

Langdon Manor Books

THE EXTRAORDINARY
HISTORY OF THE
EVERY DAY

CATALOG 10
African Americana



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THE EXTRAORDINARY HISTORY OF THE EVERY DAY

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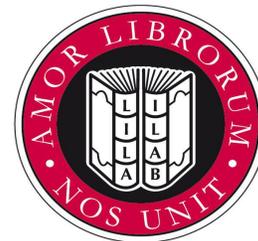
Catalog 10 African Americana

A Subject Index is located on the last page

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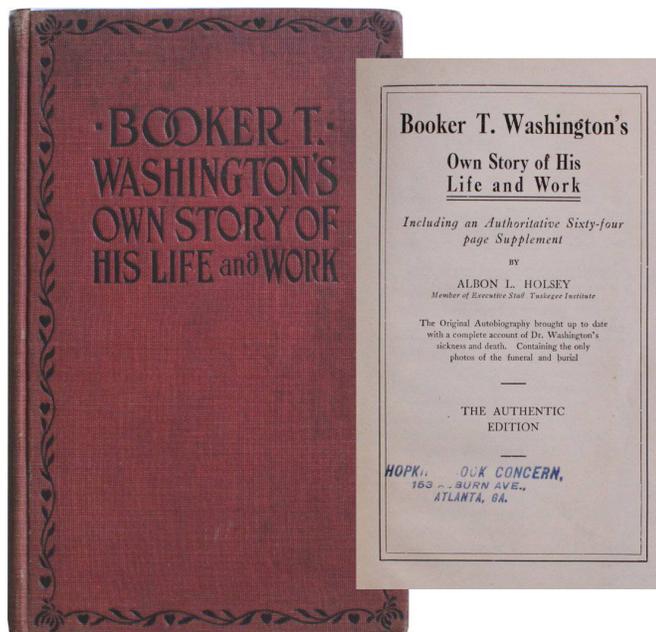
Front Cover: Item 23

1. [Business]

Holsey, Albon L. **[Salesman's Dummy for] Booker T. Washington's Own Story of His Life and Work.** N.P.: J.L. Nichols & Co., [circa 1915]. 7¾" x 5 1/8". Burgundy cloth. 94 sample pages including 31 full page photographic images, seven other full page illustrations + four blank gridlined leaves. Very good: moderate wear which is heavy at the corners, rear board with a couple of stains, slight spine roll.

This is a salesman's dummy for Albon L. Holsey's, *Booker T. Washington's Own Story of His Life and Work*. It contains sample text from most of the chapters of the completed work, a morocco leather sample, and blank pages for subscribers which remain blank in this copy. There are many outstanding photographic illustrations which include several of students working at Tuskegee Institute and several more showing Washington's funeral.

Of note is a stamp on the title page for the Hopkins Book Concern in Atlanta, Georgia. The company was established in 1905 and published the Negro Business Directory and Commercial Guide of Atlanta. It was still in business as of 1951, with an advertisement in Atlanta University's Pylon Magazine stating it was "A Significant Factor in The Advance of Negro Literature," along with a testimonial from Langston Hughes. **\$275**



2. [Business][Beauty Products] [Women]

Horne, Lena. **Photographs and Ephemera Documenting the Lena Horne Cosmetics Company.** Oakland, California: [1959]. Ten items of ephemera and ten black and white photographs. Seven photos measure 8"x10", one is 5"x7" and two are 4"x5". Generally near fine or better, a few items of ephemera three-hole punched and noted in list of items.

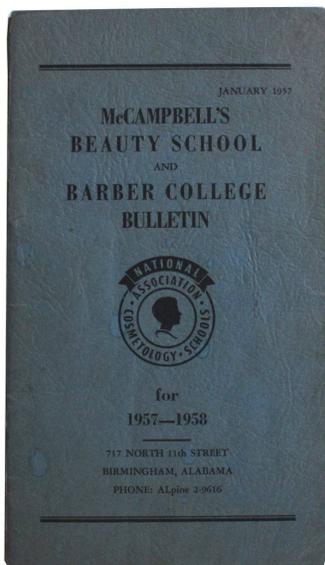
This is a collection documenting what was an ill-fated attempt by Lena Horne to create her own line of cosmetics. From the items here and contemporary newspaper articles and advertisements, her plan included a combination of publicly accessible storefronts as well as in-home beauty consultants similar to Avon. The company offered around 40 products including lotions, nail polish, bubble bath and perfumes.

Classified ads began appearing in the Oakland/San Francisco area in September, 1959 seeking male and female representatives. Based on an invitation here, we think Horne tried to drum up local interest in the San Francisco area in November, 1959, prior to a national advertising campaign the following month. A quarter page ad in the December, 1959 issue of *Ebony* stated, "Coming Soon. *Lena Horne's Own Beauty Secrets*." That ad also mentioned that a "a few select dealerships [were] available to financially responsible parties." The dealerships weren't exactly select, as ads popped up all over the country over the coming months, from Waco, Texas to Paterson, New Jersey, with each offering "exclusive" dealership opportunities. One of the photos here shows a storefront, and we presume that it shows 1314 Clay Street, in Oakland, as that is the address used on the letterhead and other items.

Other photos include Horne posing with products, a products-only image and a great shot of sales reps. Other ephemera include a stock certificate, order forms, letterhead, and a mini product catalog.

As far as we can tell, the business never gained traction. A 1960 *Kansas City Star* article stated that a local franchise was beginning operations, but that's the only one we could find. Our research trail ends in 1963, with newspaper ads at retailers in various parts of the country offering Horne Cosmetics at closeout.

A fine group shedding light on a grand idea that never took off. A full list of items is available. **\$1350**



3. [Business][Beauty Products][Women] *McCampbell's Beauty School and Barber College Bulletin for 1957-1958.*

Birmingham, Alabama: N.P., 1957. 7¾" x 4½". Stapled thin card wrappers. pp. 18. Very good: moderate wear and dust soiling to wrappers as well as a few small stains to front wrap; very good plus internally with a hint of toning at extremities.

This is a promotional for a vocational school in Birmingham, Alabama. According to this bulletin the cosmetology school was founded in November, 1944 by Mrs. Willie Mae Cook-McCampbell who also formed the barber college in 1955. That said, a February, 1953 article in the *Huntsville Mirror* included a short front-page article with a headline of "Mrs. McCampbell Opens Beauty School." Newspaper accounts over the next ten years show the school sponsored what may have been an annual fashion show, as well as other community events.

According to this book, the school provided three different six-month cosmetology courses that included teacher and sales training. The barber school is described over five pages, with most of that devoted to its syllabus. The booklet also described the school and its fees, sets forth its general regulations (school uniforms were required) and touted its training infrastructure such as its six manikins for practice, ten gas stoves, and two dryers.

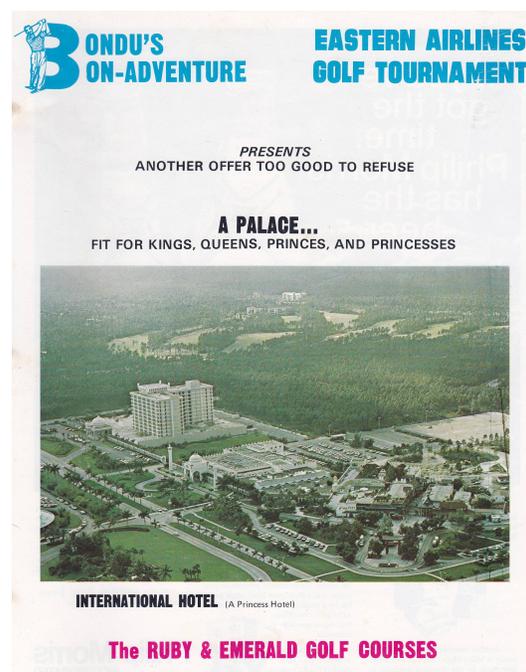
Rare documentation of an African American woman-owned business with OCLC locating nothing related to the school. **\$300**

4. [Business][Golf][Radio]

Bondu, Dave and Mayme. *Scrapbook Compiled by Husband/Wife Promoters for their 1974 Golf Tournament Targeted to African Americans.* Miami, Florida and Freeport, Grand Bahamas: 1973-1974. 14¼" x 10". Full leather, four-ring binder with a brochure cover laminated to front board. Binder has 19 mylar sleeves with 38 photographs (seven color, the rest black and white), approximately 13 items of ephemera and 12 news clippings. Most items inserted above black construction paper leaves, though some of the photos are adhered by small pieces of scotch tape. Approximately 30 photos measure 5" x 7", the rest around 3" x 5"; they appear to be uncaptioned. Album very good with light wear and scuffing, contents generally very good or better with several items four-hole punched.



This is a scrapbook compiled by Dave and Mayme Bondu, a husband/wife team who combined journalism, radio celebrity, public relations and major events planning over the course of their careers. The book details the 1974 iteration of their "Bondu's Bon-Adventure Golf Tournament," an all inclusive golf tournament vacation marketed to African Americans, but more about that in a moment.





We've been able to compile information about the Bondus from contemporary newspaper and magazine accounts and some googling shows this scrapbook was part of the estate of Joseph Deighton "Jack" Gibson, Jr. Gibson was a major Black radio pioneer and the founder of WERD, considered the first Black-owned radio station in the South. Later in life Gibson was known as "Jack the Rapper," for his annual African American radio and music convention. In the early 1950s, Gibson hired the Bondus as a husband/wife disc-jockey duo, "Mr. and Mrs. Swing." According to Gibson,

"So we named them 'Mr. and Mrs. Swing' 'cause you know Swing was big music in those days. So we said - the idea came up was, 'Hey play the part of the very domineering wife.' That was what we told Mayme. And we told her husband Dave to play the part of Casper Milquetoast. You know, the very meek and mild individual."

Sometime around 1954 (contemporary newspaper accounts conflict with Dave's *Jet* obituary) the Bondus moved to Miami to work at WMDM on a show called "Between Us Girls." According to one 1954 *Pittsburgh Courier* snippet, they were fired over a disagreement with a program director and another 1954 *Courier* snippet stated that Mayme moved to Norfolk, Virginia for a radio

job. A 1955 *Courier* article reported that Dave had "come up with an all-Negro TV show over at station WITV in Hallendale, Fla." In Miami, Dave eventually wrote the "Around Miami" column for the Black-owned *Miami Times*. As of 1967, Mayme was Public Relations Agent for the city of Miami. Another of Mayme's claims to fame is that she was one of six African American women named to the Atlanta police force women's adjunct in 1950, where she was a uniformed officer "to work crossings at Negro schools." The Bondus also invented a specially designed golf tee, the "Mightee Flighttee," that was supposed to improve driving distance.

Everything in the book relates to their 1974 event. It was held over five days at the International Hotel in Freeport, Grand Bahamas and included a closing party that featured Count Basie and his orchestra. Around one third of the photos show golfers on the course, with the rest showing the awards dinners and ceremony. While the photos are not captioned, we are confident that the man and woman presenting awards are Dave and Mayme, and since a list of award winners is included, it may be possible to figure out some of the other subjects.

Ephemera include a multi-color promotional flier for the trip as well as a 32 page program that is not found in OCLC. It's filled with photos from previous trips and tournaments as well as advertisements targeted to African Americans. There's a short article on the 1973 tournament that includes an image of Sidney Poitier during the awards ceremony and there are lists of previous winners in numerous categories going back to 1971. Eastern Airlines was a sponsor and the back page of the program highlights that "there are more Black professionals at higher levels at Eastern than any other U.S. Airline." Other items of ephemera include order forms, menus from the events, several different pre-and post-event press releases, a sponsorship mailer, and one leaf from the *Chicago Metropolitan News*, an African American newspaper, with a full page ad for the event.

A fine collection documenting the work of African American radio pioneers who went on to careers in journalism and the promotion of Black-owned business and events. **\$800**

5. [Business][Radio]

This is WIOK. [Tampa, Florida]: N.p., [circa 1955]. 11" x 8 3/8". Stapled self-wrappers. pp. [8]. Good plus: a few small surface losses and rubbing to front wrapper; both wrappers separated above top staple.

This is a marketing brochure seeking advertisers for a radio station with "all-negro programming" and "all-negro personalities." The station, WIOK 1150, broadcast in the Tampa/St. Petersburg area from 1954 to 1956 with gospel, news and rhythm and blues. According to radioyears.com, WIOK was founded and owned by H.C. "Cal" Young, a white broadcaster from Nashville who founded that city's first full time R&B station in 1951. That station, according to this brochure, also focused exclusively on the African American market. The on-air staff at WIOK included Black radio pioneers such as Noble Blackwell, Bill Perkins (who later became vice-president and director of operations of the nation's first African-American-owned television station) and Goldie Thompson, one of the first Black radio announcers in the South.

EASTERN'S JET SET. FOR THEM, BRINGING PEOPLE TOGETHER IS A WAY OF LIFE.

When someone says "jetset", they're usually talking about people who can afford to travel around the world, getting together with other people in that world.

When we say "jetset", we're talking about the Black men and women in management positions at Eastern Airlines.

Each one a professional, whose first commitment is to what he does in the office from nine to five. But it doesn't stop there.

In many cases it's a commitment that goes back to the community again, where they can use their talents and skills helping other people learn and understand from each other.

They're people like Captain Jim Pinton and Joe Forrest. Airmen from different generations. Only now in a position to help bring these generations together, each in his own way.

Jim, as an Eastern Vice-President and the only Black airline executive who is also a pilot, has brought his years of experience traveling around the world learning about other people to our Marketing Department.

There he is helping us serve the travel needs of thousands of Black people young and old. Helping them see new places and share new experiences.

And Joe Forrest, who spends his working day in the cockpit of an airplane as an Eastern pilot. And his spare time taking kids on tours

of where he works. Or coaching them at basketball. In his own way it's Joe's investment in the future of Black youth.

Then there's Joan Bryan, who as our Manager of Special Marketing Affairs might spend her time in Chicago helping some businessmen get together in Annata.

Or taking the board members of a major Black organization from a meeting in Seattle to a weekend in Nassau, San Juan, or the Virgin Islands.

And when she's not getting people together for us, she's getting Black children together as a member of the board of a New York Day Care Center.

They're people like Fred White and Al Barnside. Both managers of critical areas at Eastern Airlines.

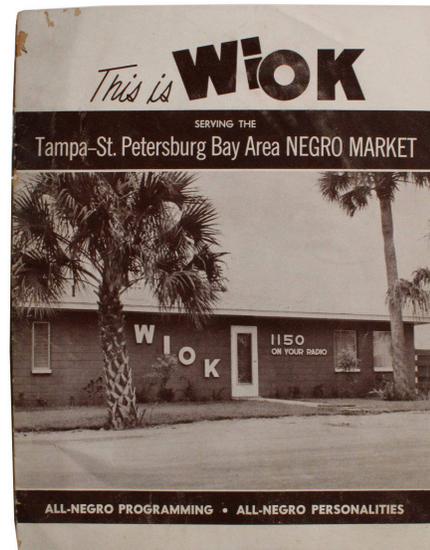
But with something else in common. They're both involved with other Black people, young and old sharing with them their expertise as professionals.

Eastern's Jetset. It's people getting together with other people. Sharing and learning and giving, person to person.

But they represent another kind of commitment too. Because there are more Black professionals at higher levels at Eastern than any other U.S. airline.

It's that kind of commitment, to people, that makes us the airline more people fly than any other airline in the free world, but one.

EASTERN The Wings of Man.



The book has a few internal views of the office and studio as well as images and profiles of the all-white business office and all-Black radio personalities. It also includes demographic data, a detailed schedule and and a detailed map showing its broadcast range.

A 1958 playlist for WIOK's successor station, WTMP, shows it was trying to maintain its target audience, with a similar mix of gospel, news, community shows and R&B.

Rare documentation of a white business owner reaching across racial lines in segregated Florida. OCLC locates no copies. **\$450**

6. [Business][Texas]

Small Collection of Insurance Policy Certificates from African American-Owned Insurers.

Houston and Austin, Texas; Chicago, Illinois; Atlanta, Georgia: 1918-1934. 11 printed insurance certificates completed in either typescript or manuscript. Unfolded, they range in size from 13" x 8½" to 19" x 10½". Generally very good or better; the Ancient Order of Pilgrims certificate good only, with splits at folds, chips and dust soiling.

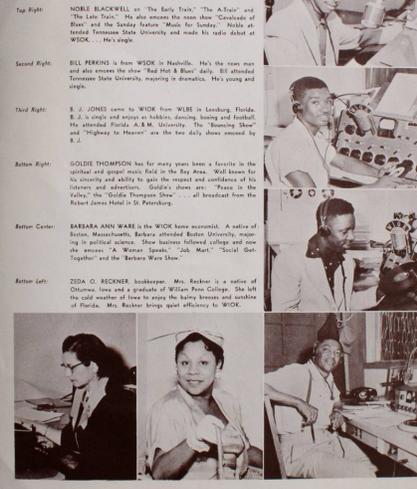
This is a collection of insurance policy certificates from African American-owned insurers which came from a family in Austin. Along with banking, funeral services, and a few other industries, Black-owned insurance companies were a source of trust and community cohesion in the Jim Crow South.

Four of the certificates are definitely from Texas companies and include Watchtower Mutual Life Insurance Company of Houston. Watchtower was founded by T.M. Fairchild and was the first Black-owned life insurance company in Houston. Another, from 1918, is for The Supreme Home of the Ancient Order of Pilgrims. According to the Handbook of Texas online, "The Ancient Order of Pilgrims, headquartered in the Pilgrim Temple Building, was established in Houston in 1882 to enable the black community to provide for itself services often denied to them under the Jim Crow system." The other certificates from Texas



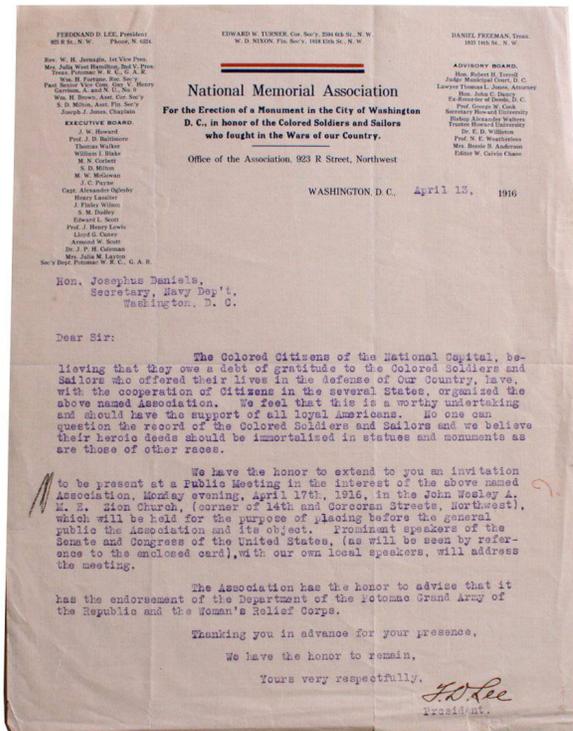
reorganized during Reconstruction as an African American fraternal order. **\$500**

PLE that make us
n... GO!



include one from the Grand United Order of Oddfellows of Texas and the Ideal Benevolent Association.

Non-Texas specific insurance companies include the Atlanta Life Insurance Company and Victory Life Insurance Company of Chicago. Victory was founded by Anthony Overton, who also founded the *Chicago Bee*. Atlanta Life was founded by A.F Herndon, a former slave who ultimately became Atlanta's richest African American. One of the two policies here features an image of an African American man moving through the ocean with a "life policy" life preserver. There are also two certificates from the International Order of Twelve Knights and Daughters of Tabor, which was originally founded as an antislavery society in 1846, but



7. [Civil Rights]

Lee, Ferdinand D. **TLS to Josephus Daniels, Secretary of the Navy, Regarding a Monument For African American Soldiers and Sailors.** Washington, D.C.: 1916. 11" x 8½". Typed letter, signed, on National Memorial Association letterhead. Very good: old folds and couple of tiny tears at bottom.

This is an early appeal by Ferdinand D. Lee, founder and president of the National Memorial Association ("NMA"), to gain support for the building of a monument to Black sailors and soldiers in Washington, D.C. Lee's efforts were the first steps in a decades-long process that ultimately led to the creation of the National Museum of African American History and Culture.

Lee hatched the idea around eight months earlier during the Grand Army of the Republic National Encampment in 1915. He was in charge of the committee that saw to the needs of the African American veterans who took part in the encampment. During the experience, Lee and others discussed how they could provide significant recognition to the 200,000 African Americans who served for the Union. A few months later, around February, 1916, the NMA was born.

Lee wrote this letter to Woodrow Wilson's secretary of the Navy, Josephus Daniels. Lee invited Daniels to a public meeting regarding the memorial proposal, stating that "no one can question the record of the Colored Soldiers

and Sailors and we believe their heroic deeds should be immortalized in statues and monuments as are those of other races." Considering Daniels' views (he openly supported the Klan and thought that Black suffrage was "the greatest folly and crime" in United States history), this letter probably fell on deaf ears, but Lee would have been undeterred. Over the next decade, he kept up his efforts and gained a fair amount of national support and momentum. In 1928, he testified before the House of Representatives in support of a joint resolution to "create a commission to secure plans and designs for and to erect a memorial building for the National Memorial Association . . . as a tribute to the Negro's contribution to the Achievements of America." By this time, the idea had grown into something larger, a building that would contain, according to Lee in his testimony,

". . . a hall of fame, art and music rooms, library and reading rooms, museum, auditorium, and space for statues and tablets commemorating the negro's contribution in the military service, in art, literature, invention, science, and industry, etc., as a fitting tribute to the negro's contributions and achievements."

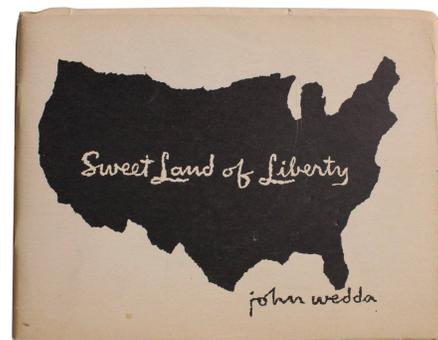
Lee succeeded insofar as the resolution was passed in 1929 with the proviso that Congress would allocate public funds if the NMA raised \$500,000. Unfortunately the Great Depression combined with Lee's death led to FDR eliminating the commission. Although the commission was eliminated, the idea, and efforts on its behalf, survived.

An outstanding letter documenting an unsung hero's early efforts towards what would become the Smithsonian National Museum of African American History & Culture. **\$850**

8. [Civil Rights][Art]

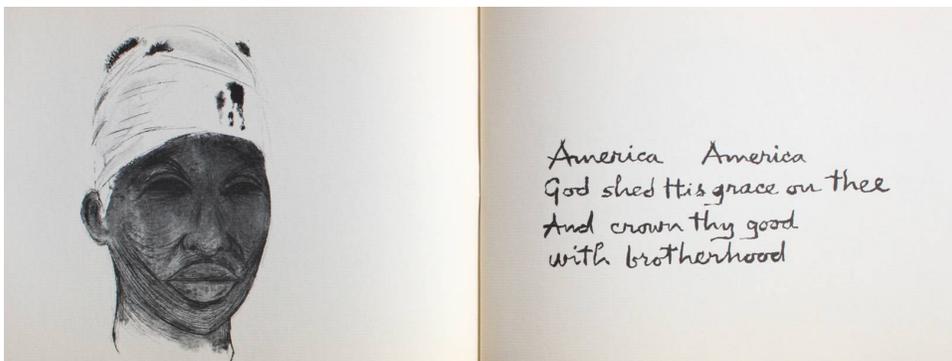
Wedda, John. **Sweet Land of Liberty [Cover title].** [Salisbury, Connecticut]: [self-published], 1965. 6¾" x 8½". Stapled illustrated wrappers. pp. [48]. Very good: wrappers with moderate edge wear and light dust soiling; internally fine.

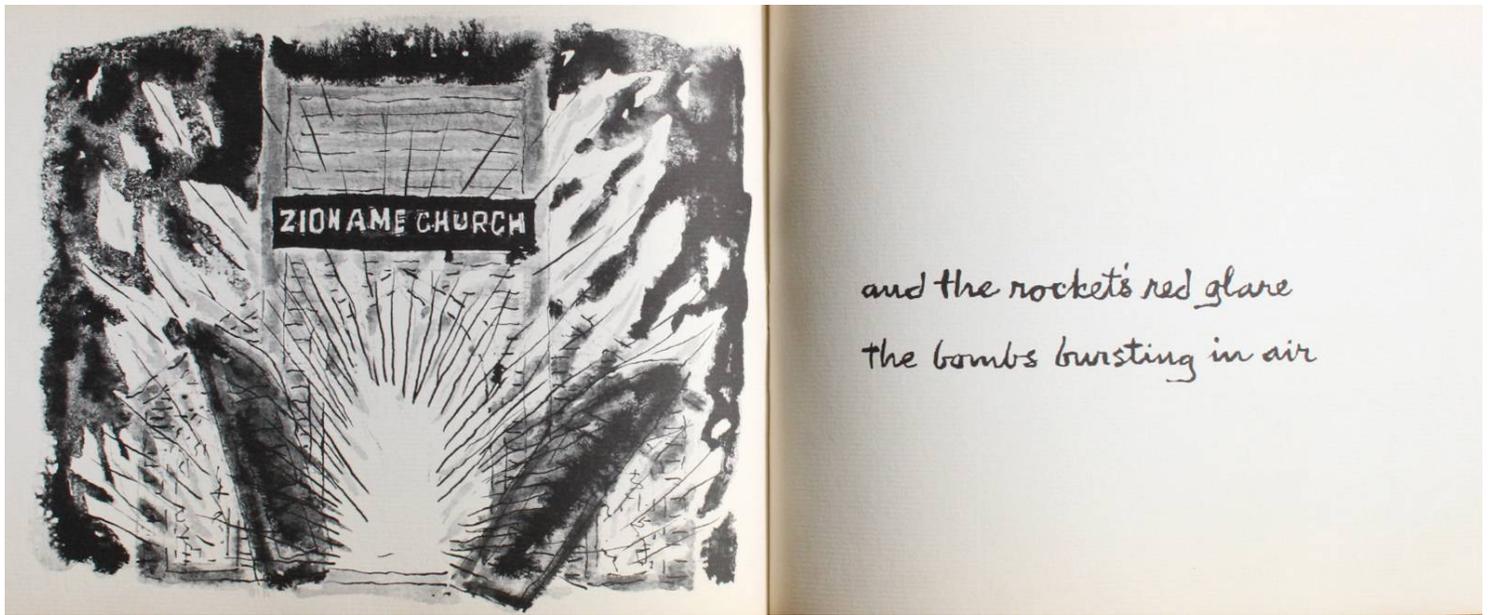
This book memorializes the Selma to Montgomery Marches of 1965. Its author and artist, John Wedda, grew up in Chicago and was a graphic designer and Japanese



garden designer in addition to being an artist. His work has been exhibited at the Detroit Institute of Art, New Britain, and Whitney Museums. He was also a teacher at Pratt Institute and the Workshop School.

The book juxtaposes Wedda's artwork with 24 passages of patriotic verse from standards such as *America (My Country 'Tis of Thee)*, *America the Beautiful*, the *Star Spangled Banner* and others. Most of the imagery is





visceral and painful and combined with phrasing meant to be patriotic and hopeful.

These include a drawing of two Klansmen near a burning cross opposite “*Long may our land be bright/with freedom's holy light,*” a mounted policeman beating a protester next to “*protect us by thy might,*” and, “*and the rocket's red glare/the bombs bursting in air,*” opposite a Zion AME Church at the moment it exploded. Hopeful imagery is interspersed such as Martin Luther King next to “*God mend thine every flaw/Confirm thy soul in self control/Thy liberty in law,*” and LBJ opposite “*Behold the Chief who now commands/once more to serve his country stands.*”

OCLC locates three copies.

A graphic, visceral and moving memorial to the marchers. **\$675**



9. [Education]

Adams, Russell L.; Winslow, Eugene (illustrator); Ross, David P. (editor). ***Afro-Am Portfolio No. 1. Negroes in Our History.*** [Cover title]. Chicago: Afro-Am Publishing Company, [1969]. 14½” x 11¼”. Printed pocketed folder on thin card stock. Folder contains 20 (of 24) mini-posters on thin card stock with a light gloss, each measuring 13¾” x 10¾”. Very good: ex-library though the markings are limited to a stamp on the folder and the blank versos of each poster; folder very good with moderate wear; posters very good or better with moderate corner wear and several with pinholes.

This is a portfolio of small posters by the Afro-Am Publishing Company that were meant to be used in conjunction with its textbook, *Great Negroes Past and Present*. That book was published in 1963 and was an instant hit. By 1972 it was in its third edition and had been adopted by California's Board of Education as a social studies text. Afro-Am was also founded in 1963 by the three men involved with this portfolio. The illustrator, Eugene Winslow, was an accomplished artist and designer who was named as one of seven Chicago Black design pioneers by the DuSable Museum. Winslow took over Afro-Am in 1978, and stayed as its head until 1993 when he sold the company.

This portfolio was part of a series of at least eight other portfolios of 24 posters each. The first in the series, the topic here is general history, and most of the people represented are well known. Each poster features a large bust of the historical figure, along with smaller illustrations and biographical text. The pinholes in a bunch of the posters on offer has us imagining a school room wall covered in Black history: laid out properly, they would take up over 20 square feet of wall space.

While OCLC shows 28 locations over two entries for this particular series, we checked several at random only to learn that all but one either didn't have this portfolio or actually owned a different portfolio from the series. Checking OCLC portfolios #s 2-9 we find similar results with respect to possible "ghosts": the holdings range from 9-12 entities per series, but few, if any actually appear to have a physical copy. **\$500**



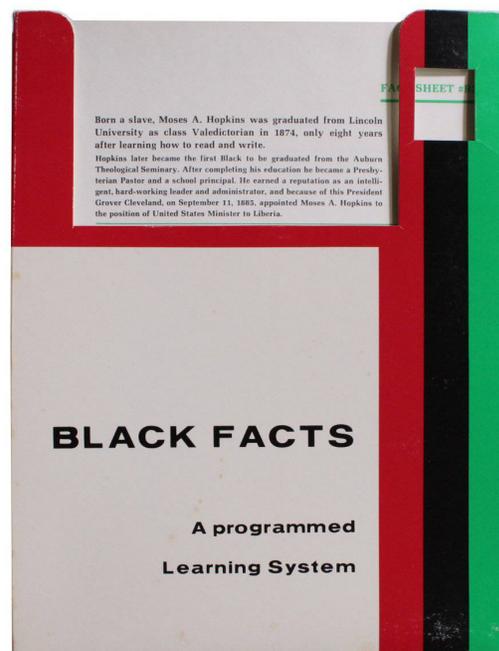
10. [Education]

Miele, Philip (editor). Piening, M. Peter (designer). ***Black Facts. A programmed Learning System.*** Yonkers: Cultural Learning Systems, Inc., [1970]. Original box measuring 19" x 12¼" x 3" contains one direction card, 191 lesson cards and approximately 180 blank answer sheets. Outer box good: heavy edge wear, scattered heavy creases, boxtop with light staining throughout; internal boxes very good with light to moderate wear; contents generally near fine or better; lacking lesson cards A2 and B49 and with a duplicate of B14.

This is an enigmatic educational "system" to teach Black history and reading comprehension. We are unable to unearth anything about the publisher. The system's designer, M. Peter Piening, was originally from Germany and moved to New

York in 1934 to work for Condé-Nast, ultimately acting as art director for both *Life* and *Fortune* magazines. The editor, Philip Miele, may be the person of the same name who wrote the introduction for Jose Silva's, "The Silva Mind Control Method."

The system consists of a series of "Fact Sheets" that each contain a short paragraph related to African American history along with five multiple choice questions. The Fact Sheets were intended to be kept in the internal boxes. Students were to read the paragraph and mark their answers on the blank answer sheets provided. Each internal box has a window that reveals the correct answer as a student slid the sheet upwards. There's a dizzying array of topics ranging from people of note like Jesse Owens and Crispus Attucks as well as events such as the issuance of the opinion in *Brown v. Board of Education*. There are many lesser luminaries and facts like the amount of capital held by Black-owned banks and Augustus Tolton, "*the first Black Catholic Priest ordained in America, had been a fugitive slave.*" The cards also delve into sociological and scientific issues such as "*almost all scientists today believe that Africa is the original homeland of all mankind . . . Therefore "Modern Man" regardless of race began his evolution in this region.*" Ancient history is covered as well, "*Egyptian Black Men built a Cradle of Civilization some 6,000 years ago . . .*"



OCLC locates two copies which lists a total of 96 lesson cards whereas our copy has two sets of 96 cards. **\$750** (Due to size and weight this will ship at cost).

11. [Education]

The 1941 American Negro Historical Calendar [Printer's salesman sample.] [Braddock, Pennsylvania?]: Reverend George W. Harvey, [1940]. 19" x 13½" (first leaf is 9" x 13½"). 13 leaves printed rectos only, held together with thin steel bar which has a brass grommet for hanging. Near fine: gently folded horizontally at center, presumably as issued; first calendar leaf with light creasing in lower corner; otherwise hot-off-the-press fresh.

This is a fact-a-day sample calendar created by an African American preacher from Braddock, Pennsylvania. At the time of publication, The Reverend George Williams Harvey was the church editor for the *Pittsburgh Courier*. He would go on to become the editor-in-chief of the Sunday School Publishing Board of the National Baptist Convention, U.S.A.

The top leaf touts the calendar's advertising benefits including a mention that "thousands" had been sold annually, though few apparently have survived. Each day contains birth or death dates for dozens of well and little known historical figures, and/or facts related to military history, churches, abolitionist societies and more. Other days simply share facts unrelated to the date such as "negroes were with Balboa when he discovered the Pacific Ocean." It also records hate crimes, such as January 26th: "1921 Henry Lowry, Negro, was burned alive, by lynch party at Nodena, Arkansas."

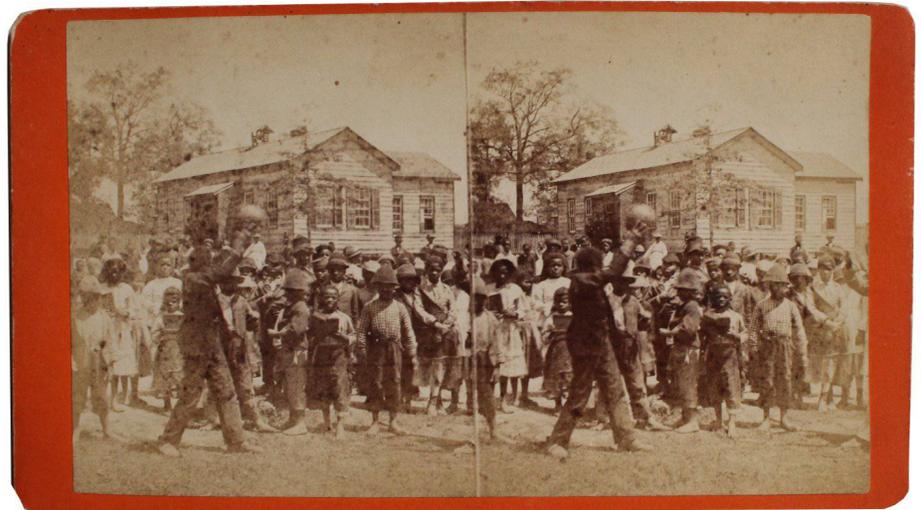
Harvey was creating these calendars possibly as early as 1936 as some 1938 issues of the *Pittsburgh Courier* referenced the calendar in an "Important Dates" section with a copyright date of 1936-1937. OCLC and internet searches reveal no copies of any edition. **\$500**



12. [Education]

Palmer, J.A., photographer.
Stereoview of "Colored School" in Aiken, South Carolina. Augusta, Ga.: Evening News Steam Print, [circa early 1870s]. Two nearly identical albumen photographs measuring 3 5/8" x 3 1/8" on thick card mount measuring 4" x 7". Printed photographer label completed in manuscript on verso. Very good: moderate edge wear to card, light foxing of photos.

This is an image of a group of African American children in Aiken, South Carolina with a

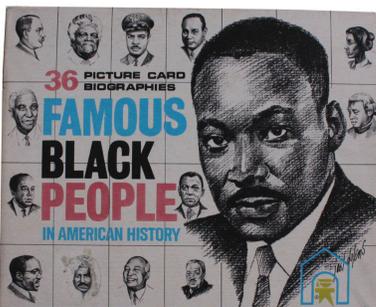


handwritten caption of "Colored School," on its verso. It's part of a series of views entitled "Aiken and Vicinity," by photographer James A. Palmer and is numbered 424. We have been unable to identify the school.

OCLC locates a copy at the Schomburg Center as well as the University of South Carolina. Ours has a verso label that is by a different printer than the one at the Schomburg Center. **\$250**

13. [Education][Games]

Dolens, Joel (illustrator). **Famous Black People In American History [Box title].** Commack, New York: Edu-Cards Corp., [1970]. Illustrated cardboard game box measuring 6 1/8" x 7 1/4" x 1". Box contains instruction booklet (6¾" x 4¼", single leaf, folded to make eight pages) and 36 (of 36) illustrated 5¾" x 3½" cardboard flash cards. Box very good with moderate overall wear, pieces of scotch tape at the sides and some surface loss to the box bottom, which is



blank. Instruction booklet very good with light toning and creasing. Cards generally very good or better with eight containing small pieces of green felt adhered to versos and a few with light creases, one with a few small stains.

This is a simple game to teach African American history. According to the instructions it was:

“designed to give teachers and students a broader and more factual statement on the Black American role in our nation's history. Its basic aim is to promote a better understanding of America's past by developing an increased awareness of the magnitude of the contribution of the Black American in all areas of American life through all periods of American History.”

The box contains 36 illustrated cards of historical figures with short biographies on versos. People profiled include luminaries such as Phyllis Wheatley, W.E.B. DuBois and Langston Hughes, along with lesser known historical figures such as Norbert Rillieux and Jan Matzeliger. Crispus Attucks is oddly drawn wearing a modern suit jacket and necktie. Students were encouraged to read the cards and gain a first level understanding of each person's contributions, and period of history covered by their accomplishments. The next level involved the game, where the cards are mixed and students were to answer “Who Am I” quiz questions provided by the instruction booklet.

OCLC locates one copy of the original edition of the game. It was apparently reprinted in the 1980s in Bethlehem, Pennsylvania, when Edu-Cards was a division of KPB industries and OCLC locates seven copies of that edition. **\$250**

14. [Education][Games]

[Hall, Dywane and Linda].

BlacFax. At Last! 3,000 Questions on Black Culture For Your Trivia Game. [Box title]. Silver Spring, MD: BlackFax Inc./Nubia-American Marketing Corporation, [1985]. Cardboard game box measuring 5¼” x 8¾” x 4 5/8”. Box contains coated thick paper game board (15” x 19”), 500 numbered question cards, six game pieces, and a die; complete as issued. Box very good minus with heavy edge wear and rubbing; contents near fine or better with a few faint soil spots on the game board and around 40 question cards with either corner dings or a slight bow.



This is a Trivial Pursuit (“TP”) knockoff created by an African American couple who were upset about TP's exclusion of Black history from its questions. A young investment banker named Dywane Hall was given TP as a present in 1984. While playing, he *“was getting ticked off,”* at the lack of questions related to African Americans, so Dywane and his wife, Linda, decided to create their own. According to contemporary news reports, they could not get traditional funding, *“even black venture capitalists said, 'No, it's not a liquor store,' and refused to take the risk.”* They enlisted the help of four friends and together they invested \$30,000 in the project to make the initial game kits.

The game bears a copyright infringement-worthy similarity to TP: players move around a color coded board, with each color corresponding to a question in a particular category. Answer correctly, and continue to move. To win the game, players would have to land on each of the six historical figure boxes, and answer that question correctly for each subject those figures represented: history, business and technology, entertainment, sports, literature and art, and potpourri. Quick: who was the first Black Methodist minister of an all White congregation? The answer can be found on card 313.

The Halls claimed to have sold all 5,000 copies of the game that they brought to the 1985 Central Intercollegiate Athletic Association basketball tournament which had eight teams competing, all from HBCUs. They later claimed to have sold 14,000 copies. Despite their stated sales we find one holding in OCLC and no news reports or advertisements regarding the game after 1985. **\$350**

15. [Education][Games]

Instructo. the negro family for Flannel Boards

[Box title]. Paoli, Pennsylvania: The Instructo Corporation, 1968. Cardboard box measuring 10½" x 12½" x 1". Box contains instruction sheet as well as fifteen human figures (the tallest measure around 8" in height), three background scenes, 19 additional pieces and six word cards, all printed on thin cardboard. Box good: heavily worn with some creases, a gouge, small areas of surface loss, a separated corner and few words in ballpoint; contents very good or better with several pieces showing light to moderate creasing. According to the instruction sheet, the kit lacks three of the additional pieces and possibly some word cards (the instructions don't specify a number).

The Instructo Corporation of Paoli, Pennsylvania created educational products for school children from the late 1950s to the mid-1980s. This kit was intended to expose young children to African American families with one of its stated purposes "to extend and enrich the children's vocabulary and experience with families other than their own." An interesting game box shows a group of all white school children juxtaposed with a small gray rectangle with several of the Black figures that are included in the box. The pieces were meant to be used on a flannel board to encourage class discussion in a number of ways. One was for a teacher to place some pieces on the board and ask the students to create a story around what they saw. Another was to introduce one specific member of the family at a time and, using the example of the mother, "discuss the role of a mother and the contributions she makes to family living. Note the differences of opinion which might be expressed by various children because of different experiences."

This wasn't Instructo's only foray into non-traditional subjects for the time as OCLC shows titles such as "People at work : a non-sexist approach", "Fun with Faces: family face puppets (Black)" which featured African American family members, and "Stop polluting and start conserving."

OCLC finds one copy at the University of Illinois. **\$300**



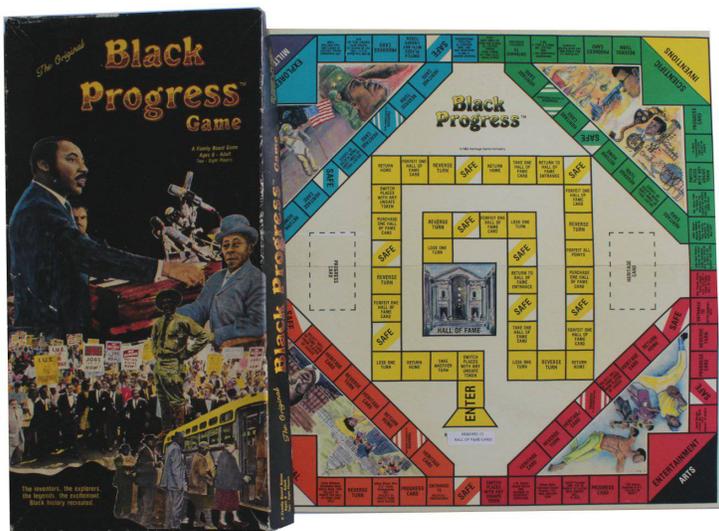
16. [Education][Games]

Moore, Larry. Wilson, Steven Elliot. **The Original Black Progress Game [Box title].** [Memphis, TN?]: Black Heritage Game Company, [1982]. Board game in cardboard box measuring 18½" x 9½" x 1½". Contains game board (18" x 17¾"), instructions sheet, two dice, eight player pieces, 109 game cards and 180 pieces of play money. Box good: heavily worn and creased with separations at two corners. Contents generally very good plus to near fine or better with light wear and the occasional spot of dust soiling; possibly lacking one "Heritage" card but containing three extra "Progress" cards compared to the count in the instructions.

This game attempted to teach Black history in a passive way: the goal was to enter "The Hall of Fame," by moving a game

piece around the heavily illustrated and colorful board. To get there, one followed the directions of "Heritage" and "Progress" cards, all while in pursuit of "Hall of Fame" cards. Heritage and Progress cards contained a fact, or several, about a notable African American ranging from Harriet Tubman to George H. White, a Black Reconstruction-era legislator. Depending on the dice roll, one would earn or lose "points" (the play money), in the hopes of gaining enough points to purchase Hall of Fame cards. Each of the 24 Hall of Fame cards has a color portrait, with a blank back and include Shirley Chisholm, Wilma Rudolph, scientist Charles Drew, and more.

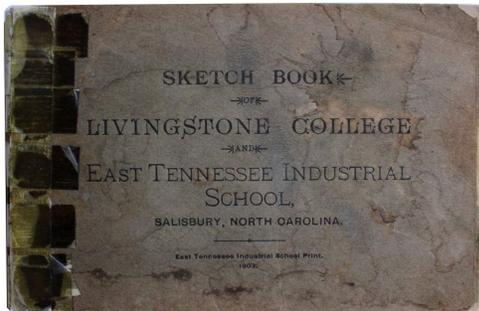
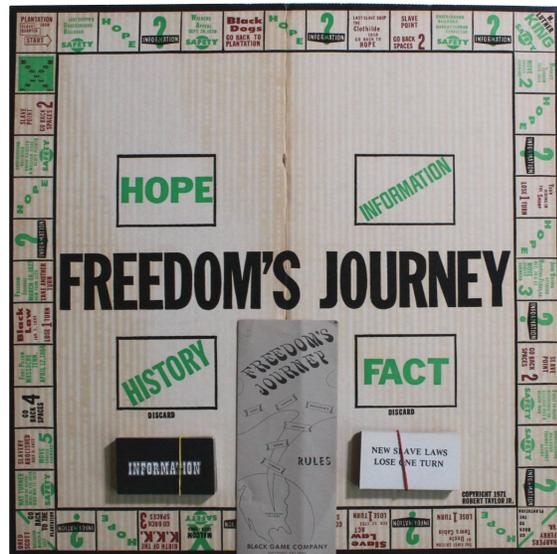
The closest mention we could find of the game anywhere are 1985 classified ads run in the San Francisco Examiner seeking sales distributors. The designers clearly put a greater emphasis on style instead of substance and the inadequacy of both likely led to the game's rarity: OCLC locates two institutional copies and internet searches reveal a third. **\$300**



17. [Education][Games]

Taylor, Robert and Beverly. **Freedom's Journey**. [Dayton, Ohio]: Black Game Company, [1971]. 10 3/8" x 21" x 1 1/2", game board measures 20" x 20". Box contains four player pieces, die, 71 cards and rules pamphlet, complete as issued. Box very good with a small area of surface loss and a few small stains; game board very good plus with and corrugation lines visible; game cards very good and possibly lacking one.

From the rules: "Object of the game: To tell and teach the world Black History and the contributions of the Black Race." The player travels around the Monopoly-like board, going from slavery to freedom by way of the Underground Railroad. The starting square is the plantation, and other squares require the drawing of "Hope" cards, like Community Chest, such as "Lose a Turn for Hiding in a Swamp." OCLC locates one copy. **\$450**



18. [Education][HBCUs]

Sketch Book of Livingstone College and East Tennessee Industrial School. [Knoxville, Tennessee]: East Tennessee Industrial School Print, 1903. 5 3/8" x 8 1/4". Thin card stapled wrappers. pp. 56. Good: wrappers chipped, heavily worn and soiled, and crudely reinforced with tape at an early date; all leaves with a tidemark at lower edge, with varying degrees of darkness, and almost never affecting text or image; occasional marginalia.

This is a photo book for Livingstone College and the East Tennessee Industrial School ("ETIS"). Livingstone was initially founded in Concord, North Carolina in 1879 and formally reopened in Salisbury in 1882. It still exists today under the same name and absorbed ETIS in 1902. ETIS formed in 1900 and grew out of Knoxville, Tennessee's Cosmopolitan Industrial School and Library, which,

according to contemporary newspaper accounts, opened in 1897 (though this book implies it was founded in 1896). While the book implies that the combined school was located in Salisbury as of the time of publication, the statement on the cover specifically references ETIS as the printer, hence our attribution of place.

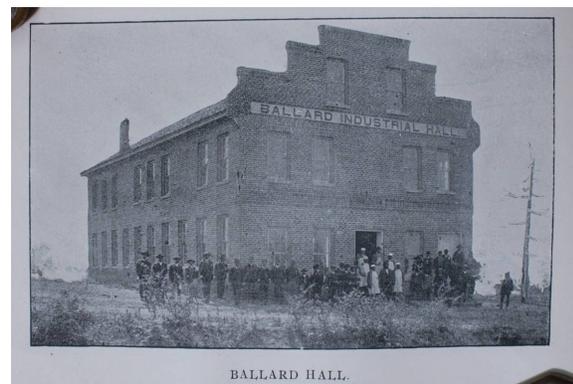
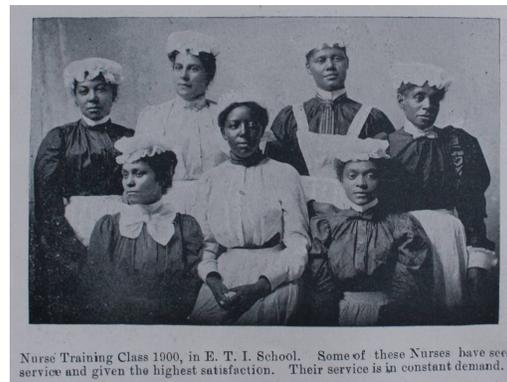
The book has a short explanation of Livingstone's absorption of ETIS as well as lists of teachers and officers for each school. These lists also include faculty of the "State Normal School," which was absorbed by Livingstone in 1900 and is accompanied by a group shot of faculty and students. The text also includes teacher biographies,

statistical information about the school, general information such as its dress code and associated costs of attendance, the school's rules and more.

The book has 39 photographic illustrations including 25 that are full page. In addition to portraits of some faculty and school leaders, we see images of several campus buildings. Some of those buildings are further described in the text and most of the images are outstanding, showing large groups of students and faculty. There are also group shots of particular class years and at least nine images which show the insides of buildings and/or students working including the blacksmith shop, the dining hall and the shoe shop.

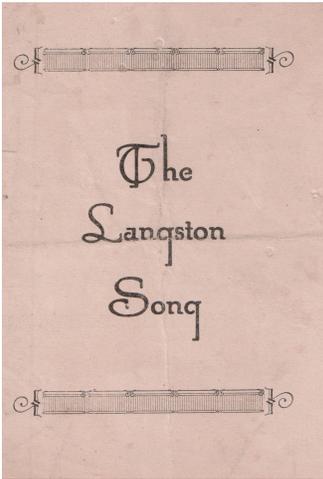
There's also a view of ETIS' print shop, where this publication would have been produced. OCLC locates one copy of this book, at NYPL, and no other publications with an ETIS imprint, though we note that Livingstone had a long running periodical printed by various printers (see item #31 for a special issue of that periodical).

Outstanding visual documentation of early 20th century life at a long lasting North Carolina historically Black college. **\$1150**



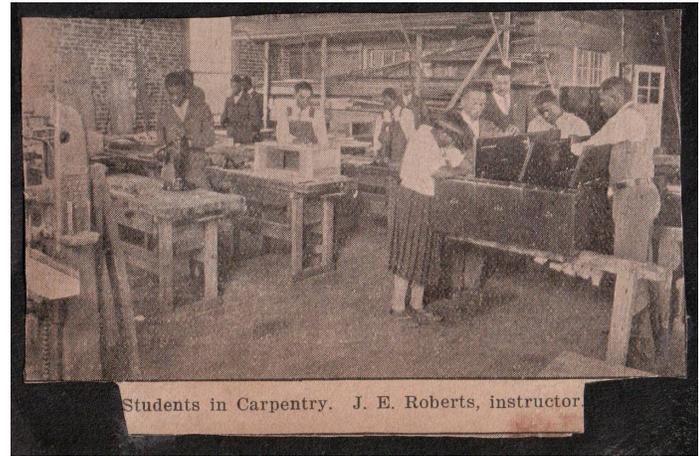
19. [Education][HBCUs]

Wilkes Family. **Photo Albums Compiled by Woman or Women Attending Langston University.** [Tulsa and Langston, Oklahoma]: [1920s.] 7" x 11¼". String tied cloth over flexible card. Two albums with a total of 68 pages and 125 black and white photographs, 17 items of ephemera, and approximately 46 clippings mostly adhesive mounted (around 25 photos are laid in). Photos generally measure between 2½" x 2" and 5" x 3". Some are captioned, with most captions quite faint and difficult to read, and the amount of historical data recorded in them is negligible. Albums good: covers of one album moderately soiled, the other heavily so, most leaves detached; photos generally around very good, with several heavily faded and several torn and/or heavily creased.



This is a collection of mid-1920s photographs and ephemera compiled by one or two young African American women who were likely from Tulsa, Oklahoma and attended Langston University. The names identified in the album are Lillie and Dovie (also spelled "Dubie") Wilkes but there's no indication as to whether one was a nickname for the other.

Taken in the early years after the Tulsa race massacre, the album is heavy on images and ephemera related to Langston University, which was founded in 1897 and is the only HBCU in Oklahoma. Several shots appear to have been taken around campus and there are four Langston University postcards showing various buildings. There are also 13 clippings from Langston publications with images showing a weekly patriotic parade, a printing class,



Students in Carpentry. J. E. Roberts, instructor.

officers in the cadet corps and internal views of classes including electrical engineering, carpentry and shoe making. One outstanding page has 32 portraits of graduates clipped

from a school publication along with what appear to be their first names. There's also a four page pamphlet containing the school song. Several loose photos were developed at the Randle Studio in Tulsa's Greenwood District. Other images includes shots around people's homes, a couple appear to be taken on a street with businesses and group shots in a rock canyon. One great photo of one of the compilers and a friend is next to a caption telling us they called themselves the "Ardmore Vamps."

Other ephemera include a few postcards, valentines and a handwritten party invitation. The compiler also added a collage element where at least 16 images are captioned with newsprint clippings (not included in the count above) such as one under a group of young men reading "many a wife wishes a crank case were something to put her husband in," or "two girls are better than one, if there are two men on the party."

An excellent collection of ephemera and images documenting a group of African Americans who came of age in the wake of the Tulsa race massacre. **\$1850**

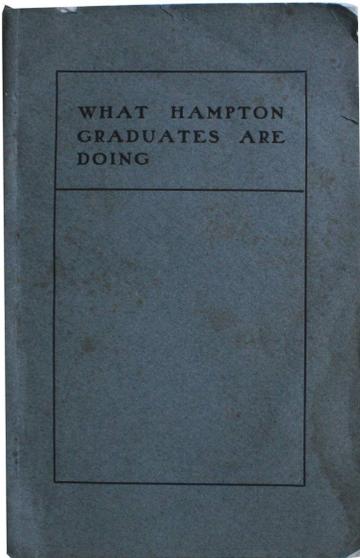


wife wishes a crank case were something to put her husband in," or "two girls are better than one, if there are two men on the party."



"I loved him once. How funny!"





20. [Education][HBCUs][Native Americans] *What Hampton Graduates Are Doing . . .*

Hampton, Virginia: Hampton Institute Press, [circa 1904]. 9" x 5¾. Stapled wrappers. pp. 99. Very good: wrappers with scattered faint spots of soiling and a few tiny chips; tiny bit of loss at foot; text bright and clean throughout save for a few spots of dust soiling on the first few leaves.

This is a photo book that the Hampton Institute believed would show the school had successfully trained "leaders for two races—leaders in agriculture, in industrial education, in business . . . in public school work . . . in professional life." It succeeded: in 39 one to two page articles the book documents a number of graduates, including quite a few women, as well as their successful businesses, schools, banks, service

organizations, and other ventures.

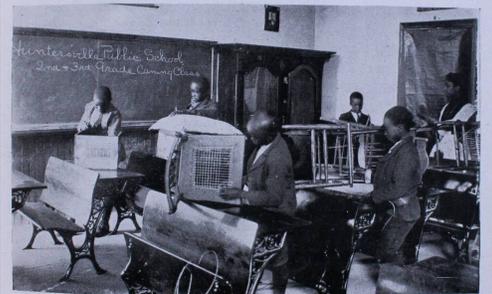
Most of the entities discussed in the book were located in Virginia, though some were established as far away as Arizona, where a Navajo graduate returned to establish a general store to help the local populace more easily convert its goods to cash or other necessities. One image in the book shows that man's store and at least six other articles report on Native American graduates. One of these is devoted to Angel De Cora, considered by some to be the most well-known Native American artist prior to World War I.

Other articles include a history of the Tuskegee Farmers' Conference as well as the "Mt. Hermon Settlement," an all-African-American community near Portsmouth, Virginia. The articles are complemented by 90 photographic images that include portraits, internal views of offices and facilities and the frontage for several Black or Native-American owned businesses. Many show the grounds or classrooms of other HBCUs as well as schools for children.

OCLC locates 17 copies over two entries. **\$500**



OLD FOLK'S HOME, LYNCHBURG, VIRGINIA
Established by Mrs. Amelia Perry Pride



CHAIR CANING CLASS AT HUNTERSVILLE, VIRGINIA
Taught by Elizabeth Rainey



"AN ACRE OF MULES" AT THE TUSKEGEE CONFERENCE



21. [Education][HBCUs][Women][Texas][Fraternal Organizations]

Reeves, Anna Latillia. **Scrapbook Documenting Young Woman's Life at Samuel Huston College.** Mostly Austin, Texas: mostly 1931-1935. 8¾" x 11½".

String tied, blue cloth over boards. 59 leaves with 15 black and white photographs, 73 items of ephemera, some news clippings and approximately 29 pages with handwritten entries.

Approximately three quarters of the items are pasted in, the rest are laid in and approximately 48 pages are blank. Very good book with light overall wear, contents generally very good or better.

This is a scrap book compiled by Anna Reeves of Austin, Texas. It covers her life from the time of high school graduation through her exceptionally active college career at Samuel Huston College ("SHC"), with a few short forays into her postgraduate life. Anna, whose nickname was "Totsie," grew up on Nueces Street with three other sisters and was possibly raised by her oldest sister, Carrie Reeves-Warren. Anna graduated segregated Old Anderson High



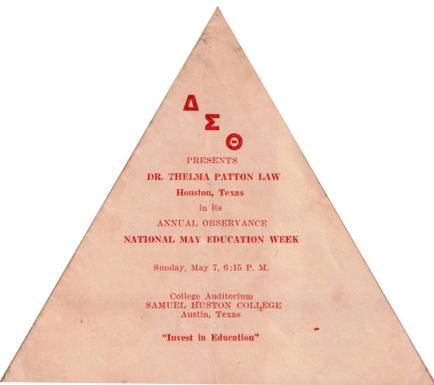


School in 1930 and from SHC in 1934. While at SHC, Anna was a member of Delta Sigma Theta ("DST"), SHC's a capella choir, a group called "The Dragonnettes," and possibly a cheerleader as well. She went on to become a teacher at Blackshear Elementary in Austin.

The book is heavy on ephemera documenting numerous aspects of life at SHC. There are at least 13 items directly related to the school and include invitations and announcements, a leather covered graduation program, a handbill for a theater performance, and a program for the inauguration of the school's new president in 1931. Anna was also a member of a short lived "Countee Cullen Book Lover's Club," and the book has her written memory of a meeting as well as a piece of ephemera related to group. There's also a program from an event at the Ninth Annual State Conference On Negro Education as well as several programs, invitations and more related to Anna's time in high school.

At least 25 pieces of ephemera relate to Greek life, mostly at SHC, but there are also mentions of Fisk. These include

party invitations, dance cards and a beautifully printed Alpha Phi Alpha invitation for a reception honoring one of its members, Stanley E. Grannum, who had recently been elected president of SHC. Other printed items from Alpha Phi Alpha's Sphinx club include cleverly shaped programs and invites in the form of pyramids. Omega Psi Phi also produced gorgeous invitations and programs printed in gold on purple paper that are included here.



Anna was vice president of her DST chapter and there are a number of clippings related to their parties and other events. There is an invitation to DST's First Annual Jabberwock as well as an invitation to an address by Dr. Thelma Patten Law, one of the first African American female doctors in Texas, and the first in Houston. There's also a napkin signed by Vivian Osborne-Marsh, national president of DST and the president of the California State Association of Colored Women. One great item is a letter to Anna from a friend attending Fisk University who was also a member of DST. She dished on happenings at Fisk and Tuskegee as well Black Greek life and the envelope is covered in inscriptions of other sorors from Fisk, addressed to Anna.

The book also includes letters from friends and relatives, a page of handwritten sentiments from Anna's professors, several pages of inscriptions from fellow classmates and a two page handwritten poem entitled "Dreams"

from her then boyfriend and future husband (the president of SHC officiated their wedding). The handwritten entries also include several narratives by Anna. One is a short, day by day account of graduation week activities including Saturday night when "Tom came for me and carried me to a dance given by the Pyramids in the Blue Room honoring Leola and me. This affair was superb. Staldings sang for me at the request of my escort, 'Night and Day' and 'Everything I



Have is Yours." She also shared reminiscences of parties and other events such as her tours with the SHC's a capella choir where she was a first soprano. The group traveled to Dallas, Beaumont, Baton Rouge and elsewhere giving performances with a trip and performance in Waveland, Mississippi meriting two handwritten pages of memories. A copy of a program handed out at these performances is also included. Another page is devoted to Anna's memories of a trip to Chicago in 1933 where she was her chapter's representative at the national convention for Delta Sigma Theta. Anna's heavily worn copy of the convention program is also included and it's been signed by around 75 attendees. Of note from that trip is a program for a DST-sponsored performance of Creole folk songs which featured the famous opera singer Florence Cole-Talbert as well as a young Shirley Graham who would go on to marry W.E.B. Du Bois 18 years later.

The 15 photographs are mostly exceptional posed group shots of Anna with either her sorority sisters or other fraternity and sorority members at SHC. Anna can also be seen here in two different clippings from the Pittsburgh Courier.

A deep and magical collection filled with wonderfully displayable artifacts of Black Greek life in Texas and reflecting a thriving African American HBCU community during the Depression. **\$3500**

22. [Education][Music]

Greig, Mary E. [Marshall, William (narrator)]. ***The Black American (The Negro In American History)***. Chicago, Illinois: Alpha Corporation of America Educational Division, 1968. Heavy duty illustrated cardboard box measuring 12 $\frac{3}{4}$ " x 16" x 1 $\frac{3}{4}$ ". Box contains six teacher's guides (stapled thin card wrappers measuring 9" x 6"), six 33 1/3 rpm vinyl records in heavy duty cardboard sleeves (approximately 90 total minutes of audio) and six film strips. Box good with moderate wear, areas of surface loss and soiling and a patch filled in with green marker; teacher's guides good to very good with varying degrees of wear, some inked notations, small patches of loss to wrappers, etc.; film strips and records near fine or better. Records have been tested and the sound is clear.



This is a detailed educational kit to teach African American history created by the director of Social Studies for the Chicago Public School system, Mary Greig. The first module traces Black history beginning with a short nod to ancient Africa, then dives deep into American history starting in 1619. The other sections cover 1770-1861, Civil War and Reconstruction, 1877 to 1930, the struggle for civil and human rights, and the cultural and social aspects for Civil Rights.

While we're pretty sure that Mary Greig was white, the filmstrips are narrated in dramatic fashion with the magnificent baritone of William Marshall. Marshall was an exceptionally accomplished actor and opera singer who is probably best known for his title role as *Blacula*, but made his Broadway debut in 1944 in *Carmen Jones*. Marshall's speech is often accompanied by hymns and other tunes sung by Los Angeles' Victory Baptist Choir, an African American choir that was directed by Samuel C. Spann. A sample of the audio featuring both Marshall and the choir may be heard here: <https://tinyurl.com/yynjvjub>

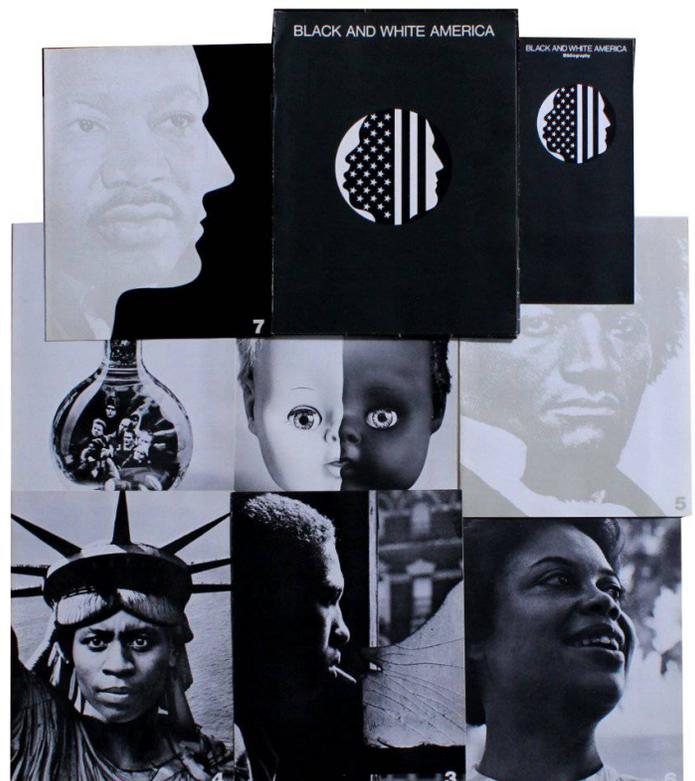
The film strips themselves contain hundreds of illustrations. We're not sure how they would look on a projector, but raw scans look like the images at left, while clicking "equalize" in our photo editor makes them appear as they do on the right. Over half the pages of each teacher's guide are devoted

to transcriptions of the text spoken by Marshall and each has a couple of pages devoted to a little more historical background, suggestions for class discussion, and short bibliographies.

A serious multimedia attempt at teaching Black history to middle and high school students, narrated by an accomplished African American performer, and accompanied by music from an important Black choir. OCLC locates three copies. **\$1200** (Due to size and weight this will ship at cost).

23. [Education][Race Relations]

Brown, Brian J. (editor). ***Black and White America*** [Cover title]. New York: Time Education Program, [1969]. 12" x 9". Printed, thin card pocketed folder. Folder contains seven printed and photographically illustrated bifolia measuring 11" x 8 $\frac{1}{2}$ " (five of these contain inserts as called for by the introduction, including four posters printed on newsprint) + tri-fold bibliography measuring 9 7/8" x 4 5/8", unfolded. Complete as issued. Folder very good with moderate edge wear and a few creases; contents generally very good plus or better with light to moderate edge wear to the bifolia and newsprint posters lightly toned and



foxed.

This set of striking educational materials is a reflection of its time and a mirror on the present. It's a collection of essays distributed by *Time/Life* in February, 1969 that was intended for use by educators to spur class discussion in the hopes of improving race relations. At the moment, it could not be used by a United States government agency, or any government contractor, to teach racial sensitivity.

The Time Education Program ("TEP") offered educators half price subscriptions of the magazine for their students along with supplementary materials and weekly teaching guides. According to contemporary advertisements for the program, TEP occasionally supplemented those materials with visual aids like posters, and parts of this packet can be seen in a couple of those advertisements. A year after its release, a February, 1970 letter from the publisher in *Time* stated that it was following up *Black and White America* with a pamphlet on drugs and the young that was to be distributed to 5500 teachers. We don't know how many *Black and White America* kits were distributed, but we find no other mention of it online, nor in our print references, and OCLC finds only two copies.

The verso of the folder's front cover states the kit's purpose:

"Dear Educator: We interrupt your curriculum to bring you an important announcement. 'Our nation is moving toward two societies, one black, one white—separate and unequal.' This was the chilling conclusion reached by . . . the Kerner report. . . 'Black & White America' represents an effort on the part of the TIME Education Program to place in your hands materials that will assist you in teaching racial understanding and human equality. The subject is as broad as it is complex and does not fall neatly into any one discipline—perhaps because equality is at the very core of our existence as a people and as a nation . . . In the final analysis, 'Black & White' is an experiment and should be treated as such. There are no set guidelines or established criteria for teaching or achieving racial harmony."



The bifolia each contain an article meant for class discussion such as "Race and Ability," "Prejudice and Discrimination," and "Black Power and Black Pride." Five of them contain additional inserts, two of which are wonderful items on their own. "Attitudes and Awareness" discusses the impact of advertising and pop culture with respect to how we view one another and reinforce stereotypes. That article has four posters from *Ebony*, each measuring 21½" x 14½", with provocative titles and imagery that drives home the importance of marketing to African Americans. "Leaders and Movements" contains a 13½" x 10½", 16 page magazine entitled "The Negro Leadership." It's a heavily illustrated offprint with several articles from *Life* from the late 1960s. We find two copies in OCLC. The bibliography pamphlet lists around 100 titles in various categories for further reading.

The essays are complemented by mesmerizing imagery which include several attempts at combining or superimposing Black faces with white ones and include a half white/half Black United States flag and a half Black/half white doll head. Two of the bifolia cover images were taken by Gordon Parks. One of these includes a shot of the head of the Statue of Liberty with a Black woman's face superimposed; see the front cover of this catalog for that image. For another bifolium cover, Fred Ward created an image of Martin Luther King, Jr. superimposed on a white silhouette.

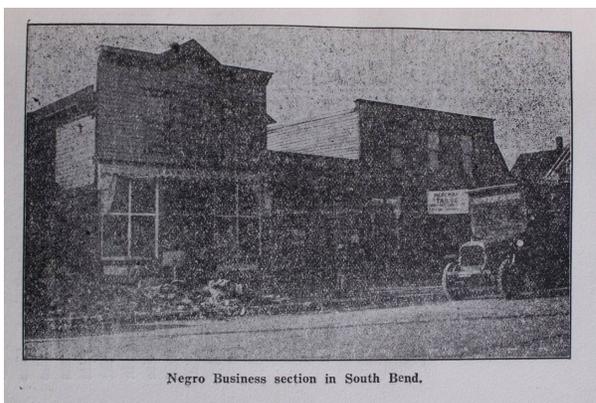
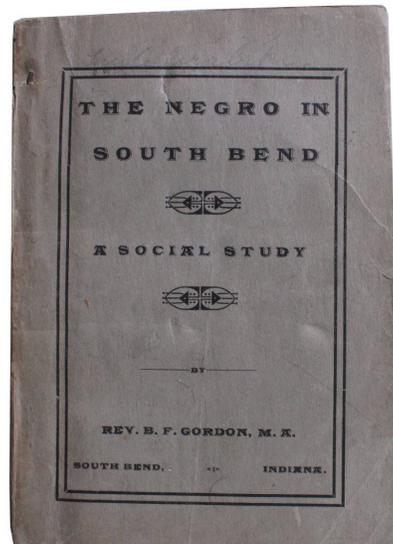
A timeless and visually captivating experiment with racial sensitivity training. **\$1350**

24. [Education][Uplift][Indiana]

Gordon, Rev. B[uford] F[ranklin]. *The Negro In South Bend. A Social Study.* [Cover title]. South Bend, Indiana: [self-published], [1922] . 7 1/8" x 5 1/8". Printed wrappers. pp. 103. Very good: wrappers moderately worn and dust soiled.

This rare book documents the early history and contemporary living and social conditions of African Americans in South Bend, Indiana. It was written by the Reverend B.F. Gordon who graduated from Fisk University with a degree in chemistry. After Fisk, Gordon began a masters program at Yale Divinity School but stopped in 1917 to serve in World War I, completing his degree at the University of Chicago after the war. He arrived in South Bend around 1920 to lead Taylor's A.M.E. Zion Church (now known as South Bend's First A.M.E. Zion Church) where he served until around 1925. He went on to become a bishop in the A.M.E. Zion church as well as a member of the executive board of the NAACP.

A 2016 online article by Kevin Tidmarsh in Belt Magazine (beltmag.com/the-forgotten-legacy-of-buford-gordon/) summed this book up well stating it "leaves behind a legacy of documentation and advocacy, functioning as a work of journalism, social science, and advocacy all in one." After Gordon's introduction which laid out a number of goals for the book, he spent a few pages on the early history of South Bend including ten pages devoted to the slaveholder John Norris and what came to be known as the "South Bend Fugitive Slave Case." Gordon also traced the migration of African Americans northward, while documenting the earliest black settlers in South Bend and sharing the history of the city's black churches and masonic organizations.



The rest of the book dealt with the plight and opportunity for African Americans as of the time of publication. In addressing race issues and uplift, Gordon wrote that,

"[with] only 604 Negroes in South Bend [as of World War I] . . . there was no racial problem as there were so few Negroes . . . as we remember our growth of population we also remember the growth of race consciousness among the Negroes here. Businesses sprang up here and there. Many organizations sprang up here and there . . . With all this activity and lack of activity there is pleasant remembrance there has been in no instance an expressed bitterness among the different races, hatred is only ignorance any way. It is the hope of this writer that there

will grow out of this study a desire on the part of both races to know the needs of the Negro and to use all efforts to meet these needs. Not because the Negro is peaceful [if] he is satisfied, he is peaceful by nature . . . the great need is for the Negro to come together and combine his interests, and his earnings and lift himself so high that the world will seek him. This has been done by others and can be done by the Negroes. And on the other hand let the white people do nothing to stop him from rising. Then the race problems will vanish into or be reduced to a shadow."

Gordon's work had a nearly immediate impact on the African American community of South Bend: Tidmarsh's article points out that the book's publication led directly to two white philanthropists, Frank and Claribel Hering, donating money for a community center for African Americans. The donation from the Herings led to the dedication of The Hering House in 1925. It was modeled after Chicago's Hull House and served as an exceptionally important gathering place for African Americans in South Bend for nearly 40 years.

Tidmarsh's article also pointed out Gordon's courage in helping to build a new church for his flock,

"Gordon stayed on as reverend at the First A.M.E. Zion Church until 1925, overseeing the construction of a new, bigger building to accommodate a growing congregation—the old church had been housed in a small, simple building made of cement. The very existence of the new church building was threatened, however, when the most infamous organization from Gordon's hometown caught wind of the plans. The Indiana Klan threatened to do everything in their power to intimidate Gordon, threatening to tear down the building at night and challenge the construction of the church in court. It was only after Gordon started carrying a pistol, hired a lawyer, and had his congregation watch the construction site every night that the church was able to be completed."

OCLC finds three institutions with copies. One of them, the St. Joseph County Public Library in South Bend, appears to have two copies of this printing and either a variant or manuscript of the title which is taller and has less pages.

An important book documenting the history, hopes and contemporary concerns of African Americans in a small Midwest city.
\$3500

25. [Film]

[Broadside for New York City Showing of Birth of A Nation]. New York City: Frank V. Strauss and Co., [1915]. 20" x 4 3/4". Newsprint broadside. Good: toned; folded horizontally at center with a 3/4" split and tiny losses costing a few characters of text; small chip at upper left; tiny bit of curling at top, another small fold near bottom.

This is a broadside advertising *The Birth of a Nation* at Klaw & Erlanger's Liberty Theatre in New York City. It opened there March 3, 1915 and ran for 44 weeks. The film was first shown publicly in Riverside, California on a test basis January 1st and 2nd under the name, *The Clansman*, and formally opened in Los Angeles on February 8th. The title was changed prior to the film's opening in New York, though it kept "*The Clansman*" for showings in Los Angeles. Joseph Carl Breil's musical score was also first used for these New York City performances. As part of the African American community's outcry against the film's run at Liberty Theatre, Lester A. Walton of *The New York Age* wrote later in the month that, "*The Birth of a Nation' formerly notoriously known as 'The Clansman,' . . . continues to ridicule the colored American and to excite race hatred.*"

The text of the broadside has a cast list, a plug for the quality of Griffith's work and a mention to buy Klaw and Erlanger's souvenir program. It also has explanatory text regarding the film, including one with the subheading, "The Play's Message of Peace." Offering an analysis that many still argue today, the broadside claimed that the Civil War was fought over "the issue, which our fathers had not dared to face—whether the State or the Union should ultimately have supreme rule—was joined in 1861 over the problem of the Negro."

While OCLC locates three copies of the Klaw & Erlanger souvenir program, it finds none of this broadside.

A rare artifact documenting the early East Coast showings of a film whose insidious impact affects discourse to this day. \$750

26. [LGBTQ][Harlem Renaissance][Music]

Noisemaker from the Ubangi Club Advertising Gladys Bentley. Harlem: [circa 1934-1937]. Wooden noisemaker measuring 1 7/8" x 8 3/8" at its tallest and widest. Very good: moderate wear; text rubbed in spots costing a couple characters, with several more faint but readable.

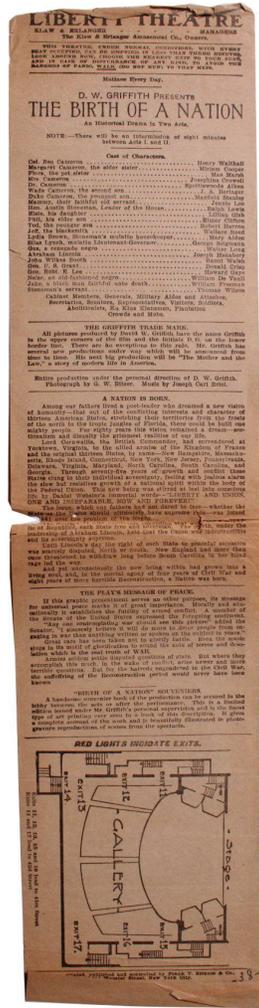
The Ubangi Club was originally a Harlem speakeasy known as the Harlem Club and Harlem Tavern; it reopened in 1934 with the Ubangi moniker. This noisemaker markets performances of Gladys Bentley. Bentley was an African American lesbian blues singer who performed as a man, usually backed by a group of effeminate male dancers. She claimed that she had a public civil wedding ceremony to a white woman in New Jersey in 1931 and in 1933 tried to move her act to Broadway. Complaints about her performances led to police barring the doors to her venues and she went back to Harlem to perform, which is around the time this noisemaker would have been produced.



After her career petered out in Harlem, Bentley moved to Southern California and marketed herself as "America's Greatest Sepia Piano Player" and the "Brown Bomber of Sophisticated Songs." As laws changed, she was eventually forced to have a license to perform as a cross dresser and was repeatedly harassed for dressing as a man. At some point, she began dressing in women's clothing and married a man in 1952.

Also in 1952 she wrote an article for *Ebony* entitled "I Am A Woman Again," with *Ebony's* subhead reading "Fabulous entertainer tells how she found happiness in love after medical treatment to correct her strange affliction." In it, Bentley shared her life story as well as the fact that she was "cured" of homosexuality. It began with,

"For many years, I lived in a personal hell. Like a great number of lost souls, I inhabited that half-shadow no-man's land which exists between the boundaries of the two sexes . . . [W]hile I bowed before the loud applause . . . in my secret heart, I was weeping and wounded because I was traveling the wrong road to real love and true happiness . . . I was a sad and lonely person—until the miracle happened and I became a woman again."



She explained how her mother rejected her because she was not born male, how her parents sent her to doctors after she fell in love with her female teacher and that, *"it seems I was born different. At least I always thought that. In later years I learned that 'different' people are made, not born."* Her cure for homosexuality was hormone treatments and the love a good man:

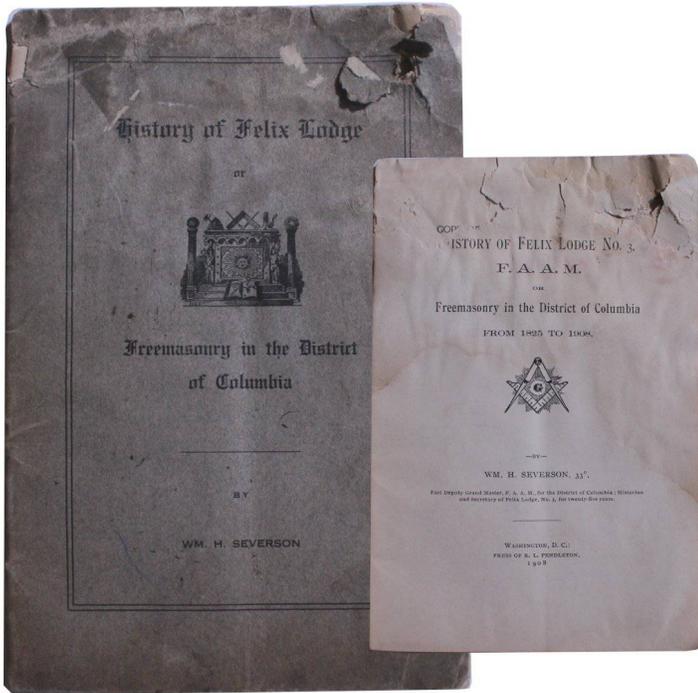
"Today I am a woman again through the miracle which took place not only in my mind and heart—when I found a man I could love and who could love me—but also in my body—when the magic of modern medicine made it possible for me to have treatment which helped change my life completely. I am happily married and living a normal existence. But no matter how happy I am, I am still haunted by the sex underworld in which I once lived."



That man, Charles Roberts, later denied ever marrying her.

While OCLC locates nothing related to the Ubangi Club, we've located images online of one or two variants of this noise maker but have been unable to determine who owns them.

An outstanding artifact intersecting the Harlem Renaissance and an early and underappreciated openly LGBTQ African American performer. **\$875**



27. [Masonic Organizations]

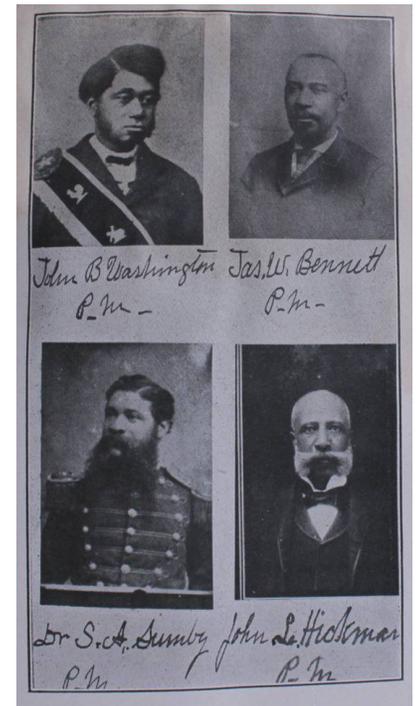
Severson, W[illiam] H. ***History of Felix Lodge No. 3, F.A.A.M. Or Freemasonry in the District of Columbia From 1825 to 1908.*** Washington, D.C.: Press of R.L. Pendleton, 1908. 8³/₄" x 5³/₄" pp. 33 + 12 plates of photographic illustrations interspersed. Fair: wrappers heavily worn, chipped and dampstained, as are most leaves; varying degrees of loss on the first seven leaves of text usually costing a word or two but affecting the readability of several sentences on pages 5-8.

This is a history of African American Freemasonry in Washington, D.C. It contains detailed descriptions of the formation of lodges in the area, with a focus on Felix Lodge No. 3. It includes brief accounts of early meetings held in secret

as more than once members were arrested simply for holding a meeting of Black Masons. There are numerous discussions of member accomplishments, long lists of past officers, and the longest list details all the members of Felix Lodge No. 3 from its founding, including when a member joined, occasional notes on degrees attained, chapters transferred to or formed, and more. The text is complemented with plates that have 32 small photographic portraits of members.

The printer, Robert Lewis Pendleton, was an African American printer in Washington, D.C. who established his own firm in 1886, and stayed in business for over 40 years. He also taught printing at Howard University and in 1910 created the American Negro Monograph Company with John W. Cromwell. The firm published important out-of-print tracts by Black authors.

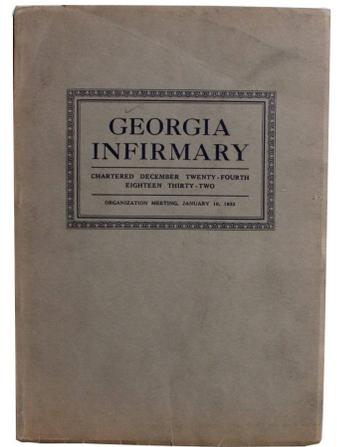
OCLC locates two copies. **\$450**



28. [Medicine]

Exercises At The Unveiling Of The Bronze Tablet Commemorating the One Hundredth Anniversary of the Georgia Infirmary . . . Savannah, GA.: Review Ptg. Co., Inc., [1933]. 8½" x 6". Stapled wrappers. pp. [4], 67, [5]. Very good plus: wrappers with light wear and dust soiling; rear wrapper with faint ex-LOC surplus stamp; internally fine.

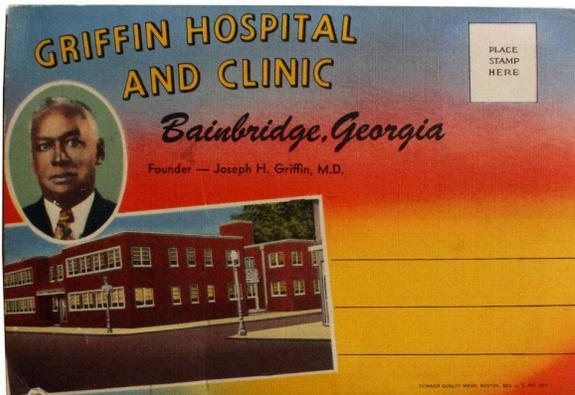
This is a centennial history for the Georgia Infirmary, the first hospital for African Americans in the United States and one of the first to train Black nurses. It's a rather detailed history recounting its founding, trials and successes over three periods up to 1932. An opening paragraph related to its founding rings a bit patriarchal and tone deaf to the modern reader,



"It is not strange in a State where the importation of slaves had been prohibited in its Constitution of 1798 that men of Caucasian blood should interest themselves in the relief and protection of aged and afflicted Africans, for Georgia was a pioneer State in this. It is not strange that the idea of the creation of an institution for their protection should have found lodgment in the minds of men of standing in the community, and that these hopes should be expressed in a last will and testament of one of its citizens."

There are several portraits of then-current officers as well as two full page views of the hospital including an internal shot of a ward. The book also contains a newspaper account of its centennial celebration and the appendix includes the hospital's charter as well as a list of "Colored Graduate Nurses of the Georgia Infirmary Training School," through 1906.

OCLC locates around 20 in institutions over a few entries, with most catalogued by the book's cover title, "Georgia Infirmary, chartered December twenty-fourth, eighteen thirty-two. Organization meeting, January 15, 1833." **\$350**



29. [Medicine]

Griffin Hospital and Clinic [Cover title]. Boston: Tichnor Quality Views, [circa early 1950s]. Accordion style postcard book with outer folder measuring 4¼" x 6 1/8" (closed) and tipped in accordion with 9 leaves of postcards printed both sides. A total of 20 different colorized and captioned photographic images (two of the cards with split view) with individual cards measuring 3½" x 5 3/8"; fully opened the cards are 28" long.

Dr. Joseph H. Griffin was a native Georgian who graduated from Savannah State College and later received his medical degree from Meharry in 1915. He set up a practice in Bainbridge, Georgia, and would ask clients who couldn't pay his bill in full to set up payment plans where they provided whatever property they had as

collateral. Many failed to pay, and Griffin would foreclose. In the process, he became exceptionally wealthy and used some of that money for good. Since no hospitals would admit African Americans within 40 miles of Bainbridge, he built the Johnson Memorial Hospital in the 1930s and in 1950 he replaced it with the subject of this postcard book, Griffin Hospital and Clinic.



The verso of the outer folder is filled with text on Griffin's life and which called him "South Georgia's first Negro surgeon." Most of the images are internal views of the hospital and include the operating room, women performing tests in the laboratory, and nurses in class. There are also a few views of the nurses home, an ambulance delivering a patient, the female ward and more.

Another controversial practice of Griffin's was that of performing abortions at his hospital, with many of those patients being white. His grand-nephew, Hugh Pearson, wrote a book about Griffin's exploits, *Under the Knife: How a Wealthy Negro Surgeon Wielded Power in the Jim Crow South* (New York: Free Press, 2002).

Not found in OCLC. \$400

30. [Militaria][Civil War][Slavery][Texas][Kentucky]
Receipt Roll of Clothing Issued to Non-Commissioned Officers, Musicians and Privates of Co. "D", 114th Regt. U.S.C.T. Brownsville, Texas: October, 1865. 8½" x 3¼", folded; opens to 17" x 13¾." Printed form completed in manuscript. Good: losses and separations at folds and intersections costing one signature and repaired with archival tape; toned, dust soiled and with several small stains.

This is a receipt roll signed by members of Company D, 114th Regiment, United States Colored Troops while stationed in Brownsville, Texas. The regiment was organized July 4, 1864 at Camp Nelson, Kentucky. From January to March of 1865 the men participated in siege operations against Petersburg and Richmond on the Bermuda Hundred Front. From March 28th to April 9th, they were a part of the Appomattox Campaign, including witnessing Lee's surrender at the Appomattox Court House. As of July, 1865, they were in Brownsville, Texas where they served until April, 1867 when they were mustered out.

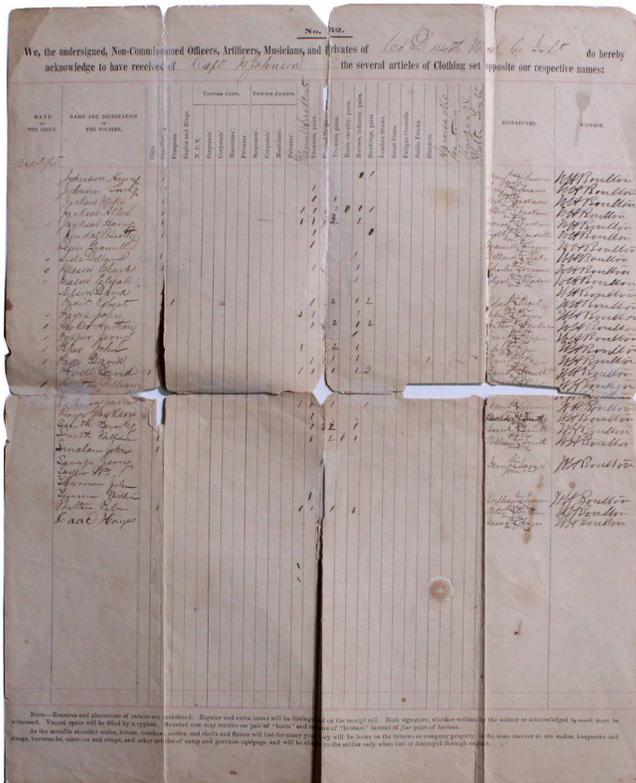
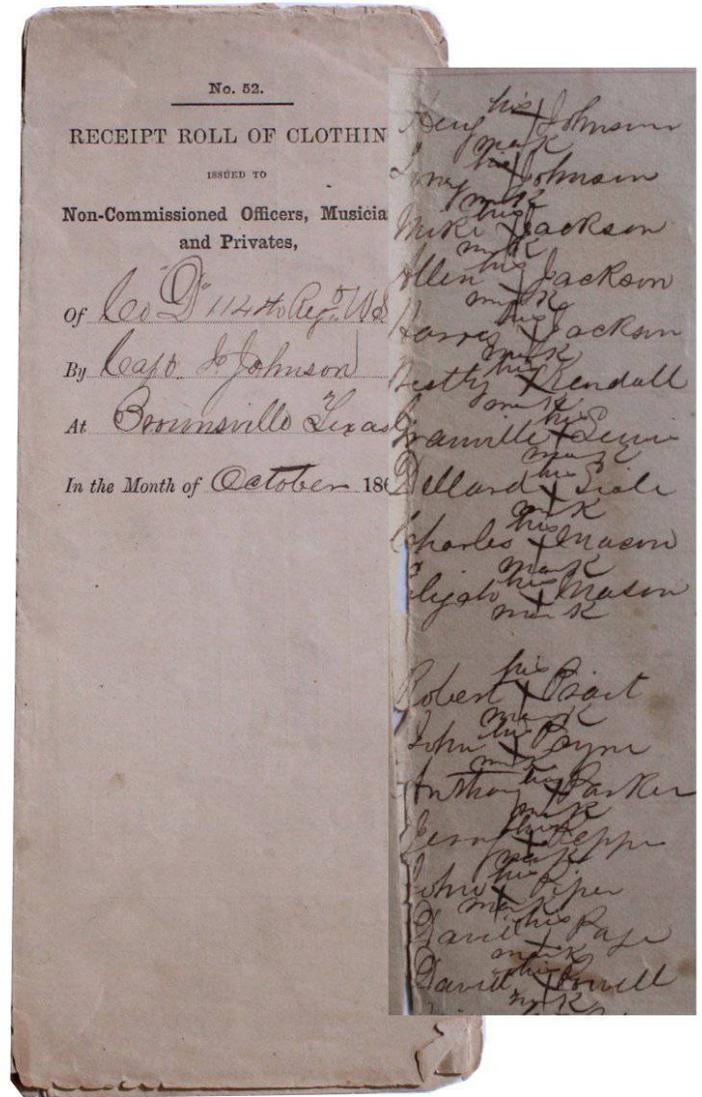
Approximately 24,000 Black Kentuckians served in the Union Army, more than any other state save for Louisiana. According to

the University of Texas Rio Grande Valley website, some of the soldiers with the U.S.C.T. stationed

in Brownsville "were assigned to prevent former Confederates from establishing their defeated government and army in Mexico. Later . . . [they] patrolled the border to stop ongoing violence in Mexico from spilling into the United States, and to discourage bandits and Indians from attacking civilian communities."

This roll is for clothing issued October 31, 1865, with the most common items distributed that day being cap covers, pants and booties. We have not been able to determine how many of the men were enslaved prior to enlistment, and all 28 who signed the document did so with an "X." One member of the company can be identified: Elijah Mason, who was a drummer boy and was eight years old at the time he enlisted.

A direct link to African American soldiers who actively participated in the final skirmishes and events of the Civil War. \$1150



31. [Music][Education][HBCUs][Periodicals][Religion]

Atkins, [S]imon [Green] and Wallace, T.W. (editors). **The Living Stone. Vol. XVI. No. 2. June, 1907.** Salisbury, North Carolina: S.G. Atkins and T.W. Wallace, 1907. 9 5/8" x 5 7/8". Stapled (though they are lacking) thin card wrappers. pp. 16. Good; heavily worn with a vertical crease at center; lacking staples with some rust stains in their absence.

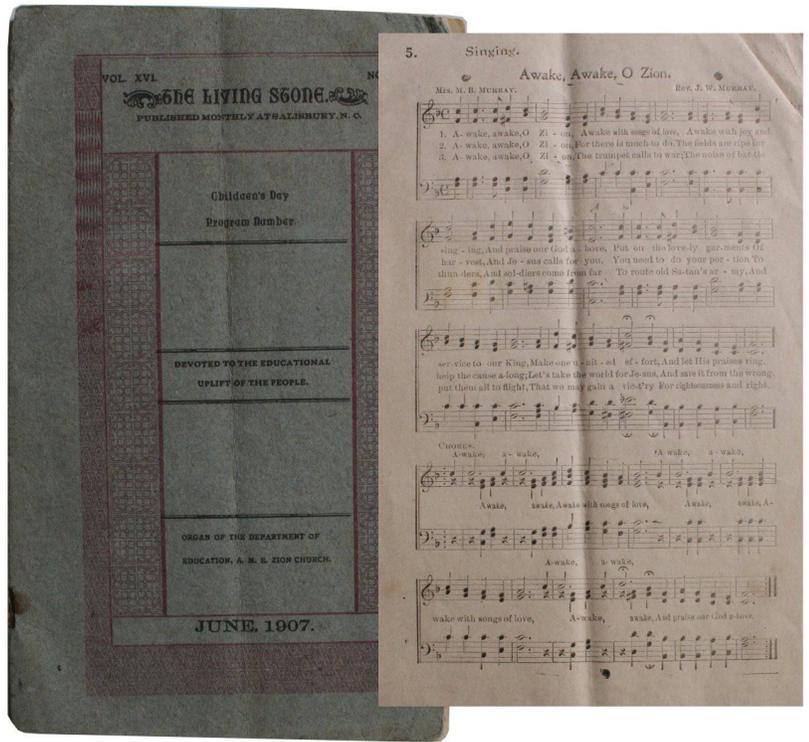
This is the periodical for Livingstone College which was initially founded in Concord, North Carolina in 1879 and formally reopened in Salisbury in 1882. It still exists today under the same name. One of the editors of this issue, Simon Green Atkins, was an important North Carolina educator who was born into slavery and founded the North Carolina Negro Teachers' Association in 1881. This issue coincided with the school's 25th anniversary and is the program for its Children's Day which was "the queen of our anniversary days . . . because it has reference to the training and proper bringing up of our youth."

Importantly, this issue contains the words and music of five hymns/songs that we cannot locate anywhere else.

They were composed by the Rev. J.W. Murray who, as of 1909, was the pastor of the AME Zion Church in Asheville on College Street. We've researched all the titles (a list of which we're happy to supply) as well as the Reverend Murray as a composer and have come up empty. The text also states that Murray prepared the music specifically for this program.

OCLC locates five institutions holding very few issues from this time period (the magazine was published sporadically over the years and as late as 1976), and none appear to have this particular issue. Danky Hady 3610.

A rare magazine, likely with previously overlooked African American spirituals. **\$750**



32. [Music][Jazz]
 [Young, Cecil]. **Photographs of Cecil Young and His Band-mates Hanging Out in an Apartment and Including Images of Sarah Vaughn.** [New York City?]: [circa 1951]. 35 loose black and white photographs measuring 3 1/2" x 3 1/2". Generally near fine or better.

This is a collection of vernacular photographs featuring the Cecil Young Quartet, an integrated jazz band. Young was a pianist from New Haven, Connecticut who had worked some New York City clubs with Charlie Parker and Dizzy

Gillespie. After his last performance at the Palomar Theater in Seattle in 1950, his band broke up but he landed another job at the New Chinatown nightclub. The reconstituted band became a regional hit, which led to a record contract and a national tour in 1951.

A few of the images are posed shots, but most are creative, playful and alive. Several show only Cecil, including one with a huge bottle of vodka in the foreground. Thirteen photos exclusively feature Young's tenor saxophonist and bongos player, Gerald Brashear, in giddy and contemplative poses. Prior to joining Young, Brashear played with Ray Charles while Charles was in Seattle from 1948-1950. Other images show the other members of the quartet: drummer Jimmie Rodgers and white bassist Traff Hubert. Of particular note are the four photos that depict Sarah Vaughan, winner of four Grammys as well as a lifetime achievement Grammy. Young's band finished their 1951 tour opening for Vaughn at the Birdland Jazz Club, hence our attribution of date and place.

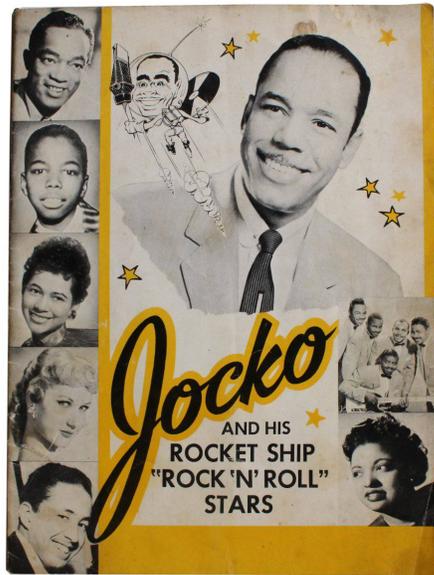
More images may be seen here: <https://tinyurl.com/ydccsjrp>
\$500



Young with Charlie Parker and Dizzy Gillespie



Young with Charlie Parker and Dizzy Gillespie



33. [Music][Radio][Slang]

[Henderson, Douglass]. **Meet Jocko . . . That Ace From Outer Space!** [New York City?]: [WOV Radio?], [1954 or 1955]. 12" x 9". Stapled wrappers. pp. [16]. Good: wrappers creased and soiled, patches of staining on four pages.

This is an unrecorded promotional for Douglass "Jocko" Henderson, a pioneering rock and roll radio disc jockey who was known as "The Ace from Outer Space." Henderson was from Baltimore and got his start in radio in that city's WBAL in 1950 at the age of 22. Soon thereafter he moved to Philadelphia and WDAS. According to his obituary in *The Philadelphia Inquirer*, at WDAS, "he began rhyming everything he said in a style that would later influence countless other disc jockeys, as well as the rap music genre." This publication was produced as he grew his national following

with a nightly show at New York City's WOVB. For over 20 years, Jocko was on the air in all three cities, and was also broadcast in St. Louis, Detroit, Miami and Boston.

This is essentially a photo book and the first page contains a brief biography where we learn that Henderson attended Tuskegee and soon after he started working as a disc jockey he "proved to be a magnet to the teen-age set" as he "specialize[d] in that unique admixture of rhythm, blues and hillbilly best called "rock 'n' roll." That page also gives Jocko's age at the time of publication, which is where we derived our date, place and publisher attributions in the description above. There are nine full page images of performers including The Clovers, Ella Johnson and The Teen Chords as well as a two page centerfold spread, "A Day in the Life of Jocko." The 12 images here show Henderson at home with his family, dealing with fan mail, behind a microphone and more. A highlight of the book is a short glossary of terms that Henderson was popularizing and that listeners needed to understand such as "dirty boogie," for suggestive dancing and "gutbucket," a basic, earthy beat.

Henderson was also involved in early hip-hop, recording some singles in Philadelphia for Philadelphia International and Sugar Hill Records. In a 2013 interview, Questlove called him "unofficially the first MC" and said that Jocko was a major influence on the earliest rap and hip-hop in Philadelphia in the late 1970s. Henderson also ran unsuccessfully for Congress in 1978.

Rare documentation and imagery of an important African American radio personality. OCLC locates no copies. \$575



Jocko and the "king" of cha-cha, Tito Puente, "wig it" at Birdland. For the benefit of the "squares" this means simply, "they are thinking it over!" And (below) seated at the Station WOVB spot that made him famous, Jocko gets set to "take-off" in his rocket-ship with his musical largon and latest hits for two fast hours of solid live!



MICKEY and SYLVIA

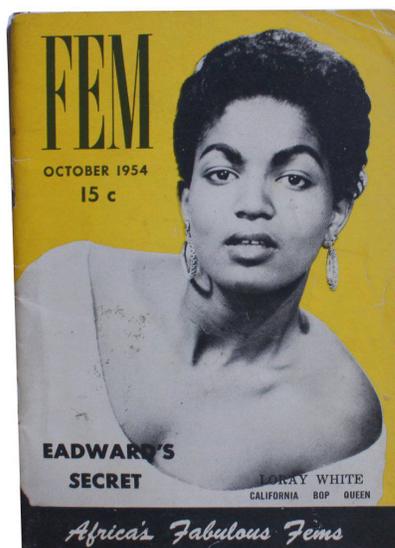
34. [Periodicals][Women][California]

Clark, Libby (editor). **FEM. Vol. 1, No. 6. October, 1954.** [Los Angeles]: Libby Clark, 1954. 6" x 4 1/4". Stapled wrappers. pp. 64. Good: wrappers detached and almost fully separated, but holding; internally very good plus with light toning.

This is an issue of a short-lived African American periodical with women as its target audience. While not a lot is known about its publisher and editor, Libby Clark, she was clearly an accomplished journalist. She was a graduate of Columbia University, worked in the *Pittsburgh Courier's* west coast bureau, wrote for the *Los Angeles Sentinel* for 50 years, and had a syndicated column published in 150 newspapers. She was also the first African American licensed to own a public relations firm.

According to a few lines in a contemporary issue of the *Pittsburgh Courier*, the magazine debuted at a reception held March 7, 1954 at the Los Angeles Golden State

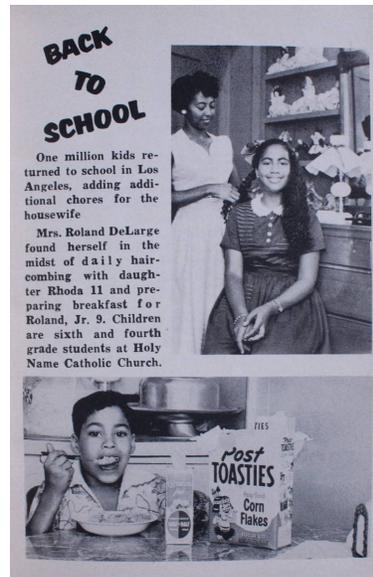
Auditorium. That issue of the *Courier* also had a short article about *FEM*, stating that one of its goals was to "acquaint advertisers with the multi-million dollar market potential of the Western Negro." This issue celebrates its six month anniversary and has short articles related to Black women in Los Angeles, profiles of notables (including two of men, and another for a



white woman) and an opinion page written by Clark. It also includes many Los Angeles area business advertisements.

OCLC locates one institution having one copy of *FEM*: the Beinecke, with this particular issue. Not in Danky-Hady.

A rare periodical targeted to African American women by a Black female publisher whose life demands further study. **\$850**



35. [Periodicals]

Knox, Betty (editor). ***Soul Time Magazine. Vol. 2, No. 4. [July, 1974].*** Phoenix: N.P., 1974. 9" x 6". Stapled wrappers. pp. 24. Near fine: fresh, with minor wear to wrappers.

This is a rare periodical for African Americans in Phoenix, Arizona. While no publisher is mentioned, we imagine it was a family production as Betty Knox was editor, Arthur D. Knox the "market" director and Lester Knox in charge of advertising. There's also an article in this issue about Lester running for the state legislature.

Regular columns appeared to include recipes, recommended restaurants, and local news. This particular issue has illustrated reports of recent local events, profiles of African Americans running for office and a report on the third Miss Black Arizona Pageant. The magazine also exhibited support for other Phoenix area Black press periodicals by listing them on its first page. Its real estate section was "reserved for enterprizes [sic] and organizations who advocate Equal Housing Opportunity" while a two page spread of employers stated all companies present had "established policies of equal employment hiring practices and who make an effort to obtain qualified minority employees."

Not in Danky-Hady. OCLC locates no copies. **\$300**

36. [Periodicals]

The Colored Alabamian. Volume VIII. Number 7. [April 11, 1914]. Montgomery, Ala.: Colored Alabamian Co., 1914. 15 7/8" x 11 1/8". Bifolium. Pp. 4. Good: lightly toned, moderate foxing in upper right of front page, evidence of pencil erasure at top of front page, folded horizontally at center with a 1" separation at folds.

The Colored Alabamian was published weekly in Montgomery from 1907 to 1916. This issue has news of the first annual debate between students at Selma University and Tuskegee Institute as well as an article about educator John C. Leftwich upsetting African Americans in Cleveland by endorsing segregation in a talk at a white church. There are also over 50 advertisements from Black-owned business and notice of a revival at the Dexter Avenue Baptist Church.



While OCLC list 13 institutions that purportedly hold physical copies, at least three of them appear to only hold microfiche. Danky Hady 1672. **\$275**

37. [Periodicals]

The Ebony Story. Ten Years That Rocked the World. [Cover title]. [Chicago, Illinois]: [Johnson Publications], 1955. 11" x 8 1/2". Stapled self wrappers. pp. [16]. Near fine with light wear.

This is a separately issued special edition of *Ebony*, marking its 10th anniversary. It's smaller in dimension, page length (the newsstand November 1955 issue, with a similar cover in color had over 170 pages), and is printed entirely in black and white. It also contains no advertising save for encouragement to subscribe to *Ebony* and *Jet*.

The first page has a "Message From the Publisher," which states that, "EBONY was started ten years ago to mirror the brighter side of Negro life . . . Because it has filled a long felt need of the Negro for recognition and respect, EBONY has succeeded beyond our fondest hopes." That message is accompanied by portraits of John H. Johnson, president



of Johnson Publishing Company, along with photos of his wife and mother.

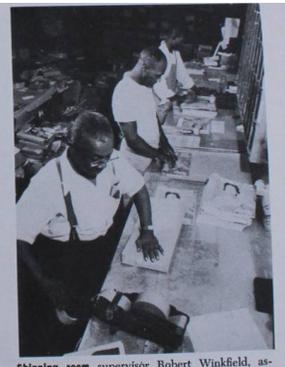
What follows is a heavily illustrated photo essay on the history of the company which includes many internal views of the Chicago offices, including its library, editorial room, art department and more. There are also group shots and some individual portraits of staff from their Chicago, New York and Los Angeles offices, as well as their field circulation and "merchandising men." Rounding it out are short articles on *Ebony's* home service department, its production of marketing films, its advertising division, and more.



Printing department head Lavada McGee and 10 employees turn out half million pieces monthly.



Subscription department under Miss Brewer employs 6 girls, 12 during Christmas season. Teletypewriter, automatic graphotype, electric notcher and electric automatic speedamut machines facilitate work.



Shipping room supervisor Robert Winkfield, assisted by Kinlawyed Grimes and a helper, ships out 60,000 magazines every month.

Searching OCLC for this separate issue is nigh impossible, but we note that there is no separate record for the cover title "The Ebony Story," and we see one other copy in internet commerce as of October, 2020. **\$175**



38. [Photography][Militaria][Japan]

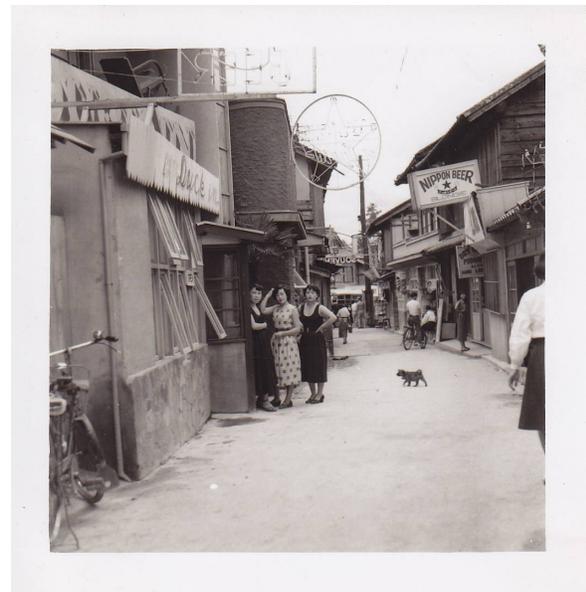
Renwick, Jr. Chavis L. ***Photo Album Depicting Life in Korean-War Era Japan and Taipei.*** Mostly Japan, but also Taipei, Taiwan: [early 1950s]. 10½" x 15½". String tied, thick wood album, lacquered and painted with scenes of Japan. 28 pages with 192 black and white photographs inserted into corner mounts; all but a few measure either 3½" x 3¾" or 4¾" x 3¾" and around two thirds are captioned. Album very good with moderately worn corners and a small loss at the top of the spine; photos near fine or better with 16 loose from mounts and two appear to be lacking.

American soldier, Chavis Renwick, Jr. Renwick was from Durham, North Carolina and part of a military family as his father served overseas in World War I. We date the album to the early 1950s as the first item in the album is a real photo postcard of the U.S.S. Naval Ship James O'Hara. That ship moved soldiers between Seattle and Japan from

October, 1950 to July, 1954. The only other information we could find about Renwick was that he was working in the mathematics department of North Carolina College at Durham (an HBCU now known as "North Carolina Central University") in 1965.

From the captions we learn that Renwick was stationed at Etajima in Hiroshima as well as Kochi, and possibly a few other places. A few dozen photos show these military installations and Renwick's friends. Renwick had a fantastic eye for capturing the every day life of local populations with 80 or more photos devoted to street scenes as well as living and working conditions. One series shows several African American soldiers hanging out with Japanese women at a dry cleaners and at least 20 photos in the album show Black soldiers. Another series shows people shopping and strolling in Kobe, as well

as several shots of fisherman along the Kobe Waterfront. Also in Kobe are several internal views of businesses including a pachinko parlor. There's a 24 shot series devoted to Hama and Kochien which include a crowded beach, a rail





station and two that show the release of striped balloons with long streamers all over the city. There's also a series of 12 sensitive portraits, mostly of Japanese women, that includes a stunning shot of an African American man with his Japanese love interest.

At least 28 photos depict Taipei. We see a street food vendor, oxen on the street, and couple inside a local eatery. One shows a man transporting far more boxes on his tricycle than physics should allow. There's a short series showing local children and a great shot of a street cobbler as well.

The album ends with a self portrait of Renwick looking down into his camera, as well as a shot of him in snappy civilian clothes at Osaka Castle.

A collection of soul-filled images by an until-now unknown African American photographer that captures the pulse of locals living hopeful lives in



the shadow of the Korean War.

More images may be seen here: <https://tinyurl.com/y3g2sj8s>
\$2250

39. [Race Relations][Business]

Stone, Ruth C. ***We Do Our Part. Little Negro Boys At Milledgeville Georgia Own and Operate a Business.***

Milledgeville, Georgia: [circa 1933-1934]. 11 1/8" x 8 1/2". 23 leaves of original typescript typed rectos only + black and white photograph measuring 6 1/2" x 8 1/2". Typescript good: toned; dampstaining/chipping/paper clip residue along left edges not affecting text; photo very good or better with light edge wear.

This is a group of drafts of an original article about a group of entrepreneurial African American boys in Milledgeville, Georgia during the Depression. Written by a Ruth Stone of Milledgeville, we note at least two different versions of the story are included here. It's likely that our Ruth is the same Ruth Stone of Milledgeville who graduated from the Georgia Normal and Industrial College (later Georgia State College for Women, now coed and known as Georgia College at Milledgeville) in 1917. If so, we know she was Caucasian as her college was segregated at the time. Ruth might also have been the dean of women at Piedmont College in Demorest, Georgia as of 1941.

The story is about a small group of African American boys who ran something like a taxi service with wagons they built themselves--replete with steering wheels and brakes. They earned their money by hauling ice, wood, trash and occasionally driving small children for fun. Their business would pick up when women from Georgia State College would travel to and from their homes via the local train station's "Beauty Special." The women would hire the boys as porters and "one firm of two boys made \$2.30 in September 1932 on one train with only two small drays." One of the boys had a regular gig hauling ice on Sundays, taking a block directly from the ice plant to his neighbors who wanted to make ice cream.

Stone interviewed two of the boys for the story, but only after one of their grandmothers agreed to review and censor the story. Stone was initially rebuffed by the boys who feared her purpose was "to poke fun and write up a hole lot of flat talk." David Cornelius Kyles and Hughes Franklin Russell shared how they made their wagons, their favorite subjects in school and what



they hoped to become when grown up. They used the money to buy “school books and candy and ice cream and shirts.”

Accompanying the article is a large photograph of David and Franklin with their “homemade wagons which serve[d] as delivery trucks, baby carriages, taxis, drays, or automobiles for joy rides.” A note on the back of the photo makes clear that Stone hoped to publish the article, possibly in the local paper (though in one draft she penciled in *The Atlanta Journal*) but we find no record of its publication.

A lovely article, with a compelling photograph, documenting interracial commerce in the segregated South. \$750



40. [Race Relations][Civil Rights][Police][Law]

Willingham, George W. **Scrapbook Compiled by Caucasian Atlanta Lawyer Who Represented African Americans In Noteworthy Cases.**

Atlanta, Georgia: 1940-1941. 14½” x 12”. String tied faux leather over boards. 31 leaves with dozens of news clippings adhesive mounted and some laid in, six pieces of correspondence, five telegrams and two 8”x10” photographs. Good: front cover and nearly all leaves detached; leaves are toned, soiled at extremities, chipped and prone to more chipping.

This is a scrapbook compiled by George Willingham, a white Atlanta attorney who was unafraid to take on contentious cases of African Americans in the deep South. The book focuses on his involvement with two

forced confession cases; one was connected with police brutality, the other was the appeal of a death sentence conviction.

The vast majority of clippings and all of the correspondence relate to the Quintar South case (also spelled as “Quinton” and “Quinter” in news accounts). In late 1939, someone confessed to breaking into the Clark University gymnasium and implicated South (who was 16 at the time) and two other young men. In February, 1940, the three boys were arrested by a detective, W.F. Sutherland, who got them to confess. All three claimed their confessions were coerced, with the other two boys saying they were “slapped” by Sutherland prior to admitting to the crime. South’s situation was different: he was held in jail for three days, and said he finally confessed after Sutherland slapped him, threatened to cut off his fingers with a paper cutter and ultimately burned him on the neck and arm with a photographer’s tacking iron. The community erupted in outrage, especially because of South’s age. The Atlanta Constitution ran an editorial entitled “Justice for the Weak,” where it said, “Atlanta itself . . . has been grossly affronted. Today, reading and remembering the story of the boy, seared by hot iron until he confessed a crime of which he is, probably, innocent, there isn’t a decent man or woman in Atlanta who does not feel shame.”

Charges were never processed against the three boys and Sutherland was indicted under Georgia law for assault and battery. He was acquitted at trial after a jury deliberated for 45 minutes. He was also charged by a grand jury under federal law for violating South’s civil rights which included that South was “tortured without legal cause or jurisdiction.” In the federal case, the jury was deadlocked after 30 hours and a mistrial was declared. We have been unable to determine if another trial was held and one clipping here shows that Sutherland was soon reinstated.

The two original photographs in the scrap book both show South. One was run in a number of newspapers and shows Quintar telling officers how he was burned by Sutherland. The other shows his wounds. The book also includes six letters to Willingham regarding his representation of South. One is a TLS from E.M. Martin, the secretary of the Atlanta Life Insurance Company. Atlanta Life was founded by A.F Herndon, a former slave who ultimately became Atlanta’s richest African American. Martin wrote,

“the treatment accorded Quinton South is just one of a great number and reflects what is generally believed of the Police Department of Atlanta by the Negroes of the City. . . . this great ideal of our state has been so flagrantly violated by the police of Atlanta that many of our leading citizens, including myself . . . are actually afraid to walk the streets after one o’clock without fear of being beaten up or roughly handled by some member of the Police Department.”

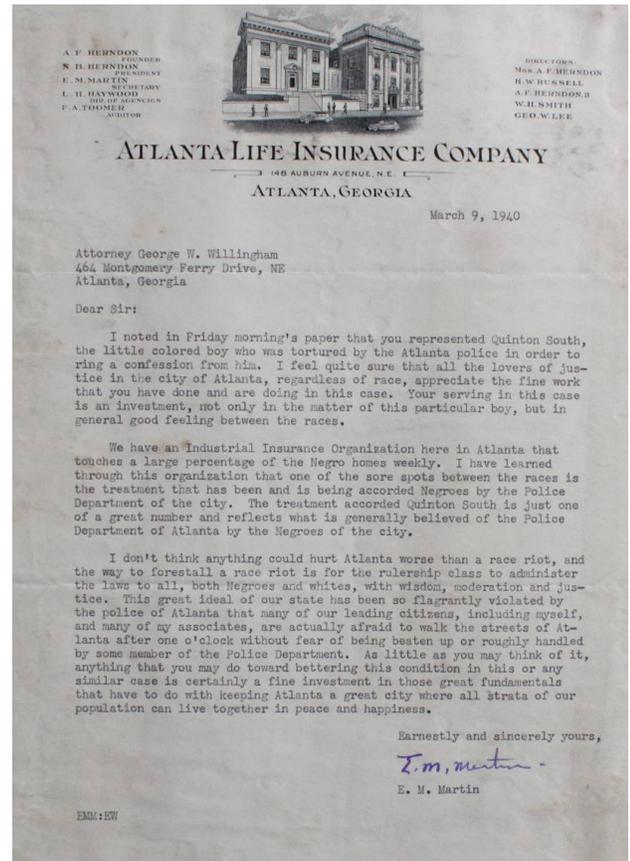


There's a TLS from Claudia White Harreld, who was the daughter of the founder of Morehouse College, and one of the first graduates of Spelman College. She was writing in her capacity as a board member of the Leonard Street Home (a home for Black orphans) and stated,

"we realize that in such a case like this it requires courage to espouse the cause of a victim who suffers not only the warped injustice often meted to the accused but also has his load of suffering greatly increased by the fact that his tormentor feels certain that indifference, if not prejudice, will bring his victim no recourse even if the tale of the act should reach the ears of the public."

There's also a TLS from the ninth grade class of the Atlanta University Laboratory School as well as an ALS from Nellie M. Towns, wife of George A. Towns, an activist and professor at Atlanta University and a lifelong friend of James Weldon Johnson. She wrote, *"it is most gratifying to know that justice is not dead in Atlanta and that we have such friends who feel some responsibility for seeing that it does not die."*

A small portion of the clippings, and all of the telegrams, relate to Willingham's appeal on behalf of a Richard Smith who was sentenced to death in the killing of a night watchman in 1938. Willingham's appellate work on behalf of Smith, with help from the N.A.A.C.P., got the attention of the United States Supreme Court ("SCOTUS"). Smith claimed his confession was coerced as *"other negro prisoners had been beaten within his hearing and he added that he knew he would be beaten if he did not tell the officers whatever they wanted him to say."* Included are two telegrams from Leon Ransom, a member of the N.A.A.C.P. legal team and professor at Howard University regarding the filing of a petition for certiorari in a successful stay that was granted by SCOTUS in December, 1940. Smith was ultimately executed on February 4, 1943 and maintained his innocence to the very last.



A moving collection documenting the fearless efforts of a white attorney in segregated Atlanta as well as a sampling of the African American community's gratitude for his work. **\$1600**



41. [Radicals]

[Williams, Robert F.] ***Black America Arm Yourselves For A War of Self Defense & Survival*** [cover title]. N.p.: R[evolutionary]A[ction]M[ovement]. Black Liberation Front of the U.S.A., [circa 1965]. 10¾" x 8¼". Newsprint, stapled self-wrappers. pp. 32. Very good: lightly toned and worn; moderate to heavy dust soiling to wrappers at spine.

This is a rare collection of articles to promote the Revolutionary Action Movement with an emphasis on Robert F. Williams. At least two of the articles were published previously and include Julian Mayfield's account of the events in Monroe, North Carolina that led to Williams flight to Cuba as well as a statement from Mao Tse-Tung. There's also a two page statement from Williams entitled "The Resistant Spirit," as well as advertisements to support various radical African American groups. The book was entered as an exhibit in a March, 1968 Senate investigation on riots and civil and criminal disorders.

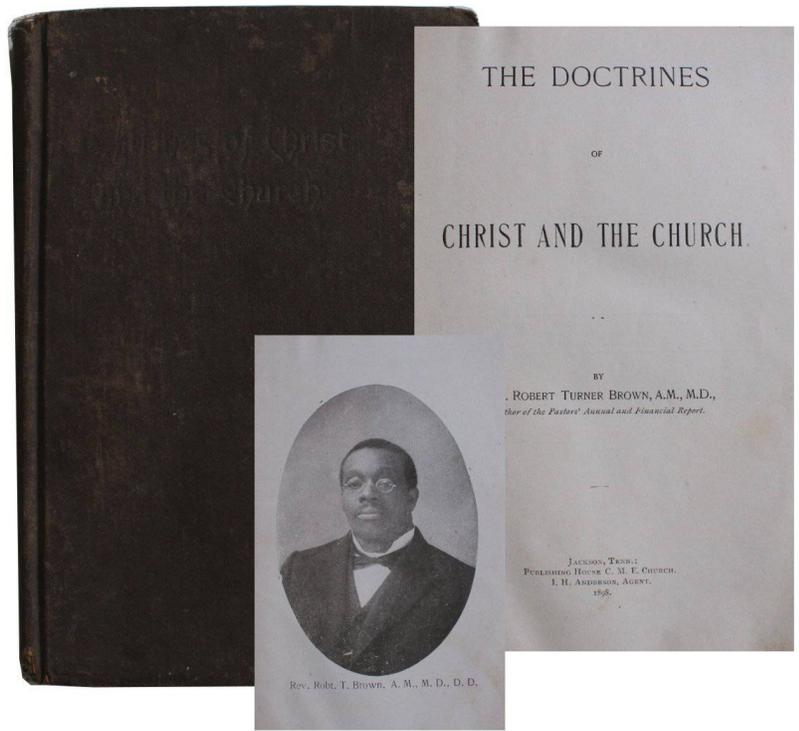
Despite the fact that everything here relates to Williams and includes advertisements for The Crusader and Radio Free Dixie (both projects of Williams), he disavowed knowledge of this publication in testimony to the United States Senate in 1970. Williams was brought before the Subcommittee to Investigate the Internal Security Act and Other Internal Security Laws on February 16, 1970 and stated that he had no connection with the Black Liberation Front and had never seen this publication. He also said that most of the work was reprinted, though he curiously stated that some of it was not (if he was unaware of its existence, how would he know?). The subcommittee thought the book important enough to enter its text, in full, as part of its report.

OCLC locates one copy, at the NYPL. **\$500**

42. [Religion]

Brown, Rev. Robert Turner. ***The Doctrines of Christ And The Church.*** Jackson, Tenn.: Publishing House C.M.E. Church, 1898. 7¾" x 5¼". Brown cloth. pp. [frontis], 275. Good: boards heavily worn and soiled and threadbare at spine tips, corners, and portions of board edges; dampstaining in the lower margins of pages 93-128, not affecting text; scattered light stains with a few pages heavily so.

This is an exploration of beliefs related to the Christian Methodist Episcopal Church ("CMEC") written by Robert Turner Brown. Brown was born in Alabama in 1860, and joined the CMEC just five years after its founding in 1875. He became licensed to preach in 1879 and was ordained a deacon in 1881. Turner then spent two years in Indian Territory on CMEC work and many years later was living in Birmingham, Alabama when he was elected a bishop in 1922. He was the president of Miles Memorial College (now "Miles College") and edited the CMEC's journal, *The Christian Index*, for eight years. In 1921 he published a reminiscence of two months in Europe, *Sidelights on my European Tour* (see item #54, below, for another scarce travelogue by an African American religious leader).



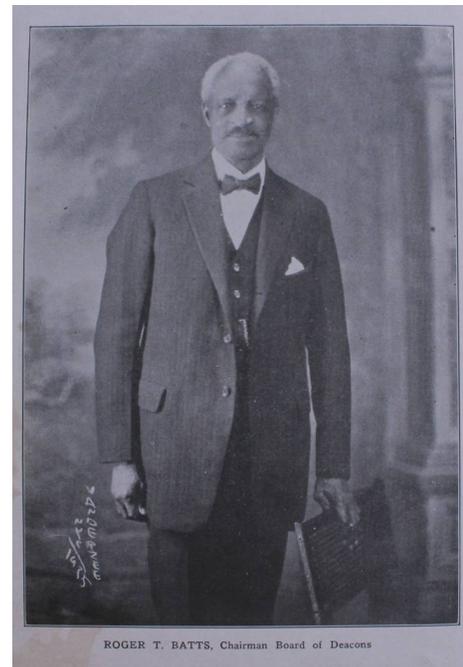
The book's introduction, written by L.H. Holsey, a former slave and then a CMEC Bishop, stated that "the book is a brief, but clear and cogent statement of the great facts of the Christian system as taught in the holy Bible. It is written in an easy style, with little ornamentation, leaving its big thoughts naked to shine in their illustrious and native brightness." Brown discussed a number of topics with subject headings that include the Messiah, Trinitarian Theory, the childhood of Christ and much more—the table of contents lists approximately 100 subject headings. The last few pages contain blurbs for the book from a number of important African American leaders including Charles Spencer Smith who served in the Alabama legislature from 1874 to 1876, and Robert F. Boyd, the first president of the National Medical Association.

Rare: OCLC locates three copies. **\$850**

43. [Religion][Women][Photography][James Van Der Zee] ***Grand Opening and Dedication Programme of the New Mount Olivet Baptist Church Lenox Avenue and 120th Street October 25th to November 30th 1924.*** [Cover title]. New York: The New York Age Press, 1925. 9¼" x 6¼". pp. [30]. Fair: wrappers heavily worn, chipped and soiled; most leaves detached and several are heavily chipped with some dampstaining in margins; spine reinforced with tape; news clipping pasted to verso of front wrap.

This is a program for the dedication of the New Mount Olivet Baptist Church in Harlem. The congregation formed in 1878 and moved from mid-Manhattan to Harlem after acquiring this building which started as a synagogue and was a Seventh-day Adventist Church at the time of its acquisition. The congregation is still there, and, according to its website, "the history of the struggle for racial justice and social reform in New York City cannot be written or fully understood without knowledge of this church. It was blessed with men and women who emerged as prominent leaders in every notable endeavor."

The text provides a detailed list of speakers and music for the month-long celebration.





DORCAS MISSIONARY CIRCLE



MOTHER'S CLUB

There are six full page and 22 smaller photographic images which include a shot of the church itself and portraits of the pastor and president of the board. There also group shots of officers, the choir and other internal church groups, many of which were staffed by women.

Also of note is the owner signature on the front wrapper. Richetta Randolph Wallace was the NAACP's first administrative staff member: its office manager beginning in 1912. She typed the original call to organize the NAACP and also typed the first issue of *The Crisis*. Furthermore, she was the personal secretary of both James Weldon Johnson and Walter Francis White, and was the first woman to serve on Mount Olivet's board of trustees. She can be seen in the full page group photo of the board.

If all of the above failed to whet a curatorial appetite, we'll point out that at least 21 of the images have James Van Der Zee's signature in the negative.

The church published a history on its 100th anniversary in 1978, and that history is held by only two institutions. We'd also note that the booklet was printed by the New York Age Press, an African American newspaper. OCLC locates no copies of this booklet, and only six other separately printed publications by the company.

An important, if tattered, artifact of New York City civil rights and African American religious history filled with tantalizing tendrils that connect some of its important players and events. **\$1500**

44. [Religion][Women][Texas]

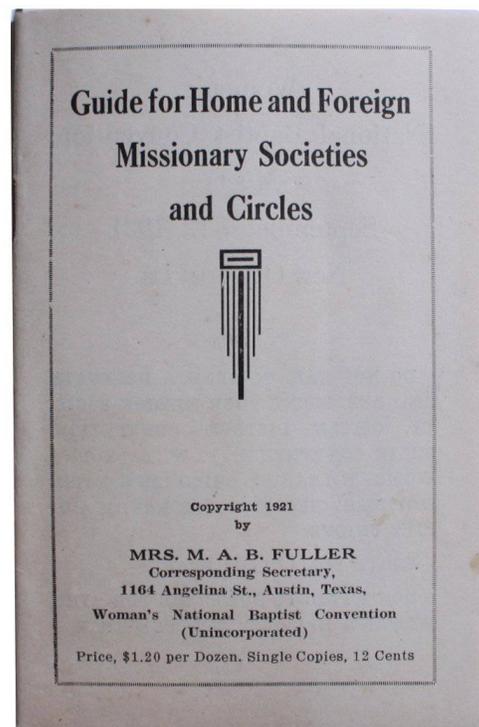
Fuller, M[aud] A[nna] B[erry]. ***Guide for Home and Foreign Missionary Societies and Circles.*** [Cover title]. Austin, Texas: Woman's National Baptist Convention (Unincorporated), [1921]. 5³/₄" x 3³/₄". Stapled self wrappers. pp. 36. Near fine: fresh, with a few tiny soil spots to wrappers.

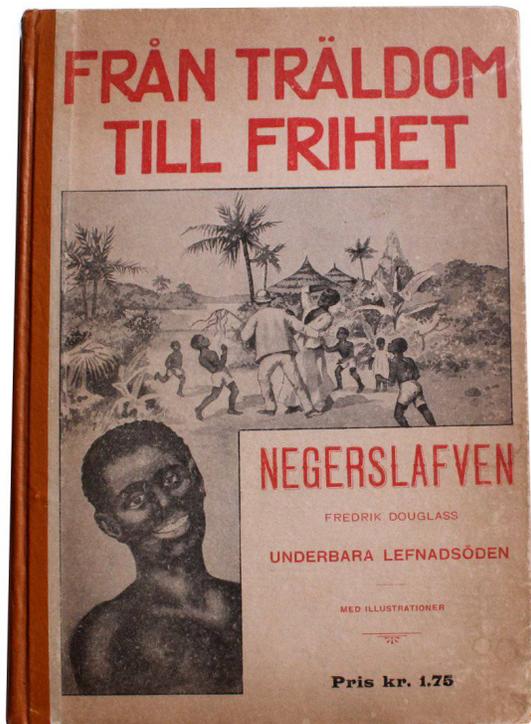
This ordinary-looking little book documents a fraction of the work of an extraordinary woman. M.A.B. Fuller was a teacher and local activist in Austin, Texas as well as a national leader of the National Baptist Convention of America ("NBCA"). She taught in and around Seguin, Texas for 25 years, regularly addressed Austin's city council on issues affecting the African American community and was a nationally respected speaker and organizer. She was president of the NBCA's Women's Auxiliary for 40 years where she founded and edited the newspaper, *Woman's Helper*. She also received an honorary doctorate from Union Baptist Theological Seminary in Houston.

Her guide for missionary societies has a section that provided parliamentary rules as well as a list of committees a society should have. There's also a list of several missionary study courses for 1921, presumably written by Fuller, none of which appear in OCLC. The verso of the front wrapper advertises that year's Women's National Baptist Convention in New Orleans, with an allcaps appeal for all sorts of Black women's groups to attend. Fuller also provided a 12 point list of the traits of an ideal member, and the bulk of the rest of the book is a week-by-week guide to study topics, and the verses of the bible that apply.

OCLC locates one undated copy of this title. OCLC also only finds three other titles written by Fuller, each with only one copy documented; we find no mention of Fuller in Blockson.

A rare publication by an exceptionally important African American female religious leader in Texas. **\$1250**

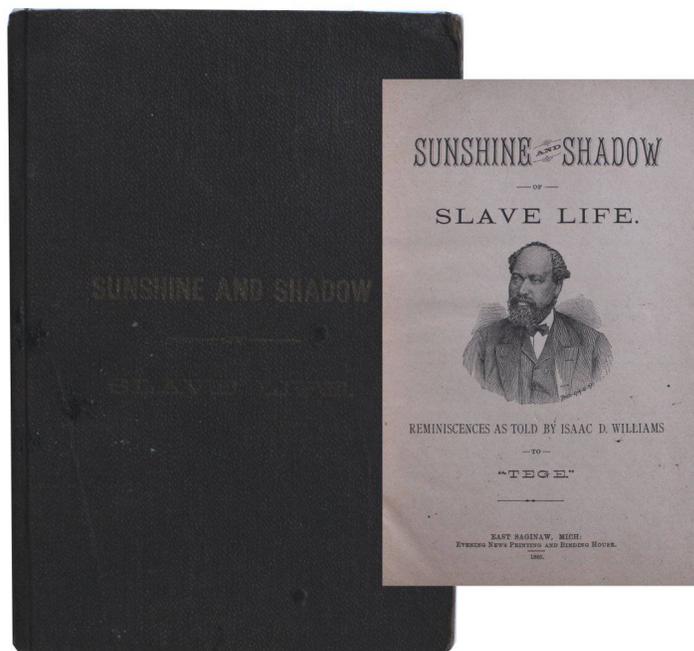
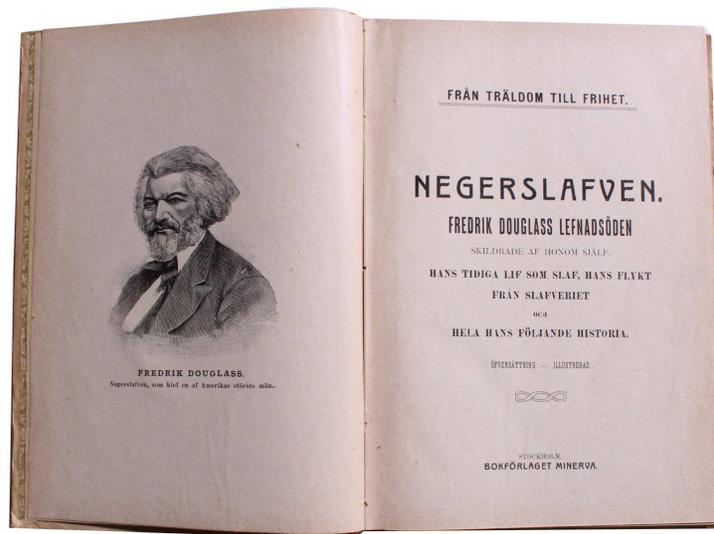




45. [Slavery]

Douglass, Frederick. **Negerslafven. Fredrik Douglass Lefnadsöden Skildrade Af Honom Själf. Hans Tidiga Lif Som Slaf han flykt från slafveriet och hela hans följande historia.** Stockholm: Bokförlaget Minerva, 1909. 9" x 6½". Illustrated paper-covered boards. Pp. 240. Very good: paper cover toned, spots of heavy edgewear with small areas of paper loss; leaves lightly toned and dust soiled at extremities.

My Bondage and My Freedom in Swedish with 24 in-text illustrations. OCLC locates two copies, with one in the United States. **\$600**



46. [Slavery]

["Tege"] (pseudonym for Goldie, William Ferguson). **Sunshine and Shadow of Slave Life. Reminiscences As Told By Isaac D. Williams to "Tege."** East Saginaw, Mich: Evening News Printing and Binding House, 1885. 8¾" x 5¾". Brown pebbled cloth, gilt. pp. 91. Very good: boards moderately worn with a few soil spots and edges with varying degrees of loss; pages lightly toned as well as dustsoiled at extremities; backstrip partially pulled from textblock but holding firmly and a few leaves partially sprung but holding.

This is the narrative of a former slave, Isaac "Uncle Ike" Williams, as told to William Goldie. According to the preface, Williams was illiterate, so Goldie took *"the liberty of writing in the first person, and instead of adopting any peculiar phraseology or dialect, gives them in plain English."*

According to his narrative, Williams was born around 1821 at a huge plantation in King George, Virginia owned by a John O. Washington. While Washington was *"kind as a master,"* each farm on the plantation was *"under the rule of a petty despot who could do about as he liked as long as the property was not endangered."* Williams was actually born free, but his father, who worked and lived on the plantation, was forced to move to England when Williams was five years old and had Washington appointed as his guardian. Williams was supposed to apprentice as a carpenter for Washington once he was older, but Washington died and his widow ultimately lost the plantation and its slaves. Williams was leased, and then sold, to a plantation owner in the vicinity.

Williams was valued as a laborer, being *"over six feet in height, and weight over two hundred and sixty pounds, yet there was no superfluous flesh on me."* He shared his experiences of being sold or leased to various plantation owners as his going price kept increasing. In 1854, he escaped along with a fellow slave named Henry Banks. At least 41 pages are devoted to his tale of traveling the Underground Railroad, including their recapture, re-escape and ultimate path to freedom in St. Catharines, Ontario by way of Philadelphia. Soon after their initial escape, Williams and Banks,

"could just see the slave hunters with the pack of hounds gliding like a black thread in the distance and then we struck straight into the woods. We went up to a big leafy tree and commenced rubbing our backs vigorously"

against the bark. This was for the purpose of making the dogs think we had climbed it. The scent of the onions and spruce pine we rubbed on our boots would not be followed by them, while the human scent on the bark would always claim their attention."

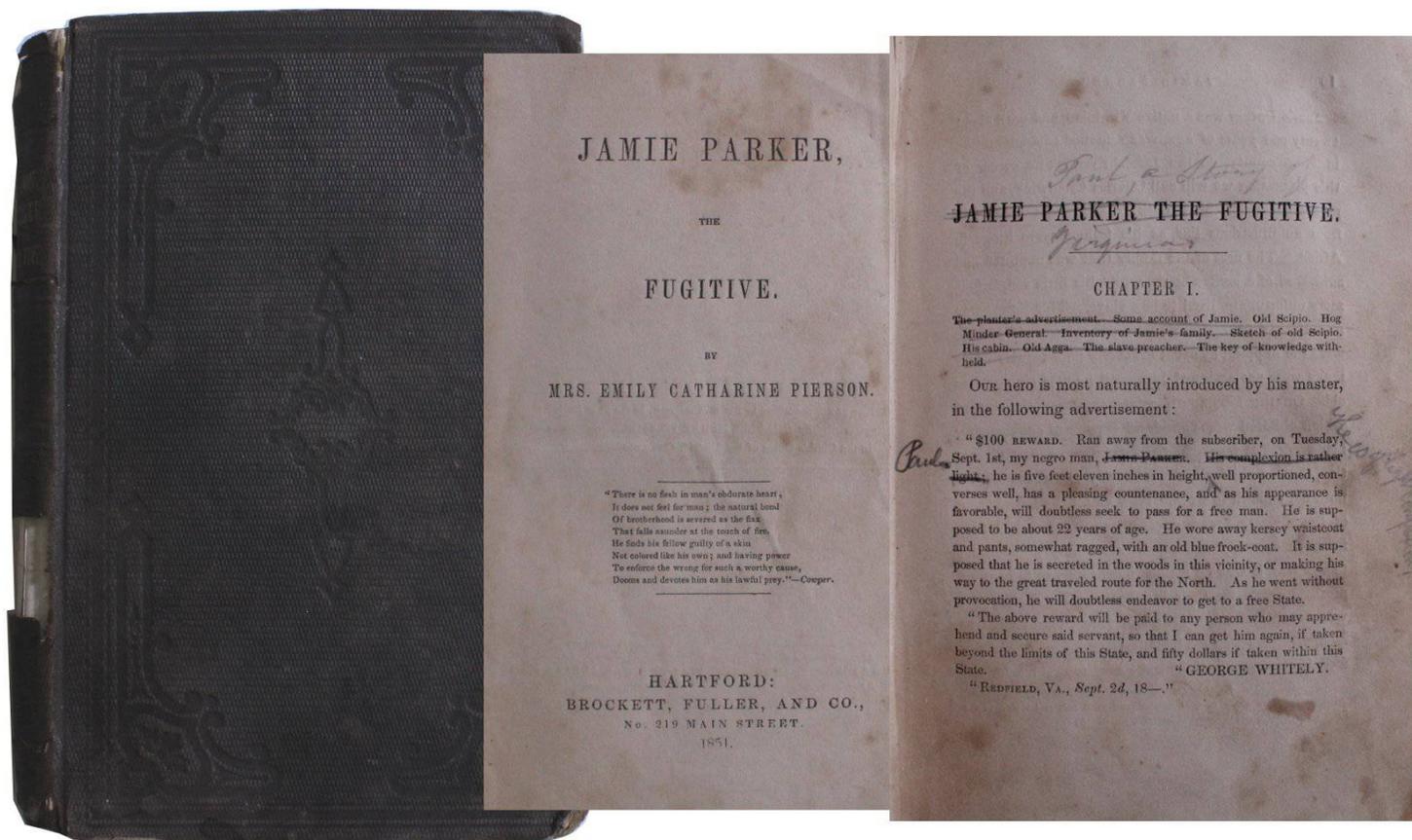
Williams shared numerous stories of the people, both wonderful and terrible, that they met along the way including in Philadelphia, where they met with famed Underground Railroad conductor William Still at the Pennsylvania Anti-slavery Society. Williams also recounted a number of escape stories he heard while at the Society's offices. Later in the book, he spoke about his time in Canada and how he made his way to Michigan.

The rest of the book is devoted to many short vignettes on a number of topics related to slave life including religion, slave marriages, punishment of other slaves with whom Williams was friends, the harsh treatment of mixed-race and "white" slaves, slave owners' fears of insurrection, making music with banjos and fiddles they created themselves and much more. Some of the more visceral passages include Williams' treatment by a slave master in Fredericksburg, Virginia who "kept [me] in a sort of pen, where slaves and cattle were huddled promiscuously together. I was locked up at night in a little room just large enough to stand up in." Another: "They always had us whipped over the bare skin, for our clothing would otherwise be torn. My master often had me take the clothing off the female slaves, and then he would stand behind me with his whip, and if I did not strike them hard enough, he would strike me until I did."

Williams concluded with, "God bless the noble Lincoln, Sumner, Phillips, Garrison and all those earnest, whole-souled men who did so much to help our race. We are a grateful people, and deep down in . . . our hearts is implanted the key-note that we looked for for years, that one precious word without which we would sooner die . . . LIBERTY."

OCLC locates 14 copies over three entries, with six of the 12 United States locations in Michigan.

An outstanding account, with numerous intimate details of life as a slave, the workings of the Underground Railroad, and the stories of more than one slave's path to freedom. **\$2500**



47. [Slavery][Women]*

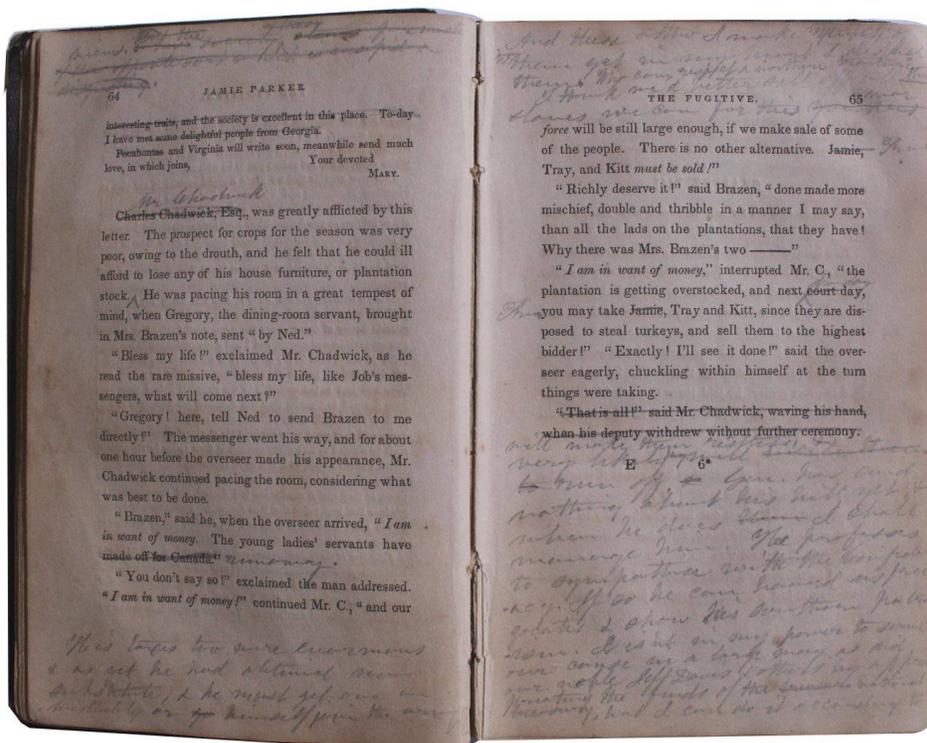
Pierson, Mrs. Emily Catharine [pseud. of Emily Clemens Pearson]. **Jamie Parker, a Fugitive.** Hartford: Brockett, Fuller, and Co., 1851. First edition. 6³/₄" x 4¹/₂". Brown cloth stamped in blind with gilt stamped lettering to spine. pp. viii, 1-80, [missing leaf], 83-94, [missing leaf], 97-192. Good: lacks two leaves; heavily worn, with rubbing and loss of cloth to all edges; spine cloth partially loose, chipped, torn and missing approx. 1" near center; soiling and light staining scattered throughout; marginal loss to a few leaves. Considerable pencil and some pen annotations and amended text throughout, with relevant newspaper clipping tipped-in to rear paste-down.

This is Emily Pearson's personal copy of her first novel annotated in her own hand such that it stands as a working copy of her last abolitionist novel, *Prince Paul: The Freedman Soldier* (1867). *Jamie Parker, a Fugitive* is one of the first American abolitionist novels and this copy contains Pearson's ownership signature as well as her husband's; her son's bookplate also adorns the front paste-down. We have also had the opportunity to compare the book with known exemplars of Pearson's writing. We've compiled a spreadsheet of 219 annotations which also includes comparison to relevant passages in *Prince Paul* and will provide it to the purchaser. These annotations and edits document the author's writing process as well as the evolution of her antislavery beliefs as represented in the two novels — and, arguably, key developments of abolitionist thought itself.

Born Emily Catherine Clemons in 1818 in Granby, Connecticut, Pearson was an intellectual from a young age, contributing to Millerite and Adventist publications and preaching to mixed-gender audiences while still in her twenties. She also worked for a year as a governess at Mount Airy, a slave-owning plantation near Warsaw, Virginia, an experience which likely influenced her later writing. Following her 1846 marriage to Charles Henry Pearson, himself an Adventist writer, she raised at least six children while also continuing to write and working as a frontier missionary in Minnesota. She authored a flurry of published work in the early 1850s, including *Jamie Parker*, but seems to have then taken a hiatus of about 11 years; in 1863, possibly to garner additional income for the family, she began to publish again.

Although Pearson is little known today, and certainly was never as famous in her day as her contemporary Harriet Beecher Stowe, *Jamie Parker* was in fact published by March, 1851, three months before *Uncle Tom's Cabin* first appeared in serialized form in *The National Era*. More importantly, Pearson's novel is far more radical. As Manisha Sinha succinctly puts it in her book *The Slave's Cause: A History of Abolition*. (Yale University Press, 2016), "*Stowe's novel reproduced sectional, racial, and gendered stereotypes*" and was bracketed by "*colonization rather abolition*," and even as abolitionists embraced it for its use in converting people to the cause, they found the novel extremely problematic. While *Jamie Parker* is not exempt from similar criticisms in some ways, it does two major things that *Uncle Tom's Cabin* does not: it advocates for immediate emancipation, and represents enslaved African Americans as being perfectly capable of taking care of themselves once they are free.

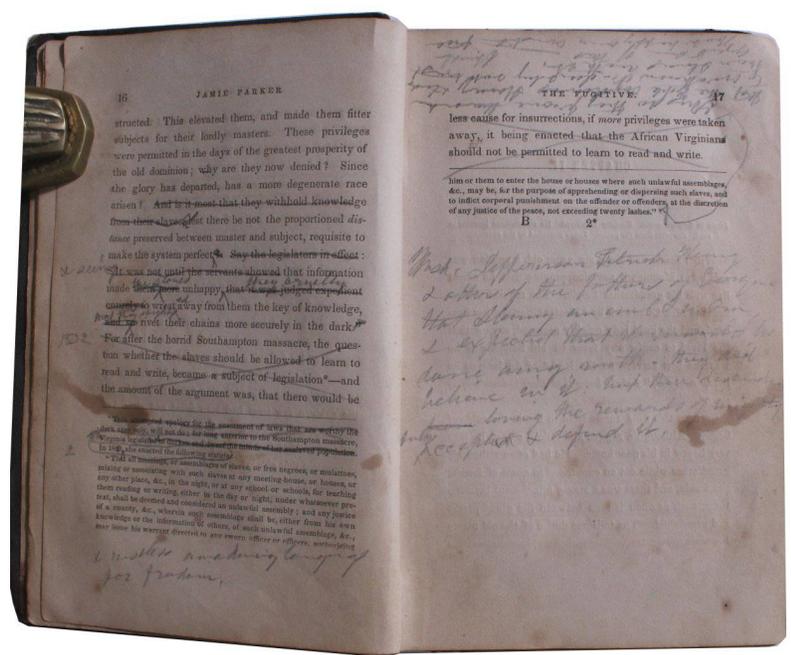
These crucial abolitionist positions are reiterated, to lesser effect, in *Prince Paul*. A "*sometimes awkward reworking of Jamie Parker*" as Catherine Saunders generously terms it in her essay, "Emily Clemens Pearson 1818-1900" (Legacy, Vol 29, No 2, 2012. pp. 300-317), the text of *Prince Paul* hews so closely to that of *Jamie Parker* that in many scenes the only differences are the names of the characters and Pearson's small textual amendments, if that. Both novels follow the travails of a family of slaves as first the father and then the two sisters and three brothers find their way to freedom and then to Canada, where they reunite. Of these characters, only Jamie's name is changed in the second novel, to Prince Paul, and they meet identical (and even identically named) characters throughout. While the first novel was a response to the Fugitive Slave Act of 1850, however, making the flight to the north and on to Canada perfectly reasonable, the second one attempts to integrate the heroic service of Black soldiers in the Civil War and the national emancipation of slaves into the same framework. The resulting narrative — in which two of the escaped brothers manage to flee to Union lines and are taken in as contraband of war, before becoming freedmen in 1863 and then, perplexingly, still settling in Canada after the war (the majority of this action taking place in the concluding chapter) — seems inexplicably rushed and poorly executed, in comparison to the first. Pearson's annotations here thus present an incredible resource, allowing researchers to trace her development of the differences between the two novels — and there are many differences, not least the altered character of the plantation owner's wife, Mrs. Chadwick/Mrs. Bernard, and the more didactic nature of the second novel. Although the annotations are undated, the newspaper clipping tipped-in to the rear paste-down is an article dated May 4, 1863, titled "Success of the Negro Regiments," allowing us to speculate that the clipping provided inspiration for *Prince Paul* and that the annotations were made sometime in or around 1863. (Pearson's return to publishing that year, possibly to support her family financially, provides additional support for this hypothesis, as does the lack of information about the war's outcome in the annotations.) While the more extensive annotations are particularly significant, in many cases matching nearly word-for-word with the published text of *Prince Paul*, many of the shorter annotations are revealing as well. For example, 13 instances of the word "work" or "labor" on pp. 32-40 of *Jamie Parker* have been annotated by Pearson to words like "part," "duty," "hoe," etc., and consequently changed in *Prince Paul*, suggesting a deemphasis of the slaves as laborers, or perhaps as mere laborers, in the latter novel. On page 13, Pearson has written only "How God looks upon this," a sentiment she expands upon in the resulting passage in *Prince Paul*, while on page 30, an annotated passage about Mrs. Chadwick's/Bernard's misgivings about slavery is not included in *Prince Paul*, thus helping to solidify that character's shallower nature in that novel. Even one-word annotations



are sometimes noteworthy, as when “mistress” replaces “master” on p. 172, or when “Prince” instead of “Paul” replaces “Jamie” for the first time, on p. 65.

In total, this copy of *Jamie Parker* represents a remarkable palimpsest, charting not only the creation of a second novel but also showing Pearson’s efforts to directly adapt her abolitionist ideas of 1852 to the exigencies of the post-war Reconstruction period, and ultimately coming up short. **\$15,000 (on hold)**

*We would like to thank Kate Mitas, of Kate Mitas, Bookseller, for her work in researching and creating the above description.



48. [Sports][Law]

Cook, Jr. Julian Abele. **[Original Sports “Magazines” Created By African American Boy Who Became a Federal Court Judge.]**

[Washington, D.C.]: [circa 1941]. 11” x 8½”. Three handwritten and illustrated “magazines” bound with either staples or tape. They consist of 29 leaves with 54 pages of content in pencil with around 15 pages embellished with crayon. Also included are five leaves consisting of handwritten rosters and scores. Very good: lightly toned and dust soiled with mostly moderate wear, which gets heavier on a few leaves.

This is a group of homemade sports magazines created by Julian A. Cook, Jr. when he was around ten or eleven years old. Cook was raised in Washington, D.C. and graduated Dunbar High School in 1948. He received his law degree from Georgetown University’s School of Law in 1957 and served as chairman of the Michigan Civil Rights Commission from 1968 to 1971. He was also an adjunct professor of law at the University of Detroit Mercy School of Law from 1971 to 1978. In 1978, President Carter appointed Cook as a Federal District Court judge, a position he held until retirement in 2014 and where he was Chief Judge of his district from 1989 to 1996.

The collection consists of four groups of leaves, three of which convey entirely original sports stories written and drawn in comic book form. There are two complete issues and the start of a third. In them, Cook created entire rosters of fictitious football teams and players, with detail that included the height and weight of some of them. The first issue, “Sports Comics,” has a cover which appears to contain a self-portrait of the young Cook. It includes two main stories, the first of which details the exploits of a Spike Edwards of the Edwin University Golden Eagles. A teammate, Tiny Jenkins, hoped to take Spike’s place on the team. When he learned he’d still be a backup, Jenkins hid in a corner with a club, hoping to claim Edwards’ spot in a way that Tonya Harding arranged around 50 years later. Jenkins didn’t succeed in his take-down of Edwards and the next panels show Spike cruising to numerous touchdowns in the college all star game. The other story is about the recruitment, training and success of “Vic Stevens” of “Tafton U.”



The next issue “Sport Annual No. 2,” features both Stevens and Edwards on the cover. In addition to a story about a game centered on Stevens (“a rich city boy made good”), there’s an extensive play-by-play of an East/West all star game with many of the pages embellished in color.



This story also included a two page roster with “head shots” and heights/weights for ten players.

While all of the players in the comics appear to be white, a page which is devoted to college all stars pays homage to Black players. All the players on this page were real stars of the day such as Michigan's Bob Westfall and Virginia's Bill Dudley. Cook included a “colored stars” section here which featured Wally Mosby of Morgan State College and Gus Gaines of North Carolina College. As far as we can tell, there is at least one other reference to African American football players in the comics.

A colorful and clever creation by an African American boy who went on to a storied legal career. **\$800**



49. [Sports][Women][Olympics]

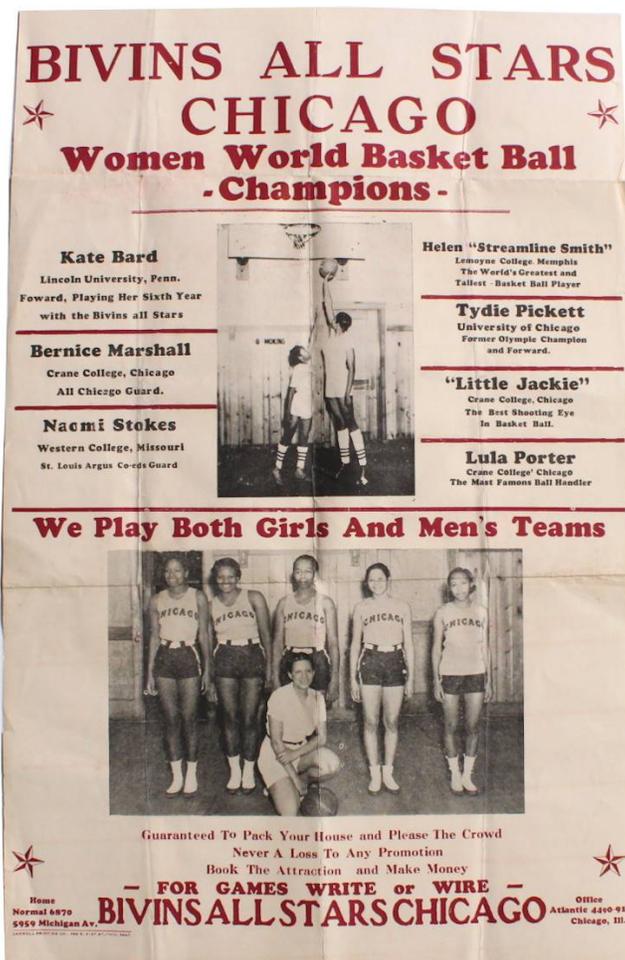
Bivins All Stars Chicago. Women World Basket Ball Champions. [Chicago]: Carroll Printing Co., [1940]. 19" x 12¼". Broadside/Poster. Good plus: multiple old folds, a couple of tiny separations at folds, a few faint stains.

This is an advertising poster for an all-female, all African American traveling basketball team, the Bivins All Stars. The team first formed in December, 1934 and were originally known as the “Club Store Coeds.” They were coached and promoted by Dick Hudson who billed them as “The Roamer Girls,” when they traveled and played throughout the Western United States. According to Robert Pruder’s essay in “Before Jackie Robinson: The Transcendent Role of Black Sporting Pioneers” (University of Nebraska Press, 2017),

“From 1935 through 1938 Hudson’s team regularly made trips through the western half of the United States, hitting small towns and billed as ‘national colored girl champions’ or some variation. Hudson’s big drawing card was his six-foot-seven-and-a-half player Helen ‘Streamline’ Smith (from Lemoyne College), whom he usually billed as being seven feet tall. This team played both men’s and women’s teams.”

In December, 1939, the team was taken over by Matthew Bivins, Jr. and he renamed them the Bivins All Stars. Over the winter of 1939-40 the women featured on this poster played throughout Wisconsin, Iowa and Michigan. In 1941 they had yet another sponsor and went by either “The Co-eds” or “Chicago Co-eds.”

The poster lists the names of the women on the team, where they played in college, and notable information about them. Of particular importance is the presence of Tidye (misspelled here as “Tydie”) Pickett, the first African American woman to compete in the Olympics. In 1932, Pickett, along with Louise Stokes, were the first African American women selected to an Olympic team. Both were supposed to run the 400 meter relay in Los Angeles but they were replaced by white women at the last minute. In Berlin in 1936, Pickett competed in 80 meter hurdles. She was disqualified in the semi-finals when her trailing leg clipped a hurdle and she broke her foot.



A rare and eminently displayable broadside featuring female African American athletes, including the first Black woman to compete in the Olympic games. **\$2250**

50. ["Sports"] [Women]

Stokes, Naomi. *Photographs and Plaque For the South Side Billiard Owners Association Women's 8 Ball Tournament.*

Chicago: 1949. Four 8" x 10" black and white photographs + engraved brass plaque mounted on wood. Plaque measures 12" x 8" and is screw-mounted on a thick slab of wood measuring 16¾" x 12¾" x ¾". Photos very good with moderate edge wear, one with a small patch of moderate foxing; plaque very good with some scuffing, scratching and apparently renewed screws.



This is a group of four photographs along with a runner-up plaque for the 1949 Women's 8 Ball Tournament sponsored by the South Side Billiard Owners' Association ("SSBOA"). We've uncovered enough about the SSBOA from contemporary news accounts to learn that it was far more than a trade organization of African American pool hall owners. The group existed as early as 1946 and boasted over 100 member pool halls as of 1951. We know, at a minimum, that it sponsored community programs, such as "Dope Must Go," (1951) and that it had a women's auxiliary which held fundraisers for the Southside Community Committee's summer camps.

The runner-up for the 1949 women's 8 ball tournament and woman featured in all of the photos is Naomi Stokes. Originally from St. Louis, Stokes played basketball for the all-African American Bivins All Stars in the late 1930s and early 1940s (see the item above). Two of the photos show Stokes just after winning the plaque, the other show her in action with a background crowd of Black men, and a few women, engrossed in the action. Beginning in 1947 SSBOA champs faced off against the North Side champions in the Interracial Billiards Classic. **\$600**

51. [Texas][Juneteenth][Black Cowboys]

Fourth Annual Juneteenth Celebration And Championship Rodeo. [Fort Bend County, Texas?]: N.p., [1936 or 1942]. 14" x 11". Poster printed on thick card stock. Good: jagged three inch chip at upper right margin, light staining in upper left corner, some light creases, some small areas of surface loss, mostly along the bottom edge and affecting one character of text.

This is a wonderful poster documenting a series of Juneteenth rodeos and parades in Fort Bend County Texas that are effectively ghosts.

As the story goes, Texas did not learn of the end of the Civil War until May, 1865 and the freeing of its slaves occurred on June 19, 1865 when an order was read aloud by General Gordon Granger on the balcony of the Ashton Villa in Galveston. Celebrations started almost immediately, and the following year freedmen organized celebrations for June 19th. Over the next 50 years Juneteenth celebrations waxed and waned throughout Texas, usually related to the political climate. By the late 1930s, celebrations could be found all over the state, and newspapers in at least 31 other states reported on them.

This sign is for the fourth annual Juneteenth rodeo and parades held in the neighboring towns of Richmond and Rosenberg. Based on the days and date advertised on the sign, and our conversations with curators and older Black cowboys, the event had to have occurred in either 1936 or 1942. We vote for 1942 as the rodeo itself was promoted by Marshall Howard "Cap" Rich, a white promoter who began appearing in newspapers available at newspapers.com around 1939. We note that despite this being a Juneteenth rodeo, the venue supplied "*reserved seats for white people.*"

Considering all of the data provided by the sign, we assumed that this would be a slam-dunk, one hour research project. So much for assumptions: after exhausting print and online resources (including newspapers.com) we have corresponded with no less than 10 different relevant institutions and museums, many of whom searched a number of files and databases and physical newspapers and none could come up with a direct account of any of these events. A conversation with an older local Black cowboy who had a direct connection to the cowboys who would have competed in this rodeo, confirms the events happened.

We'd also note what may be a very early use of the word "Juneteenth" on a printed item meant for public display or distribution. Searching "Juneteenth" as a title word on OCLC in October, 2020 finds 492 items. The earliest dated item is a flyer from 1921, but that flyer does not actually use the word "Juneteenth." The next earliest after that is a program for a Dallas celebration dated 1947. We also find nothing earlier in extensive internet and auction record searches. Proving negatives is an uphill battle, and denoting this broadside as "earliest known use" is certainly premature, but definitely worthy of further research.

The only available opportunity to acquire compelling visual evidence of a series of events that intersected African American cowboys, Texas and the celebration of Juneteenth. **\$7500**

Fourth Annual Juneteenth Celebration

★ ★ And ★ ★
CHAMPIONSHIP

RODEO

JUNE 18th - 19th

THURSDAY NIGHT - FRIDAY AFTERNOON and NIGHT

BIG PARADE

June 19th

RICHMOND

10 a. m.

ROSENBERG

11 a. m.

RESERVED SEATS
FOR WHITE PEOPLE

Barbecue

Ft. Bend Co.
Rodeo Grounds

CAP RICH
PRODUCER



GENERAL ADMISSION — 50c
GRAND STAND SEATS — 50c
BOX SEATS — \$1.00

ADVANCE SALE TICKETS ON SALE NOW

!!! **Half Price** !!!

★ ★ ENJOY LIFE in Texas with ... ★ ★

★ ★ DRINK **JAX** BEER IN TOWN ★ ★

★ ★ JAX BEER CO. HOUSTON, TEXAS ★ ★



52. [Texas][Photography]
Twenty Cabinet Cards and
One Tintype Depicting African
Americans. Mostly San
 Antonio, Texas: 1880s to 1910s.
 19 cabinet cards and one tin
 type. Photos measure from 3 1/2"
 x 1 7/8" to 5 5/8" x 3 7/8".
 Mounts measure from 5 1/2" x 3 1/2"
 to 7 1/4" x 5 1/4". Around half the
 images are captioned with
 names. Generally good plus or
 better with several mounts
 exhibiting heavy wear and/or
 losses or stains; a few photos
 with similar issues as well.



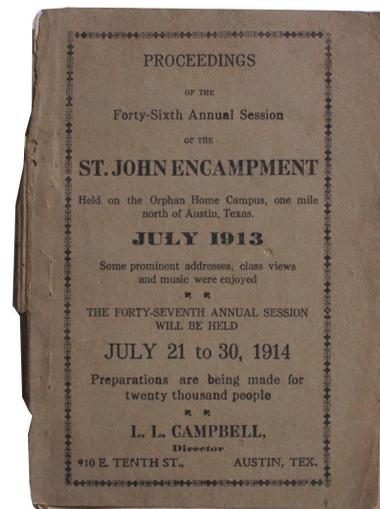
This is a collection of late 19th to early 20th
 century mounted portraits of African
 Americans, nearly all from Texas. Twelve are
 clearly identified as Texas photographers from
 imprints on mounts, while several with no
 imprint have inscriptions that show they
 probably came from the same family who have
 photos in the collection with place clearly
 identified. One has an inscription showing that
 Opelousas, Louisiana was the setting. Most
 photographers were located in San Antonio, but
 there are two from Waco. While these were
 purchased as a group we've been unable to
 determine if they are all of the same family. The
 last names are simply too common for us to dig
 up anything definitively. Our hope is that
 someone with stronger genealogical research
 skills could better define the connections
 between those depicted. A list of photos, with
 imprints and captions (if any) is available.
\$2250



53. [Texas][Religion][Race Relations]

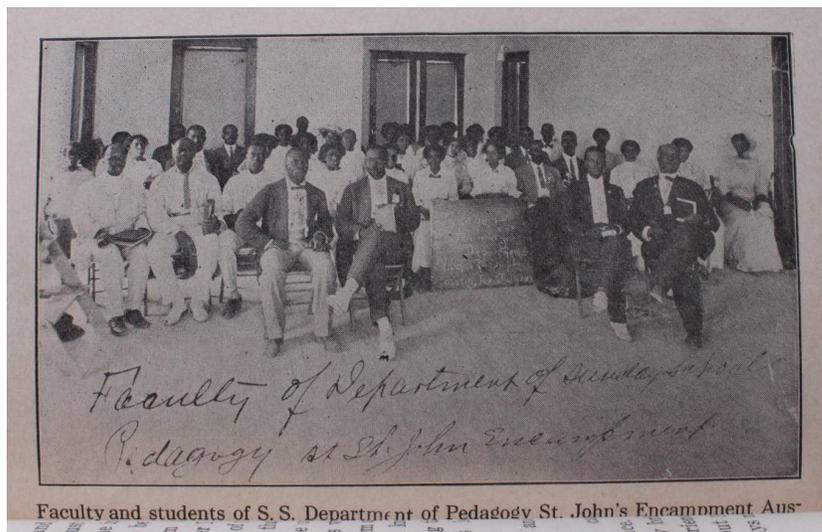
[Boyd, Dr. R[ichard] H[enry], [Gross, Dr. J. L.] et al. **Proceedings of the Forty-Sixth Annual Session of the St. John Encampment Held on the Orphan Home Campus, one mile north of Austin, Texas. July 1913. Some prominent addresses, class views and music were enjoyed.**

[Cover title]. [Austin, Texas]:[N.p.], 1913. 6¼" x 4½". Stapled wrappers. Pp. 107 + frontis and 10 other photographically illustrated plates interspersed in text. Good: wrappers detached and rear wrapper with a few chips; first and last few leaves lightly toned.



The St. John Regular Missionary Baptist Association ("SJRMB" and now known as "St. John Regular Missionary Baptist District Association") was founded in 1867 at a meeting of Baptist ministers which divided Texas into four regions, with the SJRMB headquartered in Austin. It was initially made up of eight churches and about 300 members, with its first session held in 1868 and was known at the time as the "Travis County Association." According to the history on its website, membership grew to the point where it was the largest African American church organization in Texas and in 1906 it purchased 350 acres of land to build the St. John Orphanage which expanded into a school for hundreds of children. While it's had a number of ups and downs, the SJRMB still exists.

This book is a record of the SJRMB's camp meetings that were held on its land in July, 1913. At their peak, these annual encampments would see up to 25,000 African Americans in attendance where they would participate in parades, view exhibitions and take classes on everything from religious missionary work to farming and sanitation. Included here is a seven page essay written by a white attendee which outlined the history of the meetings and who pointed out that "as a further result of these Encampments . . . [African Americans] are becoming assets in the communities where they live . . . making it inviting for the better class of Negroes to desire settlement in such section of the state."

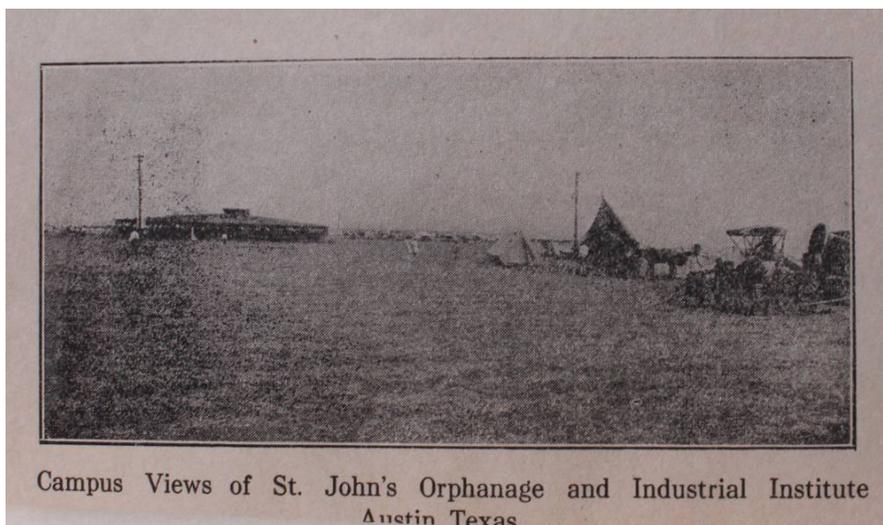


The first 37 pages of the book are devoted to the text of four different speeches at the encampment given by Dr. J.L. Gross. His choice was significant, as Gross was white and the pastor of Houston's First Baptist Church. In an attempt at a message of racial unity he said that,

"some things we have to work out together and some things we have to help each other work out. You have helped the white people many times along some lines, and I believe the white people can help you along some lines. The day has come, in my judgment, when the best white people and the best Negroes must stand together to solve the problems for our Saviour. We have the same

problems along some lines. I tell you if the best of the white people and the best of the black people do not stand together to fight the efforts that are dragging both races down, we are going to suffer a great calamity in this country of ours."

There's also an address by Richard Henry Boyd, an important Black business leader, civil rights activist and the founder of the National Baptist Publishing Board ("NBPB") which still exists today as the R. H. Boyd Publishing Corporation. The book states that 15,000 people attended this talk, and we are not able to find another record of it. Boyd reminisced about the events of 1893 that led to his leading a group of Black Texas Baptists to leave the Texas Negro Baptist Convention and form the General Missionary Baptist Convention of Texas. Among other topics, he celebrated the progress of the people listening to him speak:



“Whoever saw Baptist church people come together and hold revivals with corn lying on the table? With onions lying there and stock out in the yard? With the cotton, the staple that has made America famous? It is a common saying that we ought to put religion in our business. But, brethren, I say put some business in your religion.”

Also of import is Boyd's 21 page essay/journal regarding the camp meetings. He provided great detail on the people he met, the many sub-meetings he attended, and he also described the camp's grounds. His arrival in Austin and trip to the SJRMB's grounds bears repeating as,

“Boy Cadets . . . [and] girls about the same size known as 'Inter-m's' (intermediates) . . . were thrown in front of our automobile . . . in a procession extending over three squares in length we proceeded north up Congress Avenue, passed the big State Capitol where we were reviewed by the Governor of the State and his staff. The [children] were placed around our vehicle as guards on the march to the Encampment grounds and we felt perfectly safe in the hands of these children.”

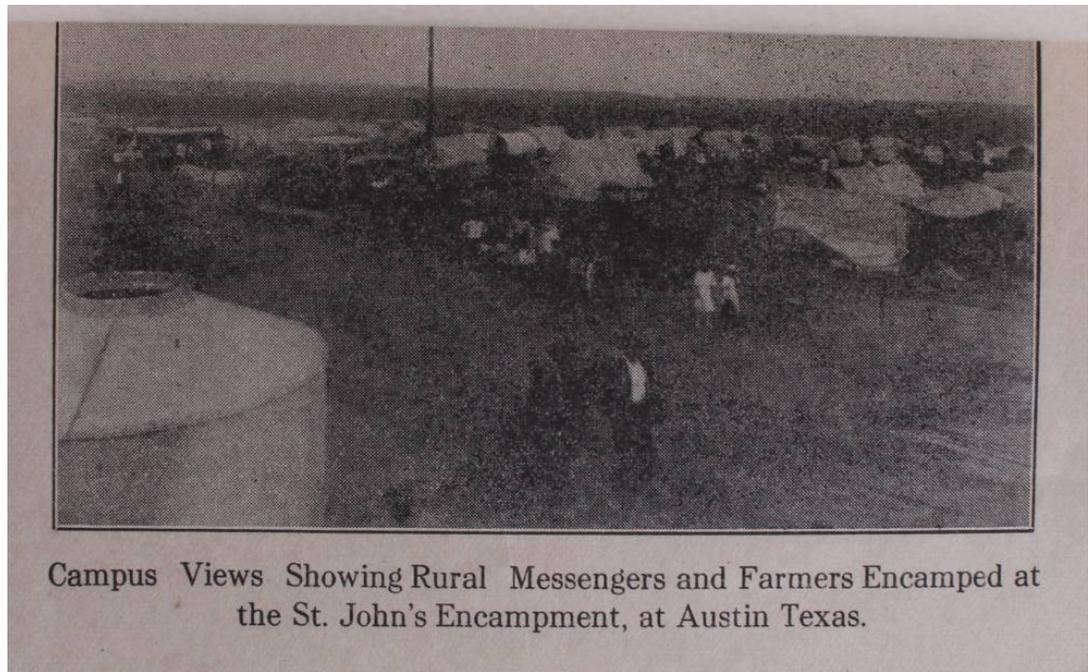
Of great importance are the 11 photographic plates. All but three were taken during the 1913 encampment. One shows Boyd “occupying the chair of honor,” while two others show the grounds with many tents and the makeshift buildings that housed the thousands who attended. The others are group shots, showing attendees at the smaller sub-meetings such as foreign mission study classes and the faculty and students for lectures on pedagogy. The three non-camp images show the main building of the orphanage as well as two internal views of dining rooms.

Any photographic evidence related to the SJRMB orphanage or its annual encampments are rare. We locate a four inch file of ephemera on OCLC related to L.L. Campbell, the SJRMB's director, that might hold some photos and/or information related to the camp meetings. Outside of that we find no institutional holdings related to the Orphan Home Campus and internet searches come up empty with the exception of a shot of the main building, and one showing tents at a camp meeting. The only other source material that OCLC locates related to the SJRMB is one copy each of the minutes from their 1904 and 1919 annual meetings. We've sold two other pamphlets related to the group.

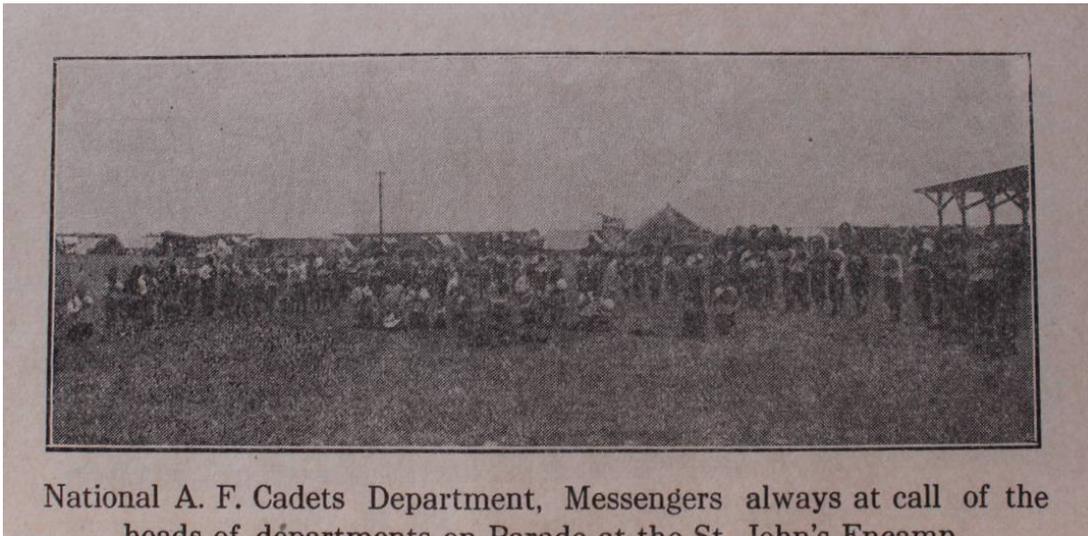
The SJRMB sold the Orphan Home Campus grounds in 1956, and the main building of the orphanage burned down the same year. Parts of the surrounding land became

Austin's Highland Mall which opened in 1971 and closed in 2015. The neighborhood around the area was annexed by the City of Austin in 1950 and is still known as St. John.

An important textual and visual record documenting an under-studied annual African American religious festival in Texas, as well as that group's effort at improving race relations and with a heretofore unknown essay about the festival written by the founder of the National Baptist Publishing Board. **\$2400**



Campus Views Showing Rural Messengers and Farmers Encamped at the St. John's Encampment, at Austin Texas.



National A. F. Cadets Department, Messengers always at call of the heads of departments on Parade at the St. John's Encampment.

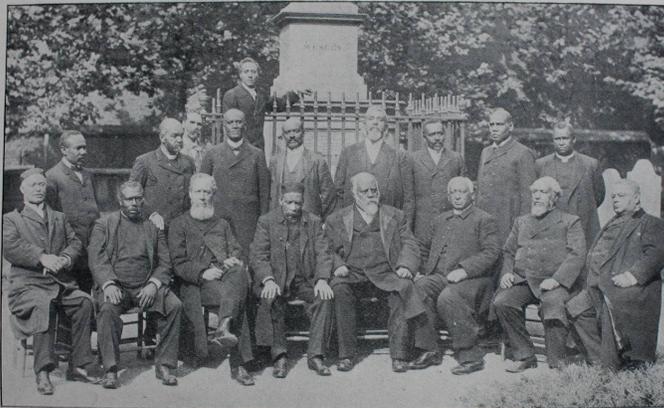
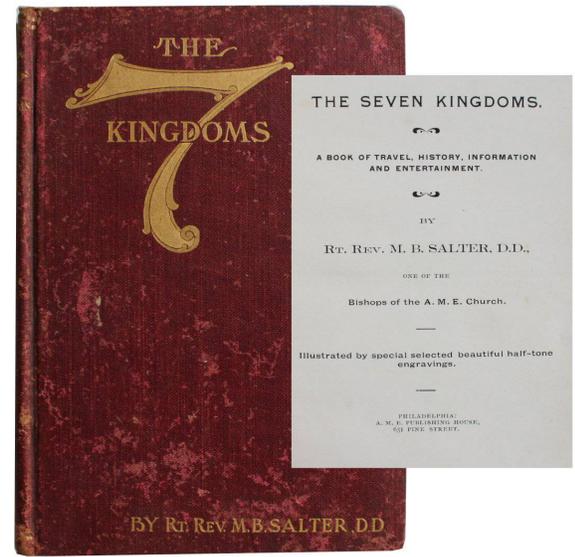
54. [Travel][Religion]

Salter, Rt. Rev. M[oses] B[uckingham]. **The Seven Kingdoms. A Book of Travel, History, Information and Entertainment.** Philadelphia: A.M.E. Publishing House, [1902]. 7 5/8" x 5 3/8". Burgundy cloth, gilt. pp. 139. Good: boards with patches of surface loss; moderately shaken but holding firmly.

This is a travelogue written by an African Methodist Episcopal Bishop as he toured Europe and England in connection with his trip to the Third Annual Ecumenical Methodist Conference held in London in 1901. The Rt. Rev. M.B. Salter was born in Charleston, South Carolina in 1841 and received his license to preach there in 1865. He was ordained a deacon and leader the following year, later attending Wilberforce from 1871-1874. He was elected a bishop at the General Conference in Philadelphia in 1892 and became pastor of Emanuel Church in Charleston in 1895.

The introduction to the book, written by an A.M.E. Elder, pointed out that "as a race we are just entering the experimental epoch of our development in book making," and stated that strides had been made by Black authors in religious subjects, science and literature but few had written about travel. With the

exception of some religious content, the book is devoted to Salters' trip from the moment he and his wife took a Pullman sleeper from Charleston to New York in July where they boarded the Umbria for Europe. Salters "saw and noted what I saw, the Old Woman (Mrs. Priscilla Salters, my beloved wife and companion, will be referred to throughout this work under this humorous nom-de-plume) was my companion, she saw with me, what we both saw is too good to die untold." He provided a lot of detail of his experiences, commenting on locals, food, sights and more and included anecdotes such as this one in France, "one day we met a brown-skinned woman and a very black man, we felt that at last we were again coming in touch with the race variety with which we were the most familiar, while Paris, so well stocked with all other types of mankind, was none the less lacking for the Negro." The book also has nine photographic illustrations including portraits of Salter and his wife, as well as three great group shots of the African American attendees of the conference.



Delegates of the A. M. E. Church to Ecumenical Conference, London, England.

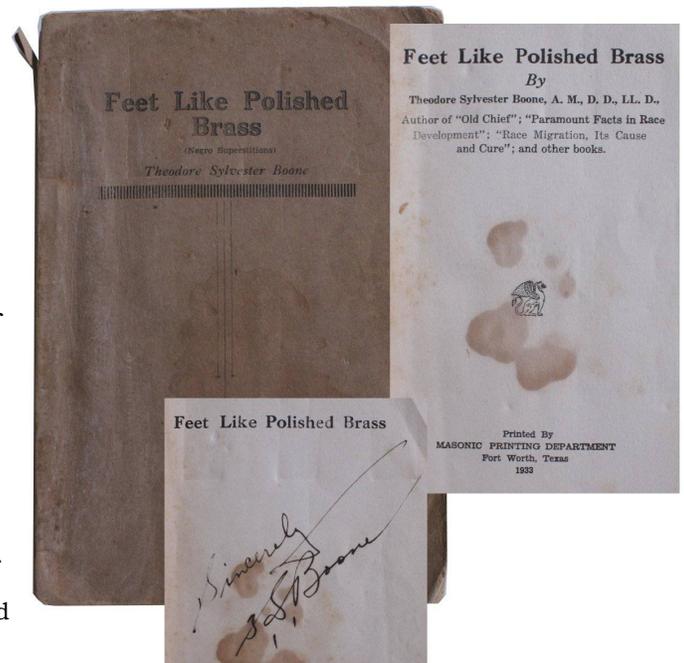
While OCLC shows 20 institutions with copies, at least half appear to be digital versions, and we've confirmed five of the digital copies.

A scarce travel narrative, relaying early 20th century England and Europe through the eyes of an important African American religious leader. **\$1250**

55. [Uplift][Texas][Folklore]

Boone, Theodore Sylvester. **Feet Like Polished Brass.** Fort Worth, Texas: Masonic Printing Department, 1933. 7 3/4" x 5 1/4". Stapled wrappers. pp. 171. Good: **signed** by the author on the title page; wrappers moderately worn with scattered stains and foxing and a 2"x2" blob of light staining to front wrapper with remnants carrying over to first eight leaves, small loss and separations of backstrip at spine tips; owner name handwritten on first page and recto of rear wrapper, triangular upper corner chips to last three leaves not affecting text.

This is a fascinating collection of folklore mixed with poetry and uplift. According to the *Handbook of Texas* online, its author, Theodore Boone, was born in Terrell, Texas in 1896 and had a multi-faceted and accomplished career including the publication of several other books. After graduating Terrell High School, he attended various universities including Prairie View A&M and Bishop College in Texas and the University of Chicago. He was a lawyer in Indiana, the



editor of more than one periodical as well as being the pastor of churches in Temple, Texas and Detroit, Michigan. He is also the author of *Negro Baptists in Texas*.

The cover title of the book includes the words "Negro Superstitions," but that doesn't come close to covering the range and purpose of the text. A part of the preface, and the book's final paragraph set forth the author's real goals:

"this book is an attempt to set out many of the distinctive contributions of people of color which have in a most unusually definite way greatly influenced and characterized the greatest civilization of the world through their direct effect upon American custom and life . . . [it] is a further attempt to approach the study of Negro life from a view point heretofore wholly neglected."

"White America may boast of the discovery of the new continent in 1492 by Christopher Columbus . . . without making mention of the fact that Pietro Alonzo, a black man, guided the uncertain course of the ship Nina . . . But no one can observe the diversified ramifications of this present civilization . . . without seeing the hand of the Negro that did write and having write now moves on."

Most of the book is made up of short chapters that are an attempt at a historical record of how African Americans made sense of their world, often referencing some of the information as a belief held by "primitive Negroes," which the author usually classifies as those living in the antebellum era. These chapters include the role of music, recipes for panaceas and how people predicted the weather. Several more cover dreams, signs of death, black cats, and bodily signals. There are dozens, if not hundreds of these "signs" recorded through the various chapters and include gems such as *"an unusually large number of ants seen in one company is a sign of war,"* or *"if your shoes come untied it is a sign that someone is talking about you."* Also, one better watch out for death if a bird flies through one's house, and if your right eye twitches, prepare to laugh.

There are also several chapters by guest Black authors interspersed throughout. These include a short essay, "Negro Music," by Tull E. Brown, a well known Black musician, professor and lawyer in Indianapolis. There are also two poems and a short story by Allen R. Griggs, Jr., the brother of novelist Sutton E. Griggs, as well as a chapter devoted to the transcription of documents related to the sale of slaves in Texas.

The longest chapter is entitled "Folk Tales." It's a mix of 37 short stories and jokes that Boone claimed came from the *"long evenings and nights [that] were spent by the early Negroes after they had laid by their crops, or after harvesting time, or during the cold bleak winters in entertaining each other with exciting tales."* That's probably not entirely true as more than half are jokes set in a contemporary time period, though several are antebellum and the first took place in Mexia, Texas while martial law was in effect. We're not sure which of the stories, if any, make their first appearance here.

We'd also note the scarcity of the imprint. The Masonic Printing Department ("MPD") was active in Fort Worth as early as 1928 with its publication of a Masonic constitution, with one copy in OCLC. It's exceptionally UNlikely that the MPD was started in 1928 as a 1928 article in the *Pittsburgh Courier* described the company with, *"the printing plant . . . has machinery and equipment valued in excess of \$60,000. It is one of the best equipped plants owned by Negroes in the state."* OCLC locates one copy each of Masonic constitutions from 1933 and 1935, respectively, by MPD. Other than this book, OCLC locates no other publications by the company though newspaper reports show it was still active as of 1950. We also recently sold a copy of an unrecorded Masonic ritual by the printer, and items 60 and 63, below, are definitely by MPD, with 61 and 62 possibly printed by them. OCLC locates eight copies of this book over two entries. There are two copies of a 1973 reprint for sale online as of October, 2020.

A marvelous resource on Black folklore, signed by an understudied African American author, and printed at a Black-owned press. **\$2350**

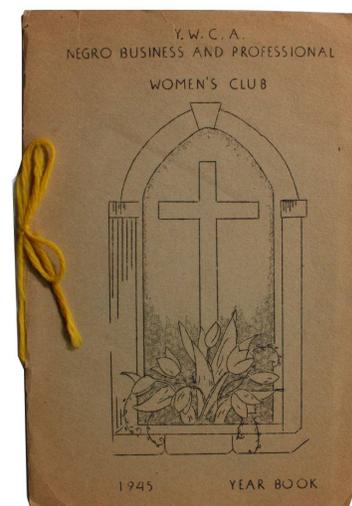
56. [Women][Business]

Negro Business And Professional Women's Year Book. [Topeka, Kansas]: [Y.W.C.A. Negro Business and Professional Women's Club], 1945. 9" x 6". Yarn-tied wrappers. pp. [12]. Very good: wrappers moderately toned at extremities and with a few small chips; first and final page each heavily toned.

Contrary to the title page and cover title, this is the unrecorded yearbook for the Negro Business and Professional Girls' Club of the Young Women's Christian Association of Topeka, Kansas. We've not been able to learn anything about the group save for what's in this book. It was founded in January, 1943, *"to promote cooperation among business and professional women, to unite them in a thinking group for wider services to the Association and to the young women of Topeka."* It was open to *"any business or professional girl"* who was at least 16 years old.

The book includes a roster of members with their street addresses, a list of the year's upcoming events, the club's various committees, and its constitution and bylaws. The group's treasurer at the time, Geraldine Harmon, may be Geraldine Harmon Gilliams who was the first African American teacher to integrate the Topeka, Kansas School system after the Brown v. Board of Education of Topeka decision was handed down.

OCLC locates no copies. **\$600**



57. [Women][HBCUs][Theater][Entertainment Industry]

[Smith, Betty Jean Thornton]. **Scrapbook Documenting the Life of African American Model, Actress, Teacher and School Principal.** Mostly Jefferson City, Missouri and Southern California: 1949-1978 [but mostly 1950s]. 12¾" x 12¼". String-tied leather over heavy board. 62 pages with eight items of correspondence, five pieces of other ephemera, three photographs and 37 news clippings, most pasted in; the final 18 pages are blank. Book very good with moderate edge wear and dust soiling, toned leaves; contents generally very good plus or better.

This is a scrapbook that details the life of Betty Thornton Smith, apparently compiled by her daughter. Smith was a native of Pittsburgh who graduated Lincoln University ("LU") in 1953. Her performances in theater productions in college made her a minor celebrity in Jefferson City, Missouri where LU is located.

The clippings come from a number of Black-owned newspapers such as the *Chicago Defender*, *Kansas City Call*, *Los Angeles Sentinel* and the *Pittsburgh Courier*. Many of them relate to Betty's time at LU and include reports on plays, a party she attended with students from several different HBCUs, and a few with Betty as the business manager of

LU's alumni chapter in Los Angeles. One item of ephemera is the cover of LU's 1949 homecoming game program with Betty featured prominently. Another is a theater program for a play she directed during her last semester.

Other newspaper accounts here show that Betty moved to Los Angeles with her husband, Alonzo, after graduation. A few show that she was working as a clothing model in Los Angeles' Francois Andre for Charm Studio and several clippings include images of fashion shows. Several point out her work as a teacher at San Fernando's El Retiro School for Girls which was a boarding school for girls who

had been made wards of the Los Angeles County court system. Betty was ultimately named the school's principal and an 8x10 photograph included here shows her in that role.

Other items of note include a signed photo of Betty's friend, Tiny Irwin, who made a living in the Pittsburgh Jazz scene. Tiny released a single, "I Can't Remember", at the age of 19 in 1950 with Dizzie Gillespie's orchestra and later marketed herself as "Harlem's Greatest Blues and Novelty Singer." She was still performing in the Pittsburgh area as recently as 1994. There's also a large, well executed, pencil sketch of Betty and a TLS from an important Chicago Black radio pioneer, Wesley W. Scott, when he was the photo editor for *Jet*.

The remaining correspondence consists of four TLSs from A.S. "Doc" Young. Young was a prolific sports journalist who held editorial positions at both the *Los Angeles Sentinel* and *Chicago Defender* and is considered by some to be the first Black publicist in Hollywood. At the time of these letters (1953), he was still in Chicago and working for the Johnson Publishing Company. The correspondence began with discussions of the use of Betty's image in either *Jet* or *Ebony*, and Young also commented on her upcoming move to Los Angeles. In an insightful letter sent to Betty after she'd been in Los Angeles Young stated, "I see that you have had some of the 'typical' experiences in show business. It is pretty awful—isn't it?—that in a city where movies have held forth for so many years and where TV is going to be centered, Negroes have so little to offer in a theatrical way. Perhaps, though, some day a group of younger people will get together and do some things that the old-timers never thought of."



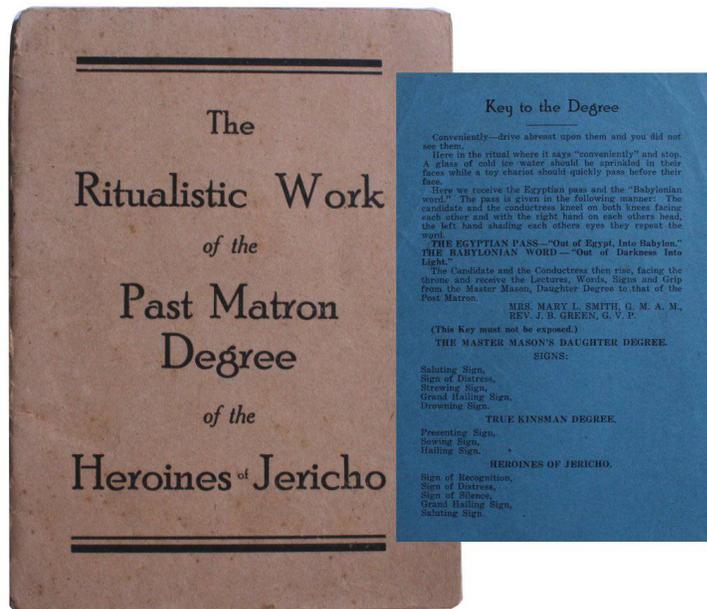
A small but compelling look into the life of an African American female performer-turned-educator. **\$800**

58. [Women][Masonic Organizations]

The Ritualistic Work of the Past Matron Degree of the Heroines of Jericho. Jacksonville, Florida: Commercial Printing Co., [early 1920s]. 6½" x 4¾". Stapled wrappers. pp. 25, [3, blanks] + two explanatory sheets on gold and blue paper, respectively, laid in. Good: moderate wear and dust soiling to wrappers which also have tiny splits at spine tips; center bifolium detached; scattered light stains, mostly at margins.

This is a ritual book for Florida chapters of the Heroines of Jericho ("HOJ") focusing on the Past Matron Degree. While there's no author stated on the title page, its verso reads simply, "Rev. J.B. Green, D.D.,/ Past Grand Lecturer/of the Most Worshipful Union Grand Lodge/of Florida/and/Grand Venerable Patron of the Heroines of Jericho." While that's not dispositive of his authorship, at a minimum it's strong evidence of his involvement considering that Green published a manual for the Florida HOJ in 1919 and was instrumental in transforming its operations in the 1920s. One of the laid in sheets also lists Mary L. Smith as a grand matron. She's shown in Polk's 1921 Jacksonville directory under "Secret Societies—Colored," with her name immediately after Green's. Our date attribution is based on this laid-in sheet as well as the text on the verso of the title page.

OCLC locates no copies. **\$350**



59. [Women][Texas][Masonic Organizations]

[Mallett, Hazel Earle]. **Small Collection Documenting One Woman's Participation in Masonic Organizations.** Houston, Texas: [1950s?]. Four 8" x 10" black and white photographs + three books/booklets, each measuring around 5¾" x 4". Photos generally very good with moderate wear and two with small chips, one of which just touches the image; books fair to good with varying degrees of extreme usage but appear to be complete.

This is a small group of Masonic items compiled by a woman from Houston, Texas. It includes her three undated ritual books which include the Heroines of Jericho and the Order of the Eastern Star ("OES"), both published in New York by



Macy Publishing and Masonic Supply Company. Also included is a ritual for the Order of Calanthe, which has no publication data. The photos are group shots of the Mary Thomas Chapter of the OES, and include a great image of the women holding their chapter's banner. One photo has the back stamp of S. Juanita Williams who is slowly gaining recognition as an important African American photographer. **\$350**

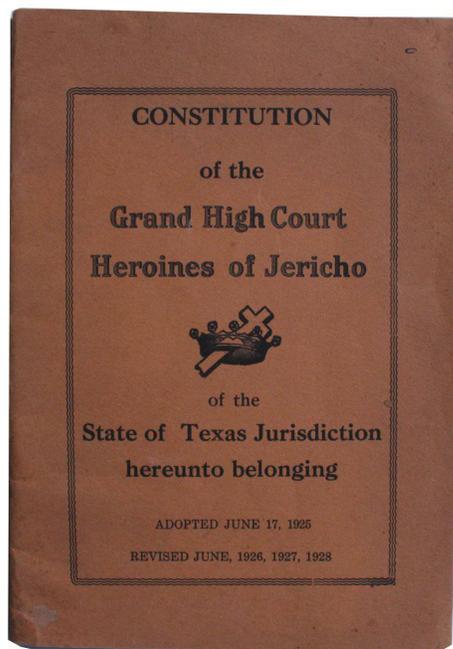
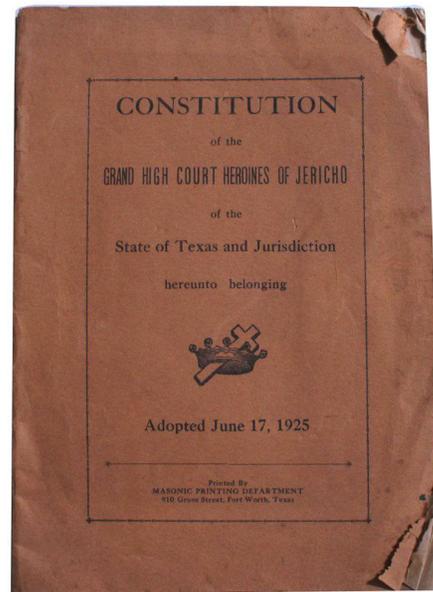


60. [Women][Texas][Masonic Organizations]

Constitution Of The Grand High Court Heroines of Jericho of the State of Texas Jurisdiction hereunto belonging Adopted June 17, 1925. Fort Worth, Texas: Masonic Printing Department, [1925]. 8" x 5³/₄". Stapled wrappers. pp. 29. Good: wrappers dustsoiled and front wrapper with corner chips and some staining; leaves heavily toned; minor dogearring and insect predation to most leaves, never affecting text.

This is the constitution for The Heroines of Jericho ("HOJ"), a female Masonic organization that had its first chapters in Texas founded around 1884. The organization is still going strong and according to its website, "*The Heroines of Jericho was the first female house adopted under the Most Worshipful Prince Hall Grand Lodge of Texas and has continued to serve directly under the Master Masons since organized.*" The book lays out all the group's rules, lists fees for various functions of the state organization, and has a lot of discussion regarding the creation and distribution of money meant to help members' suffering misfortune.

This booklet was also printed by the Black-owned Masonic Printing Department, and we ask that you see item #55, above, for more information on the company. Article VI, section XII of the constitution required that "*all printed supplies of every description needed by a Court [be] printed by the Masonic Printing Department, 910 Grove Street, Ft. Worth, Texas.*" OCLC locates no copies. **\$600**



61. [Women][Texas][Masonic Organizations]

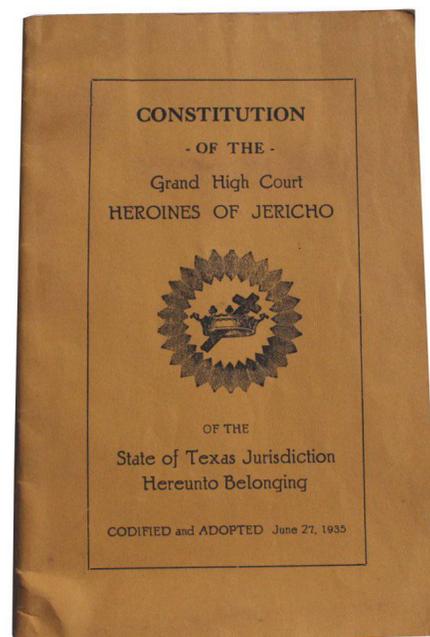
Constitution of the Grand High Court Heroines of Jericho of the State of Texas Jurisdiction hereunto belonging. Adopted June 17, 1925. Revised June, 1926, 1927, 1928. [Fort Worth, Texas?]: [Masonic Printing Department?], [1928]. 7¹/₂" x 5¹/₄". Stapled wrappers. pp. 32. Very good: wrappers with light wear, light stains and moderate dust soiling; two leaves with minor insect predation and heavy soiling in upper outer corners, not affecting text.

This is a later edition of the HOJ constitution offered above. While there is no statement of publication, Article VI, section XII stated that "*each local court . . . is hereby required . . . to have all printed supplies of every description needed by a Court printed by the Masonic Printing Department . . .*" Hence our attribution of publisher and place. OCLC locates no copies. **\$500**

62. [Women][Texas][Masonic Organizations]

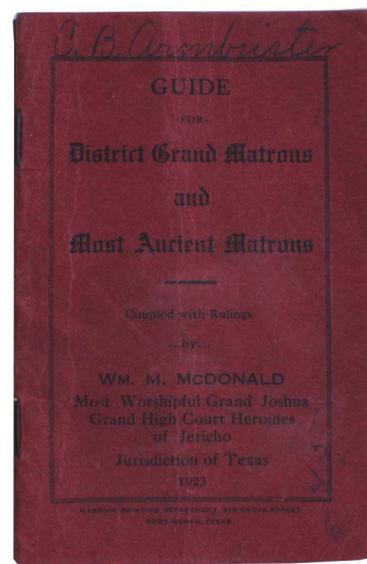
Constitution Of The Grand High Court Heroines of Jericho Of The State of Texas Jurisdiction Hereunto Belonging Codified and Adopted June 27, 1935. [Fort Worth?]: [Masonic Printing Department?], [1935]. 8 3/8" x 5¹/₂". pp. 39. Very good: wrappers dustsoiled, leaves lightly toned; lower inner corner creases to wrappers and all leaves.

This is the 1935 edition of the HOJ constitution. While there is no statement of publication, Article VI, section VII stated that "*all Local Courts are commanded and required to print or have their by-laws printed at the Masonic Printing Department . . .*" Hence our attribution of publisher and place. OCLC locates no copies. **\$500**



63. [Women][Texas][Masonic Organizations]

Guide For District Grand Matrons and Most Ancient Matrons Coupled with Rulings by Wm. M. McDonald Most Worshipful High Court Heroines of Jericho Jurisdiction of Texas [Cover title]. Fort Worth, Texas: Masonic Printing Department, 1923. 5¼" x 3½". Stapled wrappers. pp. 19. Very good: wrappers moderately worn and rubbed with an owner signature to front wrap, penciled marginalia on around half the pages.



This is a guide for leaders of the HOJ. The first half of the book lays out the formalities for annual visits from Deputy Grand Matrons and how local chapters should receive them. It's a series of directions related to the behavior of the Grand Matron on a local chapter visit, as well as the questions she must ask of the local chapter regarding its practices and membership. Interestingly, this copy has many handwritten answers to the questions which include financial data, whether there were any members who were not adequately participating, a list of that particular chapter's officers and more. This particular copy came from an African American family in Austin, so we guess the chapter was in, or near, Austin.

The second half of the book may document a schism between state and local leaders that will require more research to fully understand. It's a series of questions asked of the group's supreme leader with a goal to "prevent confusion, discord and strife among the local courts." After the answers, this section ends with, "if all Matrons, Grand and Local, will follow these rules, confusion strife and discord will disappear and peach goodwill and harmony will abide in our Grand Jurisdiction."

Also of import is the printer of the book, and we ask that you see item #55 for more information on the Black-owned Masonic Printing Department. OCLC locates no copies. \$750

64. [Women][Texas][Fashion]

Lewis, Gertrude. **Photographs and Ephemera Related to Family and Business of an African-American Owned San Antonio Funeral Home.** San Antonio, Texas and elsewhere: mostly 1950s to 1970s. Several albums/scrapbooks of different sizes + many loose items with a total of approximately 450 photographs, 21 pieces of ephemera and 21 negatives. Most photos measure from 3 ½" x 3" to 5" x 5" and 21 measure 8" x 10". Generally very good or better with approximately 37 photographs (including 10 of the 8x10s) having serious defects (tears, water damage, etc) and some are adhered to scrapbook paper;



serious condition issues noted in inventory.

This is a collection of photographs and ephemera compiled by Gertrude Lewis. Gertrude's husband, Frank, founded what is now known as Lewis Funeral Home in 1909. While the majority of the collection focuses on Gertrude's life after Frank's death, a few dozen photos and items of ephemera relate to the funeral home.

Gertrude

We have been unable to learn much about Gertrude save for the information provided here. She was clearly heavily involved in the Black community in San Antonio with one clipping stating, "for many years [Lewis was] one of San Antonio's more prominent business women."



She was named Mother of the Year by the Altrusa Social Club and Best Dressed Woman of the Year in 1977 for the 20th Century Social Club.

Gertrude's receipt of a best dressed award is unsurprising as there are at least 25 photos in the group, mostly from the 1960s, showing her in a dizzying array of lavish dress and hats. It's also clear from the collection that the Lewises enjoyed travel, with some images from the 1950s showing Frank and Gertrude in the Pacific Northwest and a fair amount

showing Gertrude traveling to Bermuda, Las Vegas, Bahamas, Jamaica and other locales after Frank's death. Other photos show Gertrude around her home, visiting with family and friends and there's a series of Polaroids from the 1970s that appear to be a Black women's club luncheon. The collection also shows Gertrude's participation in African American Masonic organizations with a few 8x10s showing gatherings in the 1960s as well as her Order of the Golden Circle Membership certificate. There's also an autograph book with images of a 40 year class reunion that Gertrude attended in 1972.



Frank

At least one clipping here called Frank, "Texas' first licensed Negro funeral director." The business was known to the public as "Frank E. Lewis, Funeral Director" until 1947 when they formed a partnership with Vernon E. Larremore and changed the name to Lewis Funeral Home. Frank died in 1960 and according to blacksinsanantonio.com the business operated as a sole proprietor under Larremore, but images here imply that Gertrude still had a part in the firm after Frank's passing. The business still exists today under different ownership.

There are several photos from the 1910s to the 1930s showing a young Frank and presumably other family members as well as a hand colored 6" x 10" photo of a grave site.

Several of the 8x10s relate to Frank's career and include one from the 1961 National Funeral Directors Association convention as well as a great shot from 1958 showing Frank and Gertrude along with other members of the Texas Funeral and Embalmers Association on a convention floor. Ephemera include a flyer for the 25th anniversary gathering of the Independent Funeral Directors Association of Texas, a program for "An Evening with the Funeral Directors' Wives," and a TLS from A.A. Braswell, president of the Independent Funeral Director Association of Texas regarding Frank getting an award for "Texas' oldest Negro Active Mortician." There's also a 1949 typescript poem



dedicated to Frank from the pastor of San Antonio's Greater Mount Olive Baptist Church and clippings from "Snap News," a rare San Antonio African American periodical.

A joyful collection documenting an important African American family from San Antonio, with a focus on their business and travel as well as a celebration of its matriarch's fascination with fashion.

An inventory is available, and more images may be found here: <https://tinyurl.com/y2wmqrq8> \$2750



65. [Women]

[Uplift]

Taylor, Rev. Marshall W. *The Life, Travels, Labors, and Helpers of Mrs. Amanda Smith, The Famous Negro Missionary Evangelist.*

Cincinnati:

Printed by

Cranston & Stowe

For the Author,

1887. Second

printing. 6 5/8" x

4 1/2". Stapled thin

card wrappers.

pp. [frontis], 63,

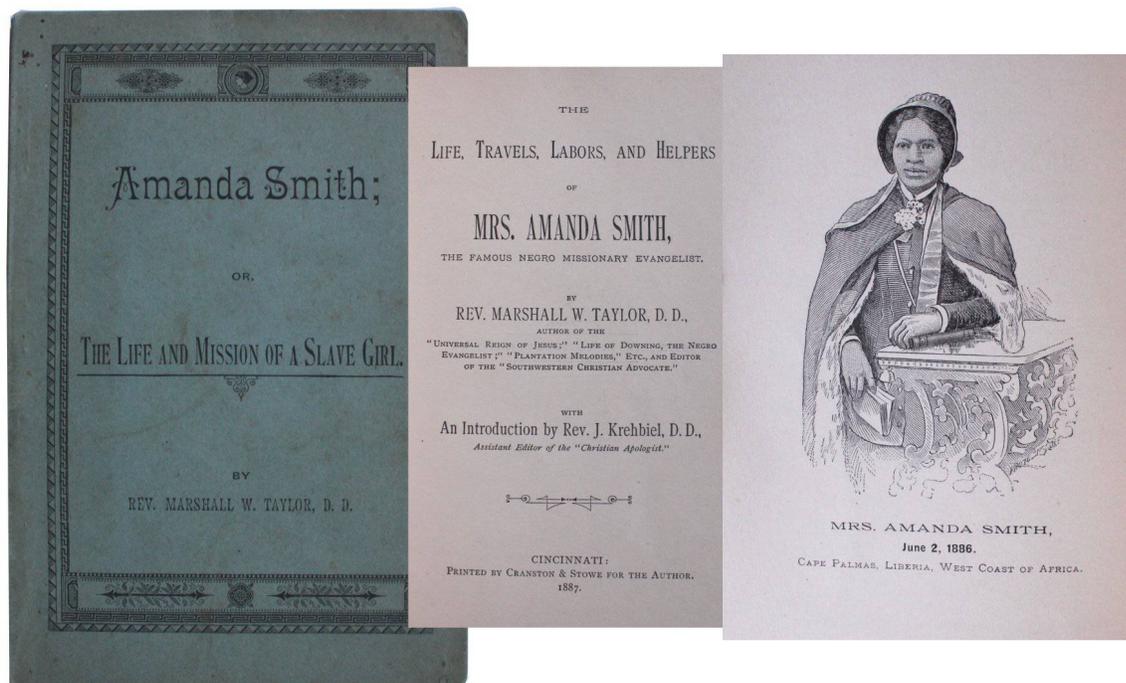
[advertisement].

Very good:

wrappers and

textblock edges

lightly dust soiled, rear wrapper with a light vertical crease; tiny bit of loss at spine tips.



This is not the relatively common 1893 autobiography of Amanda Smith, the former slave who traveled the world as a preacher and later founded the first orphanage for African Americans in Illinois. This book was written by an African American Methodist Episcopal minister, journalist and educator who hoped the book would inspire young Black women to strive for greatness. The author, Reverend Marshall W. Taylor, was a teacher in Kentucky just after the Civil War and was elected president of an educational convention held in Owensboro in 1868. In 1880, he became the first Black editor of the *Southwestern Christian Advocate* ("SCA"), a newspaper for African Americans in the South with a large circulation. His preface points out that this book started as an article for the SCA, "*but upon examination [Smith's story] proved to be too important for condensation . . . [and] our chief purpose in writing is with a view of preserving her memory, and placing the example of sister Smith within the reach of women, especially Negro, and more especially young women, in our day and country.*"

This book precedes Smith's autobiography by six years. Taylor's work is part biography, part promotional for Smith and touches briefly on a number of topics that Smith expounded upon in detail in her autobiography. Smith had an exceptionally difficult life prior to finding her calling, having been widowed twice and losing three of her children by the age of 32 in 1869. To soothe her soul, she began attending revivals and camp meetings and soon her preaching and singing gathered a following. By the following year, she was preaching and singing full time and garnered a national reputation. In 1875 she became a charter member of the Women's Christian Temperance Union, and when she traveled overseas beginning in 1878, she became the first Black woman with an international evangelical practice, ultimately spending 12 years traveling internationally. After returning to the United States, Smith lived near Chicago and became the WCTU's national representative around 1891. It's around this time that she also wrote her autobiography. She used her book's sales proceeds as well as other sources of funds to found the Amanda Smith Orphanage and Industrial Home for Abandoned and Destitute Colored Children.

One huge difference between the two books is Taylor's final chapter. It's entitled "Compared to Other Great Negroes" and devotes seven pages to important African American women. He stated that, since 1620, only four Black women could be considered "great": Phillis Wheatley, Sojourner Truth, Frances Ellen Watkins, and Smith. But he also shared a belief that there were plenty more—they were simply unknown—as "*in every city . . . a leading Negro woman, who is a full match for its best and leading negro man, can be found.*" He compared and contrasted the four women, and chose Smith as the greatest in the hope that, "*Negro women study well her character . . . and use the same means, if they, too, would rise like her . . .*"

OCLC locates two copies of the 1886 printing. One of those is miscatalogued and actually the 1887 printing. OCLC finds 14 copies over two entries of this printing, but digging further shows that one of those entries is a photocopy, another is an e-book and a third is a duplicate listing for one of the two entities with the 1886 printing. Our copy is in exceptional condition considering its paper quality and intended use.

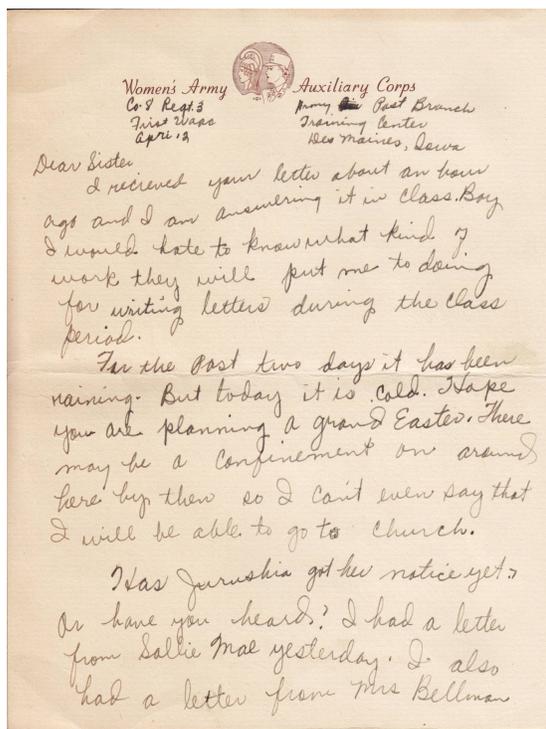
A lovely copy of a rare 19th century biography of an African American woman, written by a Black man who hoped the story would inspire an entire generation of young Black women. **\$4500**



66. [Women][World War II]

[Ferrell Hannah, Mary Ann]. **Scrapbook Devoted to African American WAC Who Died While In Service.** LaGrange, Georgia: 1943-1944 14½" x 12". String tied embossed faux leather over boards. 42 pages with six black and white photographs and 70 items of ephemera; the final 18 pages are blank. Ephemera includes nine handwritten letters from Hannah (approximately 2800 words), most in original mailing envelopes. Book very good with moderate wear and some paper loss; toned leaves one of which is detached. Contents good+ to very good or better.

This is a scrapbook created by the mother and/or sister of Mary Ann Ferrell who died while a member of the Women's Army Corps in 1944. Mary began with the WAAC on March 28, 1943 and trained at Fort Des Moines.



Included are nine letters and one postcard from Mary to her mother or sister, all written while she was at Fort Des Moines. Much of the content asks about friends and family, but there are some passages which give insight into her service, such as her first week which involved shots and overcoats:

"There are about 300 in my barracks. We sleep in double deck beds. We took shots today and boy they hurt . . . The uniform is grand. I haven't been issued all mine as yet. I don't have shirts. We have to furnish our soap so I am glad I brought a bar. When they yell fall out you will have to get your hat and coat and fly . . . The Col. told us that we were taking a man's place for we are given a man's overcoat in the beginning. We are still wearing this overcoat."

Later in April, "we just got back from the drill ground. It is the most beautiful thing I have ever taken part in. The girl beside me fainted from marching and

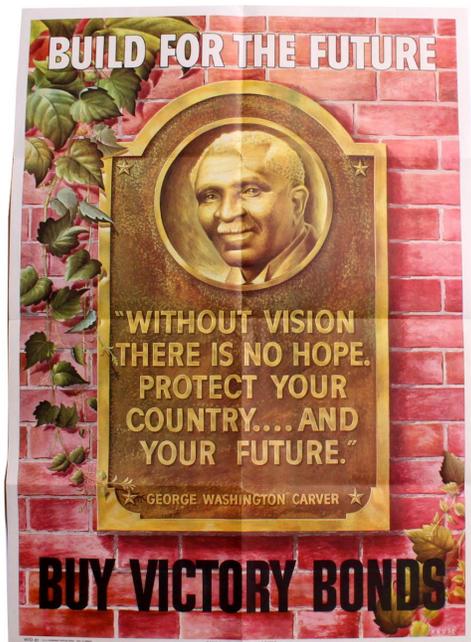
standing so long . . . maybe sometime you will have the pleasure of seeing an army of WAACs parade." In late May, basic was over and Mary awaited her assignment. She still had not received proper clothes, "it is really funny to see Waacs still in their overcoats in May. I mean later May." She was pleased that, "the Co. I am in is commanded by all Colored officers and we win practically all of the prizes for parades." A later letter revealed, "we have white officers now. And they seem to be fairly good. But I don't like them as well as the Colored ones we had."

Mary died July 6, 1944 in Station Hospital at Camp Pickett, Virginia. Included in the scrap book is a letter that Mary's husband wrote to her mom on the day she passed away. Mary apparently died of a blood clot related to a burst appendix and her husband thought that prompt treatment could have saved her life: "if she could have only been sent to the hospital two or three days ago all this might not have happened. This army routine is the one who killed Mary. They're the ones who did it."

A highlight of the book is a 4½" x 30" swath of lace with applied golden lettering which reads "W.A.C. Service Section/Camp Pickett V.A." There's also a program from Mary's memorial service at Camp Pickett as well as a few photographs. While the photographs aren't captioned, since everything else in the book is devoted to Mary, we think a strong argument can be made that she's seen in them.



A poignant tribute to an African American WAC. **\$1500**



67. [World War II]

Kautz, William Charles (artist). [Carver, George Washington]. *Build For The Future*. [Washington, D.C.]: U.S. Government Printing Office, 1945. Poster. Near fine: folded as issued, 1/8" tear in upper and lower left margins and one pinpoint separation at an intersection.

A World War II government poster which uncommonly features an African American. It encourages the purchase of war bonds, with an image of Booker T. Washington, along with his quote, "Without vision there is no hope. Protect your country...and your future."

OCLC locates four holdings over two entries, internet searches reveal another two. **\$850**

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