are many larger images of the hospital grounds including parked ambulances outside the receiving ward, group shots of nurses and soldiers and one page is filled with 15 signed passport photos of nurses. She provided internal views of doctor's offices, labs, operating rooms, surgical wards and other medical rooms. We also see the pneumonia and flu wards, men healing from fractures, the nurses' dining room and the men's mess hall. At least one photo shows a surgery being performed and two show recovering men in beds engaged in rehabilitative embroidery and basket weaving.



Garrett's next stop was Base Hospital #69 at Savenay, France. Images around the base include a number of buildings, camouflaged ambulances, and men drilling. There's also an exceptional large image of the nurses relaxing in their club as well as another large image of them in their mess hall. Other photos around Savenay include transport ships, hospital trains, destroyed buildings, trenches, dugouts, piles of shells, and wrecked airplanes.

There's a multi-shot series of Decoration Day in 1919 at the American Cemetery in St. Nazaire as well as images in and around Verdun. An emotionally stirring series in this section are five shots showing a military funeral, beginning with the procession towards the cemetery led by a band and ending with a gun salute next to fresh mounds of soil.

Also in this section are two large images related to Jane Delano, one showing soldiers standing around her elaborately decorated coffin, the other her funeral procession. Delano is a titan in the history of nursing as she founded American Red Cross Nursing by uniting the work of the American Nurses Association, the Army Nurse Corps, and the American Red Cross. She died in Savenay while on a Red Cross mission and was awarded the Distinguished Service Medal for her efforts in World War I. An earlier page in the album is also devoted to her with a real photo postcard and a small broadside of her biography.







After Savenay, Garrett moved to Camp Hospital No. 11, near St. Nazaire. The photos here show a far more primitive facility, with hospital buildings built along a dirt road. Other images include the spinal meningitis ward, living quarters, group shots of soldiers and women packing for home.

Garrett embarked for home June 22, 1919, sailing on the U.S.S. Pocahontas, and there are some images from the ship as well as her landing at Newport News, Virginia. On arrival, she documented some of her time at Camps Stewart and Morrison in Virginia prior to an extended stay at United States General Hospital No. 21 in Denver Colorado. Here there are large group shots of nurses, a series of the base covered in snow and a few shots of the mess hall decorated for Christmas. This section's highlight is a 21 shot series showing injured and recovering men.

Ephemera includes typescripts of original verse and songs by both Garrett and soldiers.

A phenomenal record of a nurse's service in World War I. **\$4750**



Prill

Tony Novac

M. Sotnicke



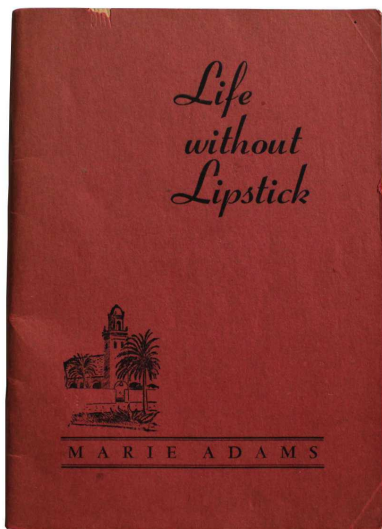
Walters

Shorney

Pfangle

Buhec





## 85. [Women][World War II][POW Camps]

Adams, Marie. *Life without Lipstick*. N.p.: N.p., [1945]. 7" x 5". Stapled wrappers. pp. [title][blank][frontis][blank][5-6] 7-48 [blank leaf]. Very good with light wear, tiny chip to front wrapper, small patch of soiling to rear wrapper, gift inscription to title, ten leaves with tiny chip to upper corner.

This book of poetry documents the prisoner of war experience of an American Red Cross field director, Marie Adams. Adams, who has signed the book on her Christmas timeline page, arrived in Manila in 1941 and was imprisoned at the Santa Scholastica Prison Camp and Santo Tomas Internment Camp from January 3, 1942 to February 3, 1945.

Immediately after Pearl Harbor, the Japanese invaded the Philippines and Manila's Santo Tomas University was turned into a prison camp holding over 4,000 civilians. When the running of the camp was turned over from Japanese civilians to the military in February, 1944, conditions quickly deteriorated. According to the National Archives' website, Adams' report to the Surgeon General stated that

*"had the internees not been rescued in early February 1945, they would have died within three to four*

*weeks. Based on her own level of activity—the work she was doing to care for others—she calculated that she would have been dead in four to five days. She weighed ninety-five pounds at the time the camp was liberated."*

Adams was around 50 years old at the time she was captured and this memoir of her incarceration begins with a short timeline of why she could not celebrate each Christmas from 1941 to 1944, but could in 1945: *"and Christmas 1944 I couldn't because then Christmas was just another day—and I was too near dead from starvation anyway!"* In the 31 poems that follow, Adams shared her experiences, often related to hunger and often with a dash of humor. Each poem is noted as to where and when it was written. One poem about hunger, entitled "Atrocity", documents the prisoners' obsessively sharing recipes with one another as a way to cope: *"Why wild enthusiasm for/This culinary drill?/The aching void beneath their belts/Synthetically to fill?/For me it is but torture cruel;/Such food is stuff of dreams,/We've eaten naught this year or more/But rice, and mush and greens!"* Speaking of mush she devoted a poem to it in April 1944: *"Mush, mush, mush!/At first it was cracked wheat—but hush/The weevils soon found it/And tho finely you ground it,/They still floated 'round on that mush."*

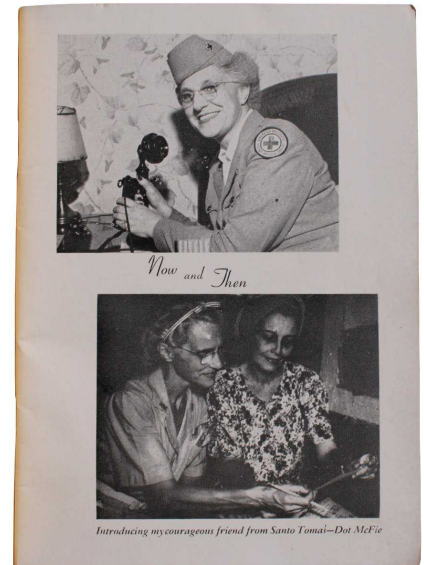
Other descriptions of camp life include a nearly seven page poem devoted to a day at the camp's medical clinic. Another regular stressor was standing in line for daily needs, from food to supplies to showers. In "Line Upon Line" Adams shared numerous examples of her experiences in lines including, *"There's small comfort now in the hot water line,/A cupful is all yo can get;/With no coffee or tea to gie you a lift/The most you can say is 'It's wet!"*

Adams didn't only record happy and hopeful thoughts as these lines from July 1944 show: *"My hair is coming out in hunks,/My skin has aged, I find; I cannot hear, my eyes are dim--/I think I'm going blind!"* A two and half page poem, "Under My Bed" described her exceptionally cramped living quarters and she also devoted 12 stanzas of verse to getting dengue fever. "I Know What It Is To Be Hungry" is one of only a few poems not written in rhyme, and while stark, compared her hunger to *"the starvation that bloats men's bellies/And breaks and blackens lips/And torturingly burns their guts/And fills their spirits with such devastating despair/That they welcome the kind hand of Death."* Her hunger was *"a slithering, grinding kind/That subtly creeps upon you . . . That slowly eats away at you--/Taking its toll of flesh and energy/And leaves bones with skin stretched over--/Shiny, dry skin that belongs only/To the aged;/The kind that makes you stop/With a shock/When you chance to meet a friend/You've not seen for a couple weeks/And notice the horrible change in him."*

OCLC locates one copy, we find another among some of Adams' papers at Lawrence University.

A rare, visceral and often hopeful poetic memoir of a female prisoner of war.

**\$750**





# Langdon Manor Books

## Catalog 9 Subjects by Item Number

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