

**Langdon Manor Books**

**THE EXTRAORDINARY**

**HISTORY OF THE**

**EVERY DAY**

**CATALOG 13**



# Langdon Manor Books, LLC

THE EXTRAORDINARY HISTORY OF THE EVERY DAY

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

1800 St. James Place Suite 105  
Houston, Texas 77056  
713-443-4697

[LangdonManorBooks@gmail.com](mailto:LangdonManorBooks@gmail.com)  
[LangdonManorBooks.com](http://LangdonManorBooks.com)

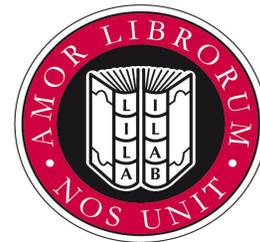
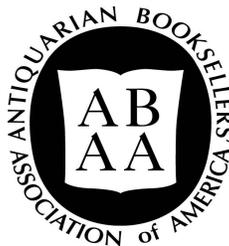
## Catalog 13

Many of the following items will be exhibited at the  
54th California International Book Fair.  
We'll be in Booth 805 and welcome your visit.

Terms: All items subject to prior sale and may be returned within 14 days in the same condition as sent. All items guaranteed authentic in perpetuity. Usual courtesies to the trade, institutions may be billed to suit their needs, payment otherwise expected at time of purchase. When applicable, we must charge sales tax for orders coming from or shipped to the State of Texas. We prefer payment by check, but accept most major credit cards as well as Paypal. Domestic shipping is \$10 for the first item and \$2 for each additional, international customers please email for a quote.

**NOTE THAT THESE ITEMS ARE NOT YET ON OUR WEBSITE.** Please call or email to reserve items or request additional photos and/or reference citations for any of our descriptions.

We are members of the Antiquarian Booksellers' Association of America, the International League of Antiquarian Booksellers and the Independent Online Bookseller's Association and adhere to their rules of ethics.



**Front Cover: Item 14**  
**Back Cover: Item 38**

# 1. [Africa][Sudan][Militaria][Big Game Hunting]

## **Photo Album Depicting Sudan with an Emphasis on the Creation of the Sudan Defence Force.**

Omdurman, Khartoum and surrounding areas in Sudan: 1925-1927. 9¼" x 14½". Steel two ring binder with faux leather flexible card covers. 56 pages with 305 black and white photographs adhesive mounted. Photos measure from 1¼" x 2" to 4¾" x 9", with the average around 3" x 4". 217 are captioned, though many are faint and ten are probably unreadable. Album good: front cover and all leaves detached; photos generally very good or better.

This album depicting Sudan in the mid-1920s was compiled by an unknown member of the British military who was there to assist in training the newly created Sudan Defence Force (SDF). It's filled with exceptional imagery of Sudan and its native peoples taken not long after political turmoil and violence in the area led to a drastic shift in Great Britain's approach to the country.

After World War I, anti-British sentiment in Egypt leached into Sudan. This led Great Britain in 1920 to create plans to replace Egyptian officials, officers and troops in Sudan with their British counterparts, as well as the creation of the Sudanese Army. Great Britain did not act on these plans until the situation reached a crisis in 1924: the Governor-General of Sudan was assassinated, and Sudanese troops in Khartoum mutinied. In response, in January 1925, the SDF was formed with around 140 British officers

transferred from Egypt to oversee its formation and training. The SDF eventually totaled 6,000 men, all recruited locally.

Our compiler was one of those officers sent from Egypt to train the newly formed SDF. While we don't know his name, several of his fellow officers are identified by first and last name and the photos in this album likely begin in January of 1925. Approximately 100 photos are military in nature, with 70 showing Sudanese in uniform and/or training. One series of eight photos shows a newly built military installation in Khor Shambat, another series of five images shows a military parade and review in Shendi. There are many outstanding group photos, including a few showing new recruits. One shows the leaders of Number 2 Company in Shendi, in 1927, along with a British officer, and most of the men are identified. Number 2 Company (also occasionally called





"Number 2 Squadron" here) can also be seen as a whole in a wonderful six shot series showing the men marching in square formation. Two gruesome photos are captioned, "the end of the ringleaders of the trouble in the Nuba Mountains to which No. 1 Squadron went on patrol." Each shows a decapitated head, or heads, mounted on pikes. There's also an exceptional 5x7 portrait of a member of the cavalry and mounted rifles in Shendi's Number 2 Squadron.

The SDF's machine gun squadron (MGS) is also heavily featured with a couple dozen photos including training, drilling and on parade. There are also several shots of MGS members working mounted machine guns. The MGS is further shown in a series at a group of wells in the desert near Shendi hauling water for their horses and themselves.

An additional 100+ photos show native peoples. There's a great shot of four native women carrying baskets on their heads, another shows a family with their young child mounted on a pack mule; the mule is overloaded with baskets, blankets and jugs. Many show natives working with animals including shepherds tending to herds of goats near Khôr Gebel Gâm or watering horses in Shendi. One series is devoted to a day in Shendi and features the local populace as well as a horse show which includes shots of merchants, a parade, and camel races.

There are several 6x8 birdseye views of Shendi and surrounding settlements, a series showing Egyptian ruins at Naqa and the Bagarawia Oasis and scenes and homes around Shendi, including a mosque. There's a short series





taken around Dinder Valley as well, including photos of thatched huts as well as the Sheikh of a local village.

There are approximately 42 camping/hunting photos where it appears our compiler joined a group of Sudanese men on a hunt. At least two images here show the men at a camp in Khor El Eiwad drying meat and making ropes while another shows them stretching and preparing a leopard skin. Others show recently felled waterbucks (a type of antelope) as well as a water buffalo, a lioness and crocodile. There's also a group shot of the hunters where our compiler has penciled a few of their names/nicknames on the photo itself including *"The Old Camelman."*

A phenomenal collection with dozens of spectacular, action-filled images depicting Sudan and its populace soon after significant civil unrest in the mid-1920s. **\$5000 [3652]**

More images may be seen here: <https://tinyurl.com/yeyswj5k>

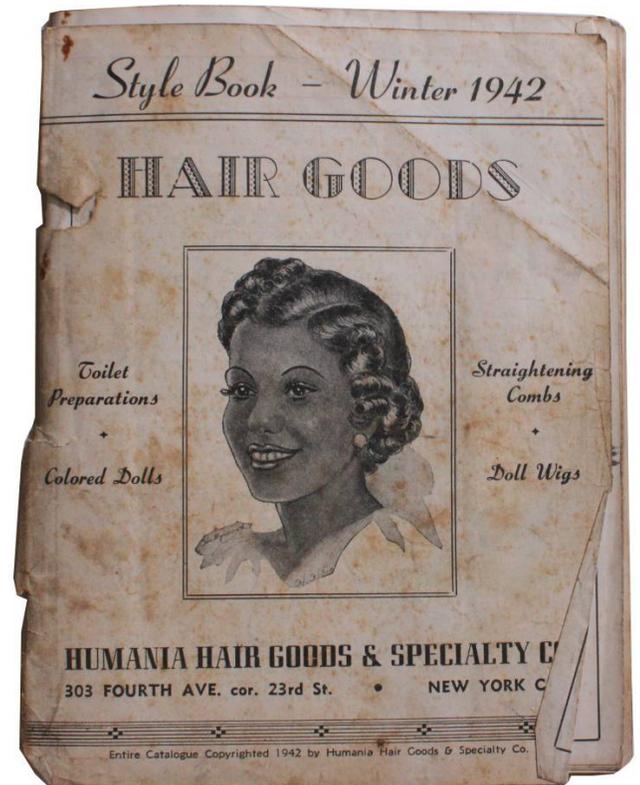


**2. [African Americana][Business][Beauty Products] Style Book – Winter 1942 [Cover title.]** New York: Humania Hair Goods & Specialty Co., 1942. 6½” x 5”. Stapled self-wrappers. Pp. 64. Good: wrappers detached, heavily chipped and soiled; penultimate leaf crudely detached as well; first and last few leaves with creasing and staining; otherwise internally very good with bright, clean pages. One small inked notation on p. 50.

This striking, heavily illustrated catalog was directed to African American women, with dozens of products and their effects described. It was issued by the Humania Hair Goods & Specialty Co. (HHGS). HHGS was apparently owned by a Caucasian man, Gustave Goldstein, an orthodontist from New York City who ran afoul of the Federal Trade Commission with respect to some of the products offered here.

The main focus of this catalog was on hair, with advertisements for wigs, oils, creams, shampoos, and implements related to straightening, glossing, tinting, and more. There were a number of

skin products, perfumes, and cosmetics as well. The book features 59 illustrations of African American women's heads, wigs, and hairstyle attachments, five for the coloring of hair/covering of gray, three for veils and hairnets, and 23 combs and brushes, several of which were plugged in to straighten or relax the hair. Another 18 illustrations offered hair dressings, oils, straighteners, and dandruff products. There was one illustration for a product for men, promising that “love and success may be yours!” if they used Dukes hair dressing.



34 Humania Hair Goods and Specialty Co., 303—4th Ave., New York, N. Y.

### Madam C. J. Walker's Celebrated Preparations



Mme. C. J. Walker's hair and toilet preparations have been on the market for over thirty five years and are still the favorite of women everywhere.

Mme. C. J. Walker's Hair and Scalp Preparation.	Price per box . . . . .	50c
10% Excise Tax . . . . .		5c
		55c
Mme. C. J. Walker's Tetter Salve.	Price per box . . . . .	50c
10% Excise Tax . . . . .		5c
		55c
Mme. C. J. Walker's Glossine.	Price per box . . . . .	35c
10% Excise Tax . . . . .		3c
		38c
Mme. C. J. Walker's Temple Salve Oil.	Price per box . . . . .	35c
10% Excise Tax . . . . .		3c
		38c
Mme. C. J. Walker's Skin Brightener.	Price per box . . . . .	35c
10% Excise Tax . . . . .		3c
		38c

Women everywhere are learning to give more care and attention to their hair and scalp. Discriminating women prefer well known preparations that have been used over the years.



Send All Orders to Humania Co.

Also of note is a full page dedicated to Madam C. J. Walker products as well as one offering “Dr. Fred Palmer's Skin Whitener Preparations.” Two pages offer Apex products, featuring another nine photographic images of the product containers. One seemingly incongruous offering takes up the book's

final five pages: a set of eight dolls (and wigs for the dolls), their dark skin appearance advertised as “Suntan Complexion.”

A 1945 Federal Trade Commission complaint of false advertising led to Goldstein and HHGS being forced to cease and desist the advertisement and distribution of several products in this catalog. Some of the products, and what the FTC found deceptive included: B. Paul's Compound (FTC prohibited HHGS from stating that it was composed of harmless ingredients); Herolin Skin Whitener Cream (HHGS could not claim that it constituted competent or effective treatment of pimples); and the Humania Dandruff Treatment (HHGS could not state that it helped with dandruff).

OCLC shows one institutional holding each of a Humania publication from 1950 and one from 1955, neither of which appears to be similar to the item on offer. **\$1750 [5195]**

Humania Hair Goods and Specialty Co., 303—4th Ave., New York, N. Y. 9



No. 1008—Page Boy Creation

Glamorous enough for the ball-room, yet modest enough for the street, office or home, this beautiful creation was designed to meet the great demand for a hairdress that could be worn on any or all occasions. This features our novel Page Boy with its stunning effect at the back. You'll simply love its beauty and distinction, its lustrous fine quality hair and fine workmanship. 4½-inch ribbon part.

Colors: Black or Dark Brown	Price . . . . .	\$10.75
Mixed Gray . . . . .		12.75
Colors: Black or Dark Brown	Drawn Part. Price . . .	\$12.95
Mixed Gray, Drawn Part		14.95



**KNOWLES BOB WIG**

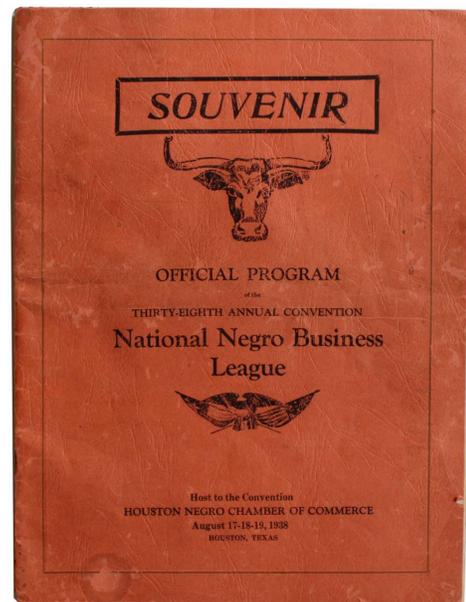
Some women look only for beautiful effects, some for fine quality and others for superior workmanship when they select a wig. But the smart woman looks for beauty AND quality AND craftsmanship, and is delighted to find ALL she seeks in this especially stylish and dressy wig. Fine quality of the softly waved hair is apparent at first glance. Double wave, ribbon part, full net foundation to assure good fit and lasting shape. Part on right, left or in center. Only one part for the price. Can be combed, dressed or cleaned again and again.

Black or Dark Brown . . . . .	\$ 9.75
Mixed Gray . . . . .	11.75
Drawn Part—	
Black or Dark Brown . . . . .	\$13.95
Mixed Gray . . . . .	15.95

**3. [African Americana][Business][Texas][Black Printers]**

**Official Program of the Thirty-Eighth Annual Convention of the National Negro Business League.** Houston, Texas: [Houston Negro Chamber of Commerce/Webster Printing Company], 1938. 11¾" x 8¾". Stapled thin card wrappers. Pp. [32]. Good: two center bi-folia detached; scattered small tears; stains, dust soiling and penciled notes to covers; leaves toned and dust soiled.

This is the official program and souvenir book of the 1938 convention of the National Negro Business League (NNBL), which was hosted by the Houston Negro Chamber of Commerce (HNCC). It's a wonderful resource which provided a detailed list of events and speakers as well as background information about the organizations involved. The book also contains approximately 60 advertisements for Black-owned businesses in the Houston area, as well as photographs of African American community and business leaders. Importantly, it is likely only the second known imprint of the work of a little known Black-owned press.



The NNBL was founded in 1900 by Booker T. Washington. The HNCC was organized by several prominent Houston community leaders in 1935 to empower and promote African American businesses in the city.

Approximately one third of the ads are illustrated, including the book's back cover: it's for Southern Select beer and shows a photo of a smiling white man with a speech bubble giving "A toast to a fine organization and to a fine beer!" The ads feature a myriad of businesses as well as contributions from several HBCUs, including those outside of Texas. The last page provides a tabulation of Black-owned Houston businesses by type, boasting of the city's strong African American population and their business prowess, and urging the importance of preparing the youth of the race to "build, strengthen and substantiate the future Negro business world." There are also many great images including portraits of NNBL and HNCC leadership, portraits of prominent Black community members, and a large image of the Houston College for Negroes (now Texas Southern University).

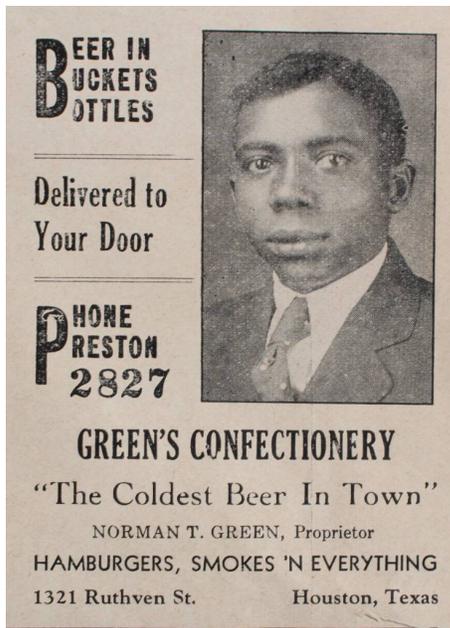
The book's printer, Webster Printing Company, was owned by George H. Webster. Webster was African American and born in Georgia around 1886. The 1930 census showed him as a self-employed job printer, and according to Webster's imprint here, he had been in business in Houston for 20 years. The earliest mention we could find of his business is a 1920 edition of the *Houston*

*Informer*, a Black press paper that showed his office as 220 San Felipe Street. According to Larry J. Jackson in "The Development of Black Business In Texas 1919-1969: From a Houston Perspective" (a masters thesis submitted to Texas Tech University in 1979), Webster was friendly with the editor/publisher of the *Informer*, Clifton F. Richardson. In turn, Richardson was also a journalist, political activist and civic booster in Houston who actively promoted the NNBL in his reporting. By 1927, Webster's business,

*"had grown large enough to enable him to buy the most efficient presses available . . . In the fall of 1927 Webster and Richardson became partners in a consolidation of the Webster Printing Company and the Informer. Richardson was the president, and Webster the manager of the printing end of the business. In addition to printing the Informer, the Webster-Richardson Publishing Company was to provide a general printing business with high quality service, and sell incidental merchandise such as paper, stationery and cards."*

For various, and fascinating, reasons, the new entity had failed by 1932, such that Webster had reestablished his job printing entity under the name used in this book. OCLC and Google searches show only one other publication issued by the Webster Printing Company: A.W. Jackson's "A Sure Foundation & A Sketch of Negro Life in Texas," which is a biographical compilation of a couple hundred Black Texans. OCLC finds no copies of this program.

A heavily illustrated program by a little known Black Texas print shop, documenting the Texas convention of the NNBL, and extolling the accomplishments of the Black-owned business community of Houston. **\$1500 [1793]**



#### 4. [African Americana][Education] [Science][Women]

Dickenson, Anna and Arthur.  
**[Herbaria Compiled by African American High School Students].**  
Xenia, Ohio: B. Chew & Son,  
[1911]. 14" x 10½". Two commercially-produced herbarium books with leaf rectos providing a space for botanical samples and respective opposite pages being printed forms, here completed by hand. Each book has 26 leaves, each has a handwritten index, and each has 25 botanical samples with accompanying analyses in manuscript. Generally very good: covers with moderate wear, heavy at the corners, and moderate dust soiling; offsetting to some pages from plant samples; exceptionally well preserved considering their use.

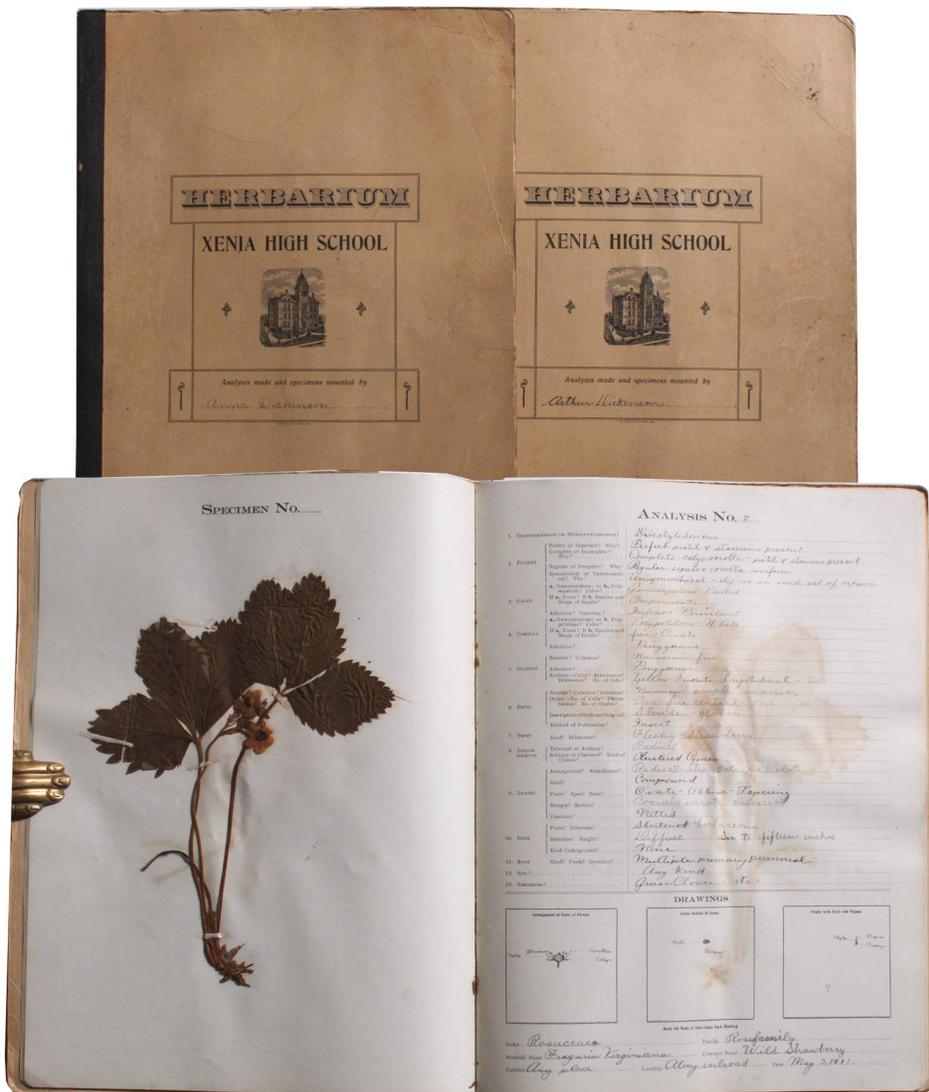
This pair of herbaria documents early 20<sup>th</sup> century school work in science by African Americans. They were compiled by siblings from Xenia, Ohio, Anna and Arthur Dickenson and the covers of these herbaria were printed specifically for Xenia High School. The Xenia school system was segregated until the mid-1960s. Anna and Arthur were the older siblings of noted jazz trombonist, Vic Dickenson, and these books were found among the Dickenson family papers.

Anna and Arthur were responsible for mounting botanical specimens in the book and writing out scientific analyses for each specimen. Each book has 25 specimens and each specimen is described in great detail on the opposite "Analysis" page. Each analysis page has 32 questions, in 13 categories, and each has been fully completed. Each of these pages also has room for three specific drawings of each sample, adding a total of 150 small sketches done by Arthur and Anna as they learned aspects of botany. Most of the samples gathered by each sibling were the same, allowing for the comparison of their work. Closer inspection reveals that Anna and Arthur gathered most of the samples together, as most are dated in April or May 1911. Even more revealing is that most samples document the location of acquisition, allowing scholars to retrace the paths taken by Arthur and Anna. Some were gathered on the property where they lived, others at an older brother's property, some in other places around Xenia.

When cast in the light and timeline of George Washington Carver's career, the books are even more remarkable: in 1894, Carver became the first African American to earn a Bachelor of Science after studying botany at Iowa State Agricultural College and these books show the Dickenson siblings immersion into botany less than 20 years later. African Americans and people of color have historically been underrepresented in the sciences, and they remain so to this day. Since 2020, social media movements such as #BlackInSTEM have brought attention to discrimination faced by Black students and professionals throughout the science, technology, engineering, and mathematics fields. With respect to botany specifically, according to a July 2020 article at The Virginian-Pilot,

*"The first Black Botany week was hosted by the Botanical Society of America last week and though still in its infancy, the initiative took aim at the lack of African American representation in botany and horticulture. By inviting people to share their stories, experiences and career, the online movement aimed to inspire this generation and the next. African Americans have been cultivating and growing as a form of rebellion for hundreds of years — a tradition that is alive and well today."*

A singular opportunity to acquire primary source material documenting early 20<sup>th</sup> century school work in science by African Americans. **\$3000 [1696]**



**5. [African Americana][Labor][Racial Violence] Group Photograph of the Fourth District Convention of the International Union of Timber Workers.**

[Meridian Mississippi, but distributed in Bogalusa, Louisiana]; [Great Southern Lumber Company], [1919]. 8" x 10". Black and white silver gelatin photograph with inflammatory text printed verso + IUTW Pin. Good: several chips and small closed tears, moderate crease at lower left, 2" tear at middle left edge; pin with cracks to the celluloid covering.



**HERE YOU ARE!**

The Southerner may not want it—Bogalusa don't want it—but the South'll get it if it don't watch out.

**GET WHAT?**

Social equality, niggers and whites, men and women, all mixed up together like potatoes in one bin.

**HOW DO YOU KNOW?**

Look at this picture. Date, October 6, 7 and 8, 1919; place, Meridian, Mississippi; occasion, Convention Fourth District Timber Workers' Unions, covering Alabama, Mississippi and Louisiana. Delegates, 32—19 colored and 13 white. From Bogalusa, 6, 3 colored and 3 white. The negroes included a doctor, a preacher and Sol Dacus, the nigger who was paraded by white men armed with shotguns on the Saturday of the pitched battle.

**WHAT OF IT?**

A negro lacked two votes being elected head of the Fourth District at that meeting. Those men elected to come to Bogalusa sometime in 1920 and have a similar convention. Present indications are that the convention will not be held in Bogalusa.

**WHOSE BUSINESS IS IT?**

Mine, yours, and every other man's who lives in the South. Right now Negro newspapers are bragging that in Cleveland, Ohio, negro school teachers to the number of 68 are in mixed schools teaching whole schools of white children. You want it, do you? Bogalusa does not. And yet some fellow will stand up in front of you and want to cuss out Bogalusa for what has happened.

The following are the names of persons shown in the group picture taken of the delegates to the Fourth District Convention of the International Union of Timber Workers, held at Meridian, Miss., on October 6, 7, and 8, 1919:

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

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

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

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

OCLC, internet and auction records searches reveal no copies of the photo; we've handled one other that lacked the verso's text; this copy supplied by the same collector who sold us the first and who has no more.

A photograph issued with ill and cruel intent, but also representing a group of courageous men, including those who sparked "probably the most dramatic display of interracial labor solidarity in the Deep South during the first half of the twentieth century." (Norwood, p. 592) **\$2000 [4737]**

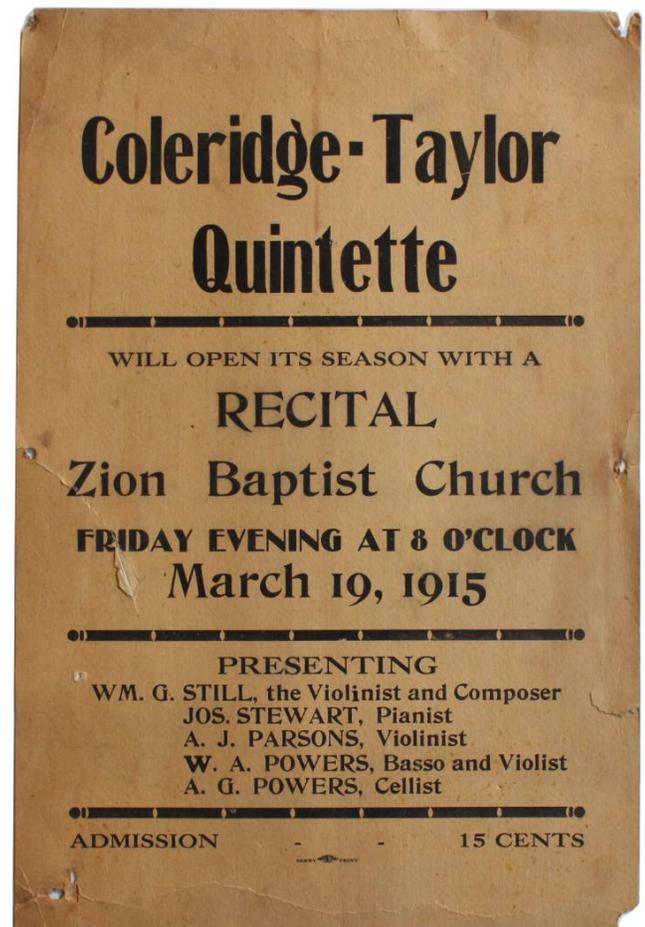
## 6. [African Americana][Music]

[Still, William Grant]. **Coleridge-Taylor Quintette.** [Xenia, Ohio]: N. P., 1915. 13¼" x 9". Thin card broadside printed recto only. Good: 2½" curved tear from left edge intersecting two characters; numerous other creases, chips, small tears and several punch holes; moderate foxing and dust soiling.

This is a broadside for a 1915 recital of a musical quintet, led by an important African American violinist and composer. The band's leader, William Grant Still, was the first African American to conduct a major American symphony orchestra when he conducted the Los Angeles Philharmonic Orchestra in 1936.

William Grant Still was born in Woodville, Mississippi in 1895. His father, a teacher and local bandleader, died three months later. Infant William and his mother moved to Little Rock, Arkansas soon thereafter. In Little Rock, his mother was a high school English teacher and his stepfather, Charles B. Shepperson, nurtured Still's love of music by taking him to see operettas and live performances and also bought him classical recordings for at-home listening. Still began violin lessons at the age of 15, and his musical progress progressed swiftly. He soon began teaching himself to play numerous other instruments, including the clarinet, saxophone, oboe, double bass, cello, and viola. He attended Wilberforce University where he led the university band and started to compose musical works for orchestras.

Between 1919 and 1921, Still worked as an arranger for W. C. Handy's band. Throughout his career, Handy composed, recorded, and encouraged other performers prolifically, and there is no doubt that Still had an important role to play in some of the most popular Black music created and released during those years. The 1930s were an especially active period in Still's career. He received his first Guggenheim Fellowship in 1934 and started work on the first of his eight operas, *Blue Steel*. In 1939 he completed his opera



*Troubled Island*, about Haiti and Jean Jacques Dessalines. It would be performed by the New York City Opera in 1949, making it the first opera written by an African American to be performed by a major company. In 1955, Still became the first African American to conduct a major orchestra in the Deep South when he conducted the New Orleans Philharmonic Orchestra. He was also the first African American to have an opera performed on United States national television: *A Bayou Legend*, which he completed in 1941 and premiered on PBS in June of 1981. For this work, he was posthumously awarded the 1982 Mississippi Institute of Arts and Letters award for music composition.

At the time of this recital, Still was two months shy of his 20<sup>th</sup> birthday and the performance documented by this broadside is exceptionally early in his career. As such, it may be the first time he received public billing as a composer and bandleader. He named this early quintet for Samuel Coleridge-Taylor (1875-1912), a mixed race English composer and conductor, famous for his cantata trilogy, "The Song of Hiawatha". We have not been able to locate any broadsides or newspaper mentions of earlier performances by Still in this capacity.

While not noted as such, this item was found among the papers of the Dickenson family of Xenia and Wilberforce, Ohio. It was acquired with a larger archive (sold previously) of Vic Dickenson, the important African American jazz trombonist.

An important broadside showcasing one of the earliest public performances by an exceptionally important Black composer who many refer to as "the Dean" of African American composers. **\$1800 [1705]**

## 7. [African Americana][Reconstruction][Sharecropping] [Sharecropping Agreement

### **Incorporating the "Mississippi Black Codes"]**. Hinds County, Mississippi:

1866. Bifolium of ruled paper measuring 12" x 7½" with the first two pages handwritten, the others blank. Very good: old folds as well as scattered stains along the top half of the document.

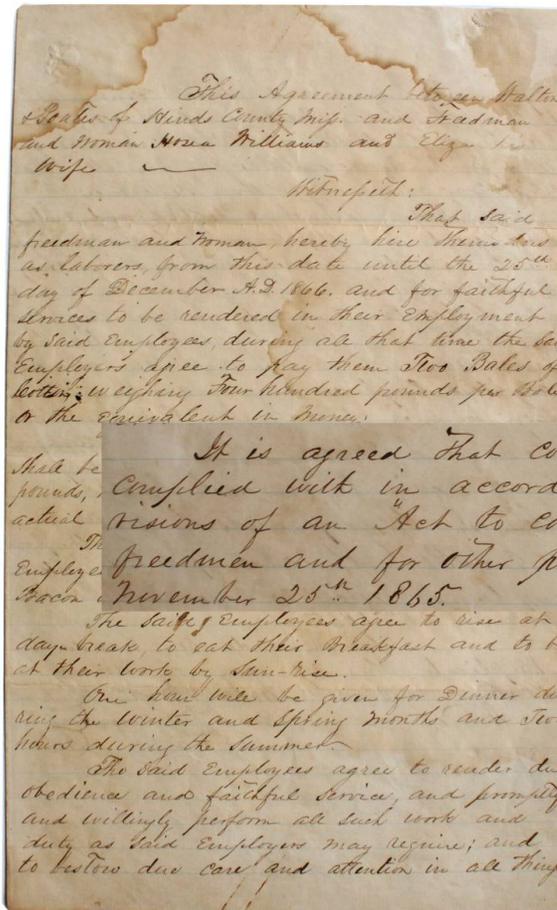
This is a Mississippi sharecropping agreement that was signed just two months after the state legislature enacted some of its so-called "Mississippi Black Codes" on November 25, 1865.

The document was signed January 27, 1866 and memorializes an agreement between Walton & Poates (WP) and "Freedman and Woman Hosea Williams and Eliza his wife." Hosea and Eliza were likely illiterate, as Hosea executed the document with an "X," and did the same on behalf of Eliza. We find nothing about Walton and Poates, though Poates may have been John Lemuel Poates, who owned eight slaves in Hinds County as of 1860 and who died in 1868.

The agreement set forth that Hosea and Eliza would work for WP until December 25, 1866 in exchange for "two bales of cotton, weighing four hundred pounds per Bale or the equivalent in money . . . after deducting the actual outlay for corn and bacon." WP provided Hosea and Eliza with "four pounds of good bacon or pork and peck of meal per week," as well as one hour for dinner during the winter and spring and two hours during the summer. Hosea and Eliza were required "to rise at day break, to eat their breakfast and to be at their work by sun-rise." The contract further provided that the Williamses would not be paid "during such time as they may be absent without leave, each absence to count not less than one day, and to subject them to a deduction from their wages of not less than seventy five cents for each and every absence."

Interestingly, the last paragraph stated, "it is agreed that [this] contract shall be complied with in accordance with the provisions of an 'Act to confer Civil Rights on Freedmen and for other purposes' approved November 25, 1865." To a modern reader, it would seem this provision gave the Williamses more rights than just the terms of the contract, but that assumption couldn't be more wrong. According the Mississippi History Now website,

*"Mississippi's notorious Black Codes [were] enacted in late November by the newly elected Mississippi*



Legislature. One of the first necessities of Reconstruction was to define the legal status of formerly enslaved people. How would Mississippi define citizenship? Which civil rights would the state legislators give to freedmen? Instead of embracing change Mississippi passed the first and most extreme Black Codes, laws meant to replicate slavery as much as possible. The codes used 'vagrancy' laws to control the traffic of Black people and punished them for any breach of Old South etiquette. Black people could not be idle, disorderly, or use 'insulting' gestures. Black people could not own a gun or preach the Gospel without first receiving a special license. Black children were forced to work as 'apprentices' for White planters, usually their former masters, until they turned eighteen. Most blatant of all, the state penal codes simply replaced the word 'slave' with 'freedman;' all the crimes and penalties for enslaved people were 'in full force' for the emancipated."

The Act to Confer Civil Rights on Freedmen (ACCRF), as it related to Hosea and Eliza, required African Americans to "have a lawful home or employment and have written evidence thereof." Failure to provide that proof by the second week of January 1866 could result in getting fined for vagrancy, and if that fine wasn't paid, imprisonment. This provision on its own created immense pressure on people like Hosea and Eliza to remain in abusive employer/employee relationships. A worse provision of ACCRF, and one not mentioned in this contract, was from section six which spoke to labor agreements: "if the laborer shall quit the service of the employer before the expiration of his term of service, without good cause, he shall forfeit his wages for that year up to the time of quitting." While we have no way of knowing how things turned out for the Eliza and Hosea, this provision of the law gave landowners incentive to abuse their employees such that they would quit prior to the end of the contract's term with no legal obligation of the landowner to pay for prior labor.

While sharecropping agreements are scarce, we see at least a few come to light each year. Written sharecropping agreements made early in Reconstruction are rare, and we've not seen another which specifically reference the Black Codes of Mississippi. **\$2500 [5812]**



## 8. [African Americana][Texas]

**[Photographs of the Allen Family of Belton, Texas].** Temple, Texas/San Antonio: Stone [Photography Studio]/Robinson [Photography Studio]: [circa 1876-1881]. Two black and white photographs, each measuring 3 7/8" x 5 5/8" on larger card mounts; both captioned on verso. Group portrait and card good with numerous creases, heavy rubbing and moderate staining; photo and card of the boy very good with moderate wear, light stains, and some surface loss verso.

This pair of cabinet cards depict an African American family from Belton, Texas in the years following the end of Reconstruction. Likely taken in the mid-1870s, the group family photo appears to show a husband, wife and five children. The parents are seated, with the wife looking much younger than her husband. The verso of this photo has a penciled inscription which reads, "Sister Polly Allen. My mother's neighbor's family when she was young and she lived in Belton, Texas." Based on this inscription, census data, and an inscription on the other photo included, we believe the group photo depicts the family of Charles and Polly Allen of Belton, Texas.

Both the 1870 and 1880 censuses show an African American family with the name of "Allen," in Belton, Texas and with a "Polly" as the matriarch. The 1870 census shows Polly as 21 years old, and Charley as 31. They are shown as having seven children: Henry (10 years old), Eliza (sic, should be "Elijah") (8), George (7), Charley (3), Samuel (3), Sallie (1) and Mallie (1). The 1880 census has Charles at 42 years old, Polly aged 27. They are shown with eight children, four of whom were listed in 1870, but with ages that don't all line up with the 1870 data: Henry (18), Elijah (16), George (14), and Samuel (7). The other four listed in 1880 were Sarah (12), and three who appear to have been born in the 1870s: Judge (5), Leda (3), and Grant (2). We don't know why Charley, Sallie and Mallie do not appear in the 1880 census, but one possibility is that Charley and Mallie died sometime between the two censuses and "Sallie" became "Sarah," due to clerical errors.

While the census records are a bit confusing, their data, along with the other cabinet card included here, help us make educated attributions as to the dates of the photos and which children are shown in the group photo. The other cabinet card is a portrait of a boy who appears to be around four or five years old. The verso is inscribed, though almost certainly not in his hand, "This is to my Aunt Jennie V. Allen from her little baby son Judge Allen." The boy in this photo bears a strong resemblance to the baby in the group photo. If both photos in fact show Judge Allen, it would date the group photo to around 1875 or 1876, and the portrait to several years after that. The ages of Polly (mid-late 20s) and Charley (late 30s/early 40s) also seem to fit the group shot. We therefore think the two children in the back row, from left, are Sarah and either Elijah or Henry and the two other boys in the front row are George and Samuel.

We learn from an 1869 deed that Charles purchased four acres in Bell County. That land apparently became the family farm, as the 1880 census shows Charles as a farmer and all the children aged 12 and up as working on the farm.

Identified African American family photos from this time period are rare. One showing family farmers who were apparently making ends meet in early-Post-Reconstruction Texas are superlatively so. **\$2500 [4634]**

## 9. [African Americana][Theater]

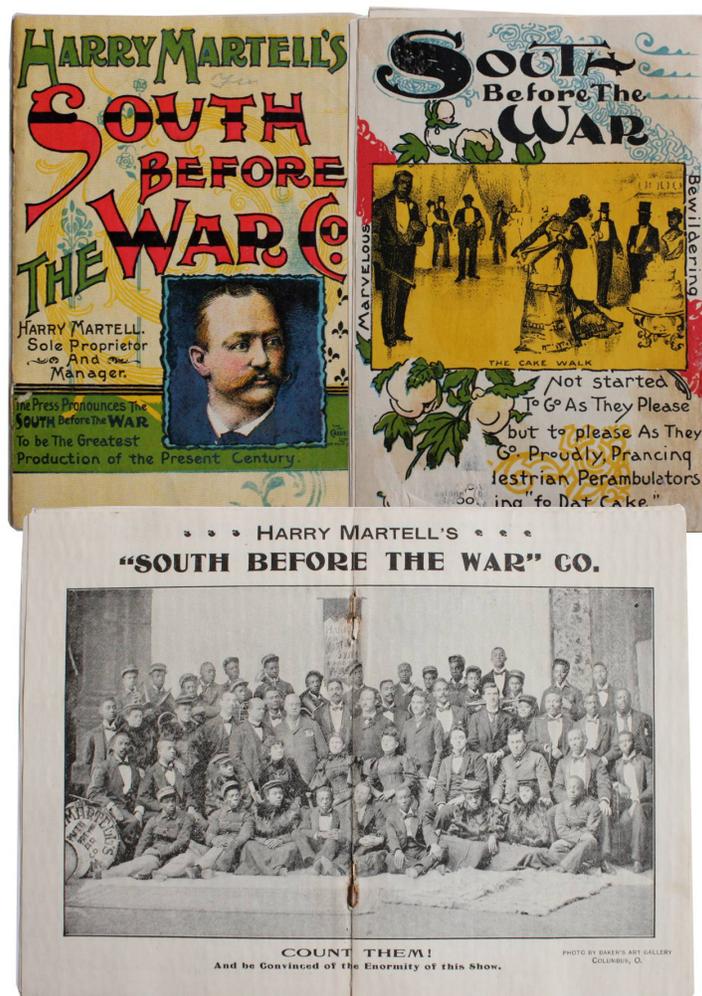
**Harry Martell's South Before the War Co. [Cover title].** N.P.: N.P., [circa 1895-1899]. 5" x 3½". Stapled illustrated self-wrappers. Pp. [12]. Good: all leaves split below bottom staple; each bifolium partially detached as each is only held by one staple; loss to the lower outer corner of final leaf affecting a few characters of text on both pages.

This is a beautifully illustrated program promoting the touring musical, *The South Before the War*, performed by Harry Martell's South Before the War Company in the 1890s. The play toured widely, and made a splash in newspapers from 1892 to 1899. An article in a Colorado newspaper in March 1899 stated:

*"As for 'South Before the War' itself, too much cannot be said in its favor. It is just what it claims to be – a portrayal of typical slavery days, scenes and incidents, punctuated by excellent specialties and made hilariously funny by clever comedians. The cake walk, which closes the entertainment, is the 'real thing.'"*

Reasonably recent scholarship sheds much more light on the show than contemporary newspaper accounts. In Lynn Abbot's and Doug Seroff's book *Out of Sight: The Rise of African American Popular Music, 1889–1895* (University Press of Mississippi, 2002) they described the nature of the play:

*"An experimental venture, originally organized for a brief summer tour, The South Before the War Company toured successfully for many seasons and inspired a popular reign of plantation shows or, in the slang of the profession, 'plant shows.' Built around a romantic idealization of plantation slavery, the South Before the War was a new departure disguised as an 'ancient oddity.'"*



*There was nothing unusual about a plantation setting in nineteenth-century minstrelsy, but the African American men and women of the South Before the War imparted an added sense of realism to their plantation recreations. Moreover, the South Before the War was perhaps the first big-time theatrical exhibition of up-to-date, "ragtime-ready" black vernacular music and dance. Through its ubiquitous male vocal quartets and "pickaninny band," the public got its first whiff of emerging ragtime minstrelsy.*

*The South Before the War Company and the gang of plant shows that followed in its wake formed a bright, particular platform for the commercial ascent of African American quartet singing, and thereby established a new theatrical outlet for the improvisational barbershop harmonizing craze that was sweeping through black America. Despite its landmark status in African American show business history, the South Before the War was a backward-looking stage vehicle, purporting to depict the pleasant side of slavery. The unprogressive imagery that it projected would burden black male quartet artists for decades to come.*

The program features wrappers printed in vivid color with each internal page containing a nearly full page illustration. The entire centerfold spread contains a photographic image depicting the large cast, the vast majority of whom are African American, seated alongside the approximately twelve white cast and staff members. The rear wrapper has an illustration of the Cake Walk Dance.

OCLC revealed one Tennessee institution with an 1890 program for the show—it's much larger and printed on linen, so does not compare to this item. Internet searches show an 1897 booklet in the University of Florida's Theatre Playbill and Program Collection. We are not sure whether that booklet is similar to this item on offer. One may also be in The South Before the War Company Papers (containing mostly musical scores) at Yale.

A rare program for *The South Before the War* with an important photographic image of the company's African American performers. **\$650 [5781]**

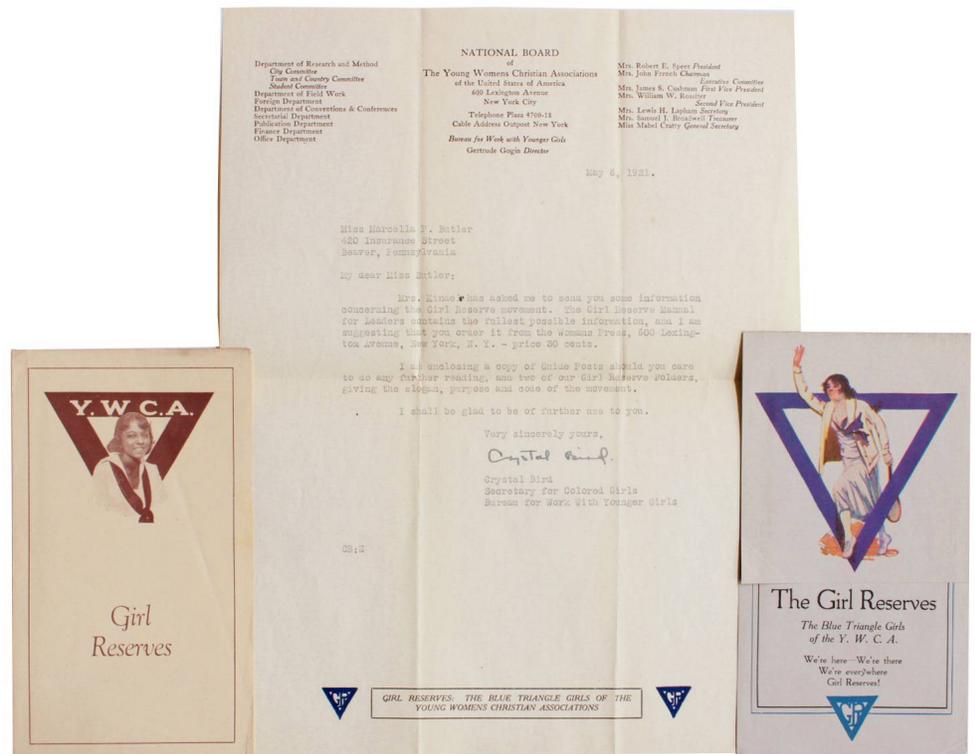
**10. [African Americana][Women]**  
 Bird [Fauset], Crystal. **[TLS + Three Items Related to The Girl Reserves of the YWCA.]** New York: Womans Press, 1921. TLS + three enclosed pamphlets, all in original mailing envelope. Most materials very good plus: light wear; a few small mild stains and toning. Envelope good: moderate wear; handwritten notes on both sides.

This is a collection of marketing materials targeting young women of color for a popular YWCA program, The Blue Triangle Girl Reserves of the Young Women's Christian Association (BTGR), all compiled and mailed by an exceptionally important African American woman, Crystal Bird (later known as Crystal Bird Fauset).

The BTGR began in 1918 as a way to unify and consolidate the YWCA's various programs for younger girls. According to Patricia A. Schechter in her *Programs: Girl Reserves and Clubs* (included in *How Did the Portland YWCA Enhance the Lives of Women, 1901-2000?* Binghamton, NY: State University of New York at Binghamton, 2003):

*"The club system, including the Reserves, was the main way in which the YWCA accommodated the needs of women and girls of color. African-American, Japanese, and Chinese girls organized themselves into Reserves, often finding a sponsor among women in their churches or schools to guide and encourage them."*

The cover letter was written and signed by Crystal Bird, whose election to the Pennsylvania legislature in 1938 made her the first African American woman ever to be elected to a state legislature. Her government service also included being an assistant to the director of Philadelphia's WPA office as well as an appointment to the Office of Civilian Defense in 1941 where she also worked as a race relations advisor. The letter is written very early in Bird's career as an activist, as she graduated from Boston Normal School in 1914 and was a public school teacher prior to taking a job at the YWCA in 1918. Her title at the time of this letter was "Secretary for Colored Girls, Bureau for Work With Younger Girls." The letter was sent to Marcella P.



Butler of Beaver, Pennsylvania, who was also African American. Based on local contemporary news articles, Marcella was very active in her church, so we believe she sought this material to start a Girl Reserves chapter, though we have been unable to determine whether she was successful.

Also of note are the two small promotional pamphlets for the Girl Reserves that Bird enclosed with the letter. One has a photographic image of a young woman who is clearly African American, the other has a drawing of a slightly older looking young woman who appears to be African American as well. The back page of the former reads, "Girl Reserves/Stand for/Fun/Knowledge/Friendship/Service/To thousands of Colored Girls"

A search on OCLC revealed holdings of Girl Reserves materials from this time frame, but none appear to duplicate any of the materials offered here.

A fantastic combination of rare literature highlighting the YWCA's work towards inclusivity, all distributed by the first Black woman ever elected to a state legislature. **\$1250 [4341]**

enclosing a copy of Guide Posts should you care  
her reading, and two of our Girl Reserve Folders,  
gan, purpose and code of the movement.

will be glad to be of further use to you.

Very sincerely yours,

Crystal Bird

Crystal Bird  
Secretary for Colored Girls  
Bureau for Work With Younger Girls



### 11. [African Americana][Women]

Gibson, Jacqueline. **Photograph Album Depicting African Americans in the Pacific Northwest Compiled By a Founder of a Cross Cultural Relations Organization.** Washington: [circa mid 1930s]-1946. 7¼" x 11¼". String-tied faux leather over thick flexible card. 40 pages with 217 black and white photographs adhesive mounted. Three quarters of the photos measure approximately 1 7/8" x 2¾", the rest measure up to 5¼" x 3¼" and nearly all are captioned. Album very good with light cover wear and loss to the corners; photos generally very good plus or better with approximately eight photos lacking from the album.



This album depicting a community of African Americans in the Pacific Northwest was compiled by a young woman from Tacoma, Jacqueline "Jackie" Gibson. Jackie attended Stadium High School in Tacoma as well as the University of Puget Sound (UPS) where she was a member of Alpha Kappa Alpha.

Jackie was of mixed ancestry as evidenced by several shots of a caucasian grandmother. A number of photos taken while Jackie was in elementary and high school show the multiplicity of races in her social circle: LatinX, Pacific Islander, Indian, Native American and more. We don't think it's a large logical leap to infer that this upbringing created a sense of diversity in Jackie, especially in light of the fact that she was one of the founders of a cross cultural relations group for the Tacoma YWCA in 1946. She was a sophomore at UPS at the time, and, according

to contemporary newspaper accounts, she was the chairperson of membership for the "newly organized Inter-Racial YWCA group, the Pascuales." That same article pointed out that, "the aim and ambition of the organization is to take advantage of the opportunities offered by the YWCA to promote inter-racial understanding; and to give to the young women of Tacoma a chance to exchange cultural, recreational and religious ideals." Another person mentioned in those articles, Jackie Spearman, was the group's program chair and she's also seen several times in this album including at least one with Ms. Gibson.



The album covers Jackie's life with a few images showing her as a toddler and several more in her early teen years; the vast majority of the photos were taken in Tacoma, Yakima, Seattle and Spokane between 1941 and 1946.

The images are almost universally upbeat and well composed and include a number of posed pictures with family and friends around homes, neighborhoods and local events. There's a short series showing people in Boy Scout uniforms in Seattle, another depicting a picnic in Spokane, and a third showing horseback riding on Copalis Beach. Other outings include a trip to Mt. Rainier, another to Point Defiance and one to Yellowstone.



There's also a series in Yakima in 1942, taken after an event that was probably related to a church organization as many are shown wearing a ribbon that we cannot identify and several of the identified participants were also members of Yakima's A.M.E. Church. A few dozen show men in uniform, including the Navy, Army and at least one shot shows a man with an Army Air Force shoulder insignia such that it's possible that he served with the Tuskegee Airmen.

Also of note are at least four photos of Jackie's brother, Bob. Bob was the first African American to earn a pharmacy degree at the University of California San Francisco's School of Pharmacy and later served as president of the the American Pharmacists Association and the American Association of Colleges of Pharmacy. According to his obituary at UCSF's pharmacy school website,

*"Gibson's accomplishments as a pharmacist were many, but his dedication to cracking open the profession to minorities was unmatched. Thanks*



largely to his efforts, minority student recruitment, matriculation, and graduation all increased over the course of his career, both at UCSF and nationwide. As a mentor and an associate dean, Gibson personally shepherded a new generation of black and other minority students into the profession.”

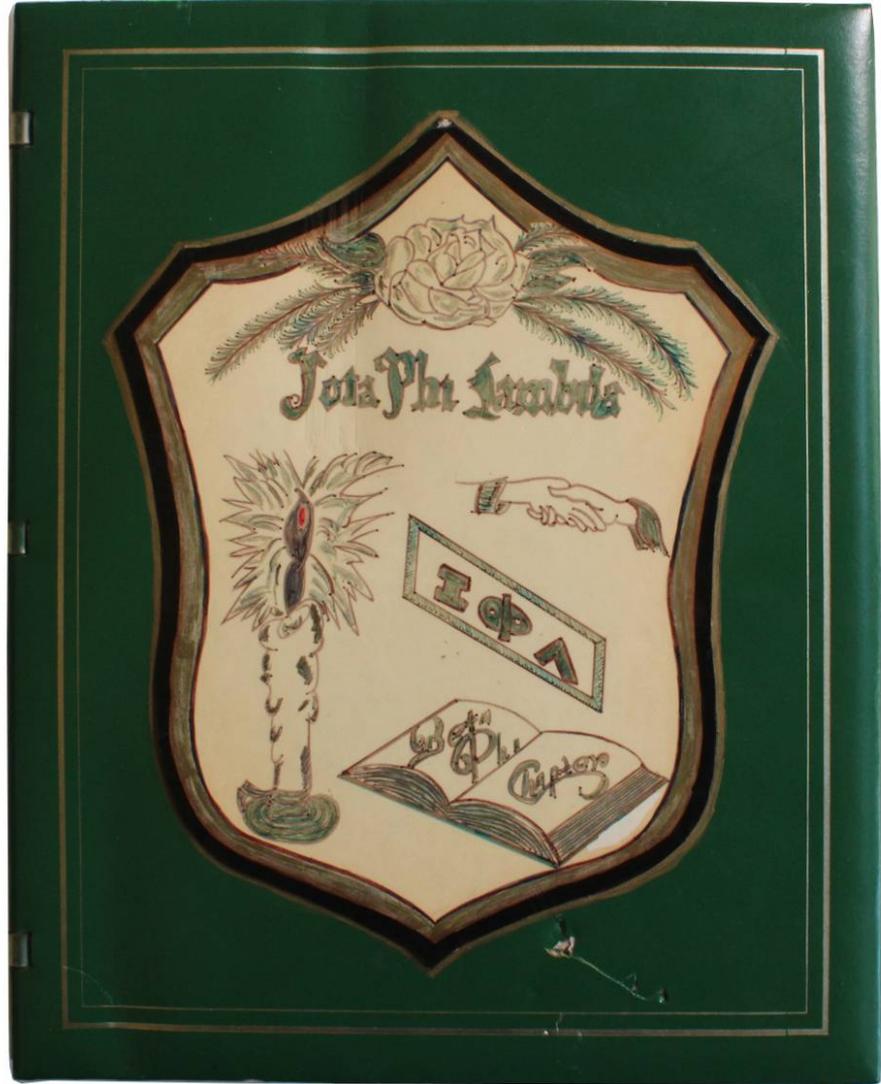
A bright, joy-filled album, documenting African American communities in Washington compiled by a young woman who was committed to improving race relations. **\$3000 [6076]**

**12. [African Americana][Women][Business]  
[Texas][Fraternal Organizations]  
[Folk Art/Folk Books]**

Collins, Iris. *[Scrapbook/Archive Documenting the Iota Phi Lambda Sorority in Texas.]* Houston, Texas: 1971-1976. 15" x 12" post-binder with thin card leaves, full leather over thick heavy board with a pasted on 11" x 8½" shield illustrated with felt marker. 92 pages contain 82 original photographs, 24 printed or photocopied photographic images, 21 clippings, and 57 pieces of ephemera; an additional 72 photos and nine pieces of ephemera are laid in. Most photographs are in color and measure 3½" x 3½". Album very good with light overall wear and a few gouges to the cover; internally very good plus to near fine or better, with fine photos.

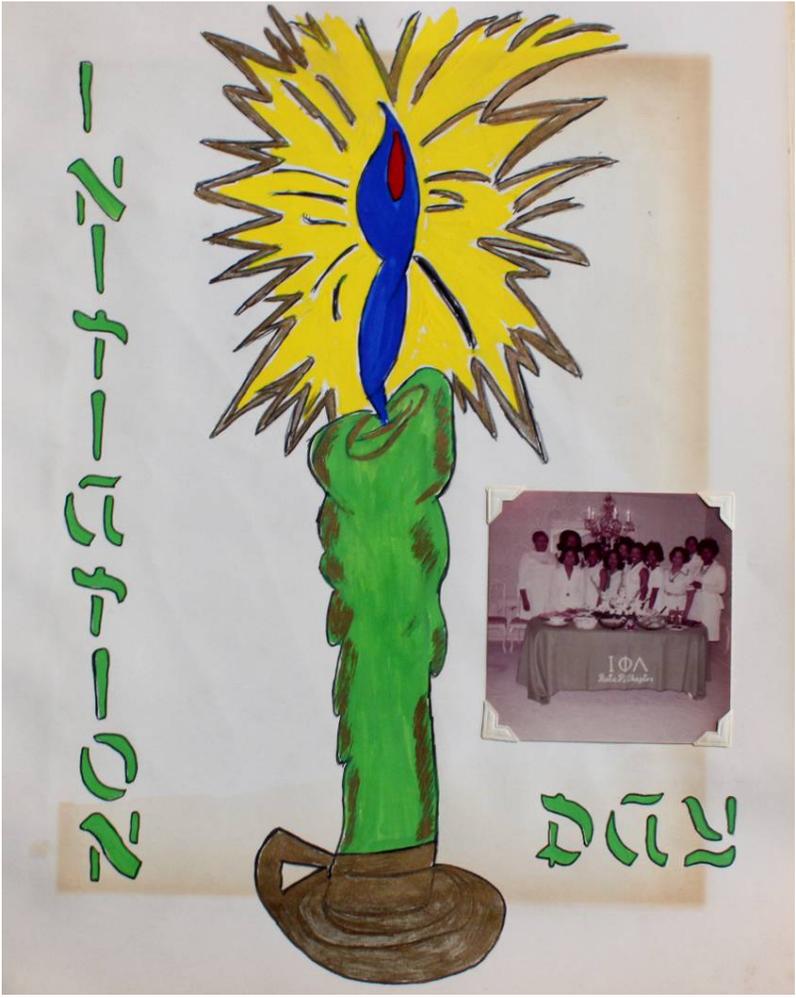
This densely packed resource documents the Houston chapter of Iota Phi Lambda. Iota Phi Lambda Sorority, Inc. (IPL), is the first African American sorority for business and professional women. It was founded by Lola Mercedes Parker in 1929 in Chicago. According to the sorority's website, its goals are to:

*“Unite in sisterhood qualified business and professional women in order to enhance and improve the status of women in our highly complex, competitive business and professional world; Promote increased interest in the broad field of business education among high school and college young women through planned programs and scholarships; Encourage the development of personal goals and leadership potential; and Establish and promote civic and social service activities for youth and adults.”*



This book was created by an IPL member, Iris Collins. At the time of creation, Iris was a single mother who worked as a secretary in the Houston Independent School District, a position she had held for 19 years. She was a member of several educational secretary associations as well as the editor of the Houston Administrative Educational Secretaries Association's news bulletin "Palaverin." Iris was clearly dedicated to her sorority—this book took dozens, if not a couple hundred, hours to create and is filled with original art, collage, poetry and more. Iris wrote the introductions for several items here, including the Welcome Address and Invocation for the "Lomepa Pledge Club Spotlights Famous Black Women" Program. She also wrote a song





and poem and contributed a report entitled "Government Business (How Your Government Waste Your Tax Dollars)".

The early pages of the book include a brief history of the national organization along with a list of its current officers and a couple of pages dedicated to the original founders. There's also a nationwide map showing the geographical distribution of chapters, which Iris color- and sticker-coded with explanations.

After that, it's all Texas, with a focus on Houston's Beta Pi Chapter from 1974 to 1976. Included is a chapter history, lists and photos of members, and news clippings such as one headlined "Houston Born Dr. Fredda Witherspoon, First Vice President National 1974-75, Discusses The Role Of Black Women." One fantastic item is a booklet Iris created, "Who's Who", with 12 leaves of member info and several pasted-on elements including a photo, all with a cover illustrated by hand. Another "book within a book" is one with leaves trimmed to the shape of the state of Texas with an applied paper rose and two small star stickers on the cover. Each of the subsequent four leaves has a star and chapter name and city. Elsewhere in the book are biographies and CVs of some officers, an artistically rendered calendar of monthly events, and many invitations and programs related to those events. Also important are the records of ten meetings in 1975 for the Houston chapter, with a total of 25 pages of typescript filled with a record of the chapter's activities.

Further enhancing the book are 154 original photographs, all related to sorority activities. We see the sisters during rush, pledge day, round-up, help



week, a bake sale and more. There are images of the women attending a play, dining together, and meeting and planning. One series shows a banquet at Houston's famed Shamrock Hotel, while another appears to show a chapter meeting. Another group of shots appears to depict aspects of initiation ceremonies and events and there's also an 8"x10" photo of Iris' pledge class. Many of the photos in the book are captioned with full names, event dates, and charming notes by Iris.

A celebratory album detailing the exploits of a Black female business sorority in Texas, and doubling as the chapter's archive of events in the mid-1970s. **\$7500 [6128]**

More images may be seen here: <https://tinyurl.com/3skfhk64>

### Discusses The Role Of Black Women

By Rui Lestard Hopkins

Houston-born Dr. Freda Witherspoon, who grew up at 30th Bremond, the daughter of Mrs. Vania Crawford, is a live wire in the educational, religious, civic, and cultural life of St. Louis, Mo. where she resides with her husband, Atty. Robert L. Witherspoon.

In a recent lecture given in St. Louis, Dr. Witherspoon discussed the "Role of Black Women" and in this dissertation she voiced, "In recent years there has been an increasing interest in the role of women in American Society and throughout the world. The Women's liberation movement has dealt a blow to the traditional concept of the female role as immutable, biologically fixed, and subject to the constraints of physiology."

"THE BLESSED CONCERN with women in general has brought with it focus on Black Women as well as those of ethnic origins. As is true of the Black woman in general, their role has been affected by the racism extant in White America. Thus, the Black woman has long faced a unique dilemma: being Black and being female. It is very important that she has an acute awareness of the dynamics of this dual oppression and its manifestations - sometimes blatant, sometimes overt; at other times covert - in everyday life, if she is to arrive at what she terms 'success' and also perceives it for her own particular ego."

"From my own particular frame of reference which is definitely people-oriented, if I have achieved any success in this small planet called 'earth', my achievements have been due to four major forces: (1) My firm belief in a supreme being; (2) My voracious reading of the Mother, who has remained a strong force in my life; (3) Kind and generous people whom I have met, who believed in me and opened doors to opportunities for me along life's highway; (4) My own particular

temperament. I have always possessed a strong 'inner drive' and perhaps even penchant for excellence in whatever I undertake. I admit that sometimes in the arena of life, I have failed miserably because of my own imperfections as a human being.

"THE PERSONAL CODE OF 'Loyalty' has long had high priority on my value list. Despite today's heightened self-awareness of the contemporary Black woman, she traditionally has been taught by forced circumstance to be self-reliant, which, incidentally, does not mean 'dominant' nor 'strong' necessarily. The Black woman has long been liberated to cope with the role of being wife, mother, and employee in the labor market ever since her arrival in this country; this is nothing new to her. Thus, she has not been able to enjoy some of the 'new' feminine constraints that society imposed on women in general. Consequently, 'Achievement' for the Black woman has meant making numerous sacrifices psychologically and physically in the entire arena of life."

"Achievement to me includes the ability to render service to others, and feel that if one has been blessed - even in a small measure - with a few of the 'advantages' of life, then, he has a very definite obligation and responsibility to reach upward and downward and help others achieve a better life. I feel that my role model for young Black women may be made in several ways: how I use my leisure time; what I do on weekends; the kind of civic and social experiences I undergo; all combine to enable me to be a contributing citizen in the overall uplifting of Black people. Such experiences help me to pay my obligations to the needs of the Mother, who has remained a strong force in my life. I have the pleasure of knowing, and entertaining in my home. These words are taken from his poem 'Don't you turn back: Don't set down on the



Houston Born Dr. F. Witherspoon

First Vice President National 1974-75

steps, came you find his kinda hard, Don't you fall, now - For 'The still going, honey, I've still climbin', And life for me ain't been no crystal star."

Dr. Witherspoon is a graduate of Bishop College, holds three masters degrees, and the Doctor of Philosophy (Ph.D.). Well-known and active in St. Louis, she is listed in "Who's Who of America's Women"; "Who's Who in the Midwest"; "The Worlds of Women; International Biographies of Community at speaker and president of the Ladies of Distinction, in the St. Louis Chapter.

in St. Louis, she holds leadership roles in the NAACP, St. Louis Heart Association, the City's Board of Children's Welfare, Sigma Gamma Rho Sorority, and charitably of the Alumnae-Bunch Committee of Scholarships. At the same time she is a college professor in the St. Louis College District.

Outstanding Sister



### 13. [Arizona][Disabled Americans][Native Americans]

Lyons, Jr., John D. **Photo Album Compiled by Tuberculosis Patient Who Became Dean of the University of Arizona Law School.** Arizona with a focus on Tucson: 1927-1931. 9¼" x 14½". Suede over boards. 98 pages, the first 62 with 217 black and white photographs inserted into corner mounts and an additional 20 laid in; approximately 20 are real photo postcards. Album very good with small losses to the suede which continues to throw off tiny flecks; photos generally near fine or better.

This is an album filled with exceptionally crisp and well composed photos by a talented amateur photographer who went on to become the Dean of the University of Arizona law school.

John D. Lyons was born in 1903, raised in New York and graduated with a Bachelors from Cornell in 1923. In his senior year he contracted tuberculosis, so his family moved to Tucson in 1927 in the hope that the warm dry climate would allow him to recover. The plan worked and Lyons graduated with high distinction in 1932 from the University of Arizona School of Law. He went on to become the Tucson City

Attorney and a Superior Court Judge. In 1947, he became Dean of the University of Arizona's law school, a position he held for 19 years, and was a Professor Emeritus when he died in 1981. While there he oversaw the creation of the *Arizona Law Review* and saw the number of students and faculty triple during his tenure.



for 19 years, and was a Professor Emeritus when he died in 1981. While there he oversaw the creation of the *Arizona Law Review* and saw the number of students and faculty triple during his tenure.

A tribute to John found online pointed out the home his father bought for the purpose of John's recovery on North Stone Avenue. The first page has a photo of that house, which is shown several other times throughout the album. That same tribute also mentioned John's recovery required 24 hour bed rest and took two years. This album shows that story was at least partially apocryphal as John was clearly the album's compiler and was already a talented photographer by the time he reached Tucson.

John started to document the world around him soon after his move as the album begins with several photos from the Tucson Rodeo Parade in February 1927. These include one of a cowgirl dressed entirely in rattlesnake skin and another shows Lone Wolf, the



important Native American artist. There are also several RPPCs depicting action and cowboys at the 1928 and 1929 Tucson Rodeos, with a few vernacular shots mixed in.

There are many shots around Tucson including the University of Arizona campus, Sabino Canyon, White House Canyon, Mount Lemon, and several show petroglyphs in the Tucson area. There is a series of shots along the Apache Trail including the Roosevelt Dam as well as a great birdseye view of the street (here a dirt road) that marks the border between Nogales, Arizona and Nogales, Sonora, Mexico.

At least 34 photos depict or relate to Native Americans including a 14 shot series of the Tucson Indian Training School. These exquisite images include several buildings on the grounds, girls taking a cooking class, and boys working on a farm. There's also an internal shot of a church service inside the school chapel, as well as photos of the football and basketball teams. Elsewhere in the album we see a wonderful photo of the San Xavier Indian Band and there are several shots depicting a Yaqui family and their living conditions. A different three shot series taken in Pascua is captioned "Yaqui Easter Dances." Still more include





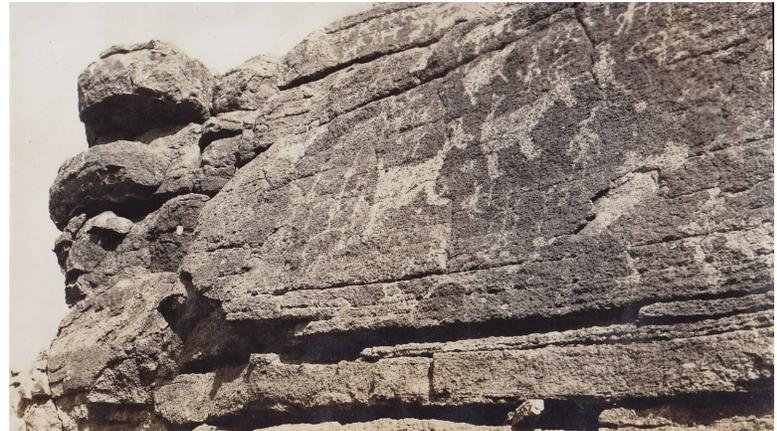
buildings at the San Xavier Indian Reservation, several of ruins in Casa Grande, and a couple showing homes of Pimas in Sacaton.

John may have had an aviation interest as there is a six shot series related to Charles Lindbergh visiting Tucson as part of his Spirit of St. Louis tour in September 1927. These include two photos of the Spirit of St. Louis: one as it was landing, another as it approached the hangar. There's also an exceptional image of African American soldiers marching as part of the celebration; elsewhere in the album a line of mounted Black cowboys can be seen riding in a parade. There's also a photo of Mary, Lady Heath, the important aviatrix known as "Britain's Lady Lindy."

Lyons was also an outstanding landscape photographer with exceptional desert shots taken near the Catalina Mountains, Robles Pass, Cat's Back Mountain, Queen Creek Canyon and more. The tribute referenced above stated that John took up bird watching during his recovery and that interest, as well as one in botany, is also reflected here. Also of note is that the album's front cover is illustrated by hand in gouache with a painting of a Native American woman, as well as a desert scene with saguaros and "Tucson Ariz." pyrographed into the suede.

An exceptional album with many mesmerizing images capturing Arizona's peoples and places at the dawn of the Great Depression, and created by a recovering tuberculosis patient who went on to a distinguished legal and educational career.  
**\$3500 [6113]**

More images may be seen here: <https://tinyurl.com/yckr6rfa>





**14. [Arizona][Ranching/Rodeo][Native Americans][Women]**  
Abbott, Chuck; Henderson, Esther; et al (photographers).  
***[Album of Stunning Photographs of People and Places  
in Arizona by Arizona Highways Photographers].***

Arizona: [circa 1938-1950]. 9½" x 12". Quarter leather over marbled and textured cloth. 96 pages with 97 black and white photographs; most are affixed to the page at only one edge, revealing versos, with around 20 glued down at all four corners. Photos measure 7" x 9" to 8" x 10" and approximately half are captioned. Album very good with moderate wear which is heavy at edges and spine tips; photos generally near fine save for approximately 25 which have a small patch of surface loss from contact with a small typed label on the photo of the facing page and approximately 37 have a thin line of offset toning on the image where it was tipped into the album, some of which also have the surface loss mentioned previously.

This is an exceptional album of professional photographs depicting the majesty of Arizona as it approached the mid-20<sup>th</sup> century. Chuck Abbott and his wife, Esther Henderson, garner far and away the most credits in the album, so we'll share a bit about them here. Abbott, the self-styled "Cowboy Photographer," was hired in 1939 by the Tucson Sunshine Club to take photographs that would help draw tourists and investors to the city. This album spotlights his ability to do just that with fifty photos credited to him. Not long after getting that job, Abbott met and





married fellow

photographer Esther Henderson. Esther was the first photographer to receive paid assignments from *Arizona Highways* (beginning in 1938) and is credited with being one of two photographers whose work elevated the magazine to national prominence. She is credited with twelve photos in the album. The talented couple worked as a photographic team for the next three decades, spending much time on Indian reservations and remote natural areas, and producing dozens of spreads for *Arizona Highways* and other publications. Relatively little of their unpublished work remains, however, because, as Henderson explained in an interview in 2006, “the negatives just slipped through our fingers because we were so focused on making a living at that time,” and, after they moved to California later in life, “I put [the prints] on a shelf and the termites ate them.”

Approximately twenty-three of the photos are either uncredited or undetermined because they are glued down, though we suspect some of these are also by Abbott and Henderson. The remainder are credited to Barry Goldwater (two photos of Navajo women), Norman G. Wallace, Joseph Miller, and Jack Breed (all of whom contributed to *Arizona Highways*), as well as Grace M. Sparkes (a prominent Prescott, AZ photographer), John Stryker (renowned as an early rodeo photographer), and a few other professional photographers. This album was likely compiled by someone closely associated with *Arizona Highways*, who obtained the prints at the time they were produced. We have not been able to determine if any were published, save for at least one of the Goldwater photos.

The album focuses on three main themes: desert/mountain scenery, ranching/rodeo, and Native Americans. There are at least 17 photos depicting Native Americans including several portraits of Navajo, Hopi, or Papago. Two show Navajo weighing a sheep, one shows a Native American woman driving a horse drawn carriage in a forest, another is a great shot of an older Hopi woman seated and in the act of working clay; she's surrounded by finished bowls and is accompanied by a boy whose overalls and face are also caked with clay. The best shot of Native Americans, and possibly the most compelling in the album, should simply be enjoyed:



Approximately 35 photos are devoted to ranching and/or rodeo. Images include shots at El Rancho Robles in Oracle, Kenyon Ranch at Tubac and Cross Triangle Ranch. One of the first photos in the book is a marvelous image of Doris Dayton, the 1942 University of Arizona Rodeo Queen astride a horse that is rearing up. Another gives an internal view of a lobby at Rancho Grande near Nogales, with walls and tables covered in Native American textiles and basketry. Several show cattle drives including a terrific closeup of longhorns corralled by a few mounted cowboys.

There are several rodeo action shots including roping and saddle bronc-riding. One outstanding rodeo image shows a crowd in the stands at the Tucson Rodeo. Almost certainly taken after a well delivered scene by a rodeo clown, it depicts a sea of Native Americans and Mexicans in mid-laughter.

Approximately 25 photos depict desert or mountain scenery including Aravaipa Canyon, the Kaibab Plateau, Organ Pipe Cactus National Monument, Moenkopi Wash, Petrified Forest and more. Many of the landscape images are so crisp and detailed they allow the viewer to have a sense of being inside the photograph. A great example of this is a photo entitled "*Fredonia to Kaibab Plateau.*" It's set along the right side of a dirt road, with two oncoming vehicles approaching, and its easy to be enveloped by the scene, imagining oneself on that road, with the horizon an endless sea of mountain ranges, all held beneath a blanket of cloud cover.

There are also images of Mission San Jose de Tumacacori as well as a few portraits of interesting individuals. These include Quong Gu Kee, a Chinese immigrant who settled in Tombstone in the 1880s and ran the famous Can Can Restaurant there for decades, as well as John Swain Slaughter, an African American cowhand who was born in slavery in Texas and came to Tombstone with rancher John Slaughter in 1879. Also, in addition to the Native American photos mentioned above, several photos show areas of early inhabitation such as cliff dwellings and possibly ruins at Casa Grande.

A wonderful collection capturing the landscapes, peoples and rodeo/ranch life of Arizona in the middle of the 20<sup>th</sup> century, with many images by an important Arizona photographer couple, including twelve by Esther Henderson. **\$4250 [5534]**



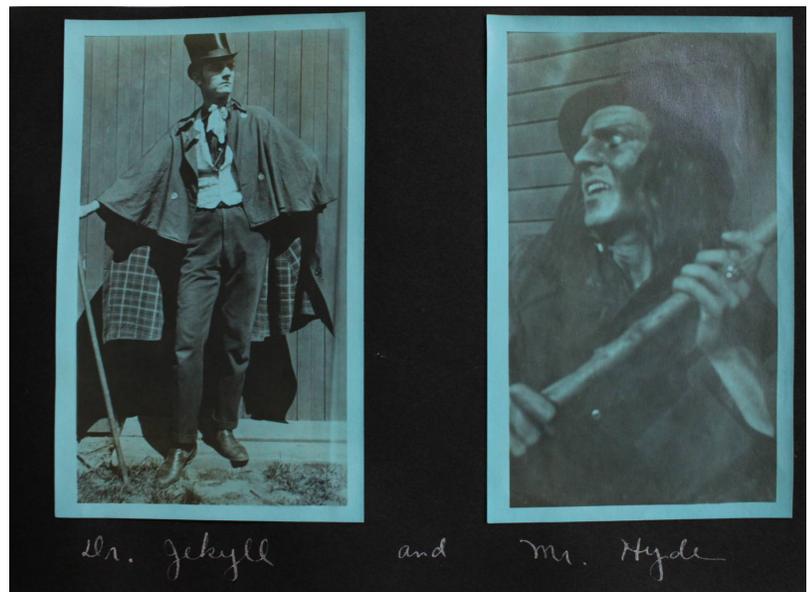


### 15. [Book Store Window Displays][Theatre]

Sloan, Richard H. **Photo Album Depicting Character Actor and Fowler Brothers Window Displays.** Los Angeles, California: 1918-1923. 7¼" x 11¼". String tied cloth over flexible card. 62 pages with 94 black and white photographs adhesive mounted. Most photos measure between 2¾" x 4½" to 5½" x 3¼" with six 5" x 7" or larger; most are captioned. Album very good plus with minor imperfections, photos near fine or better.

This album is filled with stunning images of two disparate genres of performance art: live theater and window displays—and the window displays are devoted exclusively to the Fowler Brothers book store, then located at 747 South Broadway in Los Angeles. While not denoted as such, the colleague who sold the album to us says it was acquired with a scrapbook that was compiled by the actor shown here: a Richard H. Sloan who appeared in many Los Angeles plays from 1920-1926 and was stage manager of the Literary Theatre of Los Angeles. We're told that the scrapbook showed that Sloan also created dioramas as well as designed and built sets for some performances.

The first 17 leaves have a total of 51 photos artfully arranged rectos only, showing Sloan dressed in character for several different roles and posing outside. The shows included *Wandering Jew*, *Busted Blossoms*, *The Melon Thief*, *Her Husband's Wife*, *Dr. Jekyll and Mr. Hyde* and *Spirit of 1820*.





The rest of the album is devoted to Fowler Brothers displays. We assume Sloan documented them because he either created them or played a significant role in their creation. While many are captivating at first glance, the images further spring to life with a loupe as dozens of books are revealed, with many in their pristine original jackets. Approximately half of the display photos show small “props” or dioramas including one for *Daisy Ashford: Her Book*, another for *Humpty Dumpty*, a Halloween display, a nativity scene and more.

The other half show large street-facing window displays. These include Easter 1921, which shows various religious works and novels in the book window, as well as die-cut greeting cards, paintings and other items in the store's stationery window. Inspection of an April 1921 “architectural book window” reveals around 20 different titles, with multiple copies of *California Gardens*. Several shots show the displays for Frederick O'Brien's *Mystic Isles of the South Seas*, which include a miniature thatched hut and a ukulele. A couple featured the B.P.O.E.'s “Elk Week,” including a window entitled “Books Descriptive of the West,” which show a few dozen items including Los Angeles photo books, *The Mariposa Legend*, and *California: Romantic and Beautiful*. One stunning image is devoted to a display for E. Phillips Oppenheim's *The Great Prince of Shan* showing many copies of the book surrounded by Asian motifs including a Buddhist shrine. Another shot, unfortunately a bit blurred, shows a Valentine's Day window. The largest photo in the album measures 7” x 9½” and is a closeup of a January 1923 display with numerous versions of *The Rubaiyat of Omar Khayyam* as well as dozens of copies of the soon-to-be-released Zane Grey novel, *Wanderer of the Wasteland*

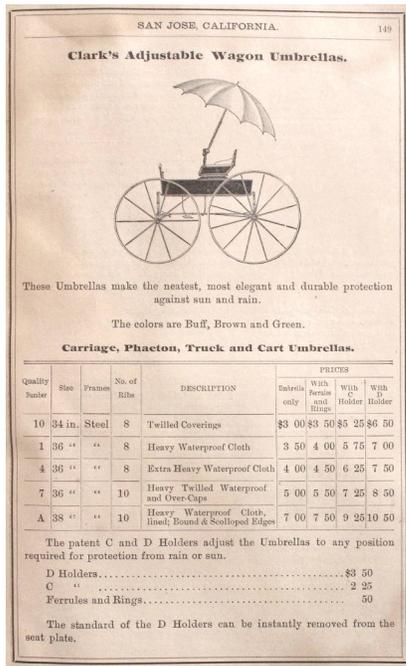
A wonderful album of hypnotic costumed character poses combined with 1920s Los Angeles book store windows. **\$2500**  
**[6063]**



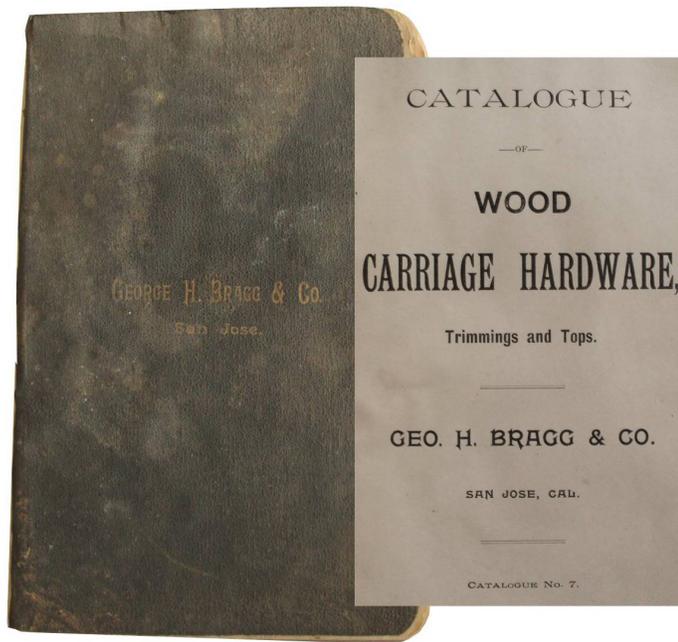
**16. [California][Business]**

**Catalogue of Wood Carriage Hardware, Trimmings and Tops.** [Catalogue No. 7]. San Jose, Cal.: Geo. H. Bragg & Co., [circa 1891]. 9" x 5 5/8". Pebbled leather over flexible card. Pp. vi; 156. Good: covers heavily worn and soiled, grubby; leaves lightly toned; minimal to moderate dampstaining beginning at page 79 and continuing to the end.

This is a wonderfully illustrated catalog related to horse-drawn carriages. We believe the publisher, Geo. H. Bragg & Co. was initially a general goods store as the earliest mention we could find



was a classified advertisement in the October 16, 1852 edition of the *San Joaquin Republican* (Stockton) where it was offering candles, butter, liquor and more from a location at 128 California Street. A classified in the December 25, 1852 edition of the *Republican* showed the firm offering a fair amount of mining equipment. Bragg also advertised in the *Daily Alta* at that time. Our date attribution is based on a mention in the book of a price list that was adopted by all makers as of January 1, 1891, and the 1892 San Jose City Directory (F.M. Husted, 1892) shows the firm with a location at 164-66 West Santa Clara and stating its business as "carriage and wagon materials and hardware trimmings."



The book offered over 200 different items, with many including a dizzying array of available sizes. Items are complemented by over 400 engraved illustrations showing everything from wheels and carriage bodies to carts, seats and whiffletree springs. There are also listings for step pads, augers, carriage knobs, wagon umbrellas, lamps and more. The book is also fully indexed and the firm highlighted a few products from California companies such as Santa Cruz Glues, California Sand Bands and Bay State Carriage Washers.

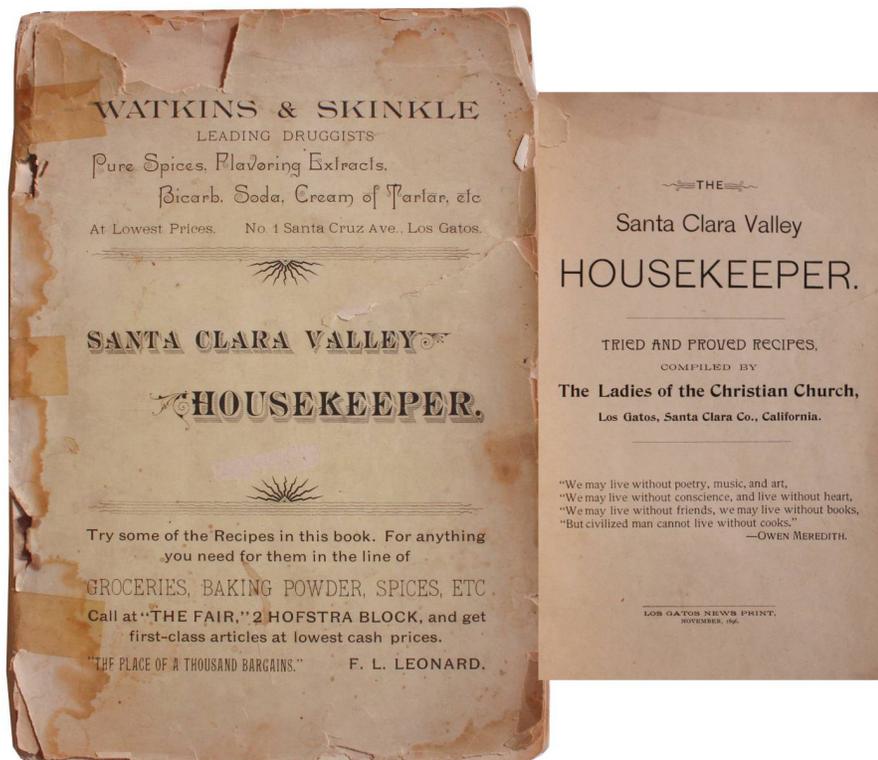
While OCLC locates no copies, Stanford holds a catalog with the exact same title and number of pages

published by a Waterhouse & Lester in San Francisco; the first page of its index matches ours. **\$750 [5739]**

**17. [California][Culinary][Women]**

The Ladies of the Christian Church. **The Santa Clara Valley Housekeeper.** Los Gatos, California: Los Gatos News Print, 1896. 9 1/2" x 6 3/4". Stapled wrappers. Pp. 175. Good minus: lacking rear wrapper; final two leaves detached and with significant loss costing around half the text on each page; front wrapper and title leaf heavily chipped and stained with a three inch tear and crudely reattached with tape at an early date; a few pages with offsetting from old laid in sheets (not present).

This is a rare and densley packed Southern California cookbook doing double duty as a pseudo-business directory with some land promotion thrown in for good measure.



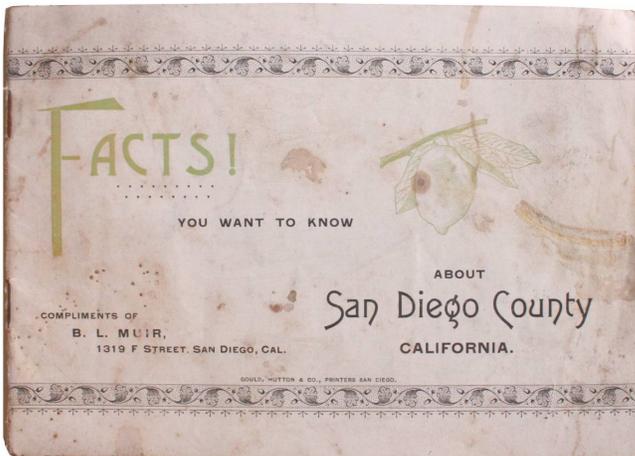
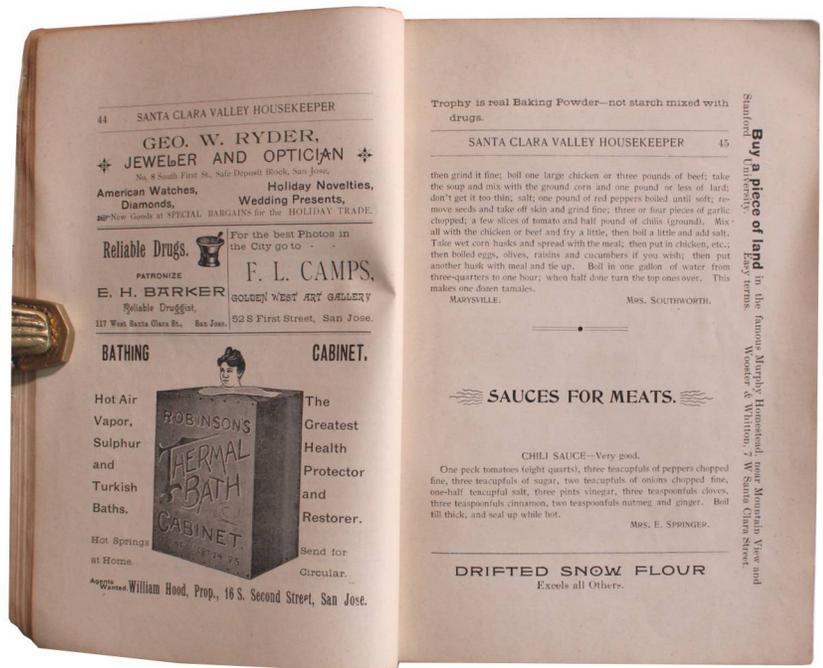
From the preface,

*“Here is gathered the results of the experience of housekeepers from all parts of Santa Clara Valley, so that this book becomes a treasury of good things. May the weary housewife who ponders these pages find means of escape from many dilemmas, especially when her ‘Dear John’ brings home a friend, unannounced, to breakfast, dinner or tea, and it is our earnest desire that happiness and success may attend all her efforts in the culinary art.”*

There are approximately 500 recipes in the book in over 20 different categories including soups, meats, macaroni, cakes, and more. Nearly 375 different women contributed recipes—a remarkable number especially considering the population of the area at the time. Some contributors are also identified by city including Santa Cruz, Hollister, San Jose, Saratoga, Belleview, Milpitas and Santa Clara. Interesting recipes include deviled chicken, scrappo, green tomato pie, and “a plain but good pudding.” Others are for sago pudding, watermelon sweet pickle and scripture cake (“one of the most novel and original devices [that] has had birth in a church woman’s brain.”) There are seven different recipes for oyster preparation and many for desserts and items such as muffins, waffles, graham crackers, and slapjacks.

Also important are the nearly 90 different businesses advertising in the book, which include twelve women, two of whom were doctors. One advertisement worthy of further research is for the Rainbow Restaurant in San Jose which felt the need to shout, “WHITE LADIES ONLY EMPLOYED.” Also notable is that the outer margins of most pages include a landscape printed advertisement for the firm Wooster and Whitton, which include six variants of land sale pitches printed at least 100 times.

OCLC locates only two copies, both in California. A list of all the contributors is available to the purchaser. **\$1500 [5726]**



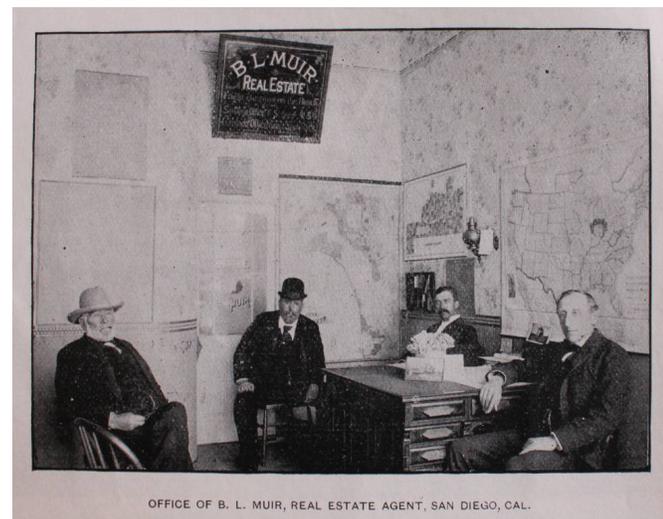
**18. [California][Land Promotionals][Photo Books]** Muir, B.L. ***Facts! You Want to Know About San Diego County California.*** San Diego: Gould, Hutton & Co., Printers, [1894]. 5” x 6 ¾”. Stapled wrappers. Pp. 32. Good: front wrapper heavily stained, rear wrapper lightly so; a few scattered stains to first and last few pages, otherwise clean and bright throughout.

This is a San Diego land sale promotional by a realtor, B.L. Muir, who arrived in the town in 1886 and founded its first real estate office in 1887.

This book includes general information such as population, topography, suitability for farming, education and more.

It has a total of 29 photographic images, nine of which are full page including birdseye views of Coronado and San Diego as well as a fruit exhibit at a trade show. There’s also a fantastic internal shot of Muir’s office, with several huge wall maps easily seen in the background. Composite views include one showing eight churches and another showing five schools. Muir also advertised in periodicals such as “Land of Sunshine” and “Out West” where he included the composite photo that graces the rear wrapper of this book.

OCLC locates four copies. **\$350 [5584]**





**19. [California][Theater][Native Americans][Mexican Americans]**

Witzel, Albert Walter (photographer). ***Mission Play Eighth Season [Cover title]***. Los Angeles, California: Film Stars Portrait Company, [1919]. 8" x 11<sup>3</sup>/<sub>4</sub>". Commercially produced photograph album, faux leather over thick flexible card, secured with rivets. 30 black and white photos measuring approximately 8" x 10" adhered to stubs. Album very good plus with minimal wear; photos generally very good plus or better with varying degrees of dust soiling, mostly at edges; eight photos lacking.

This is an album of professionally produced photographs which document the eighth season of California's long-running "Mission Play". The four-hour long pageant cast Native and Mexican Americans to dramatize the founding of white Christianity and civilization in California through Spanish song and dance. It ran from 1912 to 1932 and was performed over 2,000 times.

The photographs feature 33 cast members, 25 of whom appear as people of color. Sixteen of the photographs consist either solely of, or are dominated by, Native or Mexican American actors. The cast members are shown in a variety of poses and locations around the set of the Mission San Gabriel, dressed in Spanish or Native American garb, holding instruments or dance poses. Other props are sometimes featured, including Indian baskets and jewelry, religious paraphernalia, flowers, blankets, and swords.

A pamphlet from the Mission Play's ninth season (1920) described the content of the production:

*"The first act depicts the heroic struggles and sacrifices of the Spanish pioneers to gain a foothold in California when they founded that mighty chain of Franciscan Missions between San Diego and Sonoma . . . The second act depicts the Missions in their glory when California was the happiest land in all the world, when the Indians had risen to the stature of white men and when peace and gladness held the heart of California in a warm embrace. The third act tells the sad but exquisitely beautiful story of the Missions in ruin."*



The photos are all signed in the negative by Albert Witzel. According to the website for Australia's National Portrait Gallery, Witzel's studio was founded in Los Angeles in 1909 and,

*“within a few years had become one of the city’s foremost portrait studios. The rise of the business paralleled the emergence of the film industry following its relocation from the east coast, and Witzel was soon in demand from Hollywood studios seeking to create interest in movies by circulating promo shots of their stars. Distinguished by moody lighting and dramatic poses and settings, Witzel’s photos soon set the tone for Hollywood studio photography and from the mid-1910s they featured frequently in fan magazines like Photoplay, becoming an important promotional and publicity tool.”*

In this eighth season of the play, the role of Junipero Serra was played by Frederick Warde (1851-1935), a native of England and a Shakespearean actor. Señora Yorba, the main female character, was played by Mrs. Tyrone Power (1882-1959), born Helen Emma Reaume in Indiana.

A collection of exquisitely crisp and well composed images documenting significant BIPOC participation in a popular California historical play. **\$2500 [5761]**



## 20. [California][Women][Photo Books]

### [Land Promotionals]

[Enderlein, Ella H.] *Ventura-By-The-Sea.*

[Cover title: *Ventura County and County Seat: Location and Resources*].

Ventura, California: Published For Ventura County By Ella H. Enderlein, 1892. 5 7/8" x 9 1/8".

String-tied thin card wrappers. Pp. [28].

Good: wrappers heavily soiled; internally very good plus with minimal wear, light toning and a few nibbles at the upper outer corners of last two leaves.

This is a rare photo book and land promotional published for Ventura County, California by a noted Los Angeles writer, newspaper reporter, "club woman" and socialite, Ella Hall Enderlein.

Enderlein wore many hats. She taught in Los Angeles public schools before becoming a reporter and women's editor for the *Los Angeles Express*. She served as a

member and/or officer with the Los Angeles Free Kindergarten Association, the Historical Society of Southern California, the Southern California Woman's Press Club (later the Los Angeles Writers' Club), and the Associated Charities Society, and was a member of the Board of Directors of the Friday Morning Club for years. She contributed to the book *Ladies' Clubs and Societies in Los Angeles* in 1892, and wrote "Carlos and Ramona" for *Sunset Magazine* in 1903. Although not stated explicitly, we attribute authorship to Enderlein as she was exceptionally well connected in the literary and news communities such that we imagine that Ventura County asked her to write it. With her newspaper connections she would have been able to recruit photographers and printers easily.



The book begins with a one page lyrical description of Ventura's geographic location, its vicinity to other locales, and its environs:

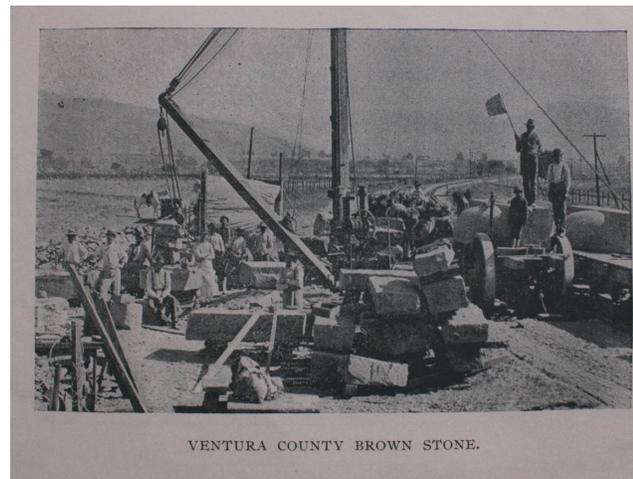
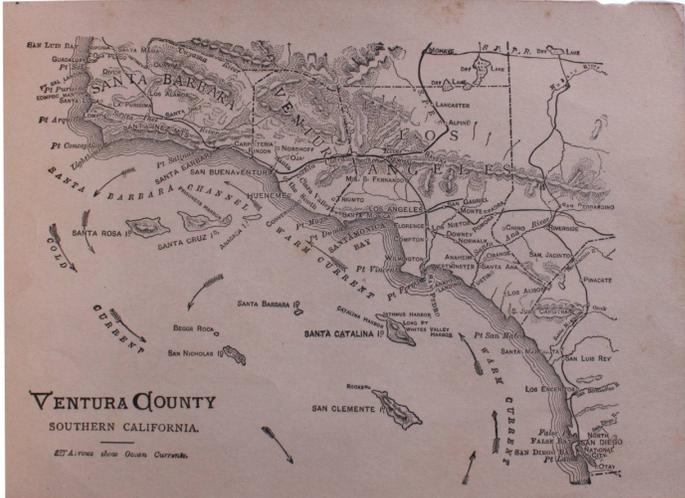
*"the musical copper bells in the tower of the yellow walled adobe church have swung there for 100 years . . . this seaport town has wide streets, sidewalked and sprinkled, fine hotels, electric lights, and beautiful school houses and churches."*

That's followed by short descriptions of

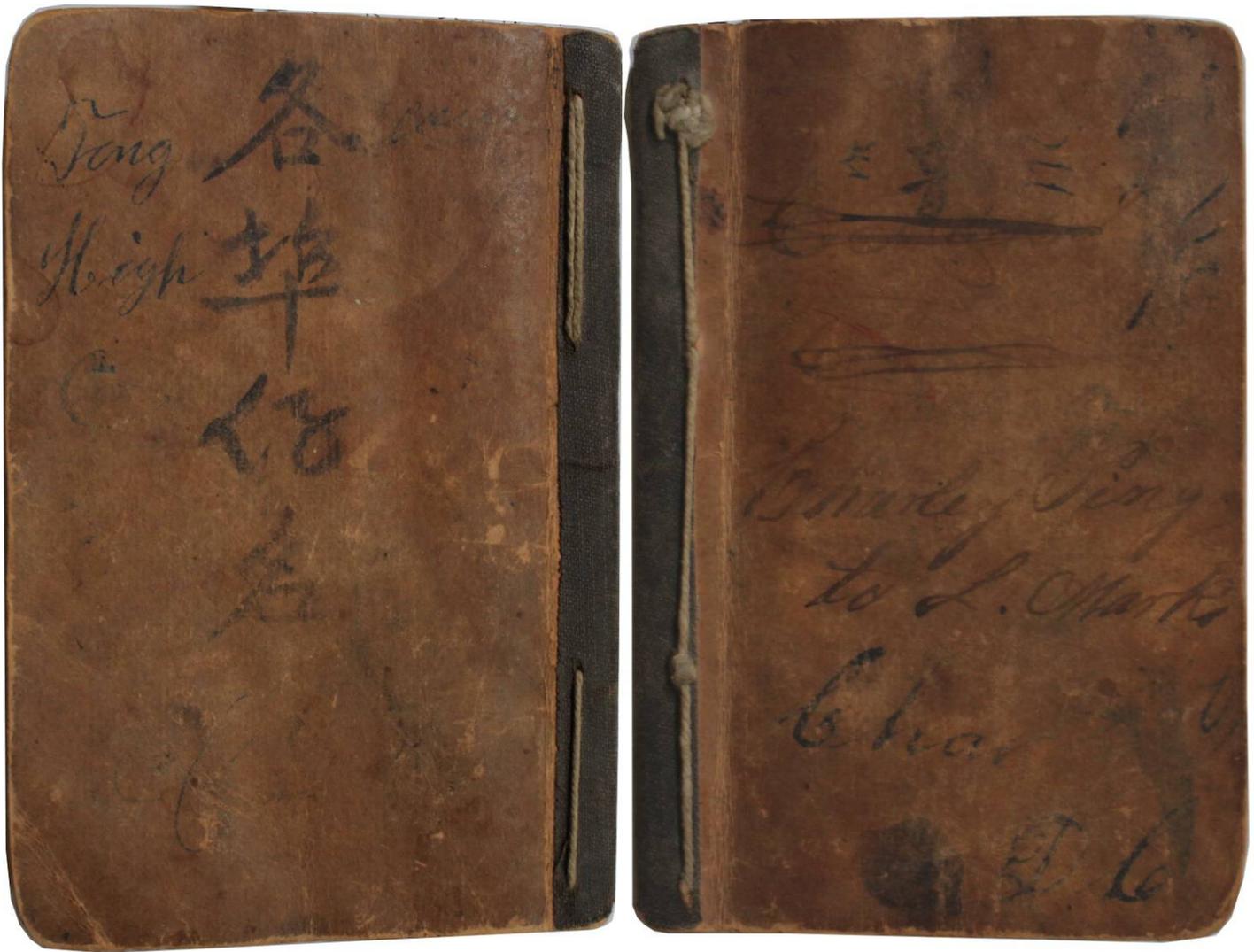
places like the Hotel Rose, the Ventura Seed and Plant Company, the Hotel Anacapa and a few others. There are also brief passages describing nearby towns such as Montalvo, Fillmore and Santa Paula. Other passages include the area's bee and bean culture, the attractiveness of the area as a health resort, and much more. The book also contains 14 black and white photographic illustrations of points of interest in Ventura County and a lovely detailed full page map on the recto of the rear wrapper.

Another highlight of the book is the inclusion of Theodosia Burr Hall Shepherd. Shepherd was a botanist, horticulturist, and pioneer in plant breeding. She was known as the "Flower Wizard of California" and was the first woman in California (and possibly in the United States) to hybridize flowers. She was also the sister of Ella Henderlein, who devoted at least one image and one page of text in the book to Theodosia, or her business, the Ventura Seed and Plant Company. The company also has a full page advertisement on the rear wrapper.

OCLC, internet and auction records searches reveal no copies. A phenomenal and well written 19<sup>th</sup> century photo book, produced by an important female educator and journalist who also highlighted the work of of her important botanist sister. **\$2000 [5032]**







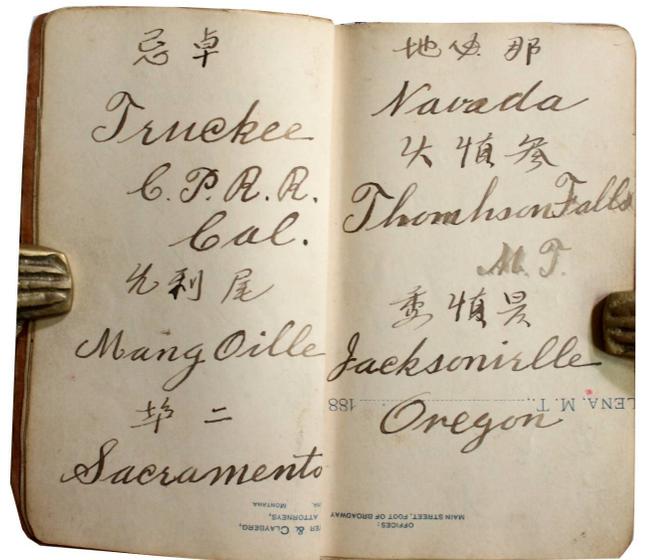
**22. [Chinese Americans][Western Americana]**

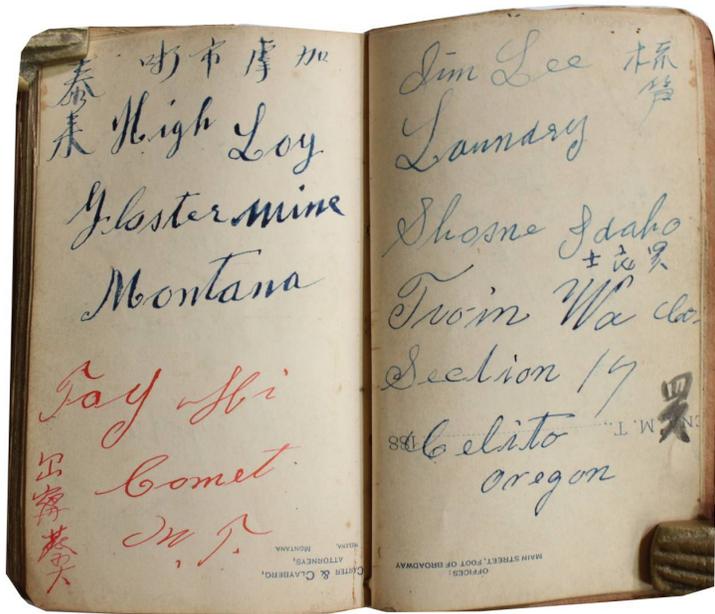
Ting (or Ying), Charley (compiler?). *各埠仔名 (Ge bu zi ming) [Names of various ports—Cover title]* **[Manuscript of Personal and Town Names Created by a Chinese Citizen.]** Montana Territory: [circa 1885-1889]. 5¼" x 3½". Leather over card with a spine of cloth tape, all bound with string, and consisting of leaves made from discarded letterhead. Pp. [58]. Very good with moderate wear and scuffing to covers.

This is an enigmatic autograph/address book that may have had more than one use. It's filled with names and places written in both English and Chinese.

The book itself reflects the frontier spirit of its compiler as it was made from detritus: it consists of cut sheets of 1880s letterhead of the Helena, Montana law firm, Carter and Clayberg. The covers and leaves are held by a spine of cloth tape with four puncture holes where a cord of thin string runs through those holes and is knotted at the back cover. The book would have been created no earlier than November 1884 as the Carter and Clayberg firm was founded that month. It's likely that entries go no later than November 1889, as Montana and the Dakotas are usually listed as "territories," and those three jurisdictions became states November 8, 1889.

The book lists approximately sixty names of people, all of whom were Chinese. Most names are also accompanied by their place of residence and approximately 40 more towns are also listed. The vast majority of places are in the Western United States and Canada with around half from Montana, and ten from California. There are several listings each





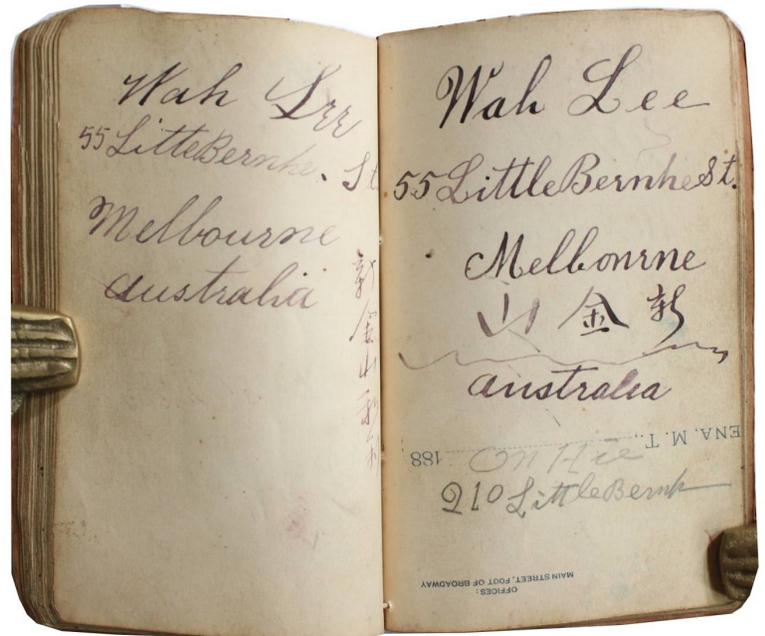
for Oregon and Nevada, as well as Utah and Idaho territories. Others with two mentions or less include Wyoming, Colorado, Washington, Dakota Territory, British Columbia, Hawaii and New York. Hong Kong and Melbourne Australia merit mentions and there are two references to the Central Pacific Railroad as well.

While it's possible the book was owned by a Westerner who had Chinese people write their names and town names in the book, we think it highly unlikely based on the book's cover title, the shakiness of most of the English handwriting, and the rear cover of the book reads, "Charley Ting (or Ying) to L. Marks." Our compiler may have been a former railroad worker. Another possibility, especially with over 20 people identified as from Montana, is that our compiler came to Montana for the Cedar Creek gold mines which had its rush in 1869-70 and continued producing through 1890. One entry lists a mine in Montana, but we can't fully make out its name.

We imagine this was an address book of sorts, and also could have been used as a dictionary or memory aide with respect to Western town names. As the book appears to be in more than one hand, it's also possible that some of those identified in the book simply wrote their names in both English and

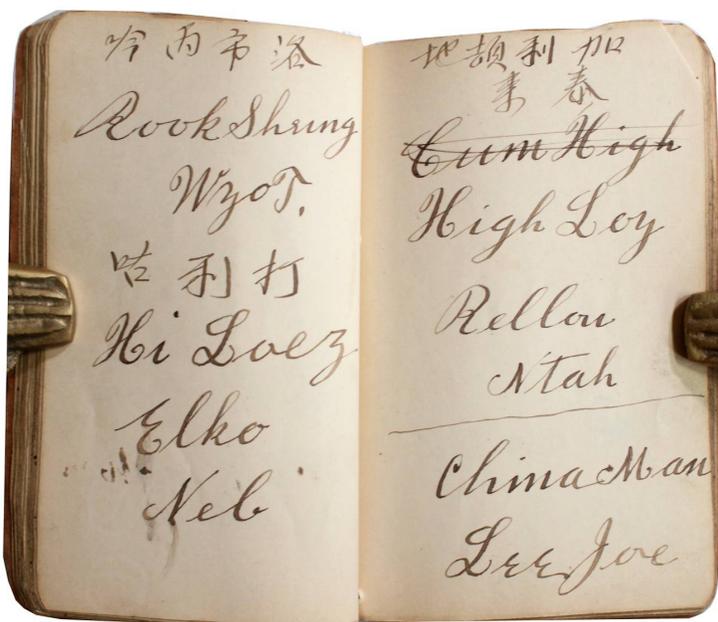
Chinese. It could have also served as a writing practice book, as place names are often transliterated such as "Truckee" in California written as 卓忌 which in Toisanese is "tsiak gi." Other examples of transliteration led our translator to believe that Toisanese or related area dialect is the most common language used in the book.

Yet another possibility is that the book was maintained by a Chinese American who was still working for a railroad. While we have been unable to learn anything about the Charlie Ting (or Ying) who likely compiled the book, his connection is certainly worth further research. He may have been a supervisor of Chinese railroad crews along the Northern Pacific or Great Northern lines as they made their way through the Dakota and Montana Territories into Idaho and Eastern Washington. If so, this could have been a directory of other Chinese rail workers and their locations.



Regardless of its use, the book is also an important genealogical resource with so many Chinese identified in specific locales, especially those concentrated in Montana. With three exceptions, every identified person in the book was from the Western United States, and deeper research may be able to connect the people in this book to a larger social group. We also note the poignancy of the concentration of Montana Chinese in the book: as of 1870, Chinese made up ten percent of Montana's population. That percentage dropped to five percent as of 1880 and 1 percent as of 1890.

A compelling artifact of the Chinese diaspora in the Western United States. **\$9500 [5782]**  
 More images may be seen here:  
<https://tinyurl.com/2p9bxf5s>



### 23. [Chinese Americans][California][Women]

Lowe, Viola. **[Autograph Book with Many Inscriptions by Chinese American Students; Some While Attending the Youngwo Chinese School.]** Northern California, 1926-1930. 4¾" x 6¼". Silk over thick flexible card, three-hole punched leaves of different colored paper; internally bound with silk tie. 180 pages, with 176 containing handwritten messages or illustrations, and 16 small black and white portrait photographs interspersed, all glued down. Very good: areas of loss of silk, mostly at corners; lacking top silk tie; minor dust soiling to some pages.

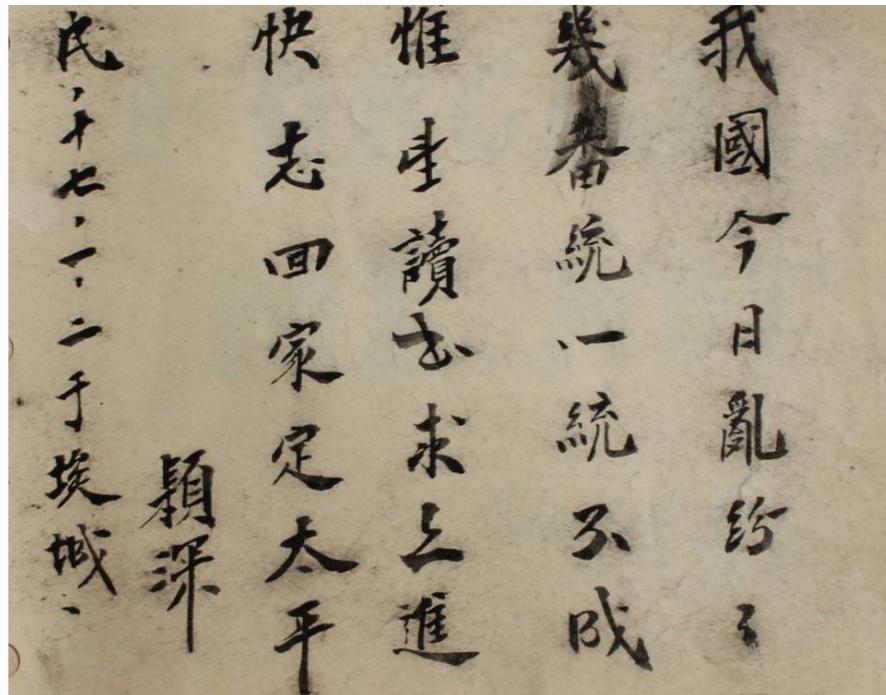
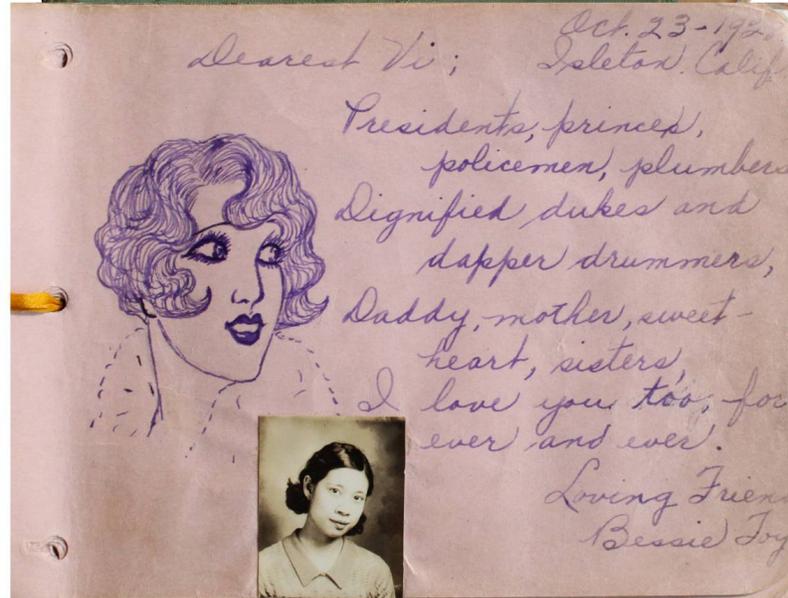
This is an autograph book compiled by Viola Lowe, a Chinese American young woman from Isleton, California. According to the 1930 census, Viola was born around 1914 and was living in Isleton, California with a street address of "Chinatown." That same census record shows her father was named Kim Lowe, with his place of birth "unknown." Viola's mother's name was Suey Sin (or "Sueylin"), and the census stated that she was born in China.

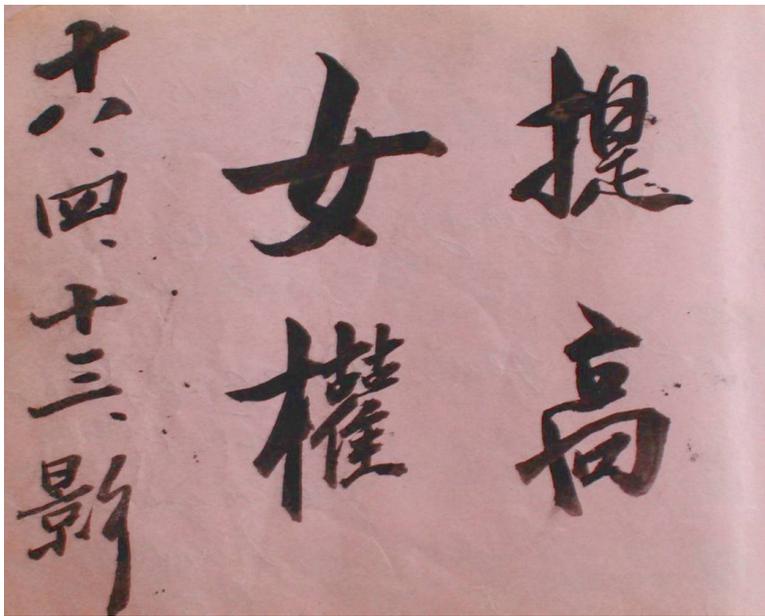
Isleton was founded in 1874 by Josiah Pool, and its Chinatown began in 1878. By 1910, Isleton had thriving Chinese and Japanese commercial districts. In 1915, they were destroyed by fire. The two Asian districts were rebuilt, only to be destroyed again by fire in May 1926. The districts were yet again rebuilt, and, according to the National Park Service, "from the rebuilding of the town in 1926 until the start of World War II in 1942, Isleton enjoyed a period of prosperity directly related to the asparagus and potato crops that dominated Delta agriculture and to the canneries constructed in the region." The NPS also mentioned that "the majority of the population in the two districts was seasonal and weekends and winter months saw the most activity . . ." This would account for Viola's cryptic address in the 1930 census, if one or both of her parents were seasonal workers.

Viola apparently started the book while in junior high school, and students from the following schools are represented: Francisco Jr. High, Youngwo Chinese School (in San Francisco and also spelled "Yeong Wo" and "Young Wo"), Rio Vista High School, Fresno Union High, and Rio Vista Joint Union High. In addition to Isleton, students also inscribed the book in the following California locales: Rio Vista, Courtland, Russia, Fresno, and San Francisco.

At least 55 of the inscriptions were written by Chinese Americans with at least two each, respectively, written by students of Japanese, Filipino, Armenian, and Latinx descent. There are also at least twelve inscriptions in Chinese, and ten of the photographs depict Chinese American students. Nearly every inscription in English is a saccharine version of "forget me not" but the inscriptions in Chinese hide compelling statements hidden to English speakers. Of the seven we had translated, three are anything but sickly sweet, and two are quite compelling. The script at right reads,

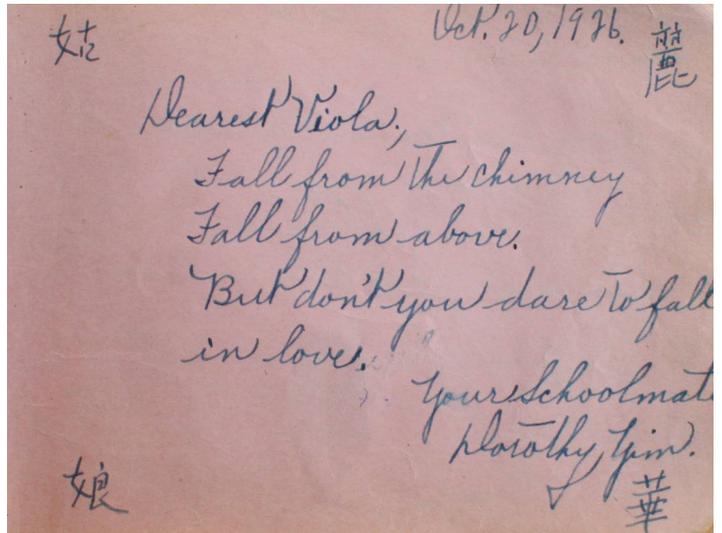
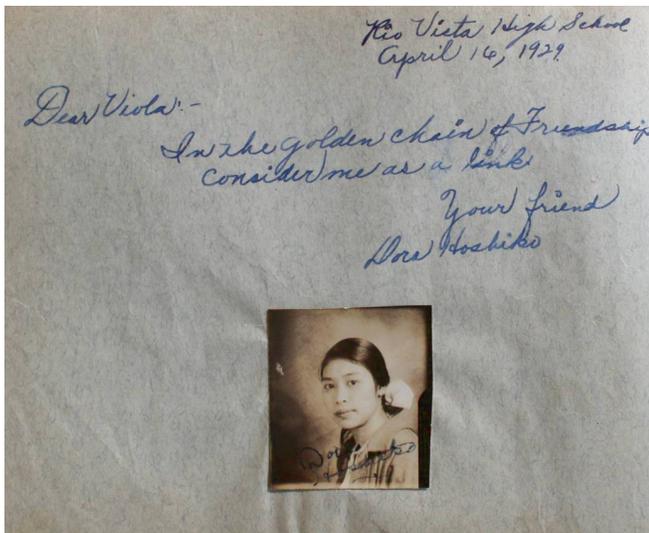
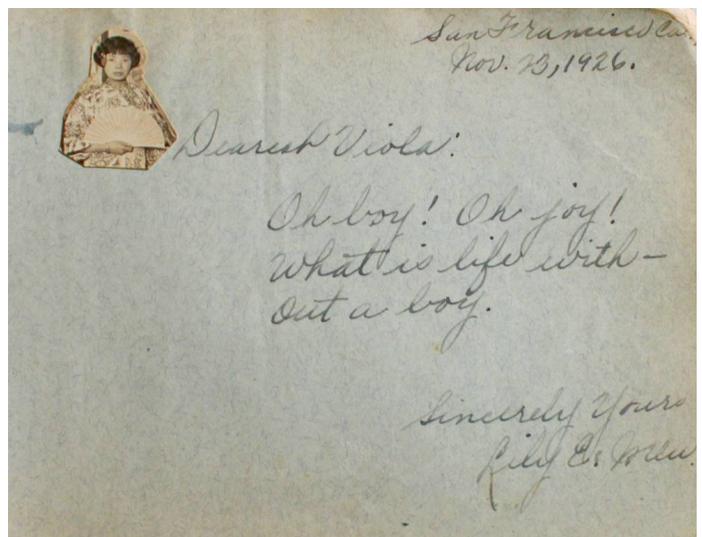
*"My country is now rent by chaos and conflict/ Time after time it is unified but the unity doesn't hold/ I can only study and aim to advance/ Happy in my intent to return home and establish peace."*





Importantly, the the message written on the pink sheet above reads, "Promote women's rights."

A multicultural bonanza showing dozens of friendships across numerous ethnicities and social networks in California and worthy of deeper research especially as it relates to the text in Chinese. **\$2500 [5789]**



中華民國二十七年二月

山旦寸華僑抗日 徵信錄

徵信錄 美金貳千四百九十  
 捐欸者計僅  
 無力及在半餘  
 先而一卡  
 查 庶務

徵信錄 會籌  
 元三元  
 〇一元

共五八

(CHINA) CHINA WAR RELIEF ASSOCIATION  
 OF SAN ANTONIO

24. [Chinese Americans][Texas]

山旦寸華僑抗日 徵信錄 (Shandancun Hua qiao Kang Ri Zheng xin lu ) [San Antonio Overseas Chinese Resistance to Japan--Account Book (Cover title)]. [San Antonio, Texas]: China War Relief Association of San Antonio, 1938. 8½" x 7". Initially stapled wrappers, now lacking staples. Pp. [104]. Good: front wrapper heavily chipped affecting title characters; first four pages also heavily chipped costing some text but not significantly affecting readability; 2 inch tear to four leaves; scattered small tears or chips not affecting text; lacks a rear wrapper but we do not know if it was issued with one.

This is a rare work created by an even rarer population: Chinese residents of San Antonio, Texas in the late 1930s. It's a relic of China's "national salvation movement" and the organization that created it, the China War Relief Association of San Antonio (CWRASA). The CWRASA in turn arose from a refined system of Chinese organizations in America which supported China in resisting Japanese aggression.

Starting in the early 20<sup>th</sup> century, Chinese in the United States would band together to denounce Japanese aggression towards China, as well as express their belief in the Chinese government. According to Him Mark Lai in "Roles Played by Chinese in America during China's Resistance to Japanese Aggression and during World War II," (*Chinese America: History and Perspectives* 1997. (Chinese Historical Society of America, 1998)):

*"After the establishment of the Kuomintang government in Nanjing in 1927 during the Northern Expedition, Japan stepped up encroachments on Chinese territory with increasing frequency. Accordingly, support of national salvation soon became top priority in the Chinese community in America."*

The book on offer was printed in February 1938, just seven months after the Marco Polo Bridge Incident ignited the Sino-Japanese War on July 7, 1937. On August 13<sup>th</sup>, the Chinese government (according to Lai),

*"cabled a message to the San Francisco consulate telling all the Chinese community organizations: 'China is menaced by a strong enemy and the only recourse is war. This will determine China's continued existence or subjugation . . . The Chinese abroad are patriotic . . . at this critical juncture, we trust that we will all make every effort to shoulder our responsibilities.'"*

By this time, according to Lai,

*"national salvation activities in the Chinese community had provided it with the know-how and structure for fundraising and propaganda activities . . . Chinese communities all over America began to organize for fund-raising and propaganda work supporting China's resistance to Japanese aggression."*

Initially, the Chinese government tried to consolidate and supervise each community's organization, but pushback by the Chinese in the United States caused the government to back down. Thus, approximately 95 organizations sprang up in Chinese communities throughout the country, including San Antonio's CWRASA.

The first 16 pages of the book share the founding story of the CWRASA, which began its work just after the outbreak of the war following the Marco Polo Bridge Incident. On August 2, 1937 five smaller relief groups in San Antonio met to form the organization which held its first general meeting on August 15<sup>th</sup> where it elected an executive committee. This part of the book also documents the CWRASA's periodic fundraising drives and the amounts raised are noted. It also mentions that the money came from just 340 people, some of whom were out of work or indigent. This section also contains the CWRASA's charter and articles of organization, as well as its rules. A list of officers is also found here and includes a log of those officers' contributions.

The bulk of the book, approximately 88 pages, appears to be a list of donors and the amounts contributed. This list is an invaluable resource with named contributions ranging from as little as one dollar to a high of five hundred dollars. At a minimum, it provides documentation of the Chinese population and businesses in San Antonio at the time. It also divulges a wealth of data from which economic inferences can be drawn. It further shows the support of the larger San Antonio community, with one entire page written in English showing contributions from at least 34 people and businesses who were not Chinese. According to Mark Lai, by the end of this fundraising drive, San Antonio ranked 10<sup>th</sup> in a list of the 22 cities or areas with the largest amount of contributions collected by China war relief associations in the United States with \$373,973.

Any Chinese texts printed in Texas during this time frame and earlier are rarely seen due to the small Chinese population and other factors affecting their survival. The Chinese population in all of Texas as of 1930 was 703 and by 1940, a little over 1,000. In San Antonio, there were 63 Chinese as of the 1910 census, and the 283 listed in the 1920 census gave San Antonio the largest Chinese community in Texas. According to Irwin A. Tang in "Asian Texans. Our Histories and Our Lives," (Self Published, 2018), by the time of the printing of this book, the Chinese community in San Antonio was growing rapidly: *"by 1940 the Chinese community had grown larger and more complex . . . by the mid-1940s, the Chinese ran over one hundred grocery stores . . . and restaurants throughout [San Antonio]."*

Exceptionally rare, with nothing similar in OCLC. A crucial resource to better understand the late 1930s Chinese population of San Antonio, its economic and political organizing, and its relatively explosive growth during this period. **\$7500 [5153]**

Pioneer Flour Mills #	25.00	Texas Vase Oil Co #	25.00
Liberty Mill Co.	25.00	Collins Co.	25.00
H.H. Coffee Co.	25.00	Ed Friedrich	25.00
Milam Churnet Co.	25.00	H. Dettlinger Roller Mills	25.00
Fair Maid	10.00	Carey Salt Co.	10.00
Coca Cola Bottling Co.	10.00	Geo A. Hornel Co.	10.00
Aviation Coffee Co.	10.00	Gerhard Chili Co.	10.00
Alameda Biscuit Co.	10.00	Zuehlke Goldsmith	10.00
Apache Packing	6.00	White Wood	5.00
Mc Cray Fish Mkt.	5.00	A. S. Weimer Co.	5.00
Ed F. Auge	5.00	General Foods Co.	5.00
Frost National Bk	5.00	King Richter Co.	5.00
Wm F. Schuts	5.00	San Antonio Coffee Co.	5.00
First Bank of Commerce	5.00	Burns Mill	5.00
Mat Melcher Co.	5.00	Imperial Food Products	5.00
Gordon Juers	4.00	Erla Mfg	3.00

## 25. [Education]

[Spanish][California]

Bull, William E.

[Posters From "A Visual Grammar of Spanish" Created by UCLA Professor].

California: The Regents of the University of California, [1961?]. 23 small posters measuring 10½" x 14" printed in color on thin card stock. Generally very good or better with light to moderate edge wear; light dust soiling; two with a couple of pinholes.

This is a collection of 23 visually striking posters created by a renowned author of Spanish language education books, William E. Bull. Bull was a professor at UCLA from 1949 until his death in 1972. In this capacity and through several NDEA language institutes he trained hundreds of Spanish teachers. His monograph, *Time, Tense and The Verb* has been translated into several languages and he was also noted for his *Spanish for Teachers: Applied Linguistics* and as senior co-author of a series of college textbooks for teaching Spanish.



These posters were part of Bull's *A Visual Grammar of Spanish* (VSG) and were originally published as part of a contract between the University of California and the United States government. In March 1959, Bull applied for grant support from UCLA and the United States Office of Education, Department of Health, Education and Welfare to create a teaching tool to help improve students' comprehension of Spanish grammar. In the late 1950s, options for visual teaching aids in education were limited and well illustrated posters would allow teachers to direct students' attention to key features without the complications of slides or filmstrips. M. Stanley Whitley and Patricia V. Lynn, in their *Teaching Spanish Grammar with Pictures: How to Use William Bull's Visual Grammar of Spanish*, discussed Bull's artistic vision:

*"The images had to be attractive but not photorealistic; to be clearly visible from the back of a typical classroom, they had to have large, exaggerated features, an overemphasis on foreground with little background distraction, sharply separated bold colors, heavy black outlines, and block-capital captions that could be read from a distance. He explained that he eventually had to supervise production himself, which caused a delay in completion."*

In Bull's final report of the project (published in 1961), he stated that *"The interest generated by A Visual Grammar of Spanish has been much greater than anticipated. It has, in fact, been tremendous."* Once it entered publication it quickly became a major teaching and training tool. It has been touted in the education realm as *"a unique achievement in any language and the most successful teaching aid ever devised by our profession."* It has also been cited as a source in numerous books and scholarly articles.

VSG was reprinted multiple times with slight changes, but the posters are rare, likely because of their intended use. According to Whitley and Lynn, VSG was *"intended to be independent from particular textbooks and methodologies, and when it went out of print, many Spanish teachers and linguists fondly treasured their poster sets and passed them down to new teachers."* OCLC shows three institutions with copies of the posters, two of which are dated 1961. The third, a 1975 printing, contained a set of 203 double-sided posters with a total of 406 images. Ours have a different numbering system than the 1975 printing and are also printed on one side only, hence our date attribution to the earlier printing. A rare and impressive sample of this pioneering and aesthetically appealing work. **[5602] \$875**



## 26. [Filipino Americans][World War II]

**[Panoramic Photograph of Company E of the 1<sup>st</sup> Filipino Infantry Regiment].** Camp Beale, California: 1944. 8" x 19<sup>3</sup>/<sub>4</sub>". Panoramic photograph captioned in ink in lower left corner. About good: heavily creased with a few small losses (only one affecting the image), several tears and several old tape repairs.

This panorama shows Company E of the 1<sup>st</sup> Filipino Infantry Regiment at Camp Beale not long before the men left for New Guinea in April 1944. According to [history.army.mil](http://history.army.mil),

*"Following the Japanese attacks that destroyed U.S. airfields on Luzon on 8 December 1941, thousands of Filipinos fought side by side with U.S. Army soldiers in the defense of the Philippines. Yet at the same time stateside recruiters refused to enlist Filipino-American volunteers due to their status as American nationals. Under the Selective Service and Training Act, American nationals were ineligible to serve in the Armed Forces of the United States."*

Congress changed that law in late December 1941, and in February 1942, secretary of War Henry Stimson announced the creation of a Filipino battalion with the 1<sup>st</sup> Filipino Battalion activated April 1, 1942. That battalion was quickly replaced by the 1<sup>st</sup> Filipino Regiment which was activated July 13, 1942 in Salinas, California and ultimately assigned to Camp Beale. While camped, on February 20, 1943, there was a mass naturalization ceremony of 1,200 soldiers. In 1924 naturalization of Filipino Americans had been barred, as it was determined that only aliens could be naturalized and Filipinos at the time were considered nationals. As members of the armed forces they were able to become citizens.

The men of Company E left Camp Beale not long after this photo was taken. In April 1944, some elements of the regiment arrived in New Guinea,

*"where they fought until moving to the Philippines in February 1945. There, some of the regiment's companies provided security for Eighth Army General Headquarters, Far East Air Force, and Seventh Fleet Headquarters as well as at two airstrips, Tanauan and Tacloban. For the remainder of the war, the 1st Filipino Regiment manned checkpoints, participated in mopping-up operations, and performed security and support operations in the Philippines."*

We have not been able to learn much about Company E save for the names of its officers and we know the men were in Ormoc as of May 22, 1945 and also served in Palmpun and Villaba through July.

A rare photograph of a segregated Filipino American company during World War II. OCLC and internet searches locate nothing similar. **\$1250 [5662]**

## 27. [Folk Art/Folk Books][Botany]

### [Pictorial Lettersheets][Women]

“Miss Northam.” **[Herbarium With a Whole Lot More Than Just Plants]**. Various Places: 1859 – 1872. 10” x 8”. Textured cloth over boards, commercial scrapbook album. 108 pages with 72 plant samples, 60 pieces of ephemera, eleven photographs and a peacock feather, all adhesive mounted. Album good with both boards detached and backstrip perished. Internally very good: moderate offsetting from samples but items generally very good or better. Twelve leaves are blank, one is detached, a few items are loose and three items are lacking.

This an exceptional herbarium doing double duty as a testament to mid-19<sup>th</sup> century illustrated American city and building stationery.

All we directly know of our compiler comes from her lovely watercolor monogram (seen at lower right, actual sheet size is 2” x 1½”) on a preliminary page as well as only one other clue we could recognize: a card with a plant sample from Napoleon’s tomb, with the inscription, “For Miss Northam, with the love of J.E. Hurlbut [or Hulburt].” We therefore think our compiler’s first two initials are either “CM” or “MC.”

The book possibly documented Miss Northam’s travels throughout the United States, though its clear from the aforementioned card that her social network knew of her interests and gathered items for her.

Whether Miss Northam was on the road and/or employing the help of others, she managed to gather plant samples and illustrated stationery or trade cards from dozens of cities in twelve states and two Canadian provinces as well as Italy and Switzerland.



This was certainly a treasured project for Miss Northam, as every aspect of the book was created with precision, from how she trimmed ephemera, to how she preserved many of the plant and flower samples. A majority show the plant either stitched to, or inserted in, a trimmed piece of blotter paper, with the blotter paper pasted to a slightly larger different colored piece of paper, the whole pasted in to the book. While plant species are not identified, each sample is captioned by hand with its location of acquisition, and many also have the date.

One outstanding display includes at least eight different plants, all from Italy, including two different flowers from the grave of Elizabeth Barrett Browning. Other samples from famous graves include the Arctic explorer Elisha Kane as well as a cleverly created presentation of flowers from the grave of Benjamin Franklin with a “basket” made of straw to hold the plant sample. Another wonderful page features a small photograph of Minnehaha Falls in Minnesota surrounded by foliage. Above the photo is a plant sample taken from those falls. Miss Northam also included at least 18 items from west of the Mississippi River, including Minnesota, Iowa and California with around half of them being plant samples.



Half the items of ephemera are clipped engraved or lithographed images from illustrated letterheads and/or pictorial lettersheets, including hotels in Chicago, Boston, New York and other major cities. There are large detailed views of the St. Paul, Minnesota waterfront, Milwaukee, and three by Charles Magnus: Portland, Maine; Providence, Rhode Island; and New York Bay, Brooklyn.

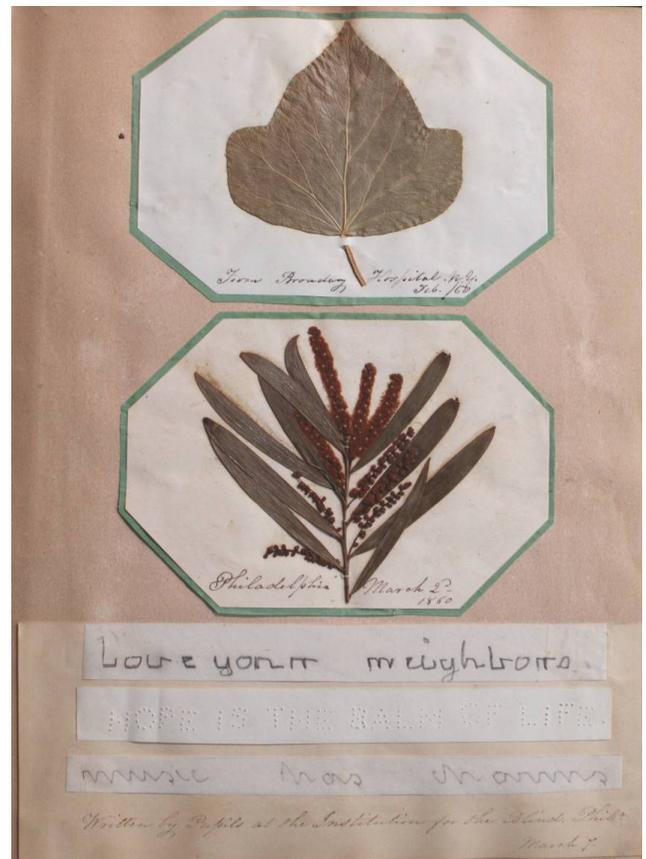


All of these images are placed near plant samples from the same area, sometimes on the same page.

The book also has three illustrated business cards, strips of text written by students of Philadelphia's Institute of the Blind, and, if you missed it above, a peacock feather looking freshly plucked. The photographs include a shot of St. Anthony Falls in Minnesota, the United States Arsenal at Pittsburgh, and a great town scene in Colebrook, New Hampshire in 1868. There are also five small oval portraits, as well as a CDV of a young woman, which may show the compiler and/or her family.

A wonderful herbarium complemented by exceptional printed views of the areas from which the plants and flowers derived.  
**\$2850 [6137]**

More images may be seen here: <https://tinyurl.com/6c66khzx>



## 28. [Japanese Americans]

[Inai Family]. *[Photograph Album of Japanese American Family From Vacaville, California Who Were Later Incarcerated at the Gila River War Relocation Center and Whose Community Disappeared After World War II.]* Vacaville, California: 1916 – 1939. 26 loose album leaves measuring either 5½" x 7½" or 6 5/8" x 9 5/8", with 119 photographs adhesive mounted; an additional 70 are loose for a total of 189. Photos range from 1¼" x 1¼" to 5" x 7", with many around 2¾" x 4½". Approximately three quarters of the photos are captioned. Leaves good due to heavy wear, edge chipping and dust soiling; photos generally very good, most loose photos with album remnant on versos.

This is a collection of photographs depicting the Inai family of Vacaville, California. Vacaville is in Solano County, which had the fourth largest Japanese population in the state as of 1900. Up to twenty-five percent of Vacaville's population was Japanese, with a 1907 issue of the *Vacaville Recorder* calling the town, "The Tokio [sic] of America." This bustling Japanese American community would not last: it was decimated due to World War II, internment, and local anti-Japanese sentiment and it never recovered. According to one source, all that's left of the once thriving community is a portion of the Japantown community cemetery and a couple of historical markers.

The collection is bittersweet, as it consists of almost exclusively joyful and loving photos showing the Inais and their extended family and friends living the

proverbial American dream through 1939. Collectively, the images are a "before picture" of a happy-but-doomed family and community before death, war, fear and hatred permanently displaced it.



same person as the Julia in this album. We are therefore certain this album depicts the Inai family of Vacaville, California.

The 1940 census shows Kwantaro's occupation as "farm foreman." Whether from that position, or other sources of income, the album implies the Inais were well off as early as the mid-1920s. The photos reflect a happy, well-to-do, and busy family with many of them captioned in a warm and self-deprecating way. There are several shots of the Inai sisters as young children, several lovely studio portraits and many of the vernacular friend and family shots are unusually well composed.

Other images include road trips throughout California, including the Wawona campground, hiking, and visits to parks. One series shows a friend or extended family member's home. It includes several internal shots of their well furnished home, as well as the elaborate gardens on the gated grounds of their homestead. A highlight of the album involves several series related to Josie's time in high



Internal evidence shows the album was most likely compiled by at least two of the three Inai sisters: Josephine, Helen, and/or Julia. More than one photo is inscribed to a "Julie," or "Julia," with one of those inscribed "To Julie, With Love, Helen and Josie." Another is inscribed "To Josie, your sis/Helen Inai." Helen Inai's name appears several other times throughout and there's also a portrait inscribed to a "Mr. Inai." Checking the 1940 census records shows Helen with a younger sister, Julia, as well as brothers George and Francis, along with her father, Kwantaro and her mother "Fern" whose proper name was "Teru." Josephine was older than Helen and Julia and was not living with the family as of 1940. Josephine/Josie is seen repeatedly in the album, as is Julia. Most convincingly, we have also located a head shot of Julia on her 1938 manicurist's license which is clearly the



school, in the late 1920s, with many exceptional group shots and many clever or silly captions. Both Vacaville High School and Solano Union High School students appear in the album. Another great series shows several fashionably dressed women sitting on a blanket in the desert while reading newspapers.

A lovely photo of Julie taken just months before her death and seen at right shows her with a group of other young Nisei including her sister, Helen. Its verso reveals that it was taken at Sears Lake in 1939. The photo's verso also reveals the first names of all but one of the subjects as well as the fact that they were part of YMCA/YWCA group. Julie can be seen near center with a huge smile, and wearing sunglasses.



The album is made more poignant considering the events following that photo. Julie died of an illness in June 1940 at just 23 years old. The family matriarch, Teru, died five months later. Less than one year after Teru's death, Japan bombed Pearl Harbor and Vacaville quickly turned against its Japanese American residents. The night of the attack, shots were fired at the Buddhist temple. The next morning, the town's police chief asked Japanese Americans not to "move about too freely during the day and that they remain at home during the night." It got even worse for most, including the Inais: Kwantaro, Helen, Francis and George were all sent to the Gila River War Relocation Center after being held at the Turlock assembly center.



While the Inai family was incarcerated, the Fairfield-Suisun Army Air Base was built, which nearly doubled Vacaville's population and created a severe housing shortage. Making a return home even more inhospitable, in May 1944 a number of Vacaville organizations, including the American Legion Post, the Chamber of Commerce and the County Board of Supervisors passed a resolution opposing the



return of Japanese Americans to "their" town. Also, approximately 1500 people signed a petition in the Vacaville-Elmira areas stating that they would not sell, lease to, or hire Japanese. Ultimately few families with Japanese ancestry returned to the area including the Inais who moved to Milwaukee after they were released.

Precious evidence of a Japanese-American community that virtually disappeared after World War II. **\$5000 [1278]**  
More images may be seen here: <https://tinyurl.com/5x8f7t6k>

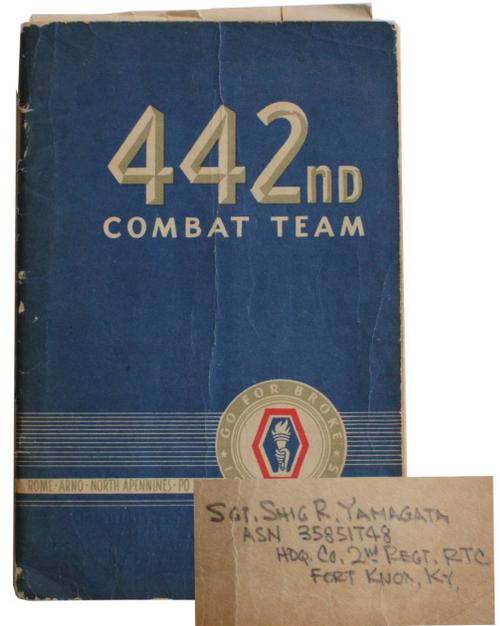


## 29. [Japanese Americans][World War II]

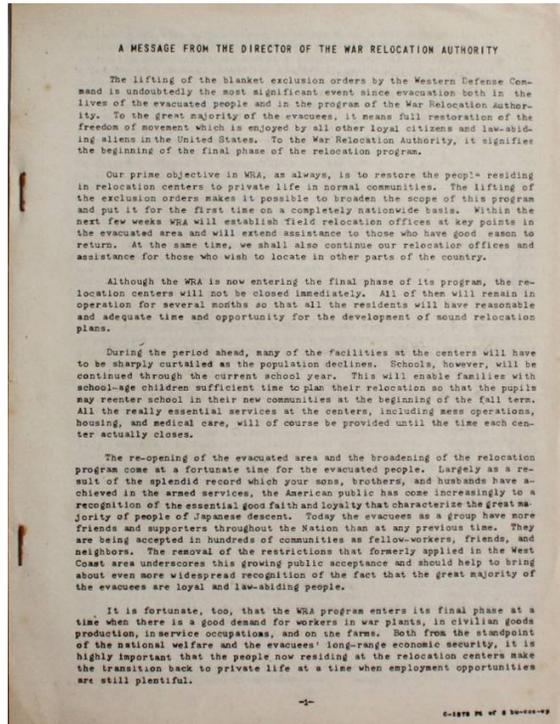
**The Story of the 442<sup>nd</sup> Combat Team Composed of 442<sup>nd</sup> Infantry Regiment, 522<sup>nd</sup> Field Artillery Battalion, 232<sup>nd</sup> Combat Engineer Company.** N.P.: Information Education Section, MTOUSA, [circa 1945]. 8" x 5¼". Stapled thin card wrappers. Pp. [4], 43, [1] + folding map. Good: wrappers heavily worn; toned leaves; previous owner notes and markings on two pages and one map.

This is the first unit history of this storied regiment. The 442nd was a segregated unit of Japanese American soldiers, nearly all of whom were Nisei. They fought mostly in Europe, their motto was "Go For Broke" and, according to several sources, they are the most decorated unit in the history of the United States military. There are a number of photographic illustrations and maps, as well as a folding map.

This copy has the handwritten owner signature of Sergeant Shig R. Yamagata on the verso of the front wrapper and an address stamp with a variation of his name, "Rexford S. Yamagata." Shigeru and his family were from San Francisco and Shig registered for the selective service October 16, 1940. Along with his father, two brothers and a sister, Shig was sent to the internment camp at Topaz, by way of the Tanforan Assembly Center, in September 1942. Shig was released to an individual in Cleveland, Ohio in June 1944.



OCLC locates 23 copies over two entries. **\$750 [4897]**



## 30. [Japanese American Internment]

Meyer, D.S. **A Message From the Director of the War Relocation Authority.** [Washington, D.C.?]: War Relocation Authority, [December 1944 or January 1945]. 10½" x 8". Mechanically reproduced typescript printed recto and verso. Pp. 8. Very good: lightly toned, a few spots of foxing, oxidized staples.

This is a War Relocation Authority memorandum issued in response to the lifting of the blanket exclusion orders by the Western Defense Command on December 19, 1944. It signaled the beginning of the end of the internment camps while being tone deaf as to the experience of the internees and the daunting paths they still faced. The first three pages give a thumbnail sketch of the path forward. From the first two paragraphs:

*"To the great majority of the evacuees, it means full restoration of the freedom of movement which is enjoyed by all other loyal citizens and law-abiding aliens in the United States . . . Our prime objective in WRA, as always, is to restore the people residing in relocation centers to private life in normal communities . . . Within the next few weeks WRA will establish field relocation offices at key points in the evacuated area and will extend assistance to those who have good reason to return."*

Meyer lauded the alleged rehabilitation made by Japanese Americans during the war in the eyes of the American public by stating that *"the American public has come increasingly to a recognition of the essential good faith and loyalty that characterize the great majority of people of Japanese descent. Today the evacuees as a group have more friends and supporters throughout the Nation than at any previous times."* The optimistic luster of his text faded somewhat with this gentle reminder to be circumspect in one's choice of where to resettle:

*"The WRA believes that all relocatees should carefully consider all factors before breaking their present connections and moving back to their old home communities. It should be remembered that the entire West Coast area has undergone a tremendous change since evacuation. Hundreds of thousands of war workers have moved into the area. Housing is difficult to obtain and living conditions are extremely complex and expensive. Many relocatees will find that it will be much easier and more advantageous to have Center family members join them in their present location than to dislocate themselves again to return to something new and untried."*

Initial responses of the internees to this memo were poor. According to Dorothy Swaine Thomas and Richard S. Nishimoto in "The Spoilage. Japanese American Evacuation and Resettlement," (University of California Press, 1946),

*"Reactions of the residents to the 'benefits' of WRA's program were almost universally unfavorable:*

*'We wouldn't mind going back to San Francisco if we had everything as when we left. We'd jump right out. But we've lost everything. We have nothing now to depend on. We aren't sure of getting jobs. I feel the WRA plans for closing the camp will be a total failure, unless it increases financial assistance. I don't know one person who wants to go out.'*

*'I don't know what's going to happen to us! It's very confusing. I think everybody feels that. They don't know what's what yet. In the first place, why do they want to kick us out? It was their fault we came here. They can't say, 'We'll give you 25 dollars and coach fare. Get out by such and such day.'*"

According to the Densho Encyclopedia, the first to return mostly fell into two overlapping categories: (1) a small minority who had homes, farms or businesses to which they could return; and, (2) those the WRA called "scouts," those who went to explore the climate—housing and job possibilities, the attitudes of the locals, the general sense of what returning would be like—before returning to camp to report back to the camp community before making their final decision." While there were a number of ugly incidents against the earliest returnees, according to Densho, "the vast majority did return largely without serious incident," though still facing significant barriers to the re-establishment of a "normal" life.

The other five pages here are subtitled "Summary of WRA Policies and Procedures for the Final Phase of the Relocation Program." The summary provided a structured outline of recently made policy decisions as well as detailed explanations of "relocation," "property," and "welfare" assistance that the WRA would provide. There's also more information on how the centers would wind down, the necessity of travel permits, and more. The last camp to close was Tule Lake, in March 1946.

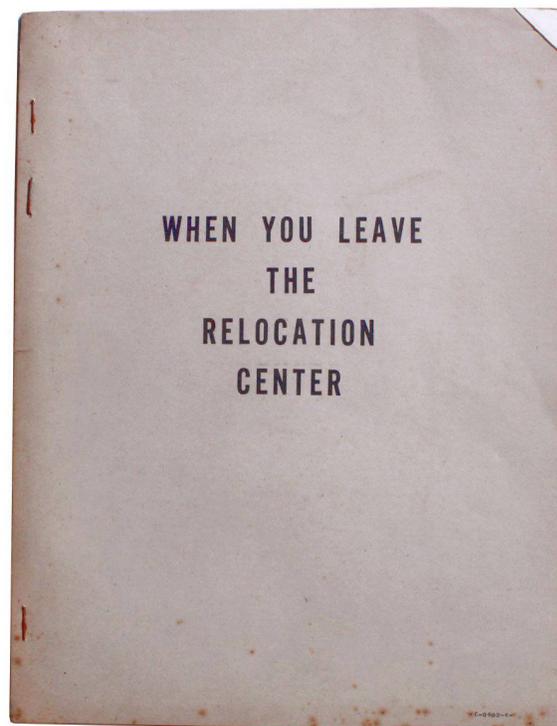
An emotionally complicated relic of internment which announced the hope of the end of the camps, but signaled the arduous steps of starting over with little to nothing for thousands of families. OCLC locates seven institutions with physical copies. **\$1250 [5750]**

### 31. [Japanese American Internment]

***When You Leave The Relocation Center.*** [Washington, D.C.?]: War Relocation Authority, [1943]. 10½" x 8". Thin card wrappers with five leaves of mechanically reproduced typescript, two of which are printed both sides. pp. [2], 7 + two leaves laid in which are more particularly described below. Very good: light toning to leaves which gets stronger at extremities; wrappers dust soiled, with oxidized staples and a chip to the upper outer corner of the front wrap.

This is a guide given to Japanese American internees who were lucky enough to secure employment outside of the areas from which they were forcibly removed. The introduction completely ignored the circumstances of their incarceration while romanticizing their plight as just another form of American pioneerism:

*"As a nation made up of people from many lands, seeking means of making a better life for themselves, the United States frequently has seen large segments of its population on the move, responding to new opportunities, making new homes, developing new resources. The demand for wartime workers has prompted the movement of thousands of families to new communities where these grandchildren of pioneers have displayed an ability to meet new conditions that would have done credit to their ancestors. So the resettlement of American citizens and long-time residents of Japanese ancestry is paralleled by the movement of other groups of the population and is a sequel to the pioneering of the Iseei who brought thousands of acres of western land into production."*



The booklet goes on to list certain requirements related to the program such as filing notices of time of arrival to respective employers or a notice of arrival filed with the WRA. It described the role of relocation officers and had a reminder that those in the leave program were entitled to one shipment of their belongings at the camp at government expense. It also provided addresses for nearly 50 relocation offices in approximately 15 states. There are also two leaves laid in, the first of which is an admonition for internees to have their selective service classification cards and leave permits with them at all times. The second is captioned "Family Status Withholding Exemption of Evacuees on Leave."

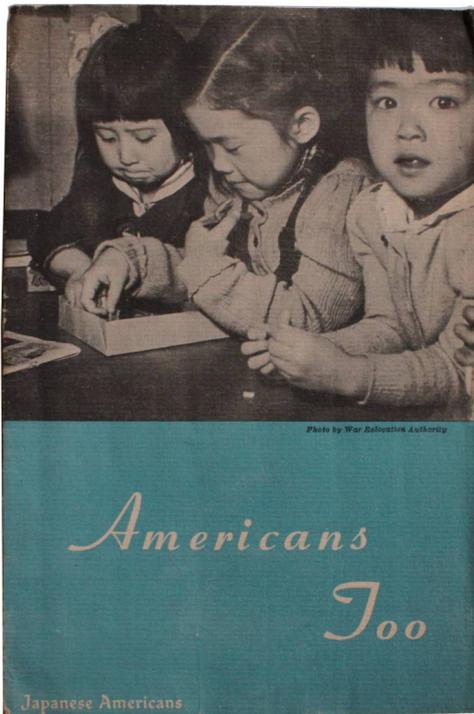
We date our copy to 1943 based on comparison to a digitized copy shown at the Densho Encyclopedia online. The

introductory message of the copy online is exactly the same as our copy, save for some wording in the second paragraph sharing news of the WRA's leave program:

Copy on Offer	Densho Encyclopedia Copy
<p><i>"Such a program is now effectively under way. Thousands of evacuees have left the relocation centers to take jobs in private employment . . . many thousands more will be going out, we hope, in the months that lie ahead."</i></p>	<p><i>"Early in 1943 this program got actively under way, and by the end of the year nearly 17,000 people had departed the centers . . . an average rate of about 1,500 departures each month was reached and continued into 1944."</i></p>

We therefore believe our copy precedes the Densho copy, and was likely published in 1943, early in the program, when the WRA lacked the data it provided in the Densho copy.

OCLC finds five different entries for this title. The pagination is confusing as several pages are numbered at the top, but there is also a footer on most pages of this copy which begins with "p1 of 9" and ends with "p9—nobu—Final." Two of those OCLC entries, based on pagination, are clearly separate publications from the item on offer. One entry, with two holdings, is dated 1944 and has nine pages; we think these are the same as our copy, save for the disclosure of a date. Another, dated 1945, shows seven holdings and a page count of seven. We're not sure if these are the same as the copy on offer, but the entry's note includes "0602" which is included in the footer on all the leaves of our copy, as well as on the front wrapper. Another entry, also with two holdings, has a pagination of "[2], 9," so we do not know if those copies are the same publication as ours. **\$1850 [5753]**



### 32. [Japanese American Internment][Children's Books]

***Americans Too: Japanese Americans [Cover title].*** [St. Louis, Missouri]: [Cooperative Council of Missionary Education], [1945]. 9" x 6". Two bifolia, apparently glued to each other at the spine. Very good: light corner and edge wear with some creasing, fading, and dust soiling.

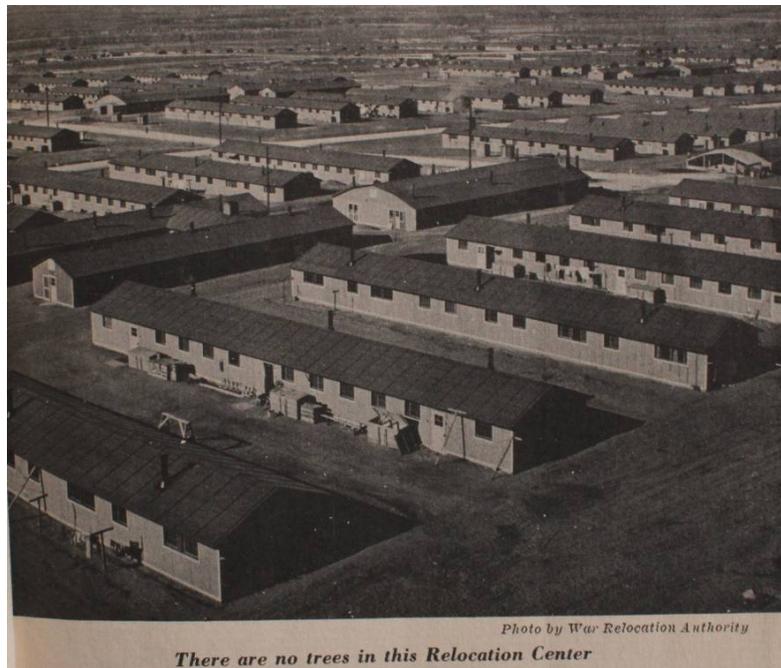
This is a rare pamphlet issued by the Cooperative Council of Missionary Education (CCME) seeking support for Japanese American internees. It is essentially a short children's book with compelling photographic images, all meant to encourage a pen pal program for younger Americans to correspond with a "group of American Japanese to be your special friends."

The CCME was part of the Board of Home Missions of the Reformed Church in the United States (BHMRC). We learned the history of the Japanese Americans within the BHMRC's larger congregation from its 1949 publication *Our Heritage: Japanese-Americans*. The group grew out of a congregation of Japanese Americans started by J. Mori of Japan, who came as a missionary to

San Francisco in 1910. His new flock was organized that same year as the First Reformed Church in San Francisco under the auspices of the Board of Home Missions of the Reformed Church in the United States.

The story in the text relayed the experience of "Mitsuru and his friends," a group of young boys interned at Topaz, in Utah. It painted a grim picture of the quality of life for families, and included this description of the mess hall setting:

*"The boys marched past the long rows of narrow tables . . . there were no chairs. They had to sit on benches. The boys liked the benches. They could climb over them quickly. The grandfathers and grandmothers didn't like the benches so well. It was difficult for them to sit comfortably."*



The pamphlet continued by describing the boys' lives before "war with Japan came," their nice homes and gardens, their

schools and churches which they loved, and contrasted them with their new lives in a "camp far away." "It is a very unhappy time for the many Japanese Americans who are good and loyal citizens of our country," the pamphlet read. "We are all Americans. We all want to be free."

The pamphlet also features five outstanding photographic images, with photographer credit given only to the WRA. There is a bleak shot of barracks at an internment camp, with the caption "There are no trees at this Relocation Center" and the other four images feature small children with varying vivid facial expressions. They are shown playing, visiting the nurse, and living their lives in the camp. Their quality is reminiscent of Ansel Adams' work at Manzanar, though we were not able to verify the identity of the actual photographer.

The last bit of text conveyed the mission of the pamphlet's creators:

*"Boys and girls all over our Church are choosing other boys and girls to be their special friends. They call them World Neighbors. They think about these special friends; they talk to them; they ask our Heavenly Father to take care of them. They also give their offering so that these special friends can have Sunday schools and churches, too. Wouldn't you like to choose a group of American Japanese to be your special friends?"*

OCLC shows only one copy, at Berkeley.

A rare children's chapbook intended to sow support for interned Japanese Americans through a pen pal program. **\$1800 [6077]**

### 33. [Japanese American Internment][Women]

Booth, Gracia D. ***How Can We Help Japanese American Evacuees? Suggestions for Church Women.*** [New York]: Committee on Resettlement of Japanese Americans, 1944. 8 3/8" x 5 1/4". Stapled self-wrappers. Pp. 12. Very good: light overall wear, with a tiny strip at the foot of the first two leaves folded over and with a small tear.

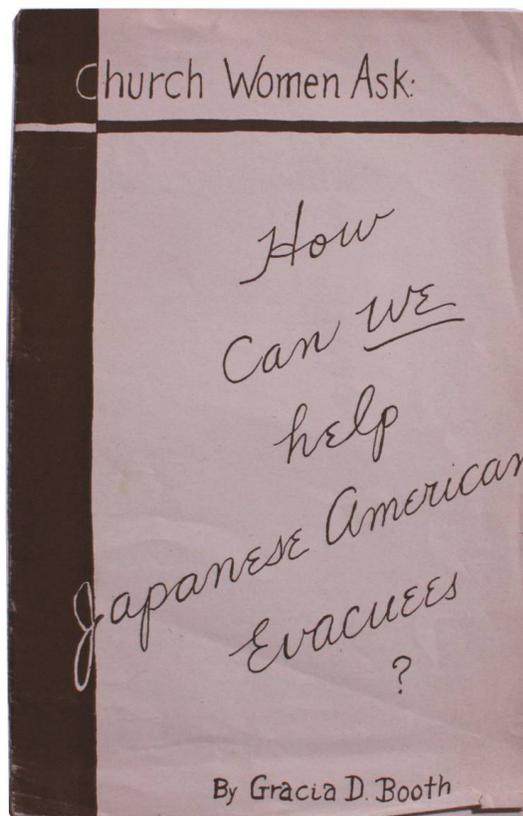
This is a booklet intended for distribution among Christian women as part of an effort by the Committee on Resettlement of Japanese Americans (CRJA) to assist with the resettlement of Japanese Americans who were interned during the war. It was written by a woman who dedicated a significant amount of her career to teaching Native Americans in Arizona. The CRJA came about after the War Relocation Authority began to develop public-private partnerships with local church groups and citizen committees. In October 1942, a joint meeting was held by two of the sponsors of this book: the Home Missions Council of North America and the Federal Council of Churches of Christ in America in New York City. At that meeting, church representatives of 14 denominations established the CRJA. The CRJA's overriding goal involved assisting newly released internees in finding new homes and jobs, as well as publicizing their plight such that other organizations and individuals would also join and help.

The author, Gracia D. Booth, opened and closed the booklet with anecdotes of her personal experiences with Japanese Americans who were interned. In the first section, "I Saw Them Go," Booth stated that "It is our Christian privilege to help them in every possible way as they so valiantly struggle to put down their roots again."

The booklet suggested several ways that church women could help the internees, including offering employment and assistance with finding housing, organizing a citizen's committee, and inviting them to church services, study groups, classes, and meetings. Booth advocated attempts at developing friendships with released internees, including visiting each other's homes, taking outings together to art galleries, museums, or shopping, and setting up children's play-dates. There were suggestions for calling upon local offices of the WRA and the YWCA for assistance, as well.

After the war, Booth worked for at least twelve years on a Navajo reservation. A 1955 newspaper mentioned her as an instructor of a school for Indians in Ganado, Arizona, which may or may not have been a different job. Her obituary testified that she was a "widely published poet, long-time teacher and volunteer community worker" who was active for more than 40 years in the Society of Friends.

OCLC finds 23 copies. A fine example of women working together with government agencies to try to smooth the transition of Japanese Americans returning to open society. **\$600 [6085]**



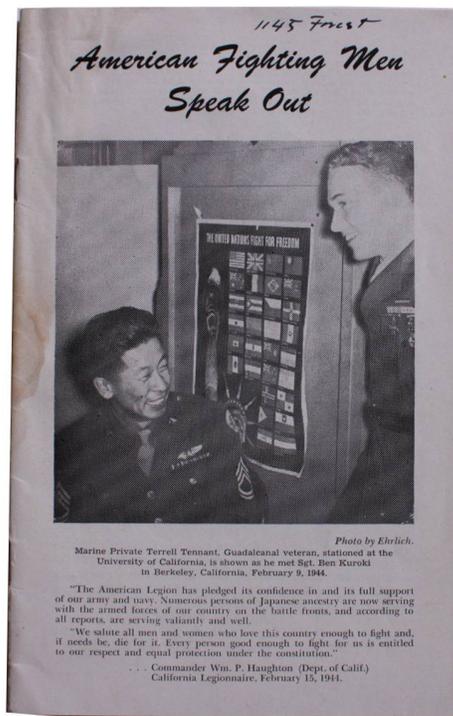
### 34. [Japanese Americans][World War II]

**American Fighting Men Speak Out [Cover title].** Berkeley, CA: Committee on American Principles and Fair Play, [1944]. 8" x 5". Stapled self-wrappers. Pp. 19. Very good: one-inch stain at center of inner margin of wrappers, as well as first and last two leaves not affecting text; inked address on front wrapper; light overall wear.

This is a pamphlet created by the Committee on American Principles and Fair Play (CAPFP). CAPFP was organized in 1941 to mobilize residents of California to combat discrimination against those of Japanese ancestry. The group also sought to recognize the constitutional rights of Japanese Americans who served in the United States military. This pamphlet contains testimonials of American and Japanese American soldiers excerpted from newspaper and magazine articles, speeches, and letters.

The excerpt on the cover, credited to Commander Wm. P. Haughton and appearing in the *California Legionnaire* of February 15, 1944, clarified the theme of the pamphlet:

*"Numerous persons of Japanese ancestry are now serving with the armed forces of our country on the battle fronts, and according to all reports, are serving valiantly and well . . . We salute all men and women who love this country enough to fight and, if needs be, die for it. Every person good enough to fight for us is entitled to our respect and equal protection under the constitution."*



A photograph on the cover showed Sergeant Ben Kuroki in conversation with Marine Private Terrell Tennant in Berkeley, California, while its verso has testimonials from each man. Twenty more testimonials follow, eleven from Americans of non-Japanese descent extolling the virtues of their comrades of Japanese ancestry, and nine from Japanese American soldiers conveying their experiences in the war, including another by Kuroki. Two of those men served with the All Nisei Unit of the 442<sup>nd</sup> Infantry Regiment.

Reasonably well-represented at institutions, but scarce in the trade, this is a fine example of American soldiers standing up for the rights of their Japanese American brethren in arms.  
\$450 [2722]

### 35. [Motorcycles][Women]

Yost, Mary. **Photograph Album of a Female Motorcyclist, Her Coed Riding Group, and Motorcycles in the Military.**

Mostly Virginia, Tennessee and Pennsylvania: 1940-1942. 10 3/8" x 13 1/4". String-tied decorative leather over board. 70 pages with 270 black and white photographs; approximately half are inserted into corner mounts, the rest are glued down. Nearly all of the photos measure between 2 3/4" x 2 1/2" and 3 1/2" x 5" and about two thirds are captioned. Album good: front cover heavily worn, rear is detached; two leaves detached; two leaves with portions excised. Photographs generally very good or better: a few with old tape adhesive, a few with stains, approximately 20 photos appear to be lacking.



This album focuses on the exploits of a group of motorcycle enthusiasts from Virginia and West Virginia. It was compiled by a woman, Mary Yost, of Richmond, Virginia, and shows her informal motorcycle club, "The Coal Diggers," as they traveled the Southeastern United States via their own "gypsy tours", as well as jaunts to several racing events. The club may have consisted of couples, with up to 14 members, seemingly half of whom were women.

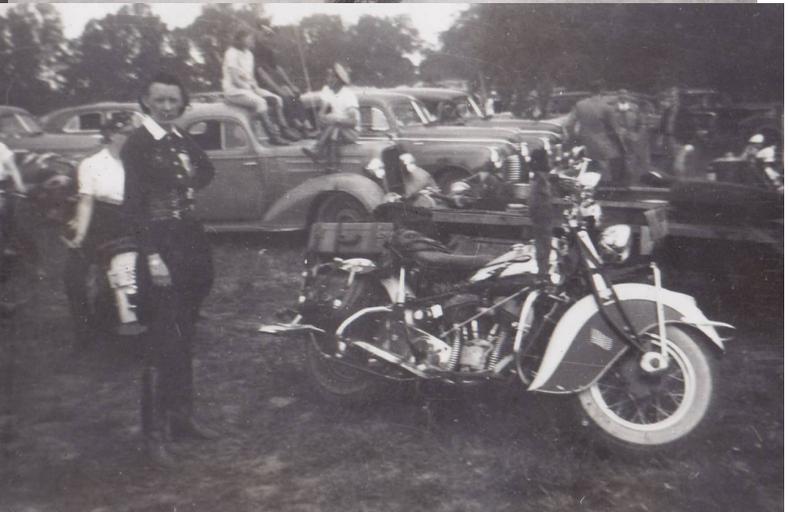
Approximately two thirds of the album focuses on this group of riders, with the other third showing a few of the men's stateside military service, as well as some family shots. Approximately 140 photos are related to motorcycles, either as the star of the photograph, racing on the track or in groups, showing riders in their gear at gatherings, and more. We see the group along Skyline Drive as well as the Shady Ford in Tennessee, riding near Washington D.C. and around Virginia. They also appear at race tracks in Richmond, as well as in Langhorne, Pennsylvania and Greensboro, North Carolina. All the races appear to have taken place between May and September 1941.



The album is exceptionally well captioned in Mary's hand. The captions provide a grittiness that mirrors the experience of Mary's crowd as they lived early 1940s motorcycle culture which included occasionally having nowhere to stay. For example there's a short series showing a few of the riders just waking up on the side of the road, one with the caption of "Johnie showing Pauline how she looked the morning after we slept out on the ground all nite. Near Washington, D.C. There was no place else to sleep!" Another on Skyline Drive reads, "Just a bunch of hoodlums having a good time." A disturbing image of a totaled motorcycle at Camp Lee in Virginia reads, "one Harley-Davidson wrecked! One soldier dead!"

An outstanding motorcycle album, compiled by a woman, and featuring female riders. **\$3250 [6123]**

More images may be seen here: <https://tinyurl.com/2s3j7aku>



**36. [Native Americans]**  
**[Collection of Photographs**  
**Depicting Native Americans in**  
**Arizona and New Mexico.]** Walpi,  
 Arizona; Acoma Pueblo, New Mexico  
 and surrounding areas: [early  
 1900s and developed between 1905  
 and 1907]. 71 original real photo  
 postcards, each numbered in ink,  
 measuring 3½” x 5½” with the  
 images measuring 3½” x 4¾”; five  
 of the photos are printed with  
 negative images. No photos are  
 captioned. Generally good plus or  
 better with most photos exhibiting  
 varying degrees of dust soiling or  
 silvering.



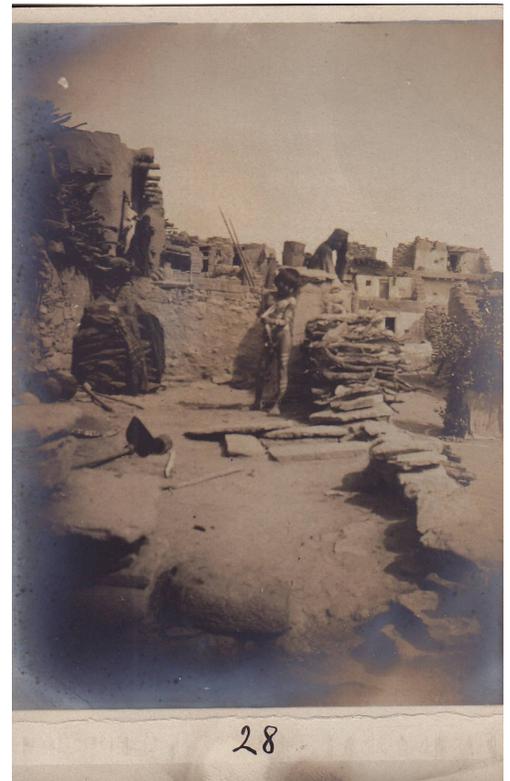
This is a collection of original photographs printed as real photo postcards from turn-of-the-century Arizona and New Mexico. Approximately 32 of the images depict Native Americans and/or their living conditions. Based on the stamp boxes on the versos of the cards, these would have been developed between 1905 and 1907. Also, one photo with two United States flags visible, but a bit blurred, appear to be 45 star flags, which were in use from 1896 to 1908.



Based on the images themselves, these appear to definitely depict Hopi & Navajo peoples, and probably Apache near Globe, Arizona. One exceptional shot reveals the pueblo at Walpi, AZ with dozens of onlookers including Native Americans and tourists, and at least three photographers lining walls and rooftops. A quite similar

image from historical sources, and with different people crowding the roofs, is dated to 1897 and its caption states they were observing a Hopi Snake Dance. Other photos present here appear to reveal Native Americans at Acoma Pueblo, and possibly Oraibi, Fort Apache, the San Carlos Indian Reservation and/or Keam's Canyon.

One photo shows a large loom, while another shows large rugs hanging outside a structure. We see small crowds of people working, including men gathering rocks to build an earthen feeder dam. A few photos show girls and women with “squash blossom” hairstyles, several show homes, and a few show children playing in different types of housing. Exceptional shots include a group of men standing outside a pueblo while another shows a large crowd of Native Americans on horseback (including several children on ponies or donkeys) waiting in the snow outside a small building. One great image shows a small group of stoic Native Americans seated in rows on the front porch of a brick structure, along with two white men. One of them bears a striking resemblance to Theodore Roosevelt, the other has features similar to Peter Goddard Gates, leader of United States National Museum-Gates Expeditions to the Southwest in 1901 and 1905 respectively. Alas, that photo depicts neither of the men.



Five images depicting Native Americans were developed in a way where the negative image appears on the postcard. A few of these are extraordinary, and one only needs a photo editor to see the positive, e.g.:



That “positive negative” above left captured a moment of the Snake Dance, and shows at least nine dancers in full regalia. In addition to the photo above, there's a fantastic shot of women milling outside a building, all appearing to wear dresses while covering themselves with blankets, and several of them are carrying children on their backs who are also wrapped in the blankets. We think this visual feast of Native American textiles was possibly taken while the women and children were waiting for a food allotment:



The rest of the photos depict surrounding landscape, including several which show the same natural arch and several more showing Caucasians traveling in the area, which we presume to be members of the group that included our compiler. Five of these photos are birdseye views of a valley showing a number of structures, including tents with some buildings in the process of construction and there are several more photos of buildings and work projects taken from ground level. The most likely possibilities for the location are Fort Apache and/or the San Carlos Apache Indian Reservation (SCAIR) based on comparison of our photos with images of both places at the time, along with a 1903 newspaper article. That article, from a Globe, Arizona newspaper, discussed the completion of a government wagon road “from the sawmill on the Indian reservation to Fort Apache.” One photo here prominently features a sawmill, and another shot was taken from the front of a wagon, looking up a road. The closest reservation to Globe was SCAIR.



A noteworthy collection depicting numerous aspects of Native Americans in Arizona and New Mexico at the turn of the 20<sup>th</sup> century. **\$4500 [5827]**

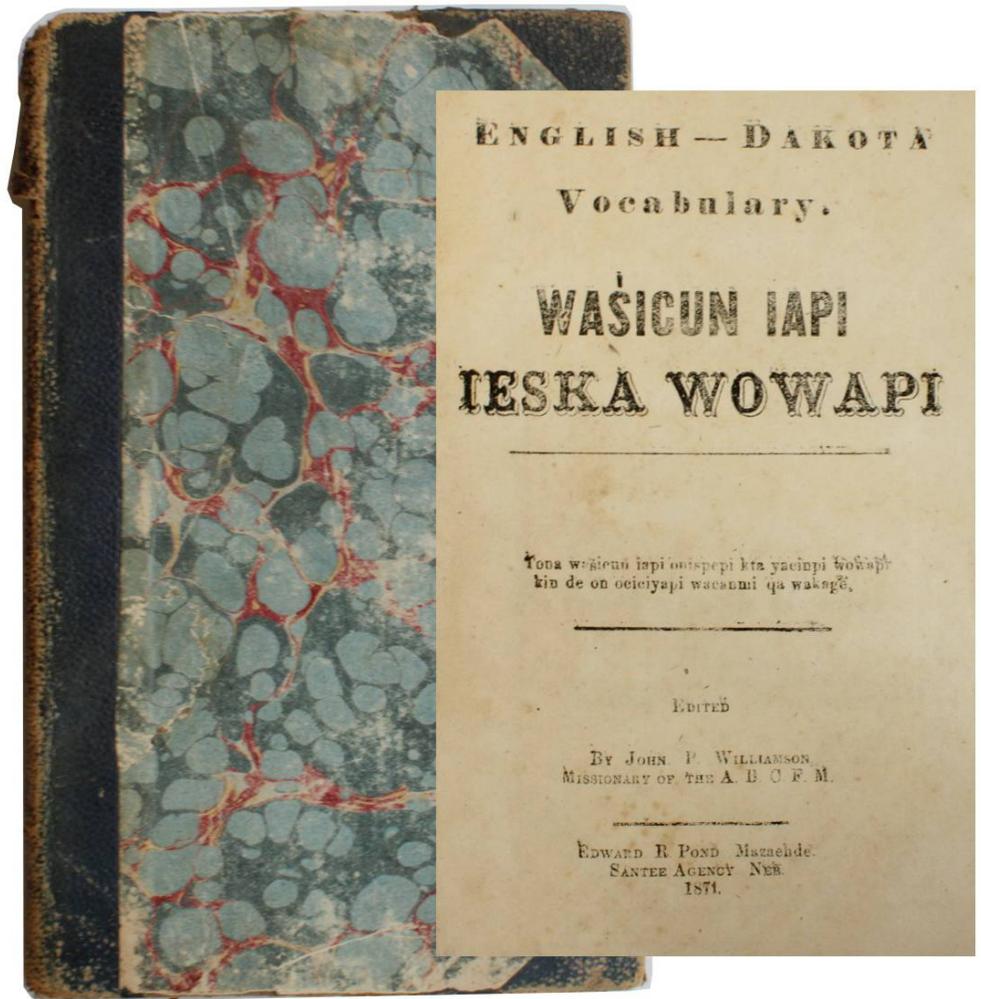
More images may be seen here: <https://tinyurl.com/yckt7b9z>

### 37. [Native Americans][Dictionaries]

Williamson, John P. *English-Dakota Vocabulary. Wašicun Iapi Ieska Wowapi*. Santee Agency, Nebraska: Edward R. Pond, 1871. 7½" x 4½". Quarter leather over marbled boards with decorative purple endpapers. Pp. 137. Good: both boards separated from text block but firmly held by backstrip and still attached; internally very good with lightly toned leaves and the occasional soil spot.

This is an early English-Dakota language vocabulary, published on a Sioux reservation in Santee, Nebraska, and written by a second-generation missionary who dedicated nearly his entire life to working with the Dakota tribe.

In June of 1835, the author's father, Thomas, helped establish a site for Christian missionary work to the Dakota people at Lac qui Parle, Minnesota. He was a doctor as well as a clergyman and served as a physician to the Dakota as well as for white patients. With three other missionaries, he also created the first written alphabet and grammar of the Dakota language, published by the Smithsonian Institution in 1852. Thomas' son, John, was born on the mission four months after Thomas' arrival, and grew up speaking Dakota.



John P. Williamson followed in his father's footsteps and earned his degree from Lane Theological Seminary in Ohio in 1860. He served as a missionary to the Dakota tribe, working at a number of Sioux sites and preaching in their language, from 1860 to 1898. He and the book's publisher, fellow missionary Edward Pond, played a large role in the establishment of the Santee Agency (established in 1866) and the Santee Normal Training School, founded in 1870 by the Reverend Alfred L. Riggs.

The primary purpose of the Santee Normal Training School was to provide training and education to members of the Santee Sioux tribe who had been exiled from their ancestral home in Minnesota following the Sioux uprising of 1862. The school became a leader in the education of Native Americans, drawing students from other reservations and teaching courses in a variety of vocational fields as well as the arts and sciences. Pupils were encouraged to become teachers and pastors in their native languages to support further assimilation among tribes.

An introduction to this book explained that "This vocabulary has been compiled as a text book for Indian student [sic] desiring a knowledge of the English language." It then provided a few pages of useful information to native English-speakers "who wish to study the Dakota language," including a pronunciation guide, information about accenting, the composition of sentences, and dialects. It was noted that this book was written in the Santee dialect of the Dakota language; some of the differences between this and other dialects were also laid out in the text.

John Williamson authored several other books and articles in Dakota and English, many of which have gone through multiple printings. This *Vocabulary* may have also functioned as a predecessor to Williamson's *An English-Dakota school dictionary. Wašicun qu dakota ieska wowapi* (with 8 editions published between 1871 and 1886), and/or *An English-Dakota Dictionary* (with 19 editions published between 1902 and 1992). He also wrote *Dakota odowan*, a book of Dakota hymns, with as few as 13 (but possibly closer to 40) editions published, and an illustrated speller, *Oowa wowapi: Dakota iapi en*, published by the American Board of Commissioners for Foreign Missions in 1865. Books and articles have been written about the author as well, including *John P. Williamson: A Brother to the Sioux* by Winifred W. Barton.

OCLC locates approximately 22 copies over several entries and the book has not been seen at auction since the 1999 Siebert sale.

A scarce Native American language vocabulary created in the spirit of education and assimilation, and printed on a reservation by a missionary who devoted his career to educating Native Americans. **\$7500 [6065]**



### 38. [Native Americans][Film][Costume Design]

**[Collection of Polaroids Depicting Native American Extras in "Dances With Wolves"].** South Dakota: 1989. 307 Polaroid photographs. All but five measure 4¼" x 3½". Generally very good or better: a few with tiny spots or stains; one photo mildly warped, top border to another becoming detached, 18 with single hole punches and 76 with a pinhole.

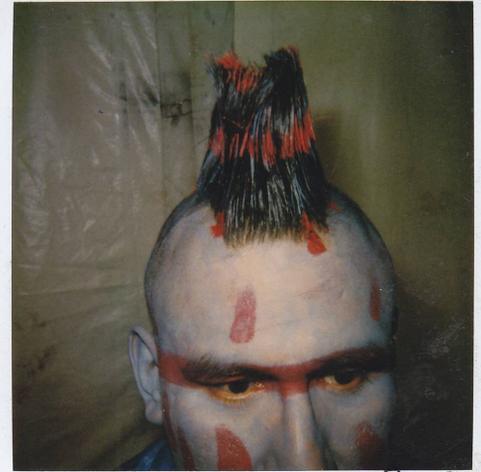
This is a collection of over three hundred Polaroids taken on set during the filming of Kevin Costner's acclaimed *Dances With Wolves*. They were purchased from a dealer who originally acquired them at an estate sale of a warehouse in Los Angeles that belonged to a Hollywood art director, designer, or stylist. The vast majority (273 photographs, or 89%) feature Native



IUAN LAKONG  
C Feather SC 195-205



SC 123 124, 125



Front  
Gene BlueArm  
SC 155-205  
Pawnee  
Battle  
10-17

American extras in the film, with a focus on hair styling and design. *Dances With Wolves* earned twelve Academy Award nominations, including for Best Picture, Best Cinematography, Best Costume Design and Best Production Design (formerly known as Best Art Direction). According to an article from *Windspeaker*, an Alberta, Canada, Aboriginal publication,

*"It was the support and co-operation of local Native Americans that made the project a success. With much of the film's action set in the village of the Sioux tribe, upwards of 150 locals were needed as extras throughout the shoot. The community, according to Orion, embraced the project for its fair and genuine treatment of its heritage and was eager to participate. Dances With Wolves was, according to many people of the community, one of the few honest cinematic portrayals of Native Americans losing their culture and identity to the white man."*

Critical to the film's honest portrayal was the work of Cathy Smith, who designed the costumes and face paint seen here. Prior to working on the film, Smith had spent her career restoring Sioux artifacts; in an *Entertainment Weekly* article about her work she stated, "I spent my life learning as much as I could (about the Sioux) and perfecting that knowledge. This was the opportunity for the knowledge to come forth." Smith had never worked on a film before and,

*"In making the costumes, Smith used traditional Lakota skills, including brain tanning (in which buffalo brains are rubbed on skins to soften them), beading (using antique beads from Venice, like those that 19th-century Indians traded for), and affixing porcupine quills to costumes. In addition, she advised the makeup artist on Lakota war paint, like the black-and-white-striped face makeup worn by Wind In His Hair."*

While the direct focus of these photos is on hair, Smith's costume work and makeup consulting is also prominently displayed. Nearly all of the 273 photographs of Native Americans are captioned with at least the first name, and oftentimes the full name, of the actor. All but a few have what appear to be a scene number in the caption as well, with 71 specifying a named scene such as *Buffalo Hunt*, *Scalp Dance*, or *Pawnee Battle*. 182 are front or side shots in which one can see the actor's face, while 91 are taken from the back, and 44 have notes about the hair styling specifically, including braids, feathers, and coloring. Nine images show groups of Native American women and children who were extras in the film.

Other photos include ten showing the hair styling for a few white actors, and eleven of cast and crew members on set, sometimes working, and sometimes on break. There are also six shots of scenery and landscape, as well as two of what we assume to be a crew member's pet dog.

Kevin Costner won the Oscar for Best Director for the film; he was also made an honorary member of the Sioux Nation after its release.

A stunning collection documenting the authentically detailed costume, makeup and hair designs of *Dances with Wolves* as well as the South Dakotan Native Americans who appeared in them. **\$4000 [3897]**

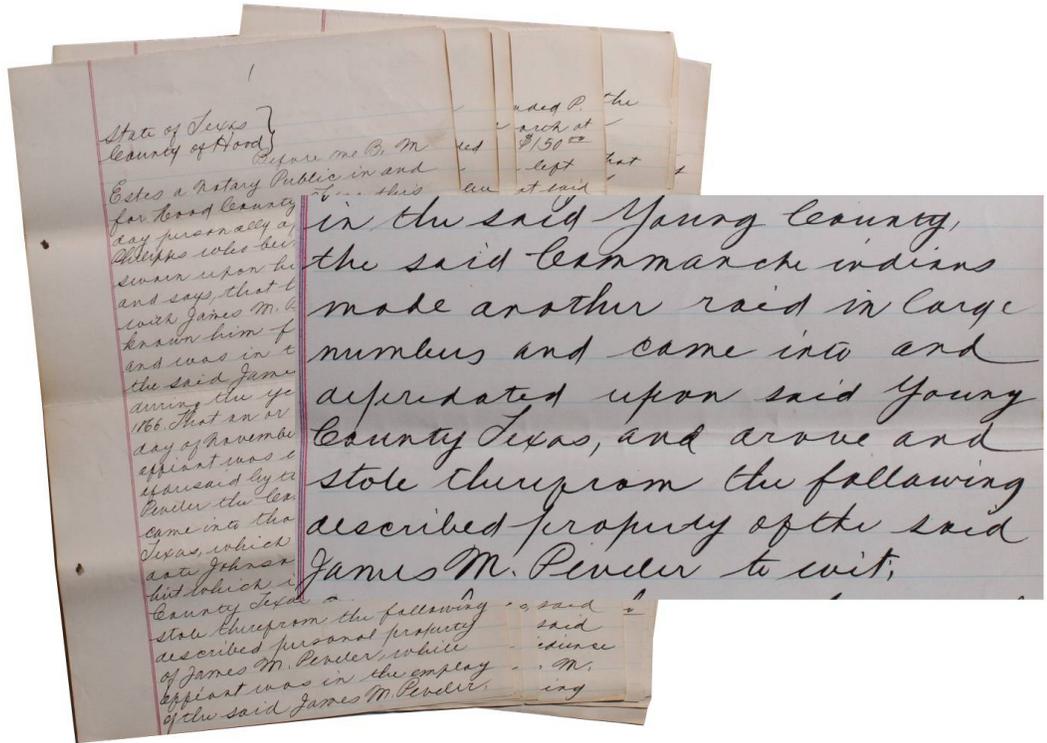


Edgar  
Bear Runner

### 39. [Native Americans][Texas]

Phillips, Willis (aka Philipps, Willis). **[Affidavit with First Hand Eyewitness Accounts of Comanche Raids in Texas]**. Hood County, Texas: 1887. 12½" x 8¼". Ten leaves of ruled paper, handwritten rectos only save for notes on verso of last leaf; approximately 1400 words. Very good: old folds, a few minor stains.

This is an eyewitness account of Comanche raids in Hood County, Texas given by Willis Phillips, a ranch hand for James M. Peveler. Phillips was asked in 1887 to give his recollections of raids in 1865 and 1866 apparently as part of the Peveler family's attempt to receive compensation from the Commissioner of Indian Affairs for property lost in the raids. This is likely a retained copy of Phillips' affidavit that was held by the Pevelers' lawyers, as there is no indication that this particular document was ever filed with a tribunal.



James M. Peveler was a member of a pioneer family for whom Peveler Valley in northern Hood County is named. The Pevelers had been suffering at the hands of Comanche Indian raiders for several years before these particular raids occurred. In 1860, the State of Texas created a regiment of Texas Rangers known as the "Minute Men for Young County" to attempt to control these raids. James and four of his brothers served in this regiment. When the Civil War began in 1861, the Peveler brothers enlisted in the Confederacy and their battles with Indians continued. In September 1864, a band of Indians attacked a group including James's brother, Captain William R. Peveler, who died from his wounds. One month later, during a Comanche raid at nearby Fitzpatrick Ranch, seven ranchers and five Confederate soldiers were killed, six women and children were kidnapped, and 10,000 cattle were stolen. By the end of that year the Peveler family had established Fort Murray and lived in stockades they built for protection.

In this affidavit Phillips described three different Comanche raids on the Peveler ranch: one in November of 1865, the others in April and November 1866, respectively. He shared his recollection of the raids, how he knew the raiders were Comanches, and more. Of the raid that occurred November 1, 1865, Phillips stated that he [please note the following passages have been edited for ease of reading]:

*"knew that indians took the horses because he followed their trail the next day and knew and recognized the trail and the tracks of the horses, and knew that the indians were Comanche indians, from signs which they made in the raid and which said signs affiant knew to be peculiar to Comanche indians"*

The raid of April 1, 1866,

*"[the] Comanche indians made another raid and and depredated upon . . . and stole . . . from James Peveler . . . Affiant further says that the Comanche Indians took the said horses . . . from the fact that he saw said indians, and shot at them while they were endeavoring to take said horses and that [he] had to retreat from his place as a guard and attendant of the horses and leave them to the depredations of the indians, and that he could not have done otherwise as the indians were strong enough to take and capture the horses by force of arms, forcing him to hasten away from the place of attack for his safety"*

The November 13, 1866 raid,

*"the Comanche indians made another raid in large numbers and came into and depredated and drove and stole property from James M. Peveler . . . Affiant knew it was the Comanche indians who took the cattle [because] he saw the Indians and knew them and that he and the other employees of Peveler were forced by the indians to retreat into Fort Murray for safety. Affiant says there were large numbers of said indians and that affiant and the other ranchmen were powerless to resist the depredations of the Comanches."*

The affidavit also contains detailed descriptions of the stolen property. These descriptions include names and ages of horses, around 15 brand marks, and estimates of monetary value. The total value of all the cattle and horses stolen over the three raids was nearly \$17,000.

We find no other accounts of these raids via Google and newspapers.com searches. There is also no mention at the University of Texas at Arlington's "Border Land" project (<https://library.uta.edu/borderland/about>) which seeks to map sites of conflict between Native Americans and Euro-Americans in Texas from 1820-1879. The project has 359 items related to clashes with Comanches, and these particular raids are not mentioned there. **\$1500 [6028]**

#### 40. [Philippines]

Leuser, David Valentine. *[Photo Albums Depicting Early Postwar Philippines.]* Philippines: 1946-1947. Two albums: both string tied leather over boards, the first measuring 10½" x 13¼", the other 7½" x 11½". Together they have a combined 176 pages with 559 black and white photos; approximately ninety percent are inserted into corner mounts (the rest in corner mounts but glued at the corners) and 40 pages are blank. Approximately 50 photos were commercially produced. Photos are a range of sizes, with 350 measuring 2½" x 2½" and 42 measuring 4" x 5" or larger. All photos are captioned on the album page; many are additionally captioned as well on photo versos. Larger album good due to heavy staining to front cover, smaller album very good with light wear; contents fine with 24 photos lacking.



These albums are filled with well composed images documenting life in the Philippines after World War II. They were created by a photographer, David Leuser, whose postwar life was a rollercoaster of traditional careers, mysticism, and prison. Leuser was a talented photographer and almost certainly professionally trained. We base that assumption on the images here, as well as one of David's later careers as a journalist, and that he is credited as a photographer in other periodicals. While David captioned every photo on the page, lifting them shows that a large percentage have more information on versos, usually at a minimum disclosing the place as well as the month and year. We've lifted around 60 photos and over half of those lifted had some extra information.

The albums begin in January 1946 with a title page containing a hand drawn outline map of the Philippine Islands. The map is followed by several pages entitled "Ruins of Manila," which

include images of an obliterated legislature and library, as well as the University of the Philippines and several other buildings. There are many street scenes throughout the albums. Many were taken along Calle Azcarraga, north-central Manila's main commercial thoroughfare now known as Recto Avenue. David also took pictures of locals and businesses nearly every place he visited.

One important series involves eight vernacular shots of the ceremonies of Philippine Independence Day on July 4, 1946. Four of these show Douglas MacArthur. One shows the raising of the Philippine flag, one shows President Roxas standing with Vice President Quirino, and another shows Roxas and Quirino seated and chatting with High Commissioner McNutt.

Leuser worked at an Army Exchange Service in Ayala where he appeared to manage a clothing store. Approximately 40 photos

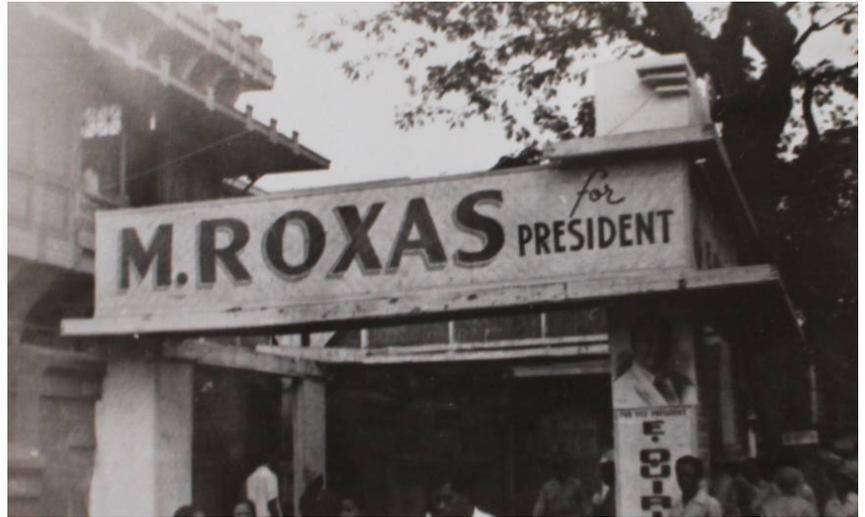




depict the store and/or Dave's office within and additional series show store parties and dinners. David is shown in approximately 40 photos, including several with his camera. One great shot shows him taking a picture of a young woman posing for him on the side of a road. He was most skillful in his posed shots of friends or family, with many showcasing his photogenic friends as well as his wife. Some of these were taken at Tagaytay Ridge, others in meadows in Malabon, still more while hiking in the Sierra Madre.

One great six shot series shows a parade

in Rosario, while a series taken in Batangas includes at least five showing street markets. A series in Baguio includes a Japanese graveyard on a golf course, the Dominican monastery and several exceptional landscape scenes including a few showing rice terraces. There are also several images of native peoples in Baguio including two showing Itneg and another showing an Igorot boy. One shows a group of Bontoc women going to market with baskets balanced on their heads.



After his military service, David returned to his home state of Ohio and became a national sales manager for a business. By the early 1960s he had moved to Arizona where he was the director of marketing for a bank. Some time in 1968 he founded and ran an activist newspaper in Phoenix, *Voice of the City*. His work at his paper found him in the national spotlight in 1971 helping contest William H. Rehnquist's nomination to the Supreme Court. Leuser's paper failed in 1973, and as of 1974 he was living in Santa Barbara and marketing himself as a mystic. He appeared at psychic festivals including the University of Redlands "Psychic Arts and Sciences," festival where he "interpreted universal energy patterns focused in you." A columnist in a 1976 issue of the *Arizona Republic* interviewed him with respect to his work with spirits stuck in purgatory and his assistance in helping them cross over. As of 1977 he had written several books on spirituality (including Little Blue Books) as a member of the Church Without Walls. One speaking engagement in Palm Springs described him as the "Clairvoyant known as the Way-shower," and his lecture was entitled "Psychic Self-Defense and Protection." All his work as a psychic was likely a front for a scam: in 1981 he was indicted on 17 counts of commodities-investment fraud related to investing in gold. He pleaded guilty to four counts of fraud and was sentenced to seven years in prison. According to contemporary news accounts he was also involved with a California "investment oriented cult, the Church of Hakeem."

An outstanding collection with hundreds of splendid images depicting numerous places and peoples in early postwar Philippines. **\$2800 [4824]**

More images may be seen here: <https://tinyurl.com/ypzayx83>





**41. [Puerto Rico]**

“A.P.” (photographer). *[Photo Album Documenting Numerous Events at Carnaval de Ponce]*. [Ponce and San Juan, Puerto Rico]: [1937]. 9½” x 7¼”. Commercially produced photograph album with faux leather covers over boards. 106 pages with a total of 96 black and white photographs and a few program clippings glued down. 92 photos measure approximately 5” x 7¾”, with most captioned in Spanish and/or English. Album very good with moderate wear throughout; final leaf detached; tiny chips to most leaf edges which are prone to more chipping. Leaves and photos a little wavy but otherwise photos generally very good: most a bit blurry, likely due to being enlarged beyond the resolution of the negatives; a few have mild to moderate fading, spotting and/or soiling.



This photo album documents the *Carnaval Juan Ponce de León* in San Juan and Ponce, Puerto Rico, in 1937. According to [Livinginpuertorico.com](http://Livinginpuertorico.com),

*This annual celebration dates back to a masked ball held in 1858 by the Spaniard José de la Guardia, a tradition that has carried on through the years . . . Today the event continues, with a week-long celebration ending the day before Ash Wednesday, and boasts an annual attendance around 100,000.*

This particular Carnaval is noteworthy as it was the year that *Compañía de Fomento de Turismo de Puerto Rico* (now “The



Puerto Rican Tourism Company”) officially adopted the festival.

The album is loosely divided into eight sections, with each featuring a title page of sorts—most are handwritten, one is a photograph, the others involve clippings. The first section's title page is a trimmed photograph showing only the outside lights on a building that spell out “CARNAVAL – 1937.” This section has several images of buildings taken at night. Next is a section with 18 images related to “*La Coronación de Señorita Borinquen*,” the crowning of Miss Malen Pietrantoni as Señorita Borinquén, the Queen of the festival. Importantly, Pietrantoni was invited later that year to compete as the first-ever Miss Puerto Rico in the national Miss America pageant held in Atlantic City. Other images in this section include bands and dancers, Pietrantoni and her court, and shots of queens from other cities including San Juan, Aguadilla, and Arcibo.

The next section has approximately 19 photos related to the parade portion of the festival. Around ten of these are devoted to individual floats, others show a police escort, most of the rest are closeups of float riders. One interesting shot is a side view of parade participants in a convertible, but the subject of the photo is a Black boy, surrounded by a swarm of people, all but one of whom have far lighter complexions.

Other sections include various coronation events, while one features eleven shots depicting the “*Baile de Comparsas Club Náutico/Sat. Feb. 6 '37*.” A *comparsa* is a group of dancers or revelers costumed alike, and these photos include several fantastic group shots of women. One of these shows the Dionne Quintuplets and we’ve been unable to track down why they were there.

The final section begins with an excised portion from a program which announced the celebration at the famous Campo del Morro cliffside fortress on February 9, 1937. The 19 photos which follow depict that celebration which included a detailed reenactment of the siege of San Juan by the Dutch.

The last leaf of the album has two photos which provide clues to the compiler and/or photographer: one shows the photo of the cover of the February 13, 1937 edition of *La Democracia*. That cover features a large photo of Malen Pietrantoni as Señorita Borinquén which is exactly the same as the one in our album. The other photo shows a news clipping above the handwritten caption, “*Credit goes to Somebody else!*” The clipping celebrated that the paper was circulated only half an hour after the historical reenactment at the Morro. We therefore think that the compiler may have been lamenting that he or she was not mentioned in the article and/or given a photographer's credit.

A comprehensive look at the Carnaval de Ponce in the year Puerto Rico adopted it as a nationally recognized festival. **\$2250 [3251]**



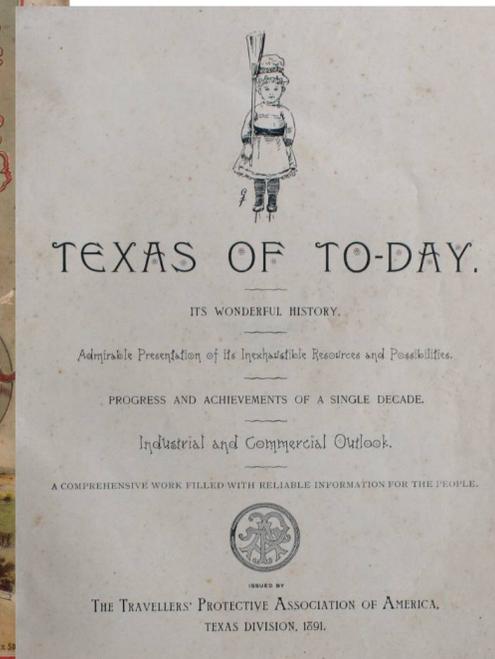
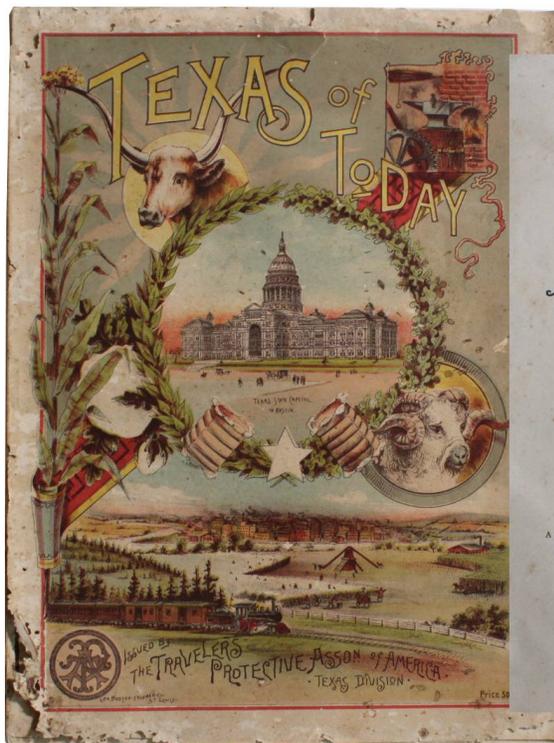
## 42. [Texas][Business]

### [Land Promotionals]

**Texas of To-Day . . .** [Texas?]:

The Travelers' Protective Association of America, Texas Division, 1891. 11½" x 8 7/8". Stapled wrappers illustrated in color. Pp. 140, + two interspersed plates containing photographic portraits. Good: rear wrapper detached, front wrapper nearly so; wrappers also heavily chipped, prone to more chipping; internally very good with some spotting and foxing.

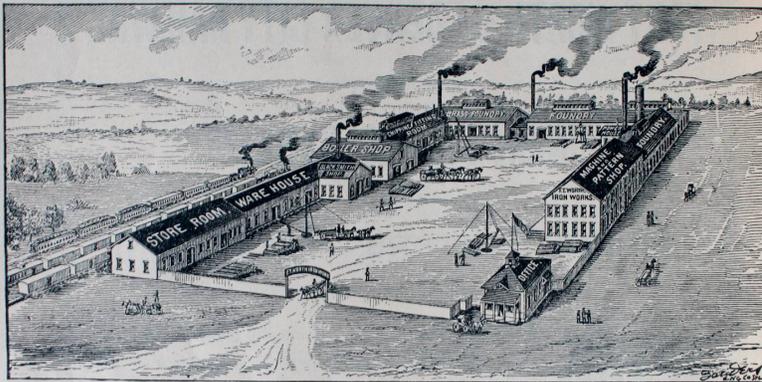
This is a rare, beautifully illustrated and suitably verbose volume lauding the characteristics and accomplishments of the state of Texas (as well as of the association responsible for the book itself). One need only see the complete title to get a feel for the content:



*"Texas of To-Day. Its Wonderful History. Admirable Presentation of its Inexhaustible Resources and Possibilities. Progress and Achievements of a Single Decade. Industrial and Commercial Outlook. A Comprehensive Work Filled with Reliable Information for the People."*

The first 36 pages are dedicated to a brief history of Texas as well as information about the state's water supply, soil fertility, lumber, minerals, economic advancements, educational facilities, social conditions, railways and ocean traffic. There's also a nine page history of the publisher, the Travelers' Protective Association of America, which issued similar guides to Indiana, Cincinnati, Pennsylvania, Missouri, Kentucky and Louisiana from 1891 to 1898--all but one of these are known in two copies or less.

### OSCAR LYNCH, Pres. CLAY SANDIDGE, Vice President, S. T. BIBB, Secretary, W. B. HARRISON, Treasurer. THE FORT WORTH IRON WORKS.

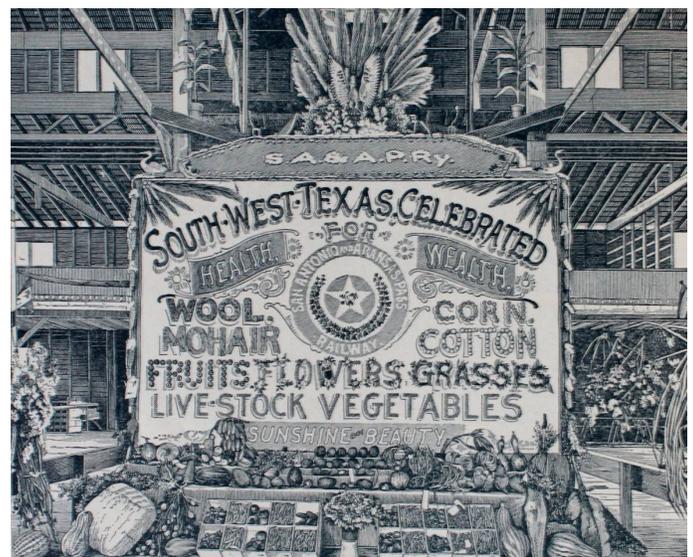


Corner North and Lamar Streets, FORT WORTH, TEXAS.

MANUFACTURERS of the Celebrated FORT WORTH ARTESIAN WELL DRILLING MACHINE, the best in the world. MANUFACTURE House Fronts Ventilators, Railings, Bridge Bolts, Sash Weights, Well Drills, Drill Bars, Rope Sockets, Jars, Fishing Tools, Pumping Jacks for Artesian Wells, Journal Bearings, Car Brakes, etc. MANUFACTURE AND REBUILD Portable and Stationary Engines, Boilers, Pumps, etc., and do a general Foundry and Machine Business. Architectural Iron Work of all kinds a Specialty.

The bulk of the book is devoted to extolling the merits of various cities in the state of Texas including Dallas, Houston, San Antonio, Galveston, Fort Worth, Austin, Waco, and Corpus Christi. There are also shorter descriptions and advertisements for Beaumont, Orange, Brenham, Palestine, Tyler, Gainesville, Denison, Corsicana, Sherman, and Paris, Texas. The book further serves as a business directory of sorts, featuring roughly 200 advertisements, with approximately 130 illustrated. There is also an index to the advertisers and the towns featured, allowing for ease of researcher access.

OCLC shows only two holdings: at the Houston Public Library and at the Texas State Library and Archives Commission. **\$2500 [5553]**



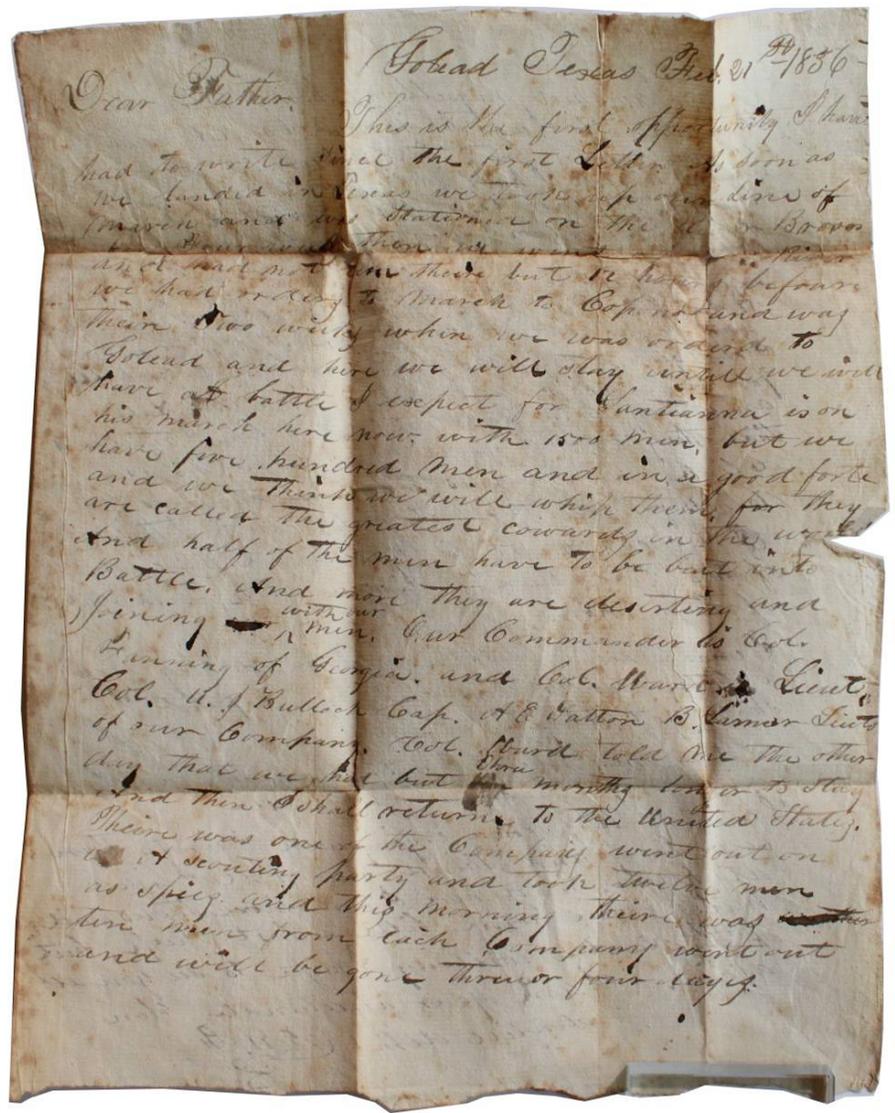
### 43. [Texas][Goliad Massacre]

F[reeman], T[homas] S[hannon].

**[Autograph Letter Signed with Initials Written From Goliad by a Member of the Georgia Battalion Who Was Executed Five Weeks Later].** Goliad, Texas: February, 1836.

10½" x 8 3/8". Bifolium, with two handwritten pages of text (approximately 500 words), the other leaf with an address, wax remnant and evidence of mailing. Good: significant loss and staining to addressee leaf, with approximately two fifths of that leaf perished resulting in loss of a portion of the address, but retaining a full postmark; otherwise old folds, foxing, some separations at intersections; staining affecting legibility of a few words.

This is a letter written by a young man who died at Goliad while serving with the Georgia Battalion in the Texas Revolution. Thomas S. Freeman was just several weeks shy of his 19<sup>th</sup> birthday when he volunteered in November 1835, and was a second corporal in Capt. Uriah Irwin Bullock's company of William Ward's battalion. Freeman was the son of Azel Roe Freeman of Macon, Georgia. Azel in turn was a successful businessman who served as the clerk and treasurer for Macon for 15 years and also founded a bank there after the Civil War.



Written while at camp in Goliad, the letter reads in full (spelling retained and punctuation added)

Golead, Texas. Feb. 21<sup>st</sup> -1836-

Dear Father,

This is the first opportunity I have had to write since the first Letter. As soon as we landed in Texas we took up our line of march and was stationed on the River Brazos for four weeks. Than we went [up the?] River and had not been there but 12 hours before we had orders to march to Copano and was their two weeks whin we was ordered to Golead. And here we will stay untill we will have a battle I espect for Santianna is on his march here now with 1500 men. But we have five hundred men and in a good forte and we think we will whip them for they are called the greatest cowards in the world. And half of the men have to be beat into Battle. And more they are deserting and Joining with our men. Our Commander is Col. Fanning of Georgia and Col. Ward, Lieut. Col. U.J. Bullock, Cap. A.E. Patton, B. Lamar, Lieuts of our Company. Col. Ward told me the other day that we had but three months longer to stay And then I shall return to the United States. There was one of the Company went out on A scouting party and took twelve men as spies and this morning there was ten men from each Company went out and will be gone three or four days.

I have wished myself at home often in the store and if I was back now I could beare all mr. napier's frets before I would starte again. Though I have improved verry much indeed, the last time I was weighed I weighed one hundred and sixty pounds. The volunteers are getting 12 dollars per month and 1/20 of a legue of land and there clothing. And the land is the finest I ever saw anywhere. But the land don't care about so that I can get money enough to carry me to Mobile for there I saw Mr. Warren and Mr. Hull and they both told me that when I returned that they would give me a situation as a Clerk. Mr. Hall is the man that was to Clerke for you this last winter and I think if I can get to Mobile at the end of the three months I shall stop with one of them men.

Texas is thinly settled or I should stay here a little while but on account of that I shall not stay.

Give my love to mother and the family and accept a share for yourself.

*I cannot keep from crying when I write these few lines and think how will I lived at home. And here I am three thousand miles from home like a lost sheep, but if the Lord is willing I hope to see you all again. I am your affectionate son until death.*

While the events at Goliad have been well covered, secondary sources allow us to walk in Thomas' footsteps and understand why he served as well as tracing his path from Georgia in November 1835 to his execution at Goliad on March 27, 1836. Of great importance to this understanding is a first-hand account of the events by a member of Freeman's battalion, Samuel T. Brown, who also witnessed Thomas' execution.

#### Raising the Georgia Battalion

In "Georgia and the Texas Revolution," (The Georgia Historical Quarterly, Vol. 28, No. 4 (December, 1944)), Claude Elliot revealed the fervor in Georgia brought on by the start of the Texas Revolution on October 2, 1835, as well as the circumstances in which Thomas would have volunteered,

***"The cries of our fellow countrymen of Texas have reached us calling for help against the Tyrant and Oppressor" ran the headlines of the Macon Messenger of early November, 1835. 'Let all who are disposed to respond to the cry, in any form, assemble at the courthouse, on Tuesday evening next, at early candle light.' The meeting in Macon on November 10 [resulted in] twenty-nine volunteers [who] were to be commanded by William Ward . . . It was agreed at the meeting that Wednesday, November 18, would be the day for the departure."***



#### The Trip to Texas and the Battle of Refugio

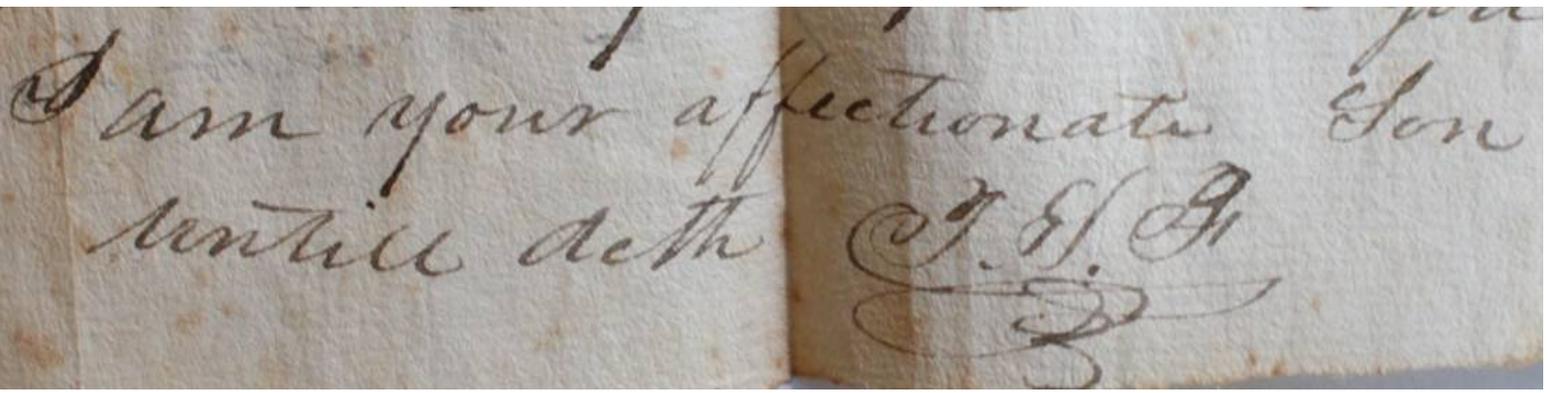
Freeman, as part of Ward's battalion, would have left Macon on November 18, 1835 for Montgomery, Alabama. From Montgomery, he sailed on the Benjamin Franklin for Mobile, later taking the schooner, Pennsylvania, from New Orleans and arrived in Velasco at the mouth of the Brazos on December 20<sup>th</sup>.

Freeman and his company stayed in Velasco for around one month and were later sent to Refugio to assist Amon B. King. King and around 30 men were sent to Refugio to evacuate families from the area on March 11<sup>th</sup>. On March 12<sup>th</sup>, after escorting the remaining families, and despite strict orders to immediately return to Goliad, when King found that locals had been stealing from the abandoned homes, he "undertook to punish the marauders, and in so doing aroused the enmity of local people, Indians, and Mexican soldiers in such numbers as to require him to take refuge in the mission and to send a plea to Fannin for help." Fannin sent Ward's battalion to assist King at Refugio and Thomas would have been with them as a member of Bullock's company. Ward's men reached the mission on the 13<sup>th</sup> in the afternoon. During the night they forded the river and attacked the Mexican army. Ward's men, as well as King's, wanted to fight the Mexicans together, but the commanders could not agree on logistics and the battalions were split up. On the 14<sup>th</sup>, King was captured by General Urrea's troops. While holed up at the mission, Ward was ordered:

*"to abandon the church, blow up the fort and retreat to Victoria instead of Goliad, where Fannin would join Ward. On the night of March 14, therefore, under cover of darkness, Ward and his men made their escape from the church through the woods and swamps so that they could not easily be pursued by the Mexican cavalry, but Ward took the road to Copano instead of to Victoria."*

According to Samuel T. Brown's recollection,

*"About twelve o'clock at night we left the fort silently, formed five deep, marched without a guide in the open prairie, and were only eight miles from the Mission at day-light. For two days we had nothing to eat . . . On the 21st of March we reached Victoria, and had advanced within one hundred yards of the town, expecting to find Colonel Fannin and his men there, when to our utter dismay it was in possession of the enemy, who fired upon and caused us to retreat to the swamp. Colonel Fannin had set out to meet us in due time, but his whole command was taken prisoners by a large force within six miles of Goliad, and carried back to the fort. We had*



*expended all our ammunition at the battle of the Mission, and very few of our men had a single cartridge! In this dilemma we marched a night for Dimmit's Point on the La Bacca River, near Matagorda Bay, where supplies were landed for the Texan troops.*

The next day, according to Elliot,

*“Colonel Ward, Major Mitchell, and Captain Ticknor (of Alabama) had an interview with General Urrea. The men seemed to understand that, if they surrendered, they would be returned to Copano and thence to New Orleans, or be detained as prisoners of war and be exchanged. Ward opposed surrender, as he said he doubted the faith and humanity of the Mexicans; but in view of his company's empty powder horns, no other course was open.”*

#### The Massacre and Its Aftermath

We know of the last moments of Thomas' life because of Brown's account:

*“Early on the morning of the 27th, we were all marched into line and counted, and divided into four equal parts of one hundred and twenty each. The nearest to the door of the fort marched out first, and were received by a strong guard and placed in double file, going we knew not whither nor for what purpose. I was in this division, in the right-hand file, and about half a mile from the fort we were ordered to halt; the guard on the right then passed to the left, and instantly fired upon the prisoners, nearly all of whom fell, and the few survivors tried to escape by flight in the prairie and concealing in the weeds. The firing continued, and about the same time I heard other firing toward the fort and the cries of distress.*

*At the time our division of prisoners was shot, Drury H. Minor, of Houston county, Georgia, immediately on my left, was killed; and just before me, next in file, Thomas S. Freeman, of Macon, was killed. As I ran off, several poor fellows, who had been wounded, tried to hide in the clump of weeds and grass, but were pursued, and I presume killed.*

Adding to the poignancy of Freeman's missive is how and when it would have been delivered. Its postmark is dated April 8<sup>th</sup> in New Orleans. The postmark and other notations show that it was carried overland privately, entered the United States postal system at New Orleans, and was forwarded by ship. It's not possible to know who carried the letter overland, as it could have been a friend or messenger of Freeman's, or also could have been found on him after he was killed, possibly carried by a Goliad survivor. We also cannot know exactly when it reached Thomas' family, but there was fertile ground to further add to their painful roller coaster due to the speed at which news traveled, as well as its veracity, as, according to Elliot,

*“In far away Georgia the rumors persisted that Ward and his men were still alive. The New Orleans Bee of April 8 reported . . . that Fannin had fought his way successfully through the Mexican lines and had effected a junction with the Texas army under Houston . . . [A May 3<sup>rd</sup> article in The Republican] announced that Ward's party had reached Houston's army in safety . . . As late as May 8<sup>th</sup> . . . the Columbus Sentinel reported that Mr. Forsyth had that evening received a note from the Mexican Minister stating that the rumors which had been spread about the massacre of Fannin and Ward were absolutely without foundation. He said they were prisoners of war at Goliad.”*

According to one source, Freeman ultimately received land grants in Burnet, Briscoe and Armstrong Counties. Included with the letter on offer is an unrecorded Basque County, Texas tax sale deed from 1878 showing that as of 1877 his heirs owned 1476 acres in “New Abstract No. 272, Old 179.”

A richly detailed letter that thrums with the intensity and tragedy of the Goliad massacre, written by a homesick young man just five weeks before he was killed in one of the most important events of the Texas Revolution. **\$25,000 [5719]**

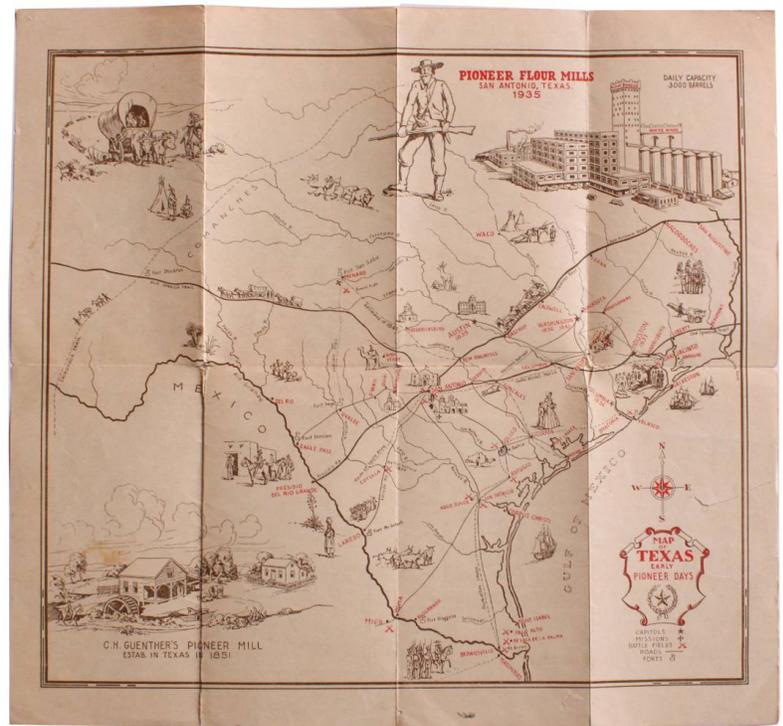
#### 44. [Texas][Maps]

**Map of Texas in Pioneer Days.** San Antonio, Texas: Pioneer Flour Mills, 1935. Folding map measuring 11 7/8" x 12 5/8" (6" x 3 1/4", folded), printed both sides. Very good minus: 1 1/2" tear affecting a few characters of text but no part of map; five small separations at intersections, pinholes in two corners.

This is an intricately illustrated cartoon map of Texas issued by Pioneer Flour Mills. It shows "the places of interest during that most thrilling period of Texas history, the winning of her Independence and the State in the early pioneer days."

Carl Guenther established his first flour mill near Fredericksburg, Texas, in 1851. Eight years later he moved to nearby San Antonio, where he built the city's first flour mill on the bank of the San Antonio River. According to the Handbook of Texas Online, the business still operates as Pioneer Flour Mills, controlled by Guenther's descendants.

The map features illustrations of Guenther's first mill as well as the 1935 plant, along with approximately 30 small illustrations denoting historical Texas landmarks, pioneers and native peoples, including the Alamo and the state capitol. Routes of important movements in Texas history such as Santa Anna's march and Houston's retreat are also shown with battlefields, missions and forts marked as well. The verso displays a short history of and large illustrated advertisement for the Pioneer Flour Mills.



OCLC shows five copies of this map over two entries. \$375 [5200]

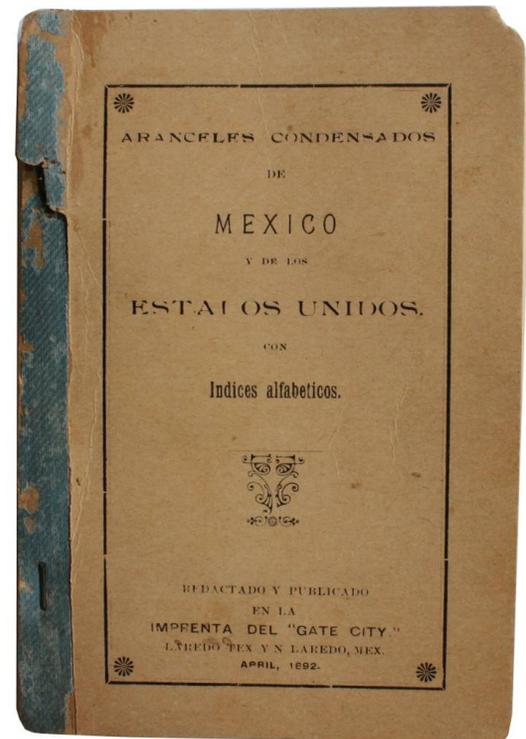
#### 45. [Texas][Mexico][Business][Border Printing]

**Aranceles Condensados De Mexico Y De Los Estados Unidos Con Indices alfabeticos [Condensed Tariffs of Mexico and the United States with alphabetical indices (Cover title)].** Laredo Texas and Nuevo Laredo Mexico: Imprenta Del "Gate City," 1892. 5 3/4" x 4". Cloth tape over stapled thin card wrappers. Pp. 52. Good: front wrapper and center bifolium detached; small chip to the upper outer corner of all leaves; bottom two inches of front wrapper split but holding.

The title of this book sheds no light on its extraordinary nature, especially considering that half its pages are simple lists of tariffs in Spanish charged by the United States and Mexico, respectively, when crossing the border. It's a rare example of Texas/Mexico border printing by a little known print shop and it's further enhanced by the 24 pages printed in red or brown with all but three of those containing full page business advertisements. Considering where it was published and the data it contains, we posit the book's purpose was to promote trade between the two countries, while providing a reference for the cost of that trade as well as the businesses that were ready to support it.

The first page of text is followed by two pages of advertisements printed in color, while the rest of the book continues alternating between two pages of text followed by two pages of ads in color. Nearly all are in Spanish with most physical locations in Texas, though a few are in Nuevo Laredo. Lawyers, hotels, freight forwarders and general merchants are represented and two of the ads are illustrated.

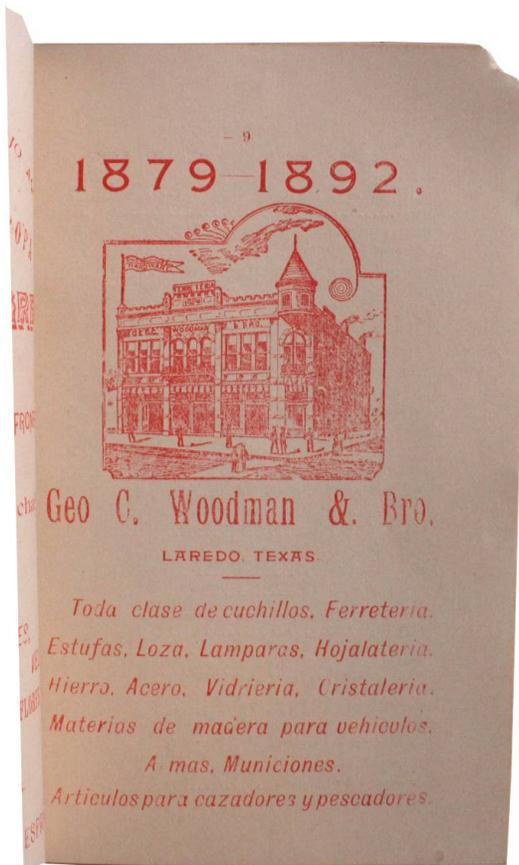
The place of publication for the book is both Laredo, Texas and Nuevo Laredo, Mexico and its printer, per OCLC, has not left much of a trail. Calling itself "Imprenta Del 'Gate City,'" on the cover and "The Gate City Job Printing Office" on its full page advertisement within, OCLC finds nothing by either of these names and reveals only four other items with which the company may have been associated. Two are newspapers that started in Laredo in 1888, *The Daily Gate City* and *The Weekly Gate City* published by a "Daily Gate City Pub. Co." and "Gate City Pub. Co." respectively. The others are an 1888 book, *Description of Laredo Texas* . . . published by a Gate City Printing House and an 1891 book in Spanish, *Reglament[os] y general reform[a] de la Sociedad de obreros, igualdad y progreso* published by a Gate City Printing Office.

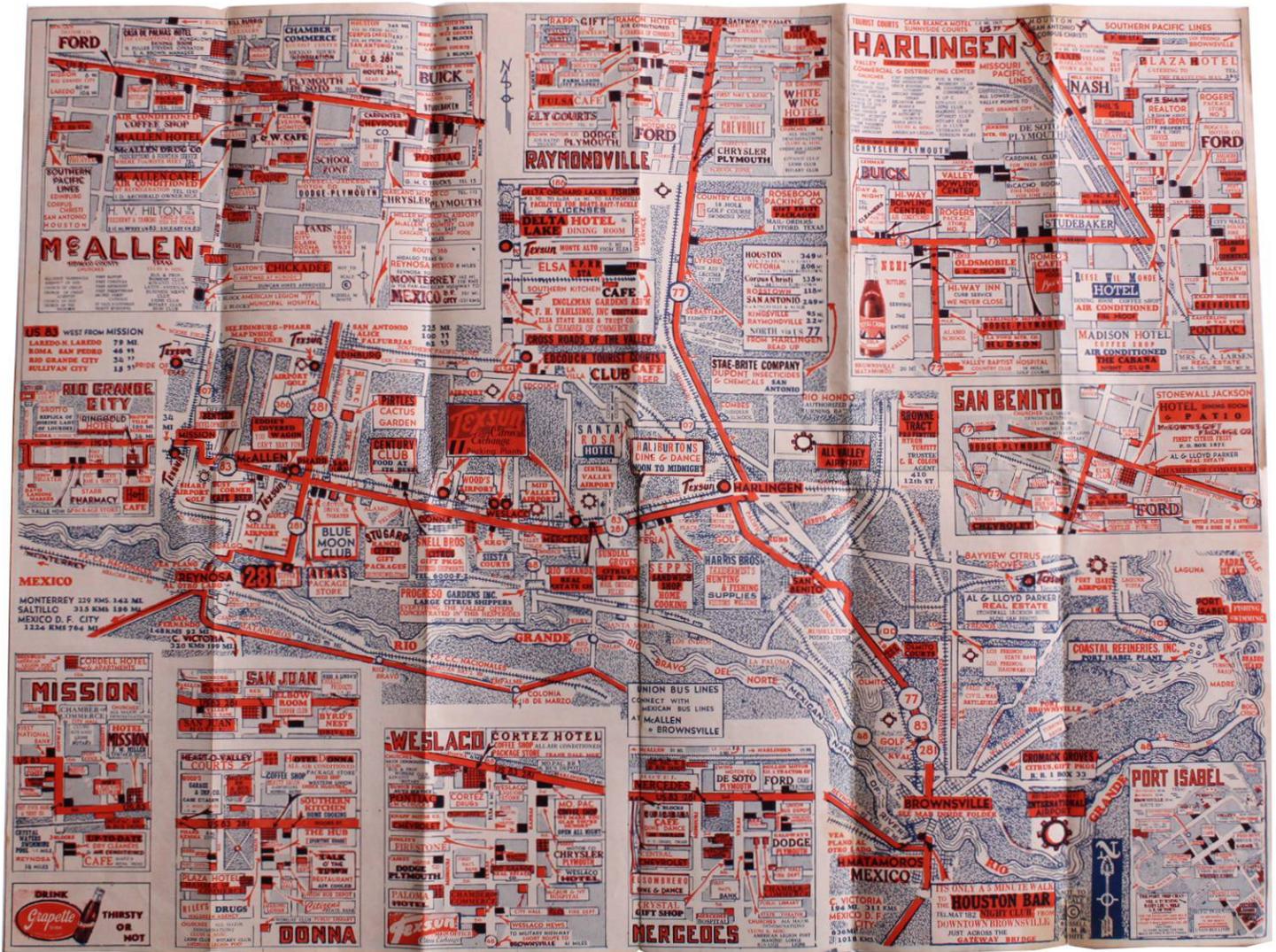




Nothing similar in OCLC or internet searches.

A beautifully printed example of international cooperation on trade, by a little known Texas printer on the Rio Grande. **\$3000** [5869]





**46. [Texas][Mexico][Business][Maps]**

White, Russel M. **“Map Guide” of the Lower Rio Grande Valleys of Texas & Mexico.** [Front panel title]. Texas: Russel M. White, [circa 1947]. 8 7/8” x 3 7/8”, folded; opens to 17 3/4” x 23 1/2”; printed both sides. Very good: light edge wear with a few tiny chips, a few minuscule separations at folds, light dust soiling, and small holes at each intersection.

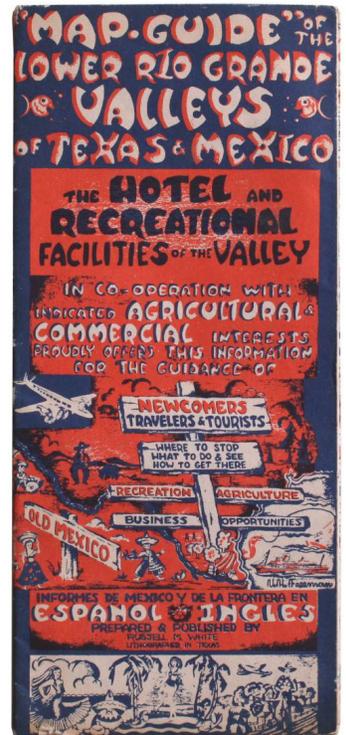
This map/guide to the lower Rio Grande valley is a sensory overload of business, city, street and highway names splashed across 15 separate inset maps in bold explosions of vivid blue and orange.

The largest map, which stretches across the entire sheet, shows the region generally along state highways 77, 83 and 281. Each town name is printed in blue inside an orange box. That map is surrounded by inset maps where each town has its name printed in thick orange letters outlined in blue, with the other inset maps on the leaf’s other side. The cities and towns represented are: McAllen, Raymondville, Harlingen, Rio Grande City, San Benito, Mission, San Juan, Donna, Weslaco, Mercedes, Edinburg, Pharr, Brownsville, Reynosa, and Matamoros.

Several hundred businesses are shown including everything from restaurants and nightlife to car dealers, fruit growers, pharmacies, libraries, churches and many others. There are also several advertisements for things like Grapette soda, TexSun Citrus Exchange, the Nehi Bottling Company and several hotels and transportation services.

Rare, with OCLC finding one copy only, at the University of Houston.

A rich resource--literally a visual business directory--of the early postwar Rio Grande Valley. **\$1250 [6196]**



[Texas][Women][Literary Magazines]  
Spann, Mrs. E[leanor] (editor). *The Texian Monthly Magazine. Vol. 1, No. 1. July, 1858.* Galveston, Texas: Cherry, Dunn, and Co., Printers, 1858. 10" x 6½". Wrappers. Pp. 32 [of 80?]. Fair: disbound and incomplete such that up to half the issue has perished; moderate wear and staining throughout.

This is the premier issue of the first-ever literary magazine published in Texas, edited by an ambitious and multilingual woman. In 1858, Eleanor Spann began publication of *The Texian Monthly Magazine*, a journal "devoted to literature, historical romances, original tales, incidents in the history of Texas, and selections from the most approved and popular authors."

According to numerous sources, *The Texian* was a short-lived but groundbreaking publication that paved the way for a surge of literary activity in Texas, including the establishment of literary journals, the organization of literary societies, and new opportunities for publication in Texas newspapers. Of particular note were the contributions made by women. In *Texas Women Writers: A Tradition of Their Own*, the author stated:

*"If the birth of a Texas literary tradition can be dated, it began with Mrs. Spann's ambitious project, although the journal survived only a few months. Nevertheless, other Texas women found the courage to launch literary periodicals, and in turn their efforts fostered great interest in short-story writing. Women edited at least eight of the eighteen extant literary periodicals established in Texas before 1900."*

According to an article in the July 17, 1858 edition of the *Belton Independent*, this first issue appeared around July 12, 1858 and Spann intended each year's run to include 900 pages. That same article noted that Spann was originally from South Carolina and moved to Texas around 1846. This issue featured a "Salutatory" announcing the enterprise while Eleanor also beseeched her audience to repudiate the "cheap, and too often deleterious Literature of the North" in favor of writers from Texas and the South in general. She mentioned that the only literary publication of the South at the time was *Russell's Magazine*, from Richmond, Virginia. The editor of *Russell's Magazine*, in turn, announced the arrival of *The Texian*:

*"We have received, with the most cordial welcome, the initial number of the Texian Magazine. It is edited by Mrs. E. Spann, and begins its career with the July number of 1858. Mrs. Spann is bravely resolved to give utterance to southern feelings and opinions. She pledges herself to do her part, like a true woman, in asserting the just claims of southern genius."*

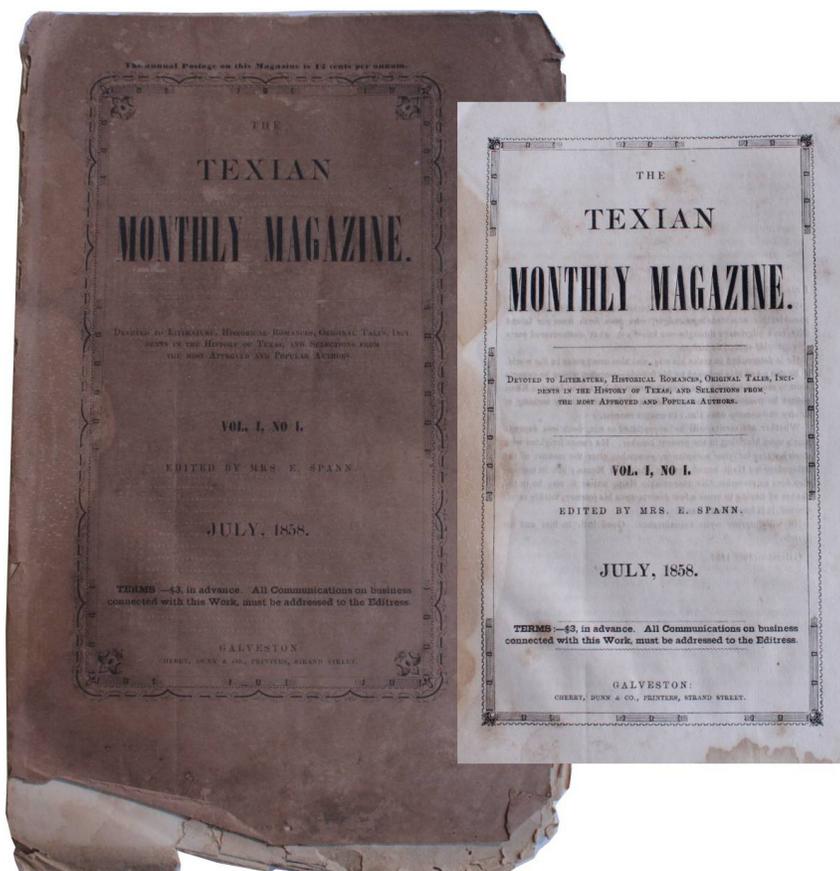
and described the volume:

*"The number comprises eighty pages of original and selected matter, in prose and verse. The first article begins a serial, an original tale, by Mrs. Spann. The next commences a story, translated by the same pen, from the French of Frederick Soulie."*

Unfortunately, only the front wrapper and first 32 pages of this issue has survived. In addition to Spann's introductory matter and one other piece, most of her translation of the French story by Soulie, *Ernest Clemenceau*, is present. Interestingly, the story is filled with depictions of slavery in the West Indies and its main character's hopes to abolish it:

*"... he wished to visit the colonies, in order to study the country, its constitution, its vices and its customs; and to bring back into France, certain and authentic documents, by means of which, he would break down the out-works of this monstrous scaffolding of tyranny, which reduced a human being to the state of a beast of burthen."*

OCLC shows only one copy of this publication, held at the University of Texas. A Google search revealed that there was at least one other issue, printed in September 1858, but we were unable to find record of it being held anywhere. While incomplete, this is an important cornerstone for a collection of Texas literature and greatly enhanced as the product of a female writer and publisher. **\$2000 [5259]**



## 48. [Western Americana][Native Americans]

### [Photo Books]

Stimson, J[oseph] E[lam]. **Souvenir of Cheyenne Frontier Show. 1896-1902. Photo-Gravures.** Brooklyn, N.Y./Cheyenne, Wyo.: The Albertype Co./J.E. Stimson, [1902]. 5 3/8" x 7 1/4". String tied, stiff card wrappers. Title leaf, followed by introduction leaf, followed by 24 leaves of photogravures all printed rectos only. Book very good due to dust soiled wrappers with a few small stains as well as the wrappers being split at the spine and one tie split; plates are fine, bright and fresh.

This is a photo book that showcases reasonably early work by an important Western photographer as he documented the earliest years of Cheyenne's Frontier Day. Now known as "Cheyenne Frontier Days," the festival and rodeo has occurred annually since either 1896 or 1897, depending on the source. The rodeo



is the longest continuously held cowboy competition in the world as well as the largest outdoor competition of its kind and the festival now requires 2,500 local volunteers for the ten day event.

The photographer, Joseph Stimson, grew up in South Carolina and moved to Wisconsin in 1886 at the age of 16 to learn portrait photography as an apprentice to his cousin. He arrived in Cheyenne in 1889 and bought a portrait studio, but it wasn't until 1894 that he branched out from portrait photography when a customer needed negatives of Wyoming scenic views developed. Sparked from that moment, Stimson very quickly became a highly sought-after landscape photographer, with the state of Wyoming commissioning 500 scenes to be used at the 1904 Louisiana Purchase Exposition; and a number of those photos were also used in the 1905 Louis and Clark Exposition in Portland, Oregon. Stimson ultimately worked as a photographer for nearly 60 years, and his surviving 7500 glass negatives were purchased by the state of Wyoming in 1952.



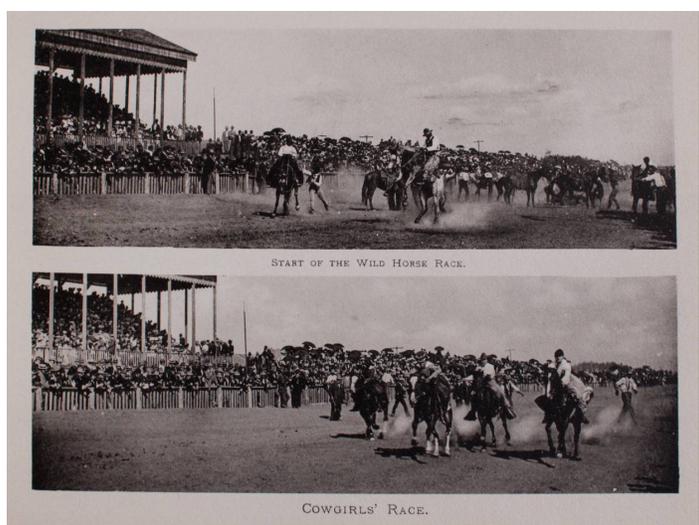
The book contains a total of 39 images, 19 of which are full page. The first photogravure is an exceptional full page street scene in Cheyenne showing a crowd of a few dozen men. Around ten are on horseback gathered in front of several stores whose storefronts are also visible. It appears that a poster for Frontier Day is seen on one of the store windows. Another striking full page image shows a parade of cowboys galloping down a main street with several of the men whipping lassoes. Other shots depict the wild horse race and several show rodeo events such as roping. Importantly, there are two shots of the "Cowgirls' Race." One of those is a full page photo of the winner, who is unnamed, but was almost certainly Mrs. W.H. Irwin who won every cowgirls' race from 1901 to 1904. According to a 1903 article in the San Francisco Chronicle, "Western Girls Who Bust Bronchos,"

*"Another dashing rider of the West . . . is Mrs W.H. Irwin. Mrs. Irwin is not only capable of riding the wildest horses caught from the Wyoming ranges, but she would make a skillful jockey on any track in the country. At Cheyenne she rode against a dozen women selected from the best riders in Wyoming, but brought her little cow pony home an easy winner. Mrs. Irwin in appearance is rather frail and delicate looking, but when in the saddle she seems as one with her horse, and it is an inspiring sight to witness her skilled maneuvers in a race."*



Also of import are the eleven full page photogravures of Native Americans. There is an exceptional group shot of men in a mix of traditional and contemporary clothing. Another great shot shows three Shoshones in front of a teepee, one of whom has drawn a bow and arrow. There are also several portraits of members of the Shoshone and Arapahoe tribes, respectively, including two women.

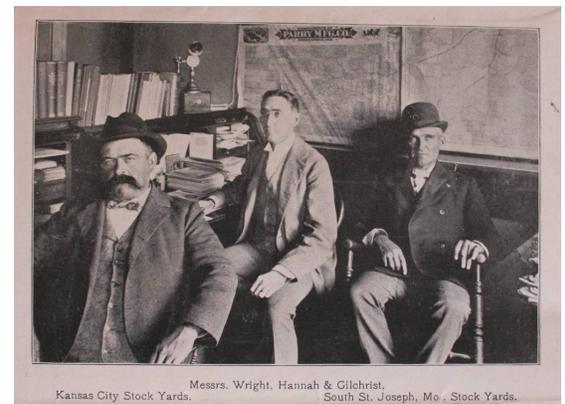
A scarce photo book with remarkably preserved plates documenting a long running Western festival, and with an emphasis on Native Americans. OCLC locates 7 copies over three entries. **\$1250 [6079]**



**49. [Western Americana]  
[Photo Books]  
*A Glimpse of Kansas City.* [Cover title].**

[Kansas City, Missouri]: N.P., [circa 1899]. Printed thin card wrappers measuring 6¼" x 4¼" with a single leaf tipped to the recto of the rear wrapper and folded to form nine panels of photographic images printed both sides and measuring 6" x 36" unfolded. Very good: wrappers moderately worn and dust soiled; photo leaf with moderate wear, light dust soiling and a few tiny separations at folds.

This is a promotional for the firm of Wright, Hannah & Gilchrist (WHG) who were livestock commission brokers in Kansas City and South St. Joseph, Missouri. The text on the verso of



the front wrapper explained that,

*"the allied industries of the Stock Yards and Packing Houses have been the upbuilding and sustaining factors in Kansas City . . . Among the essentials in the live stock trade are well appointed Commission Houses, among which none stands higher than ours in skill and credit . . . We are equipped for rendering the best of service in selling consignments, or buying stockers and feeders on orders."*

The nine panel leaf has a total of 26 images of different sizes. These include three full-panel internal views of the WHG offices, one of which shows the three partners in a small office seated in front of two huge wall maps of the area. There are also shots of the wholesale and manufacturing districts, high schools, libraries, an internal view of the newly built Convention Hall and more. The booklet's highlights are two multipanel panoramas covering the top half of each page: a three panel birdseye view of Union Depot and West Bottoms, and a four panel birdseye view of the Kansas City Stock Exchange and Stock Yards.



While OCLC finds no copies, Yale and the Jackson County Historical Society each have a copy of "A Glimpse of Kansas City," published around 1899 by the Hudson-Kimberly Publishing Company on behalf of the Doggett Dry Goods Company. Like ours, its front wrapper reads "Compliments of . . .," and its folded sheet of images has nearly the same dimensions as ours. While we haven't seen a copy, we presume that it has the same images as ours, save for the internal views of the WHG offices. **\$400 [5043]**

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

Dustan, Charlotte A. R.  
**Scrapbook Archive of an Overseas Female American Red Cross Stenographer.**  
 Mostly Europe: 1915-1926 (with most items 1918-1923). 16" x 11½". Disbound cloth over boards, two-hole-punched leaves. 158 pages with approximately 400 items of ephemera and 80 news clippings mostly adhesive mounted. Album good: disbound; pages toned and dust soiled with some chips and loss and prone to more chipping; contents generally very good or better.



This mammoth scrapbook documents the life and work of an American Red Cross (ARC) volunteer, Charlotte A.R. Dustan, as she worked in at least 16 different countries in Europe beginning in France in July 1918. Charlotte ("Dusty" or "Ottie" to her friends) was born in 1888 in Boston and lived in Dorchester, Massachusetts when she volunteered to be a stenographer for the ARC around January 1918. According to contemporary newspaper accounts which are included here, Charlotte was the first person from New England to be accepted as an overseas stenographer for the ARC and left for France June 21, 1918.

Charlotte clearly wanted to document every aspect of her experience as she collected over 475 newsletters, items of correspondence, menus, news clippings, event programs, trade cards and other ephemera while she worked in France, Poland, the Czechoslovak Republic, Germany, Georgia, Greece, Armenia, Italy, England, Belgium, Holland, Austria, Romania, Turkey, and Russia. She had an exceptionally vibrant social life, possibly to offset the stress of her work: one clipping here has a quote from Ruby Lester Fleming, the director of the Red Cross Stenographic Forces in France, stating that she had observed the "courage and devotion of the American girls who are faithfully performing their uninspiring task under nerve-racking conditions." Further enhancing the diversity of the collection is that Charlotte gathered items printed in the languages of nearly every country she visited.

Approximately forty percent of the items here directly relate to the ARC and its work in Europe. There are approximately 70 travel documents, including passports, visas, and travel orders with eight containing Charlotte's photograph. At least one of the travel authorizations explicitly allowed Charlotte to travel in a war zone in Poland. There's a mimeographed typescript, "Instruction for A.R.C. Women Workers Arriving in Paris," as well as many internal memoranda and several ARC newsletters relating specifically to Charlotte's group. Also included are beautifully printed ARC Christmas cards, poems by soldiers addressed to Charlotte, handwritten notes from fellow ARC members and soldiers, and a lot more.

Most visceral of the ARC items are 17 typescript transcriptions of correspondence, presumably transcribed by Charlotte. At least eight are by either refugees or others who had lost much due to the war. One woman, from Fraize, wrote to explain that she had eight children, with a ninth on the way, and that she had never received any assistance from the ARC, while smaller families around her had. Her postscript read, "I forgot to tell you that my husband is a prisoner." There's also a handwritten letter from a man in Tiflis (now Tbilisi) Georgia, written on July 26, 1922:





*"will you be kind enough to look at me and see my miserable life with my little family as I have just run away from starving of Russian famine and have lost every thing that I had for a peace of bread only to save my life. I therefore beg you sir to help me by giving me some kind of work that I may get my living and be thanksfull to you. I now several of eastern languages as well as Russian and English."*



The rest of the items document Charlotte's seemingly non-stop social life, with far too many highlights to list here, but we'll indulge several. In addition to the mentions which follow, other items include beautifully printed invitations, receipts, pamphlets, travel guides, ration and membership cards, and more.

The collection has 35 restaurant or event menus, including eleven which are illustrated by hand. Several are daily menus from France in 1918. One from Paris in 1920 is captioned, "Feed Up the Polish Refugees!" It's signed by a few dozen people, presumably fellow members of the ARC, nearly all of whom are women. Another interesting menu from 1923 is printed in both Armenian and French, and completed by hand in both languages.

Fourbourg St. Dié,

Rambavillars, Vosges, Aug 21/18

Sir:

I have the honor to ask you to be kind enough to help me obtain a charity which will permit me to clothe my child decent. I am a widow of the w-r and a refugee from Val et Chatillon. I have only my allowance as a resource. Thanking you very much and receive my salutations.

Widow Fierel,

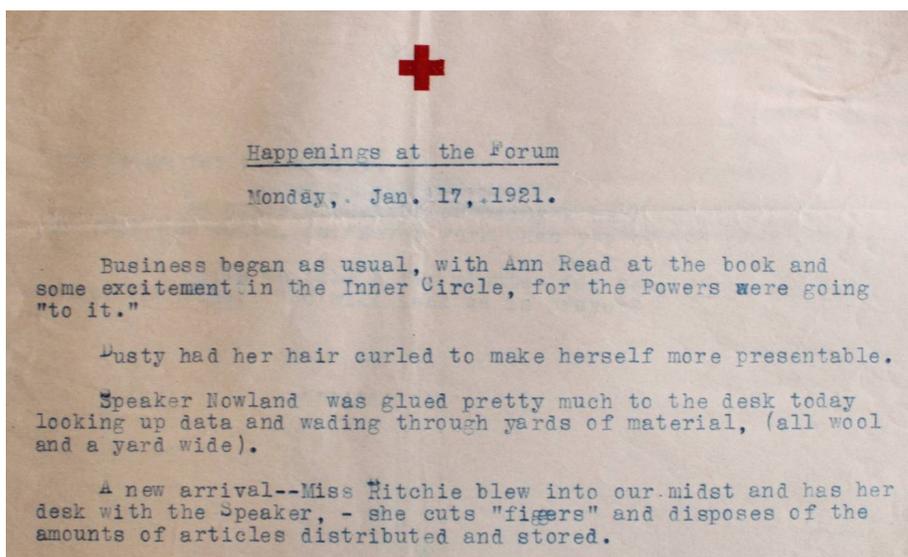
Faubourg St. Dié, Rambavillas, Vosges.

There are at least 27 programs for theater, opera and dance performances including one in Czechoslovakia where Charlotte has written "this was a show given in the Hall of our hotel. You can see what we are all up against." Another is for a concert in Moscow in November 1922, several are from the Casino De Paris, and a few are from Folies-Bergere. There are also two exquisite programs for performances by members of the 82<sup>nd</sup> Division printed in a rainbow of colors.

In addition to the poetry related to Charlotte and the ARC mentioned above, the book contains other scraps with typescript or handwritten poetry, mostly related to World War I. Some are original, others are well known and were making the rounds locally. One well known example is what is likely a very early typescript of Edward E. Paramour, Jr.'s "The Ballad of Yukon Jake," possibly preceding its first appearance in *Vanity Fair*.

Other highlights include a rare 1920 Polish handbill encouraging acceptance of international loans to rebuild the country as well as two postwar American propaganda pamphlets. Both appear to have been distributed in conjunction with the 4<sup>th</sup> of July, 1919. Both contain the text of the Declaration of Independence. One is printed in Polish, the other in Czech, with the latter having a brilliantly illustrated cover.

A colorful, wide-ranging and multilingual collection which provides an unrivaled immersion into the experience of an American woman working to aid refugees in Europe during and after World War I. **\$3500 [6131]**  
More images may be seen here: <https://tinyurl.com/3e3wvnxh>



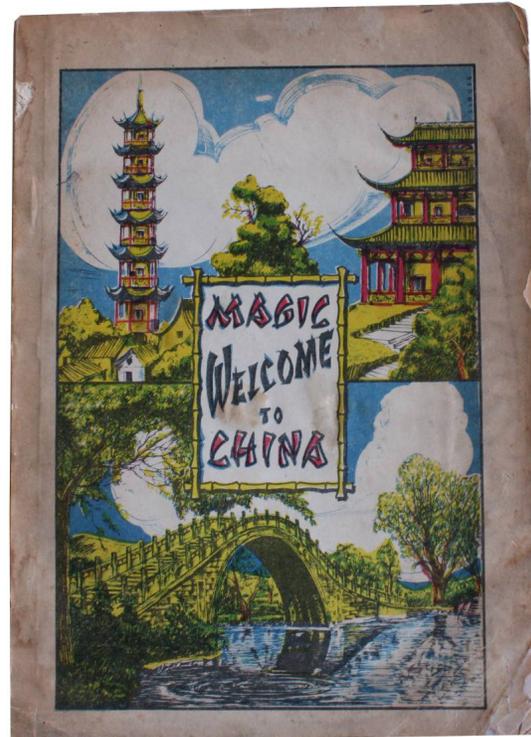
## 51. [Women][China][Militaria]

[United States Army Advisory Group]/Singer, Gyula (illustrator). **Magic Welcome to China [Cover title]**. [Nanking, China]: Engineer Section, Army Advisory Group, [1947]. 9½" x 6¾". Illustrated thin card wrappers. Pp. [5], 88, [1]. Good: lacking the map; wrappers heavily soiled and worn with some loss to edges and spine; internally very good with light toning at extremities.

This is a heavily illustrated guidebook to China produced for the wives and families of American soldiers. The first section provided a "Greeting" and backdrop of information:

*"This small booklet is intended to give you an insight into China from the point of view of an American Army or Navy family. Your husband may be stationed in Shanghai, Nanking, Hankow, Hangchow, Tsingtao or Peiping. We have tried to tell you a little about each of these places: where you will live, what kind of a home you may expect to find awaiting you, and what there is to do and see."*

At the time of publication, the United States Army Advisory Group was stationed in Nanking, the Nationalist capital. Americans stayed in in China post-WWII through 1949, after Congress passed the Economic Cooperation Act of 1948 to administer the European Recovery Program. We know this program better as the Marshall Plan; the same legislation included \$460 million in military and economic aid to China.



LIKE PARIS' SIDEWALK CAFES,  
CHINA HAS ITS TEA HOUSES.  
THIS ONE IS AT CHENG TU - - -



### METHODS OF TRAVEL

NOTE THE LIVE PIGS ON THE CART TO THE  
RIGHT, AND THE AIRPLANE TIRES ON THE HORSE  
DRAWN CART TO THE LEFT.

The bulk of the book was dedicated to Shanghai, as the authors expected that "you will all want to go there from your home station, to shop in its fabulous stores and to enjoy a little of its cosmopolitan atmosphere." Readers were assured that once they "forget the filth in the streets, the crowds and all of the peculiarities which will at first probably surprise and shock you, Shanghai will grow on you - that is its biggest asset."

Several pages provided information on Shanghai, including tips on shopping, hotels, theaters, and restaurants, and "a doctor's advice for your health." A section on places of worship interestingly included Jewish temples and there's also a brief history of the city. The book also devoted five to ten page sections, respectively, on the cities of Nanking, Peiping, Hankow, Hangchow, Chengtu and Tsingtao.

The book boasts a beautifully colored front wrapper along with 58 illustrations and 38 photographic images. The illustrations were by Gyula Singer, a Jewish artist who, according to an oral history, escaped the Nazi occupation of Austria by moving to Shanghai. He later relocated to New York, where he ran a commercial design business with a specialty in theater backdrops.

MAGIC WELCOME TO CHINA	
INDEX	
	PAGE
I. GREETING.	2
II. SHANGHAI.	
Foreword.	6
1. History of Shanghai.	8
2. Geographical Aspect of Shanghai.	9
3. Shopping in Shanghai.	10
4. Hotels in Shanghai.	12
5. Restaurants in Shanghai.	13
6. A Doctor's Advice for Your Health in Shanghai.	15
7. Transportation in Shanghai.	16
8. Clubs in Shanghai.	17
9. Educational Institutions in Shanghai.	18
10. Theatres in Shanghai.	19
11. Newspapers and Periodicals.	20
12. Shanghai Countryside.	21
13. Churches in Shanghai.	23
14. A Word to the Wise.	25
15. Map of Shanghai.	28
III. NANKING.	38
IV. PEIPING.	46
V. HANKOW.	54
VI. HANGCHOW.	58
VII. CHENG TU.	66
VIII. TSINGTAO.	74
IX. THE GREAT WALL.	78
X. OMEA.	82
XI. FAREWELL.	86

OCLC shows five copies over two entries. \$750 [6092]

## 52. [Women][China][Militaria]

[United States Army Advisory Group]. ***Magic Welcome to Shanghai*** [Cover title]. [Shanghai, China]: Engineer Section, Ranking HQ Command, [1946]. 8 1/8" x 5 1/4". Stapled wrappers, mechanically reproduced typescript. Pp. 25. Very good: light wear and moderate dust-soiling; last (blank) page has small remnants newspaper and adhesive.

This is a guidebook to Shanghai produced for the wives and families who accompanied American soldiers to China in 1946. It provided basic inside information against a backdrop of extreme caution. At the time of publication, the United States Army Advisory Group was stationed in Nanking, the Nationalist capital, with a small contingent in Shanghai to help with the disbanding of the U.S. China Command at the end of September, 1946. Americans stayed on in China through 1949 after Congress passed the Economic Cooperation Act ("ECA") of 1948 to administer the European Recovery Program, which we know as the Marshall Plan—the same legislation included \$460 million in military and economic aid to China.

According to the introductory text, the purpose of the book was "to acquaint [readers] in some small way with the city of Shanghai and with the various and sundry points of interest, shopping facilities, religious and cultural institutions, etc. etc." That introduction also contained an important admonition regarding the city's present state of affairs,

*"Shanghai, before the war, was one of the cleaner and more efficiently run municipalities of the world, but such is not the case today. It is no longer a clean city. It is no longer efficiently run. It is no longer controlled by European Council. It is no longer a free port. It is still, however, Shanghai; and has everything the name has always implied . . . after you have been in Shanghai a bit, you will, we are sure, forget the filth in the streets and the crowds and all of the peculiarities which will probably surprise and shock you."*

The bulk of the book is broken up into fourteen short sections including tips on shopping, clubs, sports, restaurants, schools, transportation and more. The section on places of worship included Jewish temples and there's also a brief history of Shanghai.

The book's final section contained a stronger warning with respect to interacting with locals,

*"It is not our desire to be particularly judicious or overbearing with our advice; however, from bitter personal experience we state that we strongly suggest you be cautious and restrained in all of your early associations, contacts and purchases . . . though we have no doubt the majority of the orientals and occidentals are sincere . . . and trustworthy, yet it must be borne in mind that China was and is a melting pot of intrigue, graft, riffraff and of that species of person known as drifter."*

Rare: OCLC shows no holdings. **\$675 [5073]**

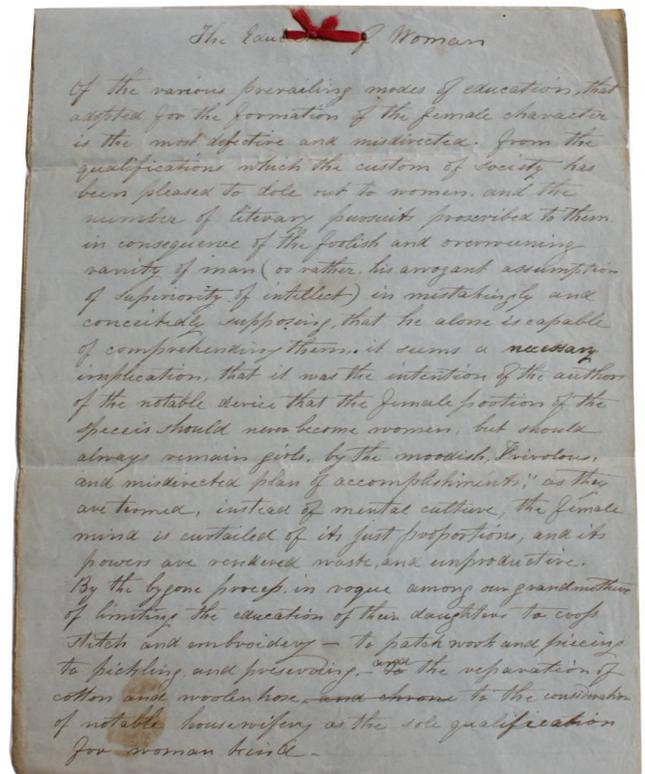
## 53. [Women][Education]

***The Education of Woman.*** [Caption Title]. [Manchester, NH or Williamsburg, Brooklyn, NY?]: 1858. 9 1/2" x 7 1/2". Four leaves of ruled paper, ribbon-bound through two holes at top center, handwritten in ink rectos only (approximately 700 words). Very good: old folds, one-inch stain to front page; light creasing throughout.

This incendiary manuscript about women's education takes the form of a speech that was presented at a meeting of a literary society likely in either New Hampshire or Brooklyn in 1858. It started with this broadside: "Of the various prevailing modes of education, that adopted for the formation of the female character is the most defective and misdirected."

The speech went on to decry the

*"foolish and overweening vanity of man (or rather, his arrogant assumption of superiority of intellect) in mistakingly and conceitedly supposing, that he alone is capable of*



comprehending them, it seems a necessary implication, that it was the intention of the authors of the notable device that the female portion of the species should never become women, but should always remain girls, by the moodish, frivolous, and misdirected plan of "accomplishments," as they are termed, instead of mental culture, the female mind is curtailed of its just proportions, and its powers are rendered waste, and unproductive. By the bygone process, in vogue among our grandmothers of limiting the education of their daughters to crossstitch and embroidery – to patch work and piecing to pickling and preserving. The separation of cotton and woolen hose to the consideration of notable housewifery as the sole gratification for woman kind."

The author further argued that the "female influence . . . is the main and most powerful spring in the regulation and impulsion of the entangled machinery of human action," and therefore that:

*"The proper direction of the female mind, the disciplining of it, and the exercise of its powers, is of the utmost importance not only to the present generation, but also to those that are to appear in indefinite successions on the theatre of existence . . .*

*For the history of nations furnishes incontrovertible evidence that in proportions to the elevation or the depression of the sex, in the same matter, has the improvement and amelioration of the condition of society progressed or retrograded . . .*

*As long as she is allowed to remain in a mental state of bondage and ignorance, so long must every qualification of man."*

A penciled note at the end of the manuscript reads, "Tuesday Evening Nov 16<sup>th</sup> 1858/Before the Excelsior/Literary Association." Our research indicates that this was likely one of two entities, both of which would have had exclusively male members. The first was a short-lived society of clerks, printers, students, and others organized February 1858 in Manchester, New Hampshire with the name "Excelsior Literary Association". A few years earlier, the Manchester Literary Association had formed and the two groups held public debates at city hall until the Civil War started. The other possibility is the Excelsior Literary and Debating Society of Williamsburg which formed around 1857. It was also known as the "Excelsior Literary Association" as well as the "Excelsior Literary and Debating Association." That group held public debates on Tuesdays with topics such as "Would the shortening of hours of labor benefit the community?" and "Does the Pulpit exercise a greater influence than the Press?" We note that the speech on offer was given on a Tuesday.

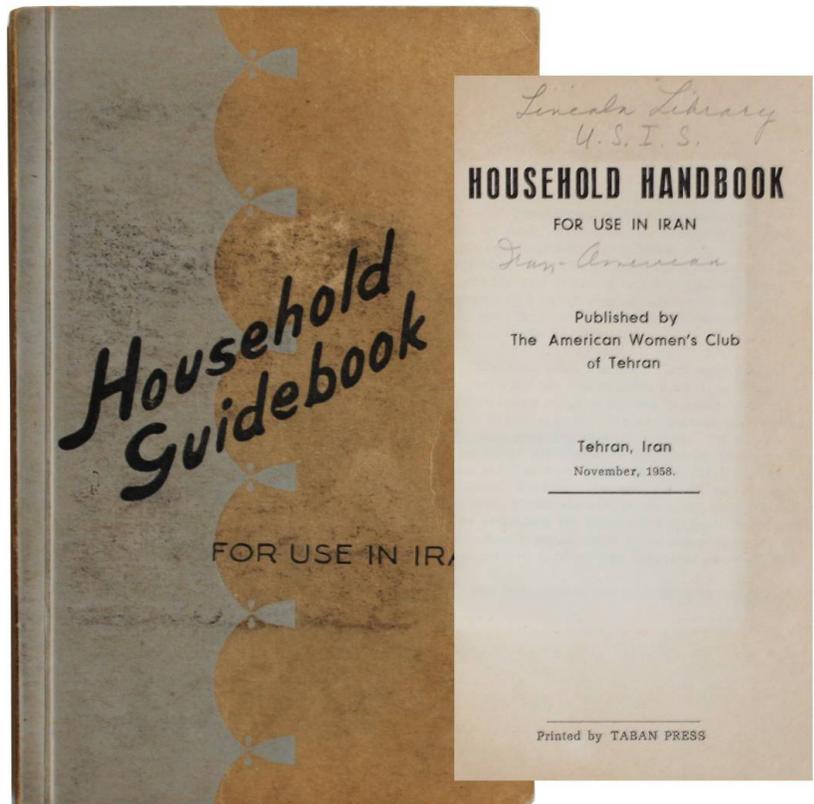
Regardless of entity, or authorship, this is a strong and impressive commentary on the need for better education for women in mid-nineteenth century America. **\$675 [4176]**

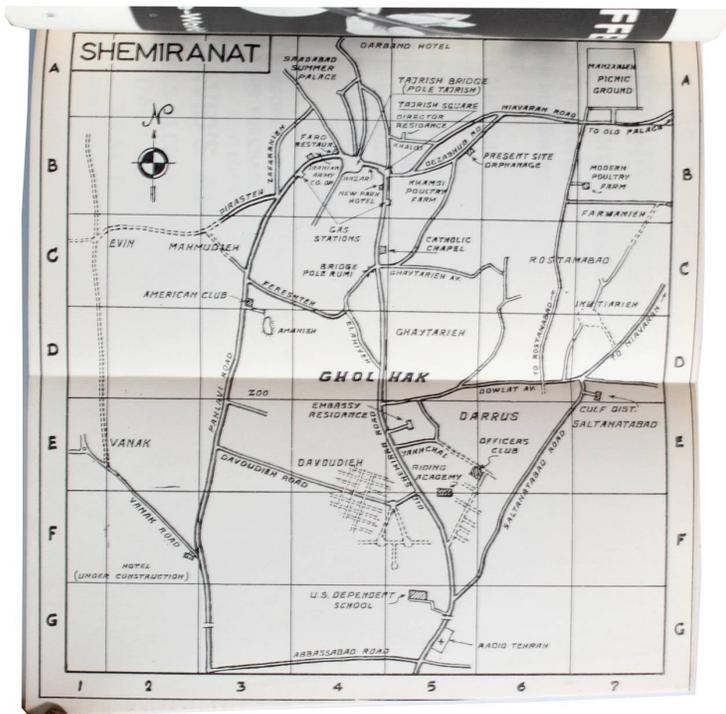
## 54. [Women][Iran][Maps]

### **Household Handbook For Use in Iran.**

Tehran, Iran: The American Women's Club of Tehran (Printed by Taban Press), November 1958. 6 5/8" x 4 1/4". Stapled thin card wrappers. Pp. IV, 92 + three foldout maps interspersed. Very good: wrappers lightly worn and dust soiled; offsetting from wrappers and foldout maps. Prior owner name in ballpoint on verso of front wrapper; penciled notes on title page; handwritten notes in ink on three of last four pages.

This is a handbook intended for use by American women arriving in Tehran, Iran. Five years before its publication, in 1953, the United States and United Kingdom orchestrated an overthrow of the democratically elected prime minister Mohammad Mosaddegh in favor of continuing the monarchical rule of the Shah, Mohammad Reza Pahlavi. Steeped in the 1951 oil nationalization agreement and the ensuing Iran oil crisis of 1951-1954 (and with the U.S. declaring fears of a Communist threat and takeover in Iran), the coup led to the authorization of considerable military and economic aid to Iran. This included military personnel, and in many instances their wives, all of whom faced starkly different cultures than the ones at home. Along with providing opportunities for new arrivals to meet other American women and adjust to life in a new foreign post, the book aimed to provide help and guidance on the management of their new home.





The handbook began with a section devoted to “differences in manners between those we have learned from Emily Post and those which seem proper to Iranians,” including information on entertaining, clothing, health and sanitation, and relationships with servants. It also listed important holidays. Next is a section on the Persian language and grammar, including phrases of general usefulness and a list of suggested books on Iran. Other sections provided information on the use of public transportation as well as contacts for Iranian hospitals and doctors. There are also lists of hotels, restaurants, services, shopping, and churches, with accompanying foldout street maps showing their locations. The book also provided a fairly extensive translation dictionary, including approximately 750 words, along with numbers, units of measurement, money, and months of the year, complete with phonetic pronunciation cues.

The book further boasts 26 illustrated advertisements for home goods, grocers and pharmacies, handicraft and art supplies, cosmetics, and more, including one spectacular full page ad for Pepsi-Cola featuring Iranian art and text. The owner's handwritten notes at the end of the book lend a personal touch, inviting the reader into the discovery process of her new city and life.

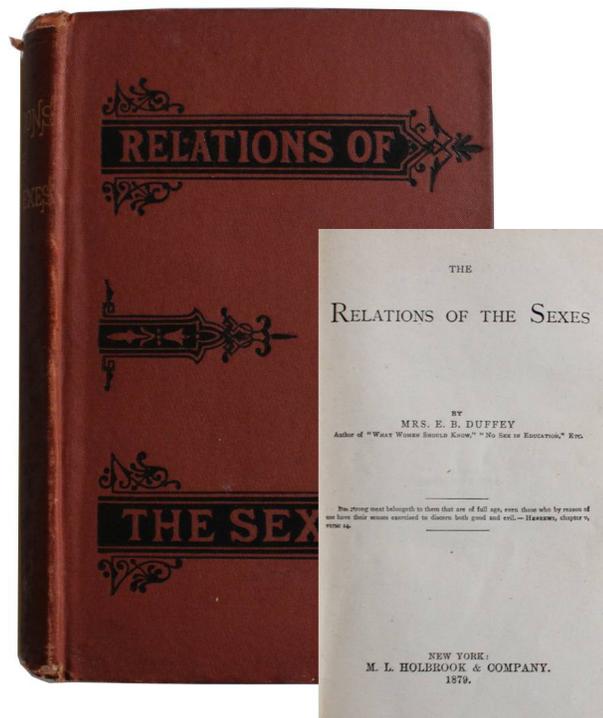
OCLC locates no copies. \$675 [4713]

## 55. [Women][Sexuality]

Duffey, Mrs. E[liza] B[isbee]. *The Relations of the Sexes*. New York: M. L. Holbrook & Company, 1879. 7½” x 5¼”. Publisher's brown cloth, spine gilt. Pp. [9], 10-320 + 3 pages of publisher advertisements. Good: spine cocked and boards heavily worn with losses at corners and spine tips; text lightly dust soiled; occasional stain and/or pencil mark.

This is an early edition of an important and overlooked work on sexuality written by a woman. According to the first page of text in this book, “in matters pertaining to the most important instincts of human life—the sexual instincts, with their functions—ignorance has long been regarded as innocence, and lack of interest for purity of character. The writer of this book disputes these points. She seeks to show how an enlightened understanding is alone able to cope with problems which our complicated social systems force upon us.” Not a lot is known about the book's author, Eliza Bisbee Duffey. According to the Vineland Historical and Antiquarian Society, in addition to being a vocal feminist she was an artist whose works were exhibited at the Pennsylvania Academy of Fine Arts, the co-founder and editor of a Vineland newspaper, and a medium. Her first book was a sex education manual for women published in 1873. The following year she published, “No Sex in Education.” It was written in response to Edward Clarke's “Sex in Education,” which argued that women's physical makeup prevented them from receiving as rigorous an education as men. Clarke went so far as to state that co-educational classes could harm women's reproductive organs. In “No Sex in Education,” Duffey publicly argued that physiology had nothing to do with it: ignorance and prejudice were preventing women from equal educational opportunities.

The preface of this book is a poem by Duffey which begins, “only a woman, and weak,/And ignorant too, yet wise in a womanly way,/I will not keep silent because forbidden to speak!/Why should I, pray?” According to her introduction, the book discussed the most important question of the day: “the true relation of the sexes one to the other, the duties and obligations which these relations impose, and the privileges which they confer; the existing relations which are at variance with the true ones, and how these wrong relations may be righted.” Chapters included discussions of sexual physiology, polygamy, free love, prostitution, marriage and more. She also managed to write a 37 page chapter on birth control despite the 1873 Comstock Act which made it a crime to publish anything “intended for preventing conception or producing abortion.” She never gave explicit direction, but instead focused on the morally sound reasons one should not have a child and commented that,



*“physicians know, as no other class of persons can do, the need of this knowledge [of contraception]. They know the dreadful effects of ignorance and uncontrolled lust. There is not one of them who has not upon his hands a list of patients . . . who might have been saved from crime and invalidism if they had known what it is every woman's right and duty to know.”*

Further espousing the need for birth control in a marriage, she wrote, *“they should have it, that they may not have offspring forced upon them before they are ready for them; that the little ones may be welcomed with love, and desire, and joyful expectancy.”*

The book has been cited in scholarly works related to feminism, medical metaphors used for women's bodies, histories of birth control and both sides of the abortion argument.

The book was first published in 1876 by three different publishers with no priority established and one of them was a predecessor of the publisher here. This particular edition is not found in OCLC, and per OCLC some version of the Holbrook publishing firm issued editions in 1885, 1886, 1889, and 1898.

A courageous work by a feminist who merits deeper scholarly investigation. **\$750 [6112]**

## 56. [Women][Texas][Business]

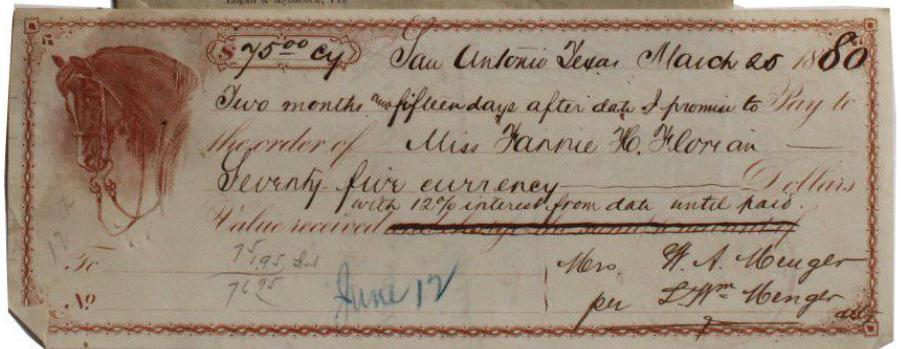
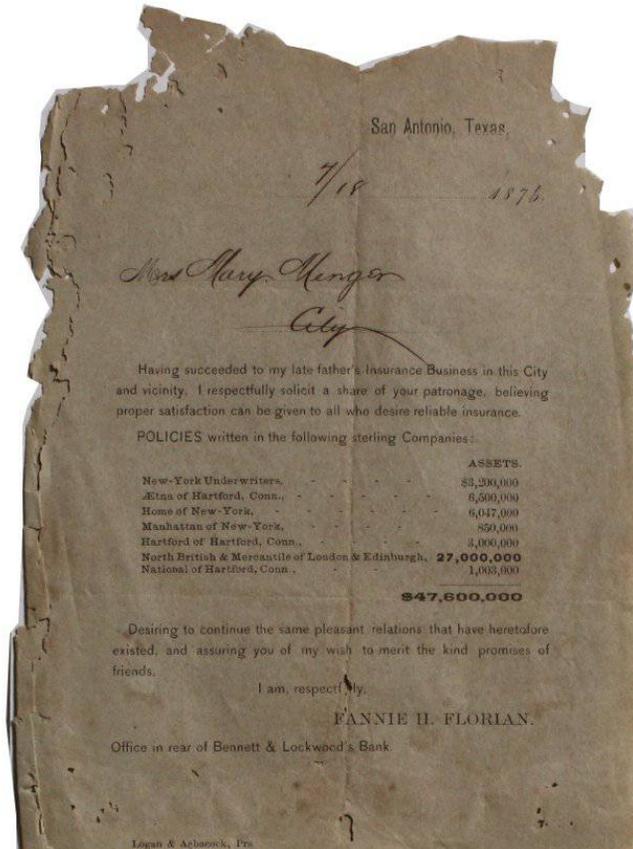
Florian, Fannie H. [Menger, Mary]. ***[Circular and Promissory Note Related to First Woman-Owned Insurance Business as well as Mary Menger, the Owner of the Menger Hotel].*** San Antonio, Texas: N. P., 1876, 1880. Circular: bifolium measuring 8¼” x 5½” and with blanks completed in manuscript; Check measures 3” x 8”. Circular about good: significant losses at edges not affecting text; promissory note very good with moderate wear.

This is a circular letter for, and a later promissory note to, the first insurance business operated by a woman in the United States. The documents also tie one important 19<sup>th</sup> century Texas female business owner to another.

Frances Henrietta (“Fannie”) Florian (1855-1945) was born in San Antonio, Texas, the daughter of Erasmus Andrew Florian and Mary Felonsia Radaz. Upon the death of her father in 1876, Fannie took over his insurance business, becoming the first woman not only in Texas, but in the country, to be commissioned in the insurance business. She ran the business for 13 years, until she married and turned it over to her brothers. They sold it a few years later, but Florian’s company is still in existence today, operating as the Wray and Westheimer Agency.

The circular announced that Fannie had taken over her father's business and listed the companies for whom she could write policies. It also solicited the recipient's business, in this case, Mary Menger. While Mary and her husband William had been running a boardinghouse/hotel and/or brewery since 1854, William died in 1871. By the time of this circular, Mary was a sole proprietress who was the most important businesswoman in Texas running its most famous hotel, The Menger. The promissory note on offer was signed on Mary's behalf by her son Willie and its verso has been endorsed by Fannie.

A rare circular announcing the first-ever female insurance broker in the United States and with an exceptional association to Mary Menger. **\$1250 [5952]**



**57. [Women][Texas][Education]**

Goben, E. L. (Photographer). **[Photograph of Female Students At Grayson College].** Whitewright, Texas: [1890 or 1891]. Black and white photograph measuring 7½" x 9 1/8" mounted on card measuring 8" x 10" with a detailed caption on verso. Good plus: loss to card at two corners; four inch crease to photo and card at lower left; photo with light dust soiling and a few minor stains.

This is a mounted photograph of the "Girls from Grayson College" taken during the school year of 1890-1891. Grayson College was a short-lived, privately-owned coeducational institution in a tiny Texas town. Founded in 1887, the college organized a military corps around 1900, and enrollment peaked at 740 in 1904. That year a fire destroyed most of the facilities; unable to fully recover, the school was officially closed in 1912.

The thirteenth annual commencement of Grayson College took place in June of 1891, and a newspaper account called it "the most brilliant event in the history of Whitewright." Twelve students graduated that day, seven women and five men. That year there were 84 women enrolled in Grayson College. Seventeen young women appear in this photograph, and sixteen names are captioned on the back. Josie Medlin, Lillian Reynolds, Rate McMurry, Rattie Turner, Nora Valentine, and Beulah Shelton, all identified in this photo, presented essays as part of the commencement program. The young women who graduated earned the degree of "Mistress of English Literature." Though not listed as a graduate, one young woman in the photo, Minnie Munday, was the recipient of an academic award that year, while another, Dora Petty, earned a distinction for "neatness."



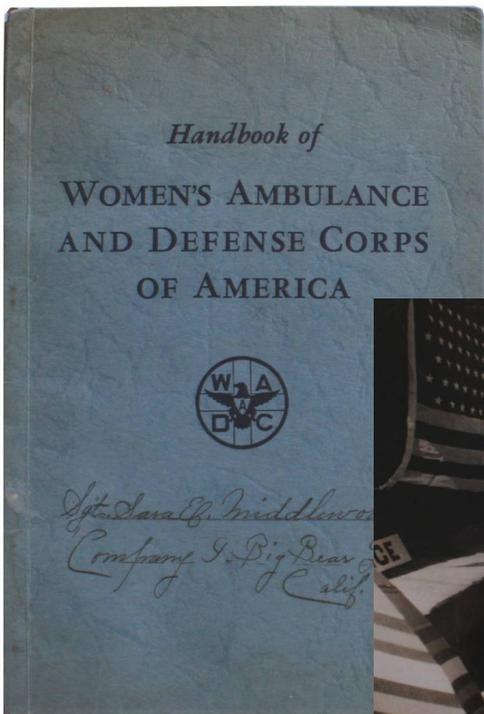
The article went on to extol the merits of Grayson College, including its professors, administrators, facilities, and four literary societies, arguing that "if justice was done [in] our Texas schools 1000 women would be enrolled in Grayson college next fall . . . and the next generation would hear less of Nashville, Lexington and Salem."

A lovely photograph of 19<sup>th</sup> century Texas female college students at a little known institution, supported by contemporary newspaper accounts of the activities and accomplishments of some of the women depicted. **\$400 [4809]**

**58. [Women][World War II][California]**

**Handbook of Women's Ambulance and Defense Corps of America.** [Los Angeles, California?]: [Women's Ambulance And Defense Corps of America?], [1943]. 7 7/8" x 5 1/8". Thin card wrappers. Pp. vii, 47, plus original black and white photograph inserted into corner mounts on verso of front wrapper. Very good: mild wear, dust soiling, and stains to wrappers; front wrapper with owner inscription, pages with a hint of toning.

This is a rare handbook of drill regulations and organizational procedures for a little-known California-based organization for women which provided stateside assistance during World War II: the Women's Ambulance and Defense Corps of America (WADCA). The WADCA was organized in Los Angeles, California, in November 1940, with an enrollment of 200 women. By the time of publication (according to the book) the WADCA had thousands of members in units across the United States. Its members were trained in infantry drill and first aid, with additional courses including ambulance driving, home nursing, rescue squad work, and radio operations. The women also sold war bonds, served as ambulance drivers and canteen attendants, and paid visits to veterans in hospital. Most of the units were based in California, but



there were members in Nevada and New York.

Victoria Brown, the National Commander of WADCA, penned the foreword of the handbook, in which she lauds the organization:

*'Through discipline and education, women volunteers of this Corps are trained for service to their Country in time of peace and in war. No task is too great or too small. The scope of our work is ever widening. The way seems rough at times – the job hard, or even thankless, but the knowledge of work accomplished will ever be our impetus toward renewed vigor and effort.'*

The handbook contains a digest of infantry drill regulations for topics including military courtesy and discipline, formations, positions, and steps and marching. It also has a section on organization procedures, which covers a table of organization, charters for units, forms for reports to National Headquarters, and information on insignia, recruiting, and membership regulations.

Enhancing this copy is the owner inscription on the front wrapper by Sara E. Middleworth, as well as an original photograph of Sara in her WADCA uniform inserted into corner mounts on its recto. Sara was born in 1878 and in addition to being a WADCA Sergeant and nurse, she was also an air raid warden, having served as a plane spotter for several hours a week on Big Bear Lake.

A rare and important resource on a little-known WWII women's organization. **\$850 [4664]**

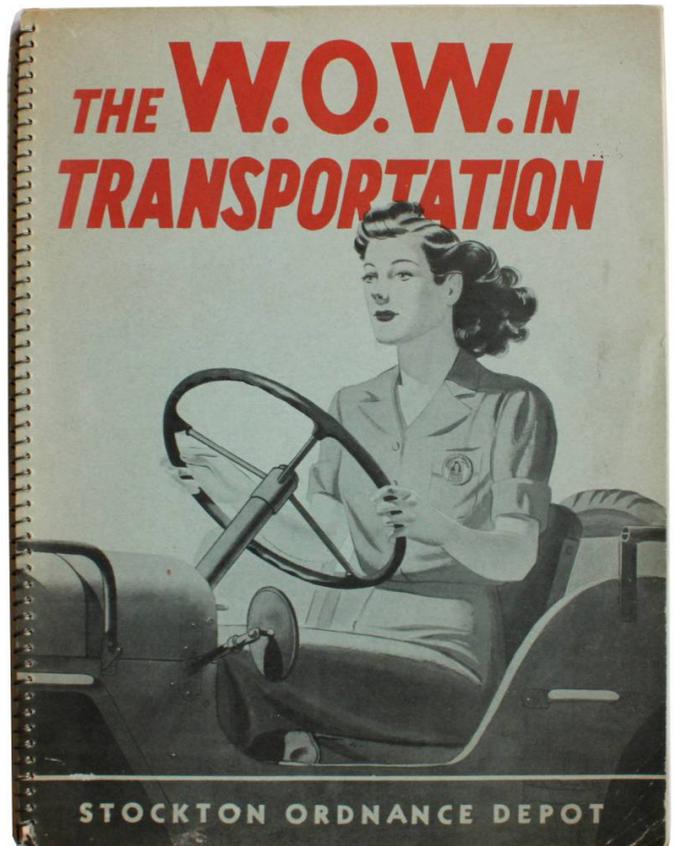
### 59. [Women][World War II][California]

Saunders, Jacqueline. **Women Ordnance Workers in Transportation.** Stockton, CA: Stockton Ordnance Depot, 1943. 10 3/8" x 8". Thin card wrappers, bound with steel spiral. pp. [36]. Very good: wrappers with moderate wear and light dust soiling; front wrapper with heavy edge wear and creasing along bottom; internally bright and clean throughout.

This book documents the training program of the Women Ordnance Workers (WOWs) of the Stockton Ordnance Depot (SOD). Part promotional and part photo book filled with exceptional images, it revealed the day to day work of the approximately three hundred women who worked in wartime transportation at the SOD.

The book's foreword generally described the work of SOD's WOWs:

*"No other women engaged in occupations incidental to war are more representative of the gallant spirit of our American women. They have chosen this 'ferry command of the highway' as their medium of co-operation with their fighting men . . . Around the clock in all kinds of weather they climb into the cabs of the army's military fleet and perform the operations of vehicle distribution, hauling of supplies and the other functions characteristic of motorized warfare . . ."*



At the time of this book's publication WOW programs were in their infancy and SOD's may have been the first: according to the book itself, at the time of publication, SOD's WOW program was the only one of its kind operating with a standardized training course and employing women instructors. By the end of the war, an entity calling itself "WOW, Inc." had emerged. Its nationwide membership consisted of approximately 100,000 female ordnance workers in local chapters throughout the country.



After the foreword, the author (a woman who remains anonymous to us) burst stridently into a description of the WOW program by taunting America's enemies and cleverly describing some of the specific work done by WOWs:

*"No doubt Axis propagandists are making much of American women in war industries. According to them, they are serving an enforced slavery, manufacturing munitions, swarming over uncompleted ships—welding, riveting, burning, testing army guns, driving army trucks, while some tough equivalent of the Gestapo, bawls out orders and heaps invectives upon them. They cannot conceive of America's wives, mothers and sweethearts doing men's work from choice. 'Democracy's women are soft, decadent accustomed to luxurious and sheltered living'—scream the broadcasters from Berlin. A striking example of the falsity of such propaganda is the Woman Ordnance Worker in wartime transportation."*



The rest of the text provided a brief history of the organization, demographic information on WOWs, and a description of the training program. There's also a longer section regarding WOWs participating in stateside military convoys and their day to day experiences driving or riding in them.

The book shines in its 49 photographic images that show various training procedures, working environments, and groups of students and drivers going about their business. One shot of a woman standing next to a large truck is captioned: *"Ability to operate a large vehicle is not measured by the size of the driver, but by her intelligence and patriotism."* Five stellar photos show that *"Visual tests given the students follow closely those given for Cadets in the Air Corps."* There are also images of female drivers checking the oil and changing a tire on their trucks, training on amphibian vehicles, loading with the use of cranes, and performing other duties. We also see a woman driving a crew of male carpenters on a flatbed, a messenger girl on a scooter-bike, women in line to punch the clock, and much more.

Not found in OCLC, nor anything similar in internet searches. A rare book filled with gripping imagery and documentation of women providing essential stateside service during World War II by performing what society of the period perceived as jobs meant exclusively for men. **\$1500 [5516]**



A typical group of student drivers. Many of these women have never driven anything larger than a passenger car but when their training is completed they will be able to drive the heaviest army equipment.

## Catalog 13 Subjects by Item Number

Africa: 1 African Americana: 2-12 Arizona: 13 American Red Cross: 50 Beauty Products: 2 Big Game Hunting: 1 Black Printers: 3 Book Store Window Displays: 15 Border Printing: 45 Botany: 4, 27 Business: 2, 3, 12, 16, 42, 45, 46, 56 California: 16-21, 23, 25, 58, 59 China: 51, 52 Chinese Americans: 21-24 Culinary: 17 Costume Design: 38 Dictionaries: 37 Disabled Americans: 13 Education: 4, 25, 53, 57 Filipino Americans: 26 Film: 38 Folk Books/Folk Art: 12, 27 Fraternal Organizations: 12 Goliad Massacre: 43 Iran: 54 Japanese Americans: 28-34 Japanese American Internment: 30-33 Labor: 5	Land Promotionals: 18, 20, 42 Literary Magazines: 47 Maps: 44, 46, 54 Mexico: 45, 46 Mexican Americans: 19 Militaria: 1, 51, 52 Motorcycles: 35 Music: 6 Native Americans: 13, 14, 19, 36-39, 48 Philippines: 40 Photo Books: 18, 20, 48, 49 Pictorial Lettersheets: 27 Puerto Rico: 41 Race Violence: 5 Ranching/Rodeo: 14 Reconstruction: 7 Refugees: 50 Science: 4 Sexuality: 55 Sharecropping: 7 Spanish: 25 Sudan: 1 Texas: 3, 8, 12, 24, 39, 42-47, 56, 57 Theater: 9, 15, 19 Western Americana: 22, 48, 49 Women: 4, 10-12, 14, 17, 20, 23, 27, 33, 35, 47, 50-59 World War I: 50 World War II: 26, 29, 34, 58, 59
--	--

**For additional photos of any of the items herein, please drop us a line.**

**If you would like to be notified of newly catalogued items in your interest area(s), please contact us or go to our website, click "Your Account" at the top, then click "Create Account" at the bottom of the page that appears.**

**Or you can just type the following into your address bar:**

**<https://www.langdonmanorbooks.com/createAccount.php> We promise only to use your information to notify you of items that may be of interest to you.**

09-28-89



Sept 28  
Keith  
St. Sohn

2 feathers  
SC 207



239



11-9 CEPRIK - SC 274  
259 PAW E CA IV.  
2 Feat. up in Buck-

Pawnee Battle



Reggie Black Elk  
SC

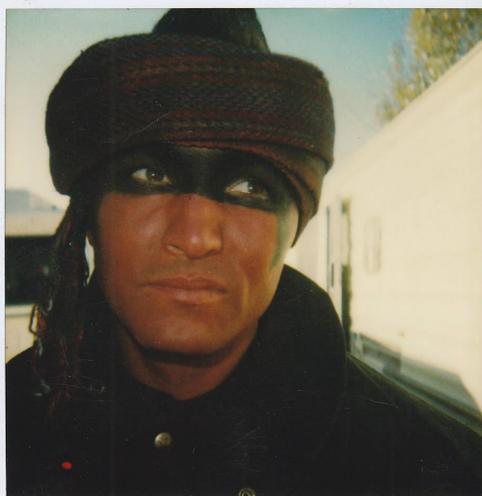


Gene Pawnee Test 9-18



IRVING TAIL (131)  
DRUMMER-SINGER  
SC 274  
xalo dance

not shown in this pic. Fine



ROBBIE

PAWNEE  
BATTLE  
10-18



MORRIS  
BIRD EYE 11-16



ROBERT  
RUSSEL  
SC 195  
205