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RECENT ACQUISITIONS & HIGHLIGHTS IN AFRICAN AMERICANA

SEPTEMBER 2025

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PAY ROLL of ~~Contingent Services, Mechanics and Laborers~~ ^{Slave} at Fort St Philip

We, the undersigned, acknowledge to have received from Capt. ^{and Bvt Major} J. G. Barnard, Corps of Engineers, the amounts hereunto

NAMES.	OCCUPATION.	TERM OF SERVICES.			PAY PER DAY	AMOUNT OF PAY.		DEDUCTIONS.	NETT AMOUNT OF PAY	
		Commencement.	Expiration.	No. of Days.		Dollars.	Cts.		Dollars.	Cts.

Laborer

Franklin Wilkinson	Slave
Joseph Wilkinson	do
Alfred Wilkinson	do
Surrell Wilkinson	do
Henry Wilkinson	do
Richard Wilkinson	do
Moses Wilkinson	do
Samuel Wilkinson	do
Thomas Wilkinson	do
Eggleston Wilkinson	do
James Wilkinson	do
Ned Hutchinson	do
Paul Rigaud	do
Curry Rigaud	do
James Rigaud	do
Baptiste Rigaud	do
Charles Rigaud	do
Antoine Rigaud	do

SLAVE LABOR EMPLOYED AT U.S. FORT ST. PHILIP, LOUISIANA, 1847-50

1. [48 documents from Fort St. Philip, New Orleans, including a large payroll report of payments for slave labor.] St. Philip, New Orleans, 1847-1850. 48 returns, vouchers, receipts, etc., 8" x 10" to 31.5" x 24". 47 printed and filled out in ink, 1 solely manuscript in ink, all docketed on versos. CONDITION: Very good, occasional 1" tears at fold intersection of larger documents.

A revealing gathering of receipts, payroll sheets, vouchers, and other documents spanning four years of operation at Fort St. Philip—a location of immense strategic importance to New Orleans—and including a large payroll sheet listing the names, terms of service, and compensation for over thirty enslaved laborers, as well as the names of their owners.

Each form offered here—vouchers, quarterly returns, accounts current, etc.—is labeled, filled out, and signed, and documents a specific category of goods necessary for the operation of the fort, from potatoes, beans, and stationary to shells, lumber, machinery, lime, and so on. Also included are several vouchers for identified steamships out of New Orleans. The vouchers read "The United States, for [in manuscript] Fort Philip," suggesting that they document and account for monies levied by the federal government. Three large payroll sheets—all signed certifying that the "articles above enumerated have been received and services performed"—list names, occupations, pay, terms of service, and so on, and most are signed by each laborer. Overall, the lot lists hundreds of names, many with French and Spanish influences, and likely including many important families and names from the early history of New Orleans. Most significant among the payroll documents is the sheet whose printed title—"Pay Roll of Contingent Services, Mechanics, and Laborers"—is modified to read "Pay Roll of Slave Laborers at Fort St. Philip," and which records thirty-six named enslaved laborers, all signed for by their owners, and hired out from various dates in January and February until late March 1850. The laborers' rate of a dollar per day amounted to over a thousand dollars of profit, paid out accordingly to seven slaveowners. A second voucher, dated March 31, 1850, records labor "of Slave Sam Sampson from Jan'y 1 to March 31."

Fort St. Philip is unusual among early American forts for playing a central role in major battles across two wars; the vouchers offered here open a window into the daily operation, leadership, and personnel of Fort St. Philip in between the War of 1812 and the Civil War. All vouchers have printed on them the name of career military officer and engineer John G. Barnard (brother of Columbia College president Frederick A. P. Barnard), and five are signed by him. Barnard, a native of Sheffield, Massachusetts, specialized in the construction of coastal defenses, and after service in the Mexican-American War, served as chief engineer at the fort. In 1864 President Lincoln nominated him to succeed the late General Joseph G. Totten as brigadier general and chief of engineers, but he withdrew his nomination.

Originally constructed by the French in 1746, Fort St. Philip—then Fort San Felipe—was rebuilt by the Spanish in the early 1790s, and was acquired by the United States from France as part of the Louisiana Purchase in 1804. Its strategic

James Wilkinson 10
 Ned Hutchinson 10
 Paul Rigaud 10
 Curry Rigaud 10
 James Rigaud 10
 Baptiste Rigaud 10
 Charles Rigaud 10
 Antoine Rigaud 10
 Harry Rigaud 10
 William Reid 10
 Bob Reid 10
 Louis Reid 10
 Aaron Reid 10
 Elijah Reid 10
 John Reid 10
 Alfred Reid 10
 Peter Knowlton 10
 Charles Knowlton 10
 Henry Knowlton 10
 Samuel Martin 10
 Samuel Martin 10
 William Bullitt 10
 George Burat 10
 Daniel Bullitt 10
 Jim Brown 10
 Ned Hutchinson 10

location on the river proved challenging for enemy attacks, and its military significance to the future of the city of New Orleans cannot be overstated. American forces began to occupy it between 1808 and 1810, in time to successfully use it to repulse the ten-day British naval attack during the War of 1812. It was seized by the Confederate Army in 1861, and again played a key role in the defense of New Orleans and the Mississippi, standing up to heavy bombardment from Union naval forces. The fort was eventually given up, however, after Admiral David Farragut, whose forces bypassed it, successfully took New Orleans. The fort was decommissioned in 1920, though some of its ruins can still be found on the original site.

A significant group of documents reflecting the contribution of enslaved African Americans to the maintenance of a critical fort on the lower Mississippi and providing details on the operation of the fort more generally.

Item #7612

\$7,500.00



POLICY FOR A WEST PALM BEACH MAN,
ISSUED BY THE FIRST BLACK
LIFE INSURANCE COMPANY IN FLORIDA

2. **The Afro-American Life Insurance Company of Jacksonville, Florida.** Jacksonville, 1939. Broadsheet, 15" x 10.75. Filled out in type for "George Scott" and "Helen Scott" of "W. P. Beach, Fla." CONDITION: Good+, a few separations along old folds.

A life insurance policy issued to a resident of West Palm Beach, Florida, by the first African American insurance company in the state, founded in 1901 by a pioneering entrepreneur and philanthropist.

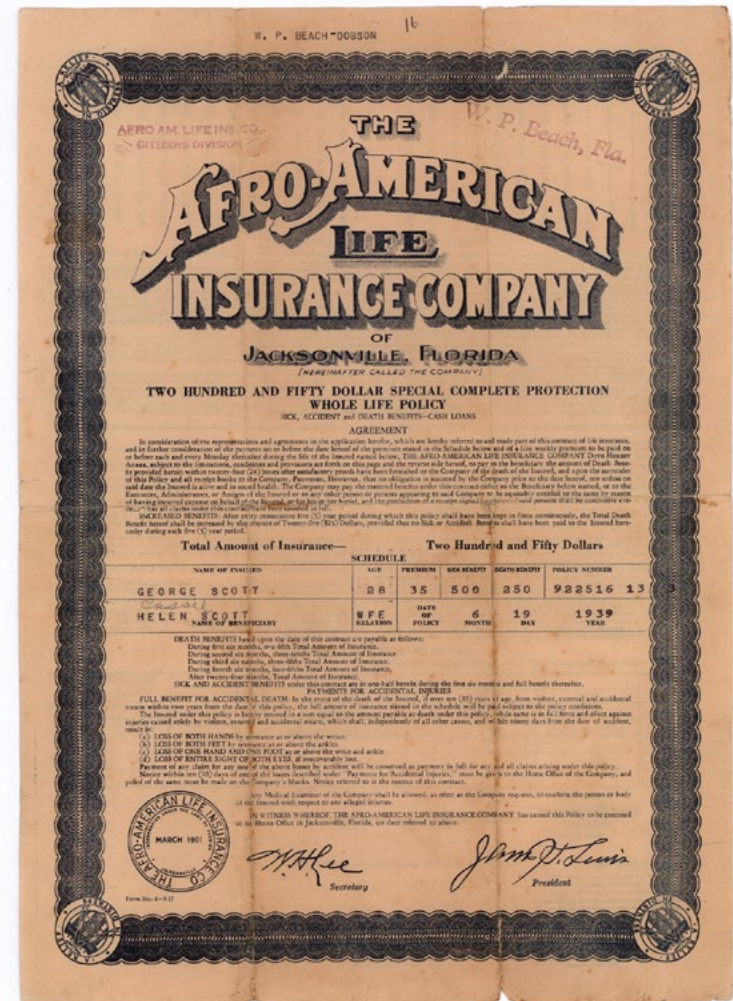
Florida native Abraham Lincoln Lewis was born just two years after the Emancipation Proclamation and would become one of the first Black millionaires in Florida. Lewis left school after sixth grade to help support his family, and in 1880 moved with them to Jacksonville, where he got a job at a sawmill. He eventually became a foreman and saved enough money to invest in the first Black-owned shoe store in the city. This paid off enough for him to found the Afro-American Life Insurance Company—initially called the Afro-American Industrial and Benefit Association—with six other prominent African Americans. The motto was “Relief in Distress,” but ironically it was the company itself that first required relief: less than a year after its founding, the great fire of Jacksonville would have destroyed all, but for the quick-thinking bravery of Eartha White, the clerk, who rescued its records and documents from the blaze and brought them to her own home. The business was then temporarily conducted from Lewis’s house.

Lewis was elected president of Afro-American Life Insurance Company in 1919, and in 1935, still under his direction, it purchased what would become "American Beach," a beloved beach destination for Black tourists in Nassau County, visited by such luminaries as Cab Calloway, Ray Charles, James Brown, and Zora Neale Hurston. Lewis was a strong supporter of education, corresponding with Mary MacLeod Bethune and providing substantial financial support to Bethune Cookman University, Edward Waters College (Florida's first HBCU), as well as other Black colleges and universities. Lewis's son, Dr. James H. Lewis, served as president of the firm from 1936 to 1967, and in the 1940s, the Afro-American Life Insurance Company began offering mortgages for would-be homeowners, and Lewis himself was profiled as "Jacksonville's First Citizen" by *The Crisis*. Several additional parcels of beachfront were added over the years, and American Beach came to encompass reasonably priced homes and lots, hotels, restaurants, nightclubs. Lewis also founded Florida's first Black-owned bottling company, 50-50 Bottling, a Black country club and golf course, and several Black cemeteries. Lewis died at his home in 1947. The Afro-American Life Insurance Company survived until 1990.

The life insurance policy offered here—"Two Hundred and Fifty Dollar Special Complete Protection Whole Life Policy" including accident, sick, and death benefits—was issued on June 19th, 1939, to twenty-eight year old George Scott. The first beneficiary is his wife Helen (Cassel) Scott, however, the two evidently divorced, as she is supplanted (on the verso, beneath a table of "Cash Loan Values" and insurance terms) by Cassie Scott in 1955, who in turn is replaced by a cousin, Josephine Fearley. Both these modifications are recorded with the official company stamp of "L. D. Ervin, Vice Pres., Cashier."

REFERENCES: Davis, Ennis. "Eight of Florida's first African-American millionaires" (2020), at *The Jaxson* online; Timeline at A. L. Lewis Museum at American Beach, Fla online.

Item #9810



\$375.00



A BLACK MUSLIM RELIGIOUS MOVEMENT IN NEW YORK CITY AND GEORGIA, 1970s–1990s

3. Al Imaam Isa Al Haadi al Mahdi (pseud.), Dwight D. “Malachi” York, et. al. [A collection of 18 books and pamphlets documenting the ideology, activities, and iconography of the Ansaaru Allah Community]. Mostly Brooklyn, NY and Eatonton, GA: Various publishers, 1979–1994. 17 staple- and perfect-bound 4to and 8vo books and pamphlets, 1 newspaper. See detailed collation below.

A group of scarce booklets documenting the far-ranging activities and beliefs of a significant African American Muslim community, providing a record of their auto-historiography, their attempts to seek legitimacy from international and African American Muslim communities, their efforts to define doctrines and practices for the community, and their transformation into a New Age American communal group.

The Ansaaru Allah Community (AAC), otherwise known as the Helpers of Allah, was one of several “African American Muslim movements to emerge out of the new, indigenous forms of Islam in America in the 1960s” (Palmer, p. 694). AAC members were easily identifiable by their garments: “men wore Sudanese robes and turbans, and the women wore long white gowns and burkas” (p. 694). The community reached its highest following between 1973 and 1992, by which time it owned “a mosque, a large communal residence with a home school, a bookstore, two recording studios, several restaurants, a grocery store, and a laundromat” along and around Bushwick Avenue in Brooklyn (p. 701). By the mid-1990s, the community had sold its property in Brooklyn and purchased land in an unincorporated territory near Eatonton, Georgia, which was dubbed Tama-Re, the “Egypt of the West.”

The collection offered here consists primarily of publications—called “scrolls” and “editions”—issued under the name and pseudonyms of Dwight D. “Malachi Z.” York (b. 1945), founder of the Ansaaru Allah Community. In actuality, many AAC “scrolls” were primarily authored by York’s “plural wives,” who go uncredited (Palmer, p. 694). While most of the booklets and ephemera document the Ansaar’s activities in Bushwick (late 1970s to 1992), a number of publications, including *The Nubian Bulletin*, *Marriage Ceremony*, and *Sacred Tablets of Tama Re* show the community’s transformation from a fringe African American Muslim community into a space-age, UFO-worshipping band of Egyptophiles who believed that Egyptians and all Black people are descended from aliens.

Like other African American Muslim groups, members of the AAC adhered to a set of rather idiosyncratic beliefs that asserted the racial superiority of the Black man (typically identified as the “Nubian”) over the white, and that taught that Nubians were the thirteenth “lost tribe” of Israel. According to Melton’s *Encyclopedia*, the ministers of the AAC taught that “Adam and...Eve are believed to have been Nubians. After the flood, during...Noah’s time, his son Ham desired to commit sodomy while looking at his father’s nakedness. This act resulted in the curse of leprosy being put upon...Canaan, thus turning his skin pale. In such a manner did the pale races come into existence.” Perhaps unsurprisingly, members of the AAC believed that “mixing the blood with these ‘subraces’ (so-called because they are no longer pure Nubians) is unlawful for Nubians” (Melton). As their publications from Tama Re document, by the 1990s, members of the AAC also believed in “claims of a superhuman, extraterrestrial origin...and...that multiple species of aliens live and have lived on earth, some of them covertly” (Palmer).

Their New Age smorgasbord notwithstanding, the core of the AAC’s doctrines and practices drew from the teachings of Noble Drew Ali, the founder of the Muslim Science Temple of America (MSTA), the first African American Muslim community. Like the MSTA, the AAC’s core beliefs recognized “that the religious traditions of the world...all offer forms of the one truth...understood as the ideal behind such ethical values and political goals as ‘Justice, Liberty, Freedom, Domestic Tranquility, General Welfare, and Common Defense’” (Dew, p. 38). Following the MSTA, York and the members of the AAC believed that followers were entitled to an autonomous political territory comprising all the states in the American South where enslaved people would have been found, and as such they identified as sovereign citizens beyond the governance of American laws.

Dwight D. York founded and organized seven separate religious movements: the “Ansaar Pure Sufi (1967); Nubian Islamic Hebrew Mission (1968); Nubian Islamic Hebrews (1969); Ansaaru Allah Community (1973–1992); Holy Tabernacle Ministries (1992); United Nuwaubian Nations of Moors (1993); and Yamassee Native American Moors of the Creek Nation (1993)” (Palmer, p. 695). The AAC, his longest-running group, was founded in 1973, following “a journey in the summer of 1973 to the Sudan, where he sought out the descendants of the famous Sudanese *Mahdī*, Muhammad Ahmad (1845–1885),” a revolutionary Sufi leader. Muhammad Ahmad had a devoted following in Sudan, and during the 1880s, after he declared himself a prophet, he organized a revolt to overthrow the Ottoman rulership in Sudan (p. 700). York’s goal was to find a descendant of Ahmad’s family, become a disciple, and receive secret teachings from them. It appears that York was at least able to befriend a member of the Mahdi family, as a newspaper in this collection reports on the visit of Muhammad Ahmad’s great-grandson, Sayyid Sadiq Al Mahdi, to the AAC in the 1980s. Upon his return to New York in the autumn of 1973, York declared that he was a direct descendant of the messiah, “and that he had acquired a degree in Islamic law during his stay in Sudan” (p. 701). He then reorganized the Nubian Islaamic Hebrews, discarding most of their Jewish features, and, unlike the Sudanese Mahdists, began preaching a fundamentalist take on Sunni Islam. His teachings became increasingly unorthodox over time, and his lectures in particular became more militant leading up to September 11. After being targeted by the FBI for many years, he was eventually convicted of numerous crimes and imprisoned in a supermax prison, where he remains today.

Half the volumes in this collection are apparently unrecorded, and collections documenting the AAC are scarce, with Michigan State University’s Radicalism Collection, Cornell University’s Hip Hop Collection, and the Library of Congress being the only institutions with comparable masses of AAC-related holdings.

Please see collection contents on our website.

REFERENCES: Dew, Spencer. *The Aliites: Race and Law in the Religions of Noble Drew Ali* (Chicago, 2019); Melton, J. Gordon. *The Encyclopedia of American Religions*, vol. 3, entry 1327 (Tarrytown, NY, 1991); Palmer, Susan J. “The Ansaru Allah Community,” in *Handbook of Islamic Sects and Movements*, vol. 21, ed. Muhammad Afzal Upal and Carole M. Cusack (2021), pp. 694–723; Knight, Michael Muhammad. *Metaphysical Africa : Truth and Blackness in the Ansaru Allah Community* (University Park, PA, 2020).

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Item #7605

\$5,000.00



4. Anderson, Alexander, illus. Injured Humanity...What the Unhappy Children of Africa Endure From Those Who Call Themselves Christians. New York: Samuel Wood, [1805–1808]. Letterpress broadside in four columns, illustrated with seven woodcut vignettes by Alexander Anderson. 14.75" x 11.75" plus margins. CONDITION: Separation along horizontal fold across middle repaired with Japanese tissue on verso, small loss to lower right edge of second engraving down on left side expertly reinstated, loss to margin at upper right corner and to upper half of right margin sympathetically reinstated, dampstain to center right margin and lower right corner, Japanese tissue reinforcement on verso to top, bottom, and right edges.

An important broadside describing the horrors of the Middle Passage and West Indian slavery, illustrated with vivid engravings by Alexander Anderson.

The main text is largely adapted from a work published in London in 1793 (*Remarks on the Methods of Procuring Slaves with a Short Account of Their Treatment in the West Indies*) in support of an abolitionist boycott of West Indian goods, with information gleaned from Parliamentary reports. It describes slave auctions and the “scrambles” by which sickly Africans are sold, and gives details of the treatment of field and house slaves. The wood engravings—executed by Alexander Anderson after those on the London broadside with some variation—are horrifying, showing slave families being separated at auction and then branded, floggings at the hands of Black overseers, and various restraints to keep the slaves from eating or escaping, including head-frames and mouthpieces, neck braces, weights, leg spurs and shackles, and yokes.

The broadside is undated but Quaker printer and abolitionist Samuel Wood is listed at this address in New York City directories from 1805 to 1808. The text and illustrations also appeared within other works published by Wood, including *The Mirror of Misery, or, Tyranny Exposed* (1807) and *The Penitential Tyrant* (1807).

Alexander Anderson (1775–1870), known as “the father of American wood engraving,” was born in New York, the son of Sarah Lockwood and John Anderson, the publisher of the rebel newspaper *The Constitutional Gazette*. His artistic ability became evident at an early age and he soon developed a strong sense of art as a

vocation. Nevertheless, his parents prevailed on him to study medicine, apprenticing him to Doctor Joseph Young at the age of fourteen. In 1795, he was appointed resident physician at Bellevue Hospital during a yellow fever epidemic. The treatment options being limited, he witnessed many perish. Things turned worse still during another epidemic in 1798, when he lost his wife, infant child, both parents, his brother, and most of his friends to the disease. Anderson left medicine soon afterwards and entered the field of professional engraving, enjoying a long and highly productive career. Anderson’s contribution to the visual culture of the nineteenth century was enormous, his wood engravings (or stereotypes from them) illustrating countless publications.

A powerful manifestation of the growing abolitionist sentiment in the United States in the early nineteenth century.

REFERENCES: Pomeroy, Alexander Anderson 169, illus. p. 213; Hamilton 252.

Item #8963

\$9,500.00

ANTI-SLAVERY HYMNS AND SONGS, FOR THE CONVENTION AT ABINGTON, JULY 4, 1848.

THOUSANDS OF ABOLITIONISTS SING
AT A CONVENTION IN ABINGTON, MASS., 1848

5. *Anti-Slavery Hymns and Songs, for the Convention at Abington, July 4, 1848.* [Probably Boston, Massachusetts Anti-Slavery Society, 1848]. Broadside, 19.25" x 7.875" (sheet size). CONDITION: Very good, some foxing, old folds.

A rare broadside printed for distribution at the 4th of July gathering of the Massachusetts Anti-Slavery Society in Abington, Massachusetts in 1848, an event attended by some 3000 to 5000 (according to The Liberator) and featuring a number of prominent abolitionists, including William Wells Brown and William Lloyd Garrison.

This sheet consists of seven songs, including *Spirit of Freeman, Wake; Progress of the Cause; Land of My Sleeping Fathers; Children of the Glorious Dead; We're Coming, We're Coming; Come All Who Claim the Freeman's Name; and Right On*. Three of these songs—*Spirit of Freeman, Wake; We're Coming, We're Coming and Right On*—appeared in *The Anti-Slavery Harp: a Collection of Songs for Anti-Slavery Meetings*, compiled by William Wells Brown and published in the month preceding the convention. *Spirit of Freeman, Awake* was one of at least two anti-slavery songs sung—with great irony—to the tune of "America," better known today as "My Country 'Tis of Thee."

An announcement of the Abington convention appears in the June 23rd, 1848 issue of *The Liberator*:

The well-known beautiful Grove, near the Town Hall, has been engaged for this purpose. Every arrangement will be made to contribute to the value of the occasion, and the pleasure of those who attend. Distinguished friends of the cause will be present, and a portion of the time will be given to addresses... We have the pleasure of saying that the Old Colony Railroad Company have engaged to transport passengers to and from the Abington Grove on that day, at a reduction of one half from the regular fares... Tickets for this purpose will be for sale at the Anti-Slavery Office, 21 Cornhill, Boston, and at Bishop's bookstore, Plymouth. For sale, also, at the Depot in Boston, on the morning of the 4th, from 8 to 9 o'clock... Among those who design to be present, we may mention the names of Wm. Lloyd Garrison, Wendell Phillips, Frederick Douglass, Parker Pillsbury, Charles L. Remond, Wm. W. Brown, and others, who will undoubtedly address the meeting with their accustomed eloquence.

As it turned out, neither Douglass nor Remond were present. A post-convention notice in *The Liberator* reports that "the speakers on the occasion were William I. Bowditch, W. L. Garrison, G. W. F. Mellen, Edmund Quincey, Wendell Phillips, Wm. P. Atkinson, James N. Buffum, William W. Brown, Parker Pillsbury, Lucy Stone, Dr. Grandin, and Oliver Johnson" (the latter the author of one of the songs printed here, *Progress of the Cause*). The account of the convention goes on to report that

Special attention was given to the political aspect of the times- the nomination of Gen. Taylor and Lewis Cass for the Presidency, the defection in the Whig and Democratic ranks, the Wilmot Proviso, the Utica Convention of Barnburners, and the Worcester Convention of Free Soil advocates, &c &c.. While much gratification was expressed at the disruption of the old parties, and while all possible credit was awarded to those who are going forward in the new movement, the abolitionists were admonished to maintain their integrity, and to remember that the true issue was, not the non-extension, but the immediate

abolition of slavery and, in order to secure that glorious, object, THE DISSOLUTION OF THE UNION.

Abington was a seat of considerable anti-slavery activity, notices of which frequently appear in *The Liberator* in the 1840s. As was the case most everywhere, this activity met with local resistance. A letter to the editor from one H. H. Brigham of South Abington appearing in the September 17th, 1847 issue complains of the "bigotry and intolerance of the great body of the so called 'evangelical clergy'" and notes that "anti-slavery notices [are] not suffered to remain posted on the Orthodox Meeting House in this place, as they are, without exception, of late, torn or pulled down." In the March 30th, 1849 issue another writer provides an account of the attempts of a certain element in town to bar abolitionists from meeting in the town hall.

OCLC records a single example of this song sheet, at New York Historical Society.

An evocative artifact of a lively anti-slavery meeting.

Item #9628

\$3,500.00

Where are the patriots now,
Of honest heart and brow,
Who scorn the neck to bow
To Slavery's power?

Sons of the Free! we call
On you, in field and hall,
To rise as one;
Your heaven-born rights maintain,
Nor let Oppression's chain
On human limbs remain;—
Speak! and 't is done.

PROGRESS OF THE CAUSE.

TUNE — "Zion."

Hark! a voice from heaven proclaiming
Comfort to the mourning slave!
God has heard him long complaining,
And extends his arm to save:
Proud Oppression
Soon shall find a shameful grave!

See! the light of truth is breaking,
Full and clear on every hand!
And the voice of Mercy, speaking,
Now is heard through all the land:
Firm and fearless,
See the friends of Freedom stand.

Lo! the nation is arousing
From its slumber, long and deep;
And the friends of God are waking,
Never, never more to sleep.

Then arouse ye, brave hearts, to the rescue come on!
The man-stealing army we'll surely put down;
They are crushing their millions, but soon they must yield,
For *freemen* have *risen* and taken the field.
Then arouse ye! arouse ye! the fearless and free,
Like the winds of the desert, the waves of the sea;
Let the north, west, and east, to the sea-beaten shore,
Resound with a liberty triumph once more.

COME ALL WHO CLAIM THE FREEMAN'S NAME.

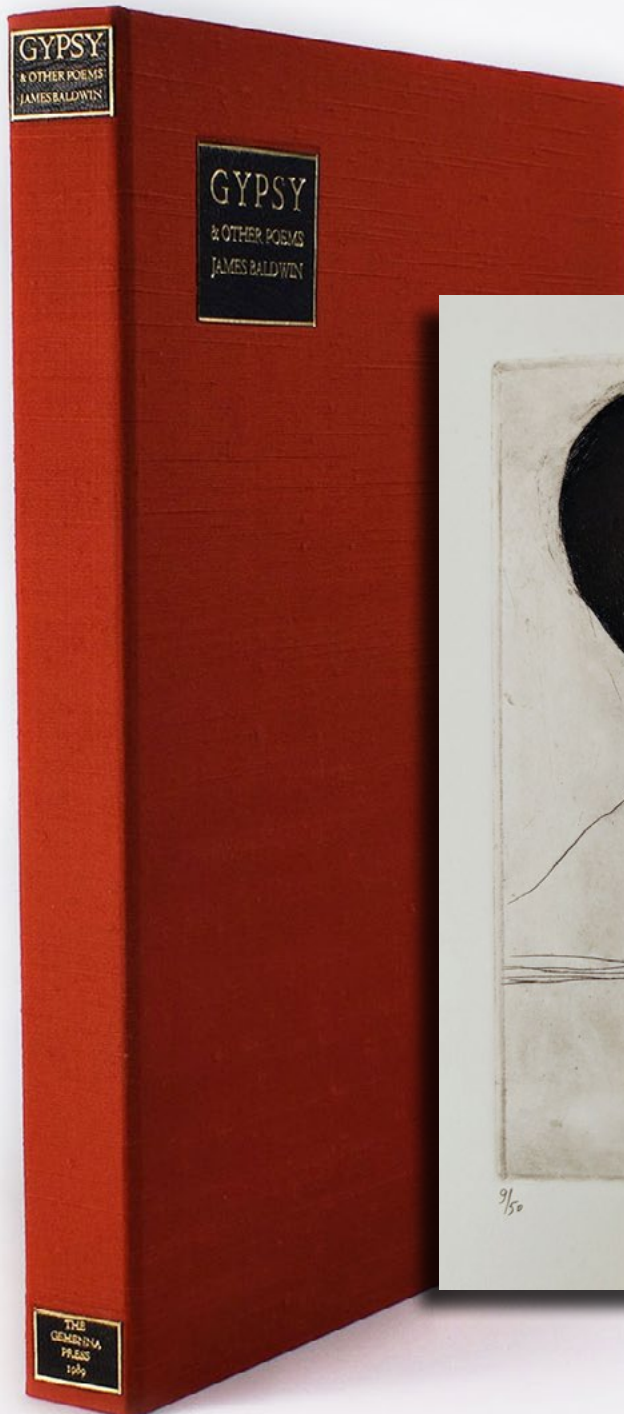
TUNE — "*Away the Bowl.*"

Come all who claim the freeman's name,
Come join in earnest song:
In freedom's praise your voices raise,
And loud the strain prolong.
Ring out the shout, the land throughout,
No room be here for craven doubt,
In trust arouse, with truthful vows,
Arouse, arouse, arouse.

From "British yoke and galling chain"
Our fathers loosed the land—
But other yokes and bonds remain,
Their sons with shame to brand.
For chains, and bars, and whips, and scars
Now mingle with Columbia's stars,
To change for shame her banner's fame,
For shame, for shame, for shame.

Sons of the free! shall these things be
Where the eagle's scream is heard?

JAMES BALDWIN'S *GYPSY & OTHER POEMS*,
ONE OF FIFTY SPECIAL COPIES,
PUBLISHED BY THE GEHENNA PRESS



6. Baldwin, James. *Gypsy & Other Poems*. [Leeds, Massachusetts]: The Gehenna Press, 1989. 4to, half black morocco and black and gray paste-paper over boards, gilt author and title on upper cover. [13] pp., 7 etchings (6 pencil-signed). In original red linen clamshell box with gilt black morocco author / title and publisher's labels at spine, author / title label on upper cover. CONDITION: Fine.



One of fifty special copies out of a total edition of 325, all numbered and signed by the illustrator, Leonard Baskin. With six portrait etchings of Baldwin on various papers, each signed and numbered in pencil by the artist, and an etching of a pomegranate printed in red. From the colophon: "Three hundred & twenty-five copies of 'Gypsy & Other Poems' were printed by The Gehenna Press during the Spring of 1989. The poems are copyrighted by David Baldwin. The special casting of Centaur was made by Harold Berliner's Typefoundry at Nevada City, Calif. The presswork was achieved at Wild Carrot letterpress of Hadley, Mass. The etchings have been printed from the copperplates. The edition is arranged as follows: copies numbered 1-50 have a portfolio of etched portraits, signed & numbered by the artist and are specially bound; copies 51-325 have a signed & numbered etched portrait. Six special copies, 'hors d'edition', lettered a-f, contain an original copper & a drawing. This is copy number 10." The use of the term "portfolio" is a reference to the section of six etchings entitled "Portraits of James Baldwin by Leonard Baskin," not a reference to a separate portfolio.

Regarding this work, Baskin noted "Departing from its new preciousity, the press issued 'Gypsy', a book of unpublished poems by James Baldwin, a recent friend, who had been moved by the Othello woodcuts. The book that we discussed doing turned, alas, into a volume memorializing Baldwin. He died unexpectedly and prematurely. I etched six portraits of Baldwin from early manhood to the visage of his last years."

REFERENCES: *The Gehenna Press, the Work of Fifty Years*, #93.

Item #8865

\$4,500.00

A BIRACIAL ROAD MAP TOWARDS
"ADEQUATE HOUSING FOR COLORED PEOPLE"

7. **Better Houses for Negro Homes.** New York: The Commission on the Church and Race Relations : Federal Council of the Churches of Christ in America, 1925. 8vo (9" x 6"), blue printed wrappers. 24 pp., b&w illus. throughout. CONDITION: Very good, some toning to wrapper edges, small chip at upper corner of front and rear wrappers.

A scarce illustrated survey published by the Federal Council of the Churches of Christ on the numerous promising efforts across the U.S. to combat race-based housing inequality.

The purpose of this survey, which embraces examples from Alabama to Ohio and Massachusetts to Illinois, is "to answer the questions of those who want to know what has been done, how it has been done, by whom, and what the results have been, and to afford suggestions regarding points of attack for those who are interested to help in the solution" of providing "adequate housing for colored people." A plainspoken introduction covers the racist and systemic barriers to African Americans seeking decent housing and is followed by successful examples of companies, building and loan associations, philanthropists, and resident groups that have made decent housing accessible to Black residents. Case studies cover the size, situation, and amenities of homes (or lots, in some cases), as well as rental- and purchase-costs and rates of ownership versus tenancy.

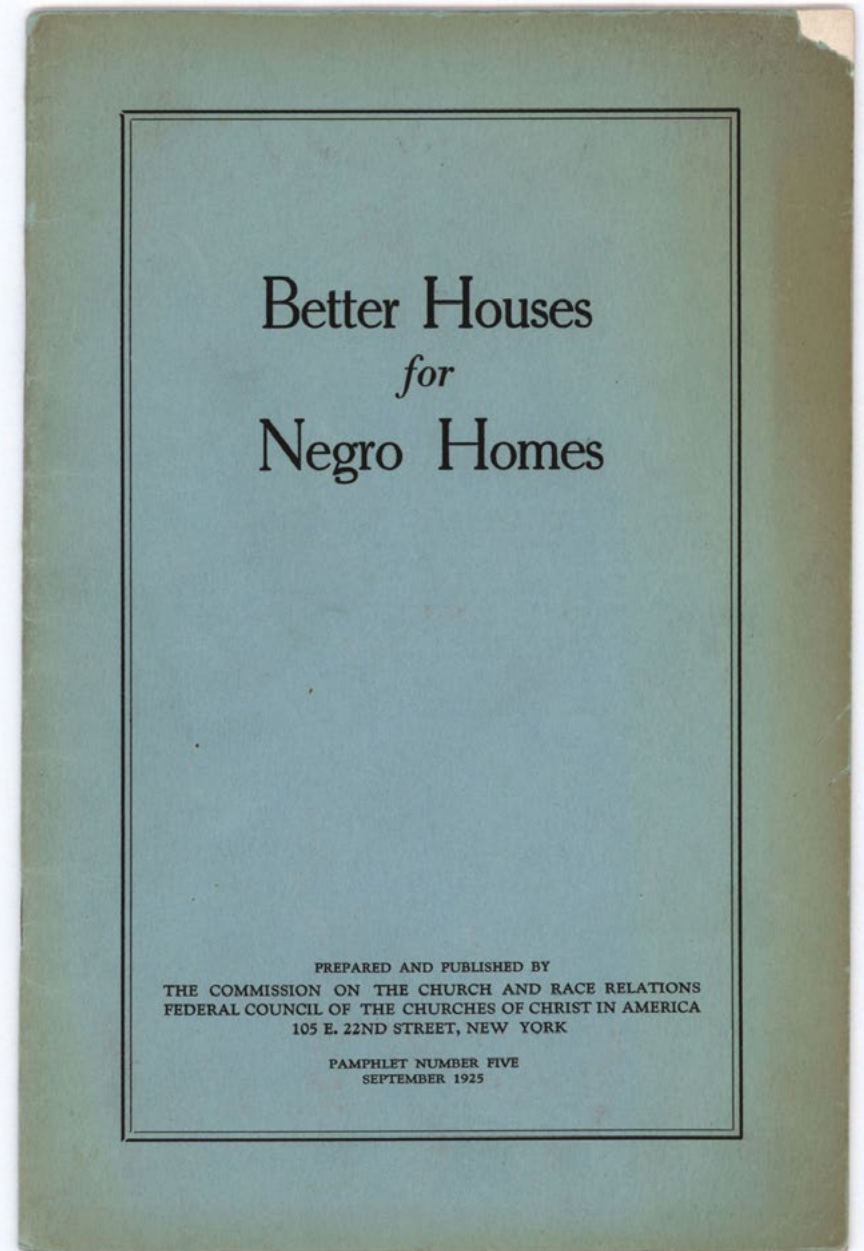
The volume closes by stressing that "housing affects the health, efficiency, morality, and happiness of Negroes as of other people," and restricting housing opportunities for Black residents "does not safeguard" the interests of white ones. A list of ten "Things To Do" to build willpower for better housing in the reader's community appears on the inside of the back wrapper.

"The Federal Council of the Churches of Christ in America (FCC), officially founded in 1908, differed from other Christian Unity movements due to its emphasis on cooperation between denominations through service rather than an attempt to unite upon definitions of theology and polity" ("Federal Council"). Its Commission on the Church and Race Relations was established in 1921 at the request of Black and white members of the FCC, and was initially called the Commission on Negro Churches and Race Relations. Its purpose was to address the problem of the "relations of the races"—what Council president Robert Speer classified as "the most difficult one facing humanity" and "'the most searching test' of Christian ideals" (Evans).

OCLC records just seven holdings, at Howard, Columbia, U Chicago, Cleveland Public Library, Southern Methodist University, and apparently at the International Labor Office in Washington, D.C. and in Geneva, Switzerland, although the latter two seem questionable.

REFERENCES: "Federal Council of the Churches of Christ in America records, 1905 -- 1971" at Columbia University Libraries Archival Collections online; Evans, Curtis J. *A Theology of Brotherhood: The Federal Council of Churches and the Problem of Race* (NYU Press, 2024).

Item #8242



\$375.00

BLACK PANTHER NATIONAL LEADERSHIP CHART

8. Black Panther Party National Headquarters Berkeley California. Berkeley, CA: Black Panther Party, [ca. 1969]. Illustrated broadside, 17" x 22.75" (sheet size).
CONDITION: Very good, light foxing, minor chips and damp-stain to lower edge.

A scarce and visually intriguing organizational chart of the National Central Committee and newspaper staff of the Black Panther Party.

Every party leader's name on this chart—except for that of student newspaper editor Iris Wyse—is accompanied by a small, thumbnail headshot. The National Central Committee (Huey P. Newton, Bobby Seale, Leroy Eldridge Cleaver, Frank Jones, and David Hilliard) are listed with their roles at the top, while the communication secretary, Field Marshals, and various Ministers, are printed beneath them. Bobby Hutton, minister of finance, is memorialized with the date of his death—"Killed 4/6/68 by Oakland P.D."—and his replacement, Melvin Newton, appears just below.

The lower half of the chart follows a similar format, leading with the editor and managing editors of the Black Panther newspaper staff (Eldridge Cleaver, Raymond Lewis, and Franklyn B. Jones), followed by those in charge of other sections and departments: "revolutionary artists" Emory Douglas, Joan Lewis, and Teemer; political editor Jay White; managers of distribution, circulation, photography, and layout; as well as "Co Editors" and "Student Editors."

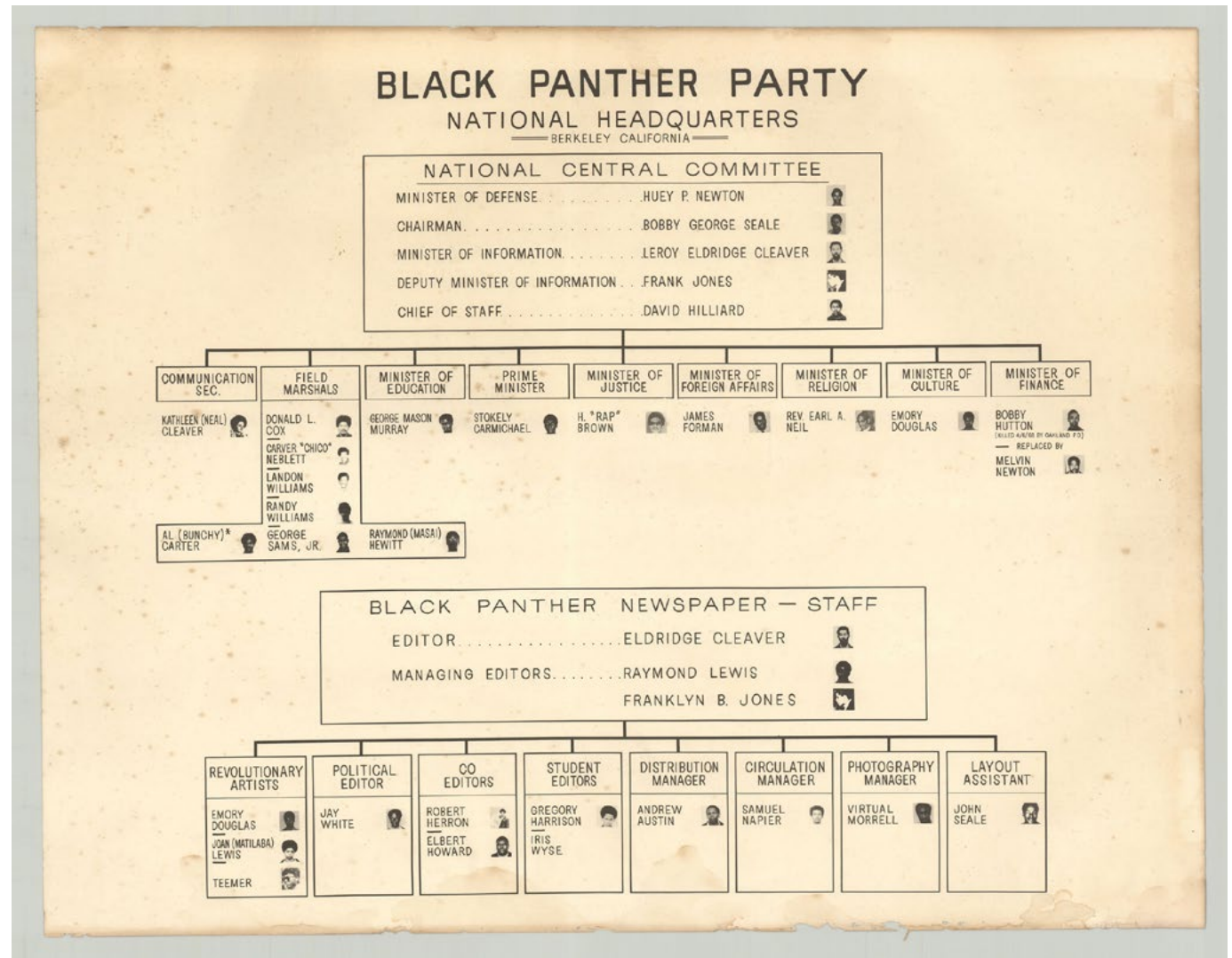
This chart, which lists Carver "Chico" Neblett among the field marshals, was evidently published prior to his May 1969 "purging" from the Party. Chico and several fellow Boston party members were scathingly condemned as "pea-brained counter-revolutionaries [who] tried to go against the teachings of the Minister of Defense and take over the Boston Branch of the Black Panther Party" ("Boston Purge").

We locate no examples of this broadside in OCLC or through Google searches, and just two U.S. government reproductions of charts of other Party regions and chapters.

REFERENCES: "Boston Purge," *The Black Panther* Vol. III, No. 13 (July 19, 1969), p. 13.

Item #9715

\$1,600.00



SLAVEHOLDER HYSTERIA:
"IT DOES NOT SUIT US TO GIVE UP
OUR SUNNY SOUTH TO THE BLACKS"

9. [Broadside printing of a letter of a slavery advocate in Mississippi.] Nitta Yuma, Deer Creek, Mississippi, 26 February 1854. Broadside, 18.5" x 11.875", text in three columns below title. CONDITION: Very good, light toning and chipping along old folds, with losses to two letters.

An apparently unrecorded broadside printing of a fearmongering letter written from the storied Nitta Yuma plantation just a few months before the passage of the Kansas-Nebraska Act, defending slavery, the Southern spirit, and all Southern states from hostile takeover by a "black avalanche."

Citing economic and population statistics—both Black and white—this letter develops a replacement theory avant-la-lettre, projecting growth in both sectors over the course of several generations in order to advocate for the spread of slavery as the only bulwark against the annihilation of Southern white society and, in turn, the wellbeing of the entire nation. Speculation about Mexican statehood ("assuming its annexation to the United States long before the expiration of the period named") and the development of the new state of California (assuming the migration of "a sufficient number of blacks to colour its State Constitution frame it in the outset as they may") bolster its arguments. Interspersed throughout are impassioned expressions of support for southern culture and dire—verging on hysterical—warnings addressed directly to both Free Soil advocates and fellow Southerners regarding and the north's malicious, traitorous, and un-fraternal goals, including the potential take-over of the South by African Americans and "the extermination of the whites by the blacks, or inversion of the present relative position of the two races."

The author uses numbers from the 1850 census—multiplied by two every twenty-five or thirty years and spread across "Eastern Virginia, Eastern North Carolina, Eastern Arkansas, West Tennessee, Alabama, South Carolina, Florida, Georgia, Louisiana, Mississippi, Texas, California, and Mexico"—to conjure the specter of "a black current" starting "down the Pacific, to meet the like colored stream flowing along the Gulf coast, at the Isthmus of Panama." Proposing the amplified threat of a European alliance "against us," the author asks, "what would probably be the result?" His answer: "To me it is evident that, stimulated by freesoil sympathy in the rear, and emboldened by the presence of material aid in front, a black avalanche would be loosened from its foundations, and the gallant, the noble hearted Southerner would instantly and forever disappear beneath the dark and bitter waters of the Dead Sea." The result of this massive, phantasmagorical slave rebellion would be nothing short of the economic, social, and geopolitical disintegration of the United States:

NITTA YUMA, Deer Creek, Miss., February 26, 1854.

DANIEL W. ADAMS, Esq.,
Jackson, Miss.

Dear Sir:

In August of last year we met in Philadelphia when, taking of the judicial decision you had obtained against our State, in favor of its creditors, I was led to say to you that the State of Mississippi could be placed in a situation which would make it so impatient to pay its debts of every kind as to then, and still be reluctant to do so. You asked me how could that be done. I replied that when we met again, and had time, I would tell you. Some weeks since, while enjoying your hospitality, with dozens of your many friends, you delicately reminded me that my engagement to you stood unrevoked.

1. The decennial census for 1850 returns the population of the United States at 23,191,876; the whites at 19,563,068; the slaves at 3,204,313, and the free colored at 434,495.

From the adoption of the Federal Constitution, and even from its earlier date, to the present time, the inhabitants of our country have uniformly doubled in less than twenty-five years. Lowering the estimated increase to meet contingencies, and taking the ratio of doubling at thirty years, the 19,563,068 whites of 1850 will, in thirty years from that date, amount to 39,126,136; in sixty years to 78,252,272; in ninety years to 117,378,408; and in one hundred and twenty years to 156,517,144.

At the blacks have very nearly kept pace with the whites, we will assume thirty years for their cycle of doubling. From natural increase alone, then, the 324,313 slaves of 1850 should grow to thirty years from that date, amount to 4,406,286; in sixty years to 12,817,592; in ninety years, to 25,634,584; and in one hundred and twenty years, to 51,269,168; and in one hundred and fifty years to 128,172,916.

Had the 324,313 slaves of 1850, for any reasons or purposes whatever, been confined, from that date, to the States in which they were found and consumed, the 1,236,451 belonging to the District of Columbia, and to the six States of North Carolina, Delaware, Kentucky, Maryland, Missouri and Virginia, would have amounted, in thirty years, to 2,473,102; in sixty years, to 4,946,204; in ninety years, to 9,892,408; in one hundred and twenty years, to 19,784,816; and in one hundred and fifty years to 39,569,632.

The 1,657,554 of eight of the nine other slave States, namely, Alabama, Arkansas, South Carolina, Florida, Georgia, Louisiana, Tennessee and Texas (which excludes Mississippi), in thirty years, to 3,315,108; in sixty years, to 6,630,216; in ninety years, to 9,945,324; in one hundred and twenty years, to 13,267,972; in one hundred and fifty years, to 20,901,958; and in one hundred and sixty years to 25,082,350.

And the 338,875 slaves of the State of Mississippi, in thirty years, to 619,750; in sixty years, to 1,239,512; in ninety years, to 1,859,268; in one hundred and twenty years, to 2,478,936; and in one hundred and fifty years to 3,718,404.

2. Should the present freedom of expansion continue so long, the 25,634,584 slaves of the third cycle, or of ninety years hence, will be in Eastern Virginia, Eastern North Carolina, Eastern Arkansas, West Tennessee, in Alabama, South Carolina, Florida, Georgia, Louisiana, Mississippi, Texas, California, and Mexico.

3. In the United States, assuming its annexation to the United States long before the expiration of the period named—is weakness proceeding from another James K. Polk, in another Zachary Taylor, his successor to the Presidency, and in another Winfield Scott, another Tammany, forging another cage, to hold in iron fetters the military removal of his moral and immoral foe, another Bajazet. And California I include, because the combination on the Atlantic and Gulf coasts forestalled, and alluded to, will inevitably force along the most Southern Atlantic and Pacific Railroad, a sufficient number of blacks to colour its State Constitution frame it in the outset as they may. After, and probably before California is filled to repletion, a black current will be started down the Pacific, to meet the like colored stream flowing along the Gulf coast, at the Isthmus of Panama.

There may be those who think the pulsation of an animal of this magnitude would not be strong enough to prevent man from standing at his ease upon him. For the premeditation and mental enlightenment of each person, I extend the view to the end of the fourth cycle, or of one hundred and twenty years, and give his size at 31,269,008. I would ask, should the European nations, finding us thus situated, combine against us, as we see some of the stronger ones have done against Russia, spreading their fleets in front of us to the Polar to the Isthmus, and the Asiatic fleets to those of the free-soil citizens of our country have towards us now, then what would probably be the result? It is no it is evident that, stimulated by freesoil sympathy in the rear, and emboldened by the presence of material aid in front, a black avalanche would be loosened from its foundations, and the gallant, the noble hearted Southerner would instantly and forever disappear beneath the dark and bitter waters of the Dead Sea.

For whom good could this event occur? The freed States would still have on hand the same enemies to them and their families, a new, numerous, untired, headstrong one, in possession of much of their Atlantic, and all of their Gulf sea board added thereto, their cotton, sugar, rice plantations,

orange groves, their best market, kindred and friends, and many of the finest traits of their national character gone, with the attendant shame and remorse of having vainly caused it themselves. Criminations, retributions and divisions would arise under this sad condition, and unpleasant condition of things. Keenly feeling the effects of their suicidal course, the States above the black line on the Mississippi river would require of the others to aid them in the recovery of their lost possessions, lost sources of wealth, lost commercial convenience, and social pleasures, and their lost independence and commanding position geographically, commercially and politically, a refusal to comply with which demand would break the shore freed republic into not less than four, and probably five divisions—into the Mississippi Valley States, the Atlantic and Pacific States, the Middle States and New England. Then, and not till then, would be their fully, the Mississippi Valley States, that is the free soil republic, seated between the Alleghany and Rocky Mountains, with self-cursings, would swear off the establishment of the old or a similar order of things—at all events, the representation of the colonies of the Mississippi river, but at what cost and character of subjugation, and chance of recovery and retention, if they but their business to estimate and to know, not mine.

But to the actors of that day, whether of the West, the East, or of the North, I would say: Gentlemen, you are too late—you have not only expelled the African, degraded him of his liberty, sold him into bondage to members of your own family, thus incited him to rise against and exterminate them, but you have fettered upon him the homes and lands of your offsprings, his kindred and friends, a country, if not intended for you, certainly less congenial to his nature than to yours, more valuable to the world in your hands than in his, and have progressively removed him from the one in which his Maker placed him, the peculiar and desirable products of which can be developed, prepared and sent to the world's market or fairly by him. I would further say—Gentlemen, you have done more than this—you have, at the most commanding point, planted the seeds of a future calamity on the Pacific, and the other on the Atlantic Ocean, in control of the inter-oceanic commerce between them, transferred to him the trials of your subject, from the Potomac of Virginia to the Isthmus of Panama.

have permanently sealed the vexed question of Cuban ownership, made over to him the West Indies and the Islands of the Caribbean Sea, and without intending it, have given to him national propinquity, which will enable him, and his equally brutish and similarly situated brethren of the South and of all South America, with or without European aid, to have and to hold, in defiant and delighted possession, the choicest portions of a continent, the seat of the earth.

Of late years, Cuba and California have engaged so much of the attention and consideration of the public, that the common people are becoming sufficiently familiar with national politics, geography and interests, to see as plainly as any one, as the man most conversant with the origin and dispersion of the human family, the rise and fall of empires, the most profound historian, geographer or statesman, that the boldness by the free soil States of the slave soil, and fairest portion of our country, upon the African race among us, in the way and under the circumstances named, would carry with it the whole of Mexico, the Queen of the Azules, the Moro Castle, the Florida Keys, and the consequent control of the Gulf of Mexico. If these freed colonies to the South, and thence to the Union, have thought of and reflected on this, their conduct proves that they have determined to infuse their malice towards us, let the consequences to themselves and us, commercially, morally, socially, or nationally, be what they may. The injustice and malignity with which they have treated and continue to treat us, personally and nationally, have gone far to destroy friendly feeling, and to prevent any disposition or effort on our part to convince them of the fatal expediency and criminality of their course, and of our need of their openness to conviction, and of our ability to do so. They can but see we are well as forcing upon us the necessity of taking care of ourselves, in the best way we can, and their decisions and acts make it evident they do not care how soon, or in what manner it is done.

3. By the official returns of 1850, the population of the State of Mississippi is set down at 606,628; the whites 295,718; the free colored at 930, and the slaves at 309,875.

At the ratio of increase assumed, the 309,875 slaves of 1850 would, in thirty years from that date, amount to 4,406,286; in sixty years to 12,817,592; in ninety years, to 25,634,584; and in one hundred and twenty years, to 51,269,168; and in one hundred and fifty years to 128,172,916.

The 235,718 whites, in thirty years, to 531,436; in sixty years, to 1,062,872; in ninety years, to 1,594,308; in one hundred and twenty years, to 2,391,462; and in one hundred and fifty years to 3,587,193.

And the 930,596 whites and slaves together, in thirty years, to 1,861,192; in sixty years, to 3,722,384; in ninety years, to 5,583,576; in one hundred and twenty years, to 8,450,368; and in one hundred and fifty years, to 12,675,552.

And the 930,596 whites and slaves together, in thirty years, to 1,861,192; in sixty years, to 3,722,384; in ninety years, to 5,583,576; in one hundred and twenty years, to 8,450,368; and in one hundred and fifty years, to 12,675,552.

Dr. Win. Chalmers expressed the opinion that the State of New York could maintain seven millions of inhabitants, (a low estimate), for a considerable

portion of which the city of New York would have to make provision. The State of New York contains 47,000, and the State of Mississippi 47,156 square miles. Which of the two States, and whether free soil or slave soil can support the densest population, are questions I raise for the view of the light they throw upon certain views of the future, which I deem entitled to especial consideration.

Assuming that the opinion of this justly celebrated man approximates the truth, and deducting the inhabitants of the cities of New York, Albany, Troy, Buffalo, Oswego, Rochester, Syracuse, Utica, and other considerable cities and towns, from the seven million estimate, it will appear that the rural population will not greatly exceed the probable number of whites and blacks this State will have ninety years hence.

Who can so ignorant as not to know, so blind as not to see, that when our population very nearly reaches five millions, numbers will press upon subsistence, our State cease to be a planting community, a peaceful secession may place—between the now, and the history of a new republic be written? That this condition of things, which the future certainly has in store for us, is ominous, or if seen, is to be deprecated or regarded by our citizens, is made evident by the impatience with which, in every way they can, they hasten the event.

4. The Mississippi cotton crop of 1850 is reported at near 500,000 bales, and proceeds of sale over eighteen millions of dollars, from which, if eight millions be taken for charges on the planters, and personal expenses, a net revenue of ten millions of dollars remains.

This net revenue of ten millions of dollars, withheld from investment in slaves or trash of any kind, would give us, in five years, fifty, and in ten years, one hundred millions of dollars, in any kind of money we might think proper to exact. Though the case is presumable that exemption from debt, and thirty millions of dollars in hand, (which leaves twenty millions to the credit of public and private debt), would or could, in so short a space of time as five years, radically change the habits, sentiments and character of an entire and flourishing community of three hundred thousand persons, yet exemption from debt and eighty millions of dollars in hand would, in ten years time, most assuredly produce that effect.

Some persons may think five or even ten years too short a period of time for such radical and great changes to take place in our country, since the year of Independence, on the 4th of July, 1776, instantly and thoroughly changed for the better the condition and the feelings of the southern and northern patriots of the Revolution. It may be said the cases are different—in no respect alike. Perhaps not. "If any doubts exist whether ten or twenty times of Legislative enactment would, or electric rate and magic certainty, in a very quiet but effectual way, and without injustice to any one, radically change the habits, sentiments and character of our citizens and State, and emancipate us from the educational, moral and commercial bondage which has so long oppressed us, why not try experiments?"

Should it seem to any one that I am straining a point, and that the view I have taken is too confined, I can show that this view bears expansion very well. The additional force annually thrown by natural increase into our fields, would secure to us for thirty years an average net income of ten millions of dollars. Twenty millions applied from the gross receipts to the payment of our public and private debts would leave us, at the end of thirty years, in possession of two hundred and eighty millions of dollars.

The California would, perhaps, consider this sum a mere trifle; but Mr. Guthrie, present Secretary of the Treasury, reports the quantity of the precious metals in the United States, on the 30th of September, 1854, two hundred and forty-one millions of dollars. The enlightened merchant and well read political economist know how variously this money is employed, and in what manner it is made to subserve the commercial and business purposes of twenty three millions to twenty millions of the second most commercial nation of the world.

5. The free soil States demand the immediate and unconditional emancipation of our slaves. This emancipation supposes the expenditure of three millions on the free States, the abandonment of the South to them by the whites, intestine commotions and extermination of the blacks, or the invasion of the territories of the whites by the blacks, or invasion of the territories of the blacks by the whites, or the restoration to the free States of the blacks in Africa. Emancipation, and expulsion upon them, the free soil States say they will not stand; extermination of the whites by the blacks, or invasion of the territories of the whites by the blacks, or invasion of the territories of the blacks by the whites, they say they can and will stand; but regarding the abandonment of the South by the whites to the blacks, extermination of the blacks in the States, and colonization of them in Africa, its practicability and consequences, they are mute as mice. To those from the States we have to say, that it does not suit us to give up our sunny South of the blacks, or to anybody; that extermination of the blacks, or any portion of them, extermination by them, invasion of positions with them, or any millinery of our affairs whatever, we will avoid as long as we can, and that should we at any time think proper to consummate emancipation, we will have no quarrel with any sensible proofs that emancipation has begun.

[To be Continued.]

For whose good could this event occur? The freesoil States would still have on hand the same enemies to them and their institutions, a new, anomalous, untried, bordering one, in possession of much of their Atlantic, and all of their Gulf sea board added thereto, their cotton, sugar, rice plantations, orange groves, their best market, kindred and friends, and many of the finest traits of their national character gone, with the attendant shame and remorse of having mainly caused it themselves. Criminations, recriminations and divisions would arise under this unforeseen and unpleasant condition of things. Keenly feeling the effects of their suicidal course, the States above the black line on the Mississippi river would require of the other to aid them in the recovery of their lost possessions, lost sources of wealth, lost commercial conveniences, and social pleasures, and their lost independent and commanding position geographically, commercially and politically, a refusal to comply with which demand would break the shorn freesoil republic into not less than four, and probably five divisions... Then, and not till then, sensible of their folly, the Mississippi Valley States, that is the free soil republic, seated between the Allegany and Rocky Mountains, with self-cursings, would swear the re-establishment of the old or a similar order of things—at all events, the outlets of the Mississippi river, but at what cost and character of achievement, and chances of recovery and retention, it will be their business to estimate and to know, not mine.

The broadside closes with the indication that more would follow (“To be Continued”), but we find no evidence of additional installments having been published.

Writing from the prominent Nitta Yuma plantation, the author of this letter was presumably a member of the Vick family, which owned it—probably Col. Henry William Vick (1795–1861), a.k.a. “King Cotton,” who developed the “One Hundred Seed” cotton variety, or, less likely, one of his sons, either George Vick or Henry Grey Vick, who, in 1859, was famously killed in a duel just days before his wedding. The plantation was established by Major Burwell Vick (one of the founders of Vicksburg) in the early 1800s, and is still held by Vick descendants.

The likely addressee, Daniel Weisiger Adams (1821–1872), served as Mississippi state senator from 1852 to 1856, but spent many years prior to the outbreak of the Civil War in New Orleans. When Louisiana seceded, Adams was appointed to the military board preparing the state for war. He was promoted to brigadier general by early 1862, was wounded three times and captured once over the course of the conflict, and surrendered to Union forces at Meridian Mississippi in May of 1865.

Not in OCLC.

A rare and remarkable broadside letter reflecting the sweeping racial, geopolitical, and cultural anxieties activating Southern white society in the decade leading up to the Civil War.

Item #9702

\$4,750.00

AN ENSLAVED GIRL FINDS FREEDOM

10. Bufford, John Henry. **The Little Contraband.** Boston: J. H. Bufford, 1862. Lithograph, 12" x 9" (sheet size 13.875" x 10.875"). CONDITION: Good, top margin trimmed, repair to small portion of printed area at upper right corner, loss to lower left corner of margin reinstated, reinforced on verso with Japanese tissue.

A scarce print from early in the Civil War showing a prominent Union General taking an escaped slave girl under federal protection as a contraband of war.

Bearing the facsimile signature of Union Major General Nathaniel Banks, this lithograph portrays him and a fellow officer in the act of rescuing a young Black girl, who is dubbed “the little contraband” and smiles as she is lifted above a gun carriage and into freedom. The caption—a quotation implicitly attributed to Banks—reads: “And her little limbs had, perhaps, become strengthened by some vague dream of liberty, to be lost or won, in that hurried night march.” Following Major General Benjamin F. Butler’s famous “Contraband Decision” of 1861, which protected escaped slaves in Union-held territory, “contraband” became a common moniker for previously enslaved African Americans who had made their way to the Union lines.

Nathaniel P. Banks (1816–1894) was born in Waltham, Massachusetts, and became a dedicated abolitionist and a career politician, serving as the Speaker of the House of Representatives and Governor of Massachusetts before the outbreak of the Civil War. President Lincoln, hoping that Banks’s political influence would draw more support to the Union cause, appointed him Major General early in the war. While his combat performance left much to be desired, Banks had an “uncanny ability to recruit soldiers,” and in late 1862 raised a force of 30,000 men from his home region of New England. He was afterward stationed in Louisiana, where he replaced

Benjamin Butler as commander of the Department of the Gulf and instituted many pioneering and influential reconstruction policies. Following his failed 1864 Red River Campaign and the close of the war, Banks returned to politics, serving several more terms in the House of Representatives.

John Henry Bufford (1810–1870) was born in Portsmouth, New Hampshire and in 1829 began apprenticing as a lithographer with the Pendleton firm in Boston, during the period when American lithography was just starting to become a technique used in commercial printing. Remaining with Pendleton until 1835, Bufford then left to start his own firm in New York. Here he printed book illustrations, sheet music covers, city views, and copies of popular artworks. Bufford also produced prints depicting disastrous fires, and worked as an artist for the Endicott and Currier firms in New York. Upon returning to Boston in 1840, he and his brother-in-law B. W. Thayer and John E. Moody bought out Pendleton, owned by Thomas Moore since 1836. Bufford worked as the primary artist and general manager of the new company, B. W. Thayer & Co., which was one of the first color lithographers in the U.S.—producing work from several stones as early as 1843 or 1844. When Thayer left the company in 1845, the firm became J. H. Bufford & Co. Bufford was one of the most important lithographers in antebellum America—his work encompassing city views, posters, book illustrations, sheet music covers, and prints for framing. Early in their careers, both Winslow Homer and Francis D’Avignon worked for Bufford. In 1865, Bufford’s sons Frank and John Henry Jr. became partners in his company. Following their father’s death in 1870, the brothers continued operating the firm until the early 1900s.

OCLC records just three examples of this print, at the AAS, the Boston Athenaeum, and UC Santa Barbara.

REFERENCES: “Nathaniel Banks” at American Battlefield Trust online; Pierce, Sally and Catharina Slautterback. *Boston Lithography, 1825-1880* (Boston, 1991), pp. 130–32.

Item #9474

\$1,500.00



PROMOTING CARTER WOODSON'S
THE NEGRO IN OUR HISTORY

11. [Circular advertising Carter Woodson's *The Negro in Our History*.] *The Negro in Our History* Fourth Edition Revised and Enlarged... Washington, D.C.: The Associated Publishers, Inc., 1927. 4to bifolium (11" x 8.5"). 4 pp., illus. CONDITION: Good, rubbing and separations along old horizontal folds, light soiling.

A striking circular advertising the fourth and substantially-enlarged edition of this important work by "the father of African American history," illustrated with a true-to-size image of the book.

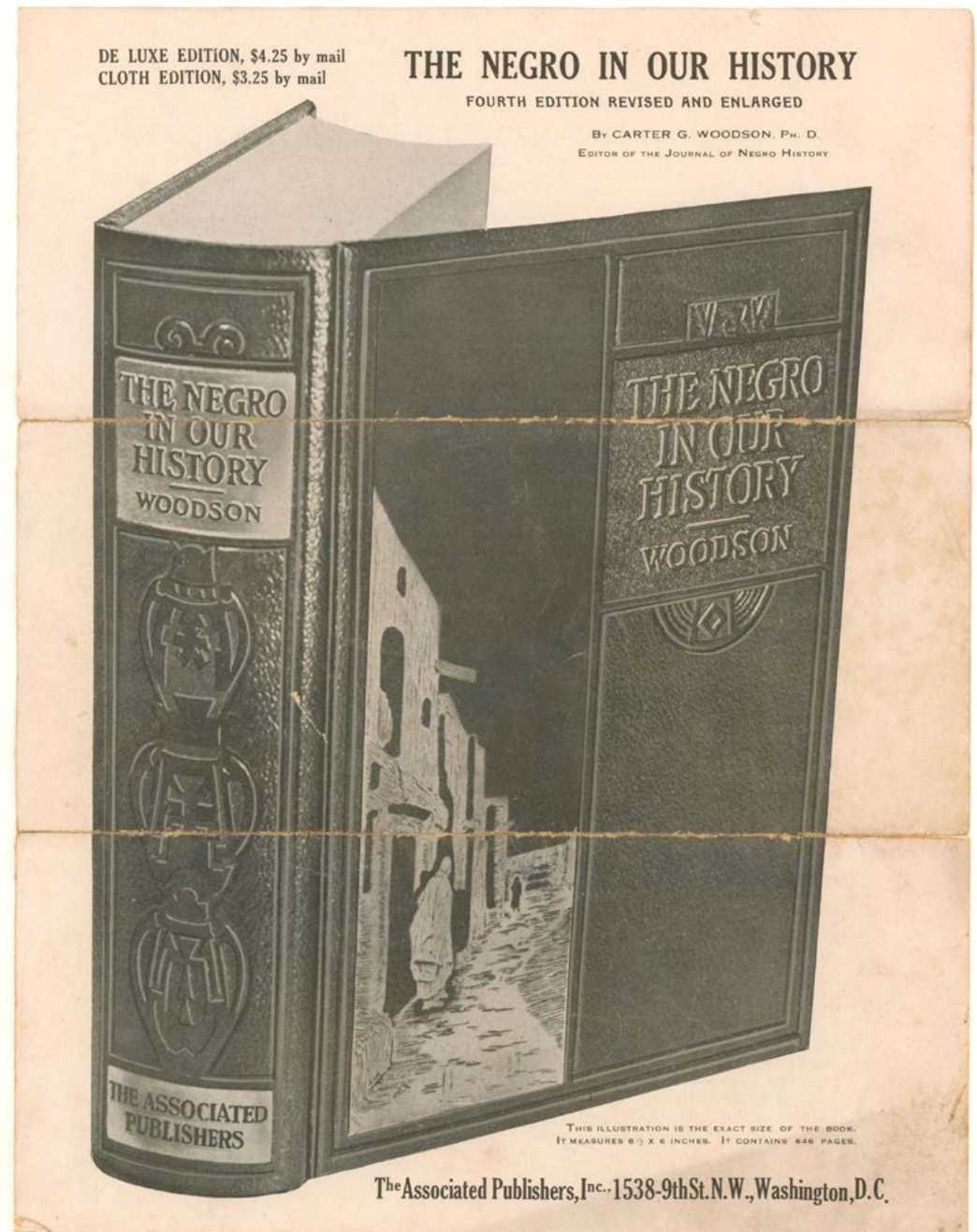
As one contemporary reviewer described Carter G. Woodson's *Negro in Our History*, "Valuable as this one-volume story of the negro is as a compendium of history, it is of more worth in all probability as a stimulus for high achievement on the part of its colored readers" (Sherwood). This circular lists the price for both the cloth and deluxe editions, and, facing the table of contents and an order form on the third page, includes a state-by-state list of some hundred "Schools and Colleges using 'The Negro in our History' as a Textbook." (Southern states are best represented). A blurb and nine newspaper endorsements of Woodson's 1925 *Negro Orators and their Orations* appear on the final page.

Carter Goodwin Woodson (1875–1950), the son of former slaves, has been called "the Father of African American history." The second African American to receive a doctorate from Harvard (after W. E. B. Du Bois), Woodson is considered a major contributor to the educational projects of post-emancipation America. Rather than teach African American history as an isolated strand of American history, his scholarship attempted to portray African Americans as principle protagonists within American history. His books, often written with younger readers in mind, celebrate Black American culture to counter stereotypes of racial inferiority. His legacies include the establishment of the Association for the Study of Negro Life and History and the *Journal of Negro History*: "the association continues to work under its original purpose of disseminating history on the black experience" while the *Journal* "continues to be published and features work by scholars of all backgrounds with interests in African American history" (Alridge).

REFERENCES: Sherwood, Henry Noble. "[Review:] *The Negro in Our History*," *Journal of American History* Vol. 14, No. 3 (1927); Alridge, Derrick P. "Woodson, Carter G.," *Encyclopedia of American Studies* online.

Item #9837

\$375.00



THE MATCH THAT LIT THE DANVILLE RIOT FUSE

12. Coalition Rule in Danville. [Danville?, Va., 1883]. Bifolium (8.75" x 5.75"). 4 pp. CONDITION: Very good, horizontal and vertical crease, some light soiling.

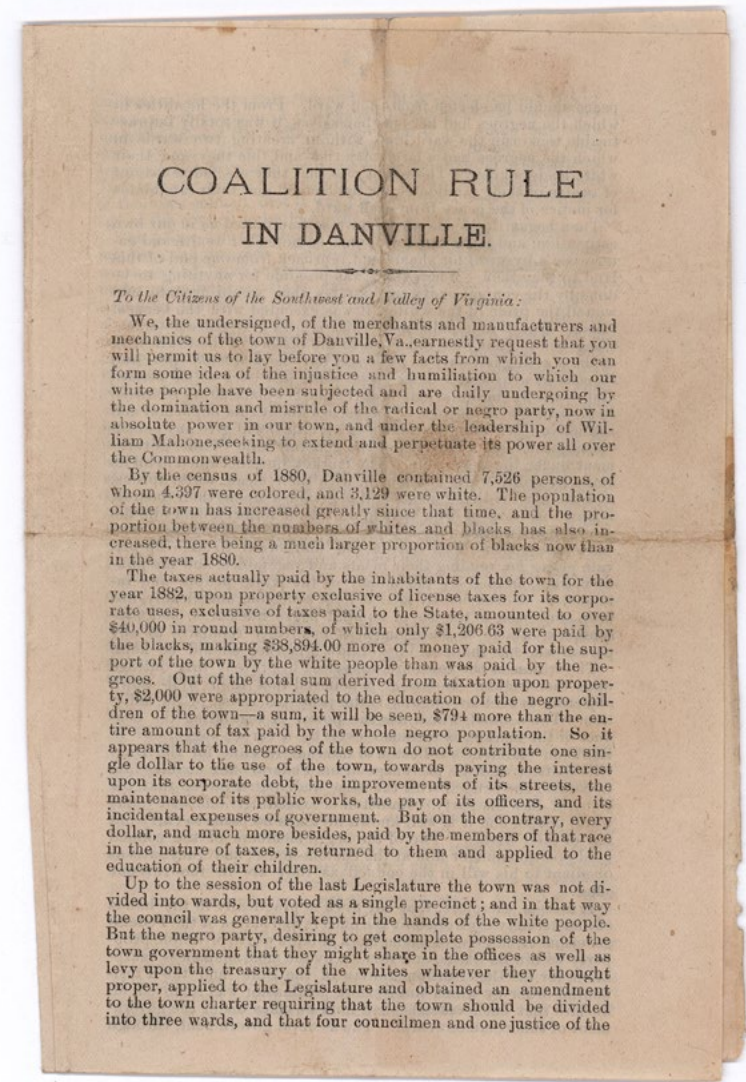
A notorious, racially charged circular issued by the Democratic Party in Danville, Virginia in order to oust the so-called "Readjuster" government, which gave significant power to the town's Black population.

In 1879, Black and white Republicans in Virginia joined forces to create the Readjuster Party, a reform coalition that sought to restructure the state's massive prewar debt to free funds for public education and social services. Their policies promised relief for ordinary Virginians and better opportunities for African Americans. Winning legislative control in 1879 and the governorship in 1881, the Readjusters briefly ushered in a period of biracial government that enacted tax reforms and expanded schools. Yet the movement quickly provoked opposition from conservatives who opposed both debt readjustment and Black political power.

Danville, a rapidly industrializing town in which the Readjusters came to power in 1882, became a focal point for this struggle. The Readjuster-controlled legislature restructured local voting districts in 1882, creating two wards with Black majorities. As a result, the city council became evenly divided among white Democrats, white Readjusters, and Black Readjusters—an unprecedented experiment in shared governance. To many white conservatives, the heightened visible presence of African Americans in public office and elsewhere was intolerable, and they began to mobilize against the coalition.

That backlash crystallized in 1883 with the publication of the circular offered here, a racist barrage denouncing "coalition rule" and warning that white society was under threat. This four-page molotov cocktail complains that the wards were unfairly divided; that Black children were being educated on the white tax dollar; that four of the town's nine policemen are Black; that twenty of the twenty-four stalls in the public market, "once occupied in all its stalls by polite white gentlemen," are now operated by Black vendors; that white men "are arrested for the most frivolous acts by negro policemen and borne along to the Mayor's office followed by swarms of jeering and hooting and mocking negroes, and tried, fined, and lectured and imprisoned by a *negro* justice and then followed to the jail by the same insulting rabble," and similarly provocative assertions. These appeals to prejudice shaped the political climate leading into the election.

Tensions boiled over days before the vote when a street confrontation—reportedly sparked by disputes over sidewalk space—escalated into the Danville Riot, which resulted in the deaths of



five men, four of them African American. Democrats seized on the violence to inflame racial fears and discredit the Readjusters. The election that followed returned the General Assembly to Democratic control, effectively ending the biracial coalition. White Readjusters drifted into the Democratic Party, while Black supporters returned to the Republicans. Within a generation, Virginia Democrats consolidated power through widespread disfranchisement, closing the door on the brief experiment in interracial politics that the Readjusters had represented.

OCLC records just four copies, at the University of Michigan, University of Virginia, Virginia Historical Society, and UNC, Chapel Hill. Also recorded is a single copy of a newspaper extra edition published by the *Staunton Vindicator*.

REFERENCES: "Coalition Rule in Danville—the Danville Circular, October 1883" at the Library of Virginia's Online Classroom.

RARE VERSION OF THE DESPONDING NEGRO

13. [Collins, John]. *Desponding Negro*. London: J. Evans, 1793. Illustrated songsheet, 11.75" x 7.5", circular illustration, 5.325" x 6", beneath the title banner. CONDITION: Good, four document tape and paper patch repairs to verso, one corresponding with .5" break on left side of illustration; three hinge remnants at verso.

A rare, early English abolitionist song sheet with a large engraving of a lightning-blinded African man being "dash'd overboard" by order of the slave-ship captain.

One of a number of songs and poems inspired by William Wilberforce's abolition movement, the *Desponding Negro* was first published in 1792. It was set to music the same year by William Reeve, in London, and became immensely popular. Republished many times through the early nineteenth century, the work belongs to the genre of verse by British writers in which Black captives and slaves lament their tragic situation.

Comprising six stanzas in the voice of a former captive, the *Desponding Negro* tells the story of the narrator's capture in Africa, imprisonment on a slave ship, and ironic 'liberation' during the Middle Passage. In wild despair, he breaks his chains and runs on deck where he is struck by lightning and blinded: "Burst my Chains, rush'd on deck, with my eye-balls wide glarin, / When the lightning's dread blasts struck the inlets of day, / And its glorious bright beams shut for ever away." Disabled, he now costs more to the slavers than he is worth to them, and he is thrown overboard, only to be "robb'd" (i.e. rescued) from his "watery grave" and brought to England. Despite his nominal freedom there, he is forced to wander and beg, and laments his paradoxical plight:

How disastrous my fate! Freedom's ground tho' I tread now
Torn from home, wife, and children, & wandering for bread
While seas roll between us, which ne'er can be cross'd,
And hope's distant glimmerings in darkness are lost.

The chorus reads: "Spare a halfpenny! Spare a halfpenny! O spare a halfpenny to a poor Negro," and the final stanza concludes by evoking the Day of Judgment, when the former captive's sight will be restored, and the black European conscience will be weighed against "the soul of an Ethiop":

But of mind foul & fair, when the Judge and the ponderer
Shall restore light and rest to the blind and the wanderer
The European's deep dye may out-rival the sloe,
And the soul of an Ethiop prove white as the snow.

The illustration shows the unfortunate captive, his burst shackles on the ground by his feet, being grasped around the chest and behind the knee by a white slaver. The captain—pointing an authoritative finger—directs his would-be fatal expulsion



from the ship. Another vessel, onto which he will ultimately be rescued, sails in the background.

London publisher and patent medicine dealer John Evans (1753–1820) was a notable—and for a time the only—printer and publisher of Hannah More’s Cheap Repository Tracts, which were designed to attract and instruct “the lower ranks” and thereby neutralize the disruptive allure of the French Revolution. He operated from several addresses on Long Lane over the years, and also specialized in children’s literature, street literature, and popular prints. Among his many publications is *The Black Prince*, an account of the life of John Naimbanna, a Temne prince educated in England.

John Collins (1742–1808) was an actor, musical entertainer, and poet who traveled widely through England and Ireland. He was born and raised in Bath, and—the son of a tailor—was trained to become a staymaker. He was soon drawn to a different vocation, however: after acting as a youth in Bath, he appeared in Dublin’s Smock Alley Theatre in 1764, and from there he went to London. After meeting some success in comic opera, Collins began a traveling show, comprising songs and stories of his own composition, titled “The Brush” and later “The Evening Brush,” so-named because it was designed “for rubbing off the rust of care” (“John Collins”). In the winter of 1792, he performed at the Lyceum Theatre in London for fifty-two nights, after which he retired to Birmingham. He later published *Scrapscrapologia; or, Collins’s doggerel Dish of All Sorts*, a collection of comic poems embracing a wide range of topics, and including “The Desponding Negro: A Song” as well as original poems from *The Brush* (all adapted to popular tunes).

OCLC records a single example, at the University of Mississippi.

An extremely scarce song sheet published in London in the same year that William Wilberforce successfully petitioned the British parliament to gradually abolish the slave trade.

REFERENCES: “John Collins,” *A Dictionary of Irish Artists* at LibraryIreland online.

Item #9882

\$3,750.00



A RARE UPLIFT PRINT
ISSUED BY A CLEVELAND PUBLISHER

14. Colored Chieftains. Cleveland: Geo. M. Rewell & Co. Publishers, 1885. Tinted lithograph, 30" x 24" plus margins. CONDITION: Good, several neatly repaired tears into image, a few repairs to very small losses within printed area, recently backed with Japanese tissue.

An exceptionally rare lithograph celebrating African American leadership of the nineteenth century and the accomplishments and progress of African Americans more generally.

This large and impressive uplift print consists of twenty-four portraits of Black leaders, including Frederick Douglass, U. S. Senator Blanche Bruce, U. S. Representative Robert Smalls, Selma University president Reverend Edward Macknight Brawley, Professor Inman Page of the Lincoln Institute, U. S. Representative John R. Lynch of Mississippi, and others, as well as President Lincoln, General Grant, William Lloyd Garrison, Charles Sumner and Wendell Phillips. Vignettes in each corner depict, respectively, a group of enslaved people picking cotton in the antebellum era, Black soldiers fighting for their freedom, a man on horseback riding into town and announcing emancipation to a jubilant crowd, and an elaborate empire-style building apparently meant to represent a black college. Other illustrations show the U. S. Capitol, an emancipation statue showing Lincoln freeing a kneeling enslaved man, and an unidentified Civil War monument.

On either side near the top are scrolls of text, one titled "The Past" ("in 1860, it was a crime in every Southern State and in the District of Columbia for a negro to learn how to read. A negro could not be a citizen, testify in courts, nor hold an office of profit or trust..."), the other titled "The Present" ("In 1885, a negro is free, a citizen, an officeholder, a representative of the United States Government abroad, an instructor of youth in every Southern State..."). A banner on the left lists "Milestones of Progress," beginning with the Quaker George Keith's 1693 pamphlet calling upon his fellow Quakers to "set their negroes at liberty after some reasonable time of service" to the Fifteenth Amendment in 1870. It also includes such "Items of Interest" as "the colored people of the United States have nearly 150,000 newspapers, teach 20,000 public schools, with nearly 1,000,000 pupils..."



On the right is a banner listing “The Pioneers,” among them Reverend Henry Highland Garnet (“the first colored divine to preach in the Hall of the U. S. House of Representatives, Feb. 12, 1865”), Lieutenant H. O. Flipper (“the first colored graduate from the U. S. Military Academy at West Point , 1877”), Paul Cuffee of Mass. (“the first colored navigator and sea captain...who sailed in his own ship to Africa, thence to England, and back to the United States”), and others. Additional scrolls and sections of text consist of inspirational quotations from the likes of Sergeant William Harvey Carney, famed for saving the regimental colors during the Battle of Fort Wagner (“The old flag never touched the ground”), Peter Poyas of the failed 1822 Denmark Vesey insurrection plot in Charleston (“Do not open your lips! Die silent, as you shall see me do”), Abraham Lincoln (“In giving freedom to the slave we assure freedom to the free”), and others.

Publisher George Rewell also issued the chromolithograph *Heroes of the Colored Race* in 1881, which was exclusively pictorial, featuring portraits of Frederick Douglass, Hiram Revels and Blanch Bruce surrounded by vignettes of African American subjects and portraits of a few other black leaders. The present print gives the impression of being an attempt to expand upon the *Heroes of the Colored Race*. It includes far more portraits and the incorporation of text renders it considerably more engaging and substantive.

Rewell seems to have taken a particular interest in the welfare of the nation’s Black population. In addition to *Heroes of the Colored Race* and the present print, he published a variety of other works of African American interest. In a letter he wrote to W. E. B. Du Bois in November, 1908, in connection with portrait print of Du Bois that he was publishing, he notes:

...we have got out in the past twenty years a very large number of pictures and books and among them has been quite a few that have been in the interest of the colored people of this country...

Not in OCLC. The only institutional examples of this print that we have been able to locate are held by the Library of Congress. One is a chromolithographic version (lacking the lower left corner of the printed area), and the other is tinted, as here.

A rare and striking “negro uplift” print, issued by a sympathetic Cleveland publisher.

Item #9765

\$7,500.00

SCARCE LITHOGRAPHIC PORTRAIT OF THE FIRST BLACK CONGRESSMEN, 1872

15. Currier and Ives. *The First Colored Senator and Representatives, In the 41st and 42nd Congress of the United States*. New York: Currier and Ives, 1872. Lithograph, 13.75" x 11" (sheet size). CONDITION: Very good, light toning and soiling.

One of the earliest representations of the first seven African Americans to gain seats in Congress.

On the far left is Hiram Rhodes Revels (1827–1901), the first African American to serve as a U.S. Senator. He was born a Freeman in North Carolina and went on to study theology at Knox College in Illinois, preach in numerous states throughout the Midwest and South, and raise two African American regiments during the Civil War. Rhodes settled in Natchez, Mississippi, where he was first elected alderman and then state senator before being chosen to fill one of the federal Senate seats left vacant by Albert Brown and Jefferson Davis when Mississippi seceded from the Union. Revels took the oath of office on February 25th, 1870, and although his term expired just over a year later on March 3rd, 1871, he made the most of it, “championing education for black Americans, speaking out against racial segregation, and fighting efforts to undermine the civil and political rights of African Americans” (“Hiram Revels”).

Seated alongside Revels are Representatives Benjamin Sterling Turner (1825–1894) of Alabama, Josiah Thomas Walls (1842–1905) of Florida, and Joseph Hayne Rainey (1832–1887) and Robert Brown Elliot (1842–1884), both of South Carolina. Behind them stand Representatives Robert Carlos DeLarge (1842–1874), also of South Carolina, and Jefferson Franklin Long (1836–1901, here with the middle initial “H”) of Georgia. All of the Representatives (except Elliot, who grew up in Liverpool, England, and settled in South Carolina in 1867) were born into slavery, but just a few (Rainey and Walls) served multiple terms in office. Long, like Revels, was elected to fill a vacancy: Georgia representatives had been dismissed after the state failed to ratify the Fifteenth Amendment in 1867, and had been without

representation between March 1869 and December 1870. When simultaneous elections were held for the remainder of the 41st session and the upcoming 42nd session, the Republican party promoted Black candidates for the shorter term, while reserving the full term for white candidates. Some sixteen African American legislators served in Congress during the Reconstruction period, and over 600 were elected to state offices. Progress was severely curtailed as early as 1873, however, when the Supreme Court ruling in the Slaughterhouse Cases returned the protection of non-Constitutional rights to the states, and by 1878—in stark contrast to 1870—not a single Southern state was led by a majority-Republican government.

OCLC records just five examples of this print, at the University of South Carolina, Library of Congress, Harvard, Library of Michigan, and Princeton.

A dignified, formal portrait of this group of groundbreaking African American legislators.

REFERENCES: “Hiram Revels: First African American Senator” at the United States Senate online; “Jefferson Franklin Long” at New Georgia Encyclopedia online.

Item #9524

\$7,500.00



INTERRACIAL LABOR SOLIDARITY & CONCERT, HARLEM, 1927

16. Demonstration of Interracial Labor Solidarity[.] Monster Interracial Mass Meeting & Concert Under the Auspices of the American Negro Labor Congress Sunday, April 17th, 1927, at 2 P.M. at Harlem Casino 116th Street and Lenox Avenue. New York: The American Negro Labor Congress, 1927. Circular, 11" x 8.75". CONDITION: Very good, horizontal and vertical folds.

[with]

Moore, Richard B. [Mimeographed letter, with printed signature, promoting the American Negro Labor Congress mass meeting.] [New York, 1927.] Typed, mimeographed text on single sheet, 11" x 8.75". CONDITION: Very good, horizontal and vertical folds.

Two scarce and ephemeral promotional items for a multi-racial labor meeting and concert organized by the American Negro Labor Congress in Harlem.

Founded in 1925 on the initiative of Black members of the Communist Party to advance the rights of African Americans and raise class consciousness, the American Negro Labor Congress (ANLC) campaigned against Jim Crow laws, lynching, segregationist practices of the American Federation of Labor, police brutality, the Italian occupation of Ethiopia, and more. The League was renamed the League of Struggles for Negro Rights in 1930, and in 1931 supported the Scottsboro Boys. Langston Hughes became its president in 1934, but the organization merged with several others the following year to form the National Negro Congress.

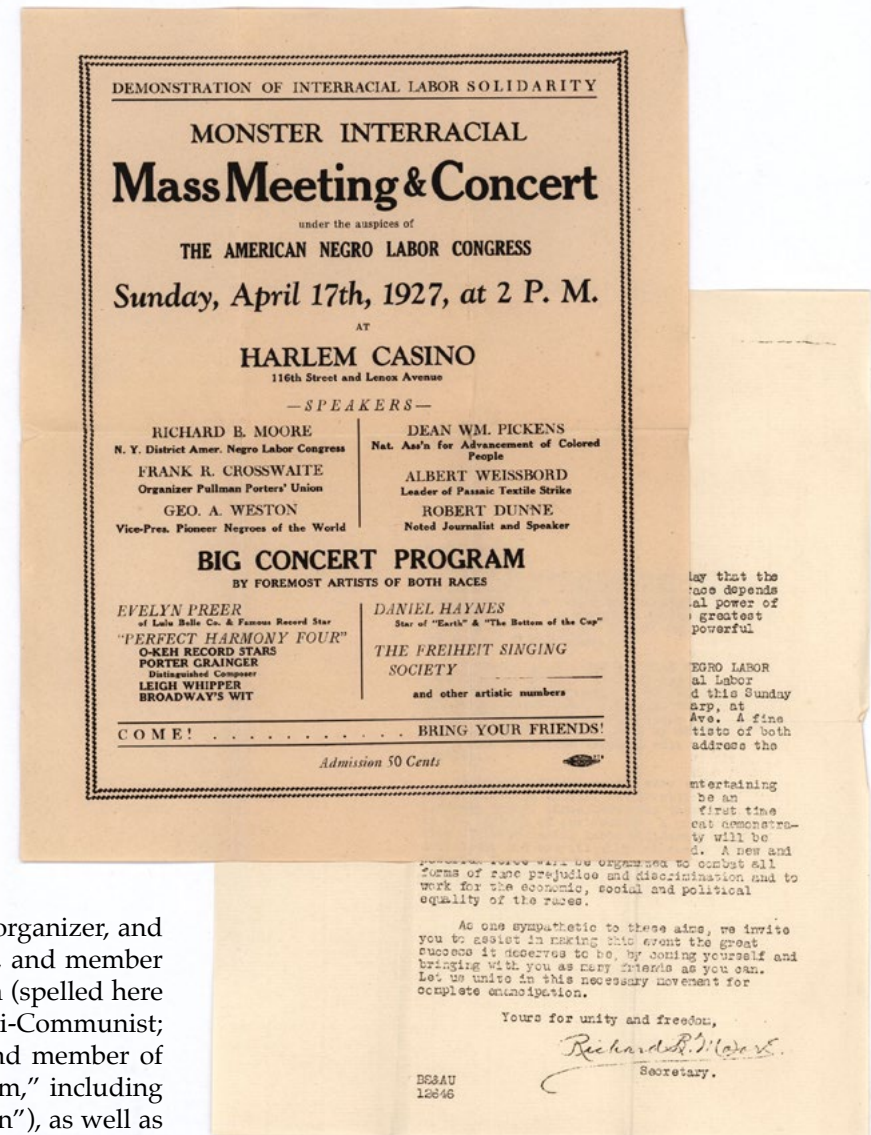
The first meeting of the ANLC was held in Chicago. The circular and letter offered here promote a "Mass Meeting and Concert" held at the Harlem Casino on 116th Street and Lenox Ave on April 17th, 1927. Among the speakers listed are Richard B. Moore (the author of the letter), a prominent Barbadian-American civil rights advocate, communist organizer, and an important Harlem community figure; Dean William Pickens, author, educator, orator, and member of the National Association for the Advancement of Colored People; Frank R. Crosswaith (spelled here "Crosswaite"), of the Pullman Porters' Union, who would go on to become an intense anti-Communist; and Robert Dunn (spelled here "Dunne"), a white labor economist, political activist, and member of the American Civil Liberties Union. Four musical acts headline the "Big Concert Program," including pioneering Black film stars Daniel Haynes and Evelyn Preer ("The First Lady of the Screen"), as well as The Freiheit Singing Society and the "Perfect Harmony Four."

The letter, written by Moore in his capacity as secretary of the ANLC, is an invitation—addressed "Dear Friend"—to the meeting and concert: "It is becoming plainer every day that the advancement and liberation of the race depends chiefly upon the organized industrial power of our people... This will be not only a very entertaining and interesting affair, but it will be an historic event, since here, for the first time in the history of our country, a great demonstration of inter-racial labor solidarity will be definitely and specifically achieved."

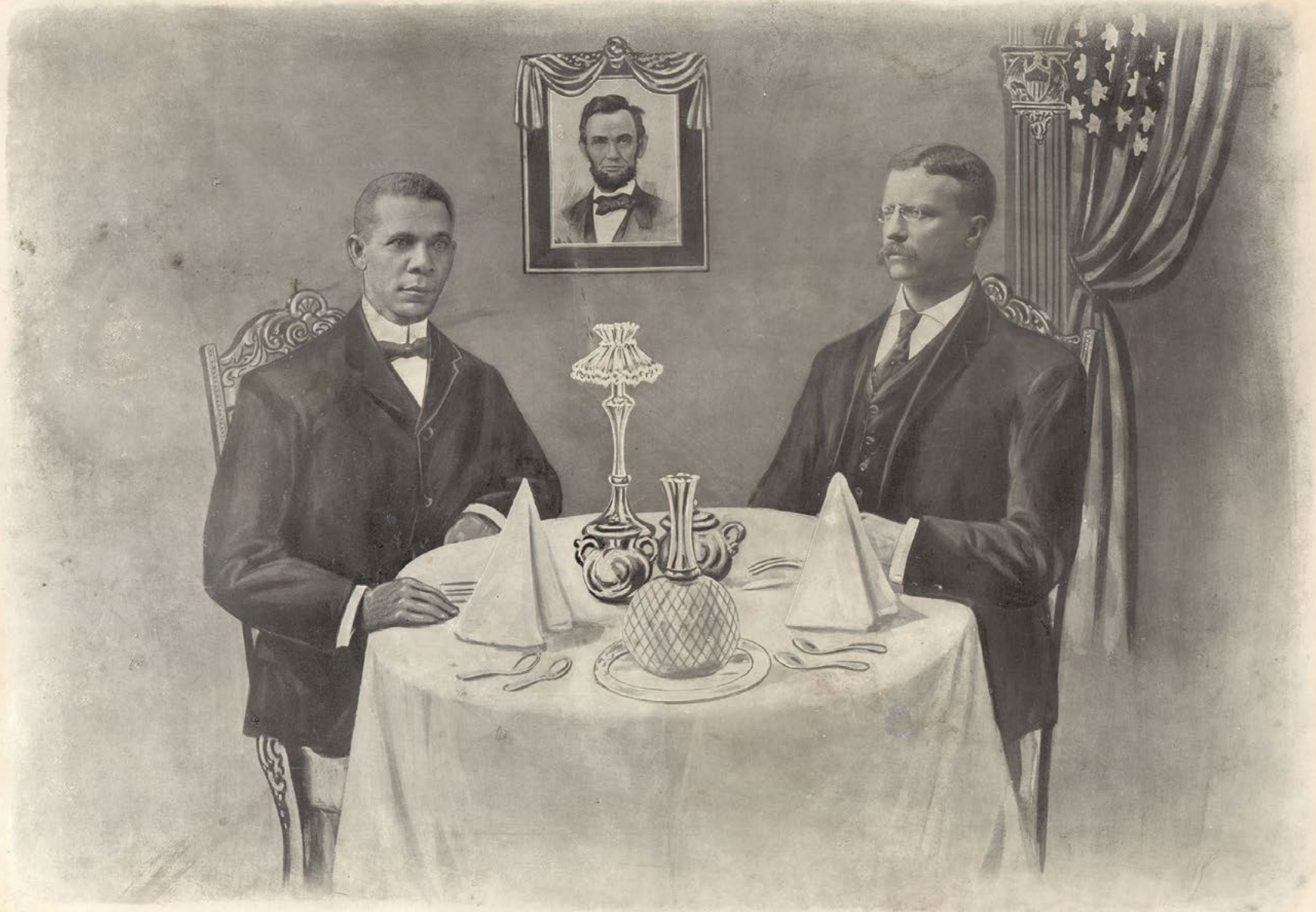
We locate no examples of either the letter or the circular in OCLC or via Google search.

Scarce evidence of Black-led cross-racial labor organizing in the early years following the foundation of the U.S. Communist Party.

Item #9836



\$2,500.00



DINNER GIVEN AT THE WHITE HOUSE BY PRESIDENT ROOSEVELT TO BOOKER T. WASHINGTON, OCTOBER 17, 1901

PUBLISHED BY ROYAL PICTURE GALLERY CO., 106 LAKE ST., CHICAGO.

**BOOKER T. WASHINGTON,
THE FIRST AFRICAN AMERICAN TO DINE AT THE WHITE HOUSE**

17. Dinner Given at the White House by President Roosevelt to Booker T. Washington, October 17, 1901. Chicago: Royal Picture Gallery Co., 1904. Halftone print, 15.5" x 19.5", mounted on linen-backed paper, 18.5" x 22.5". **CONDITION:** Good, several very small spots of restoration to image, small marginal restoration at top center, manuscript restoration to the copyright notice at lower-left corner, and a few repaired marginal tears.

A rare print celebrating the unprecedented and fiercely controversial interracial White House dinner that inspired a heartwarming bungled assassination attempt, new levels of nastiness in political cartooning, and a ragtime opera by Scott Joplin.

This print depicts Booker T. Washington and President Roosevelt alone at a small, elegantly set table, with a portrait of Abraham Lincoln on the wall behind them. The actual dinner took place on October 16th (not the 17th, as the title indicates) in the company of Roosevelt's wife, daughter, three sons, and friend and hunting companion Philip B. Stewart of Colorado. While Roosevelt gave frequent dinners and the guests "remembered a simple, cordial evening," the event became an immediate sensation, with strong and diverging responses within both Black and white communities ("Booker T. Washington Visits"). The *Indianapolis Freeman* hailed the invitation as an "honor conferred upon the leading Negro of America" (Davis, p. 231), but African American critics of Washington pointed out the hypocrisy of his gradualist approach to racial equality while he himself enjoyed such high personal privileges. Meanwhile, a poem making the rounds of Southern newspapers summed up white racist outrage: "I see a way to settle it / Just as clear as water, / Let Mr. Booker Washington / Marry Teddy's daughter" (Duchsherer). The day after those verses were published, Washington downplayed the situation to President Roosevelt, writing that "Since coming here and getting into real contact with the white people...I do not believe that the matter is felt so seriously as the newspapers try to make it appear..." ("Booker T. Washington's Dinner"). While the dinner tarnished Roosevelt's political standing in the South, Washington received death threats and African Americans across the South faced heightened racist backlash. One group of angry Louisianans

backed up their threats [against Washington] by pooling their funds to hire an assassin. The hit man, who was black, traveled to Alabama by train. His plan was to jump off before reaching the Tuskegee station so he could slip into town unnoticed, but it backfired when he was injured in the fall and needed medical help. Since the local hospital refused to admit blacks, he was rushed to the school infirmary. Booker T.'s doctors and nurses treated him so kindly that, in a change of heart right out of a redemption drama, the would-be murderer abandoned his mission, slipped out of the infirmary, and left town as soon as he was physically able (Davis, p. 229).

Cartoons targeting Mrs. Roosevelt were criticized as "beyond all bounds...not a question of politics, but a question of common decency," and at least two celluloid buttons depicting the dinner also entered circulation—one evidently supportive, the other (showing an unrecognizable Washington sipping whiskey with Roosevelt) apparently not so ("Brutal Politics"). The dinner also inspired Scott Joplin to write a ragtime opera titled *A Guest of Honor*, which premiered in August of 1903.

The first version of this print, published in 1903, was emblazoned with the word "EQUALITY" on the side of the table cloth, and the portrait of Lincoln, rather crudely rendered, appears to rest his eyes on Washington. This version, evidently intended to be less controversial, makes no mention of equality, and Lincoln, though better rendered, looks sternly into the middle distance.

The Royal Picture Gallery Co. of Chicago seems to have been a short-lived firm, publishing ads in the *Chicago Tribune* between 1903 and 1904. The lengthiest of these, on July 26th, 1903, exhorts would-be agents: "DON'T DREAM—SCHEME! WORK! PLAN! Hustle! Get the exclusive agency for some big, responsible house like ours, and make money...We want agents for magnificent line of high art pictures. Everybody crazy over them. New, marvelous process. Over 300 colored reproductions of famous masterpieces. Good as originals...Sure money makers." On January 10th of the following year, another *Tribune* ad promotes "Our copyrighted Equality Picture...of President Roosevelt and Booker T. Washington dining at the White house...Can be sold at sight in every colored household." This work seems to have been somewhat of a departure from the "Reproductions of famous paintings by ASTI, MAUD STUMM, RONDEL, HENNER, SCHLEGEL, etc." that they otherwise carried (*Everybody's Magazine*, 1904).

No holdings recorded in OCLC.

A scarce print of this politically controversial and culturally momentous interracial White House dinner, of a kind not attempted by a president again for nearly thirty years.

REFERENCES: "Booker T. Washington Visits the White House" and "Booker T. Washington's Dinner with President Theodore Roosevelt" at the White House Historical Association online; Davis, Deborah. *Guest of Honor: Booker T. Washington, Theodore Roosevelt, and the White House Dinner that Shocked a Nation* (New York: Simon & Schuster, 2012); Duchsherer, Aimee. "Let Mr. Booker Washington Marry Teddy's Daughter" and "Brutal Politics" at the Theodore Roosevelt Center, Dickinson State University online.

MEMORIAL FAN FOR MARTIN LUTHER KING JR.
ADVERTISING AN AFRICAN AMERICAN-OWNED
FUNERAL HOME IN SAN DIEGO

18. Dr. Martin Luther King Minister - Civil Rights Leader - Nobel Prize Winner 1929 - 1968. [San Diego, Calif.?, Anderson-Ragsdale Mortuary, ca. 1968]. Illustrated fan, 7.875" x 7.5", heavy stock stapled to wooden handle, 8" x 1", illustrations and text on both sides. CONDITION: Very good, toning from handle mainly affecting the margin below the image of Dr. King.

An original memorial fan, apparently manufactured soon after Martin Luther King's assassination and advertising an African American-owned mortuary in San Diego.

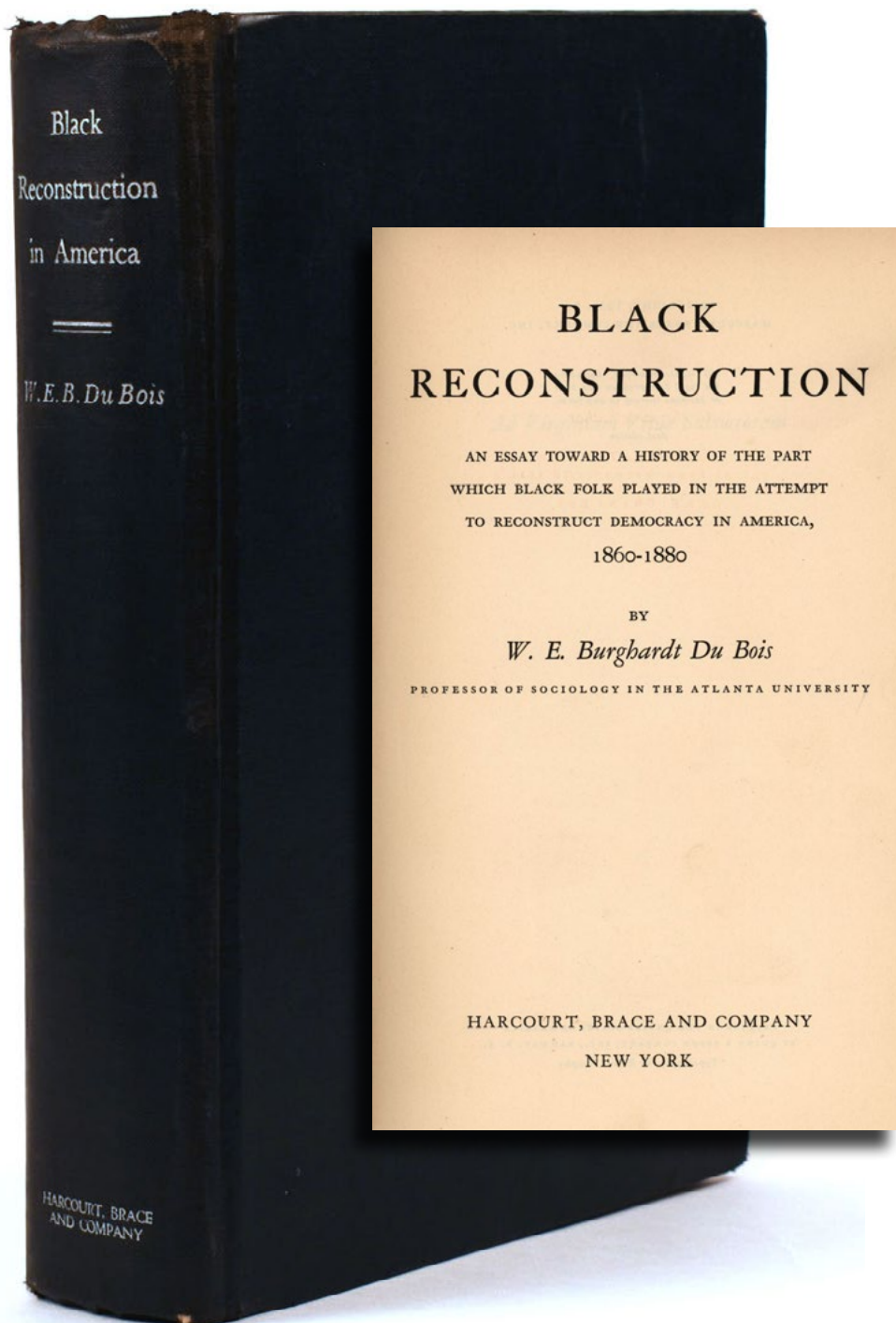
A photographic image of Dr. King appears on one side of the fan, below which he is described as "Minister - Civil Rights Leader - Nobel Prize Winner." The Anderson-Ragsdale mortuary is pictured on the other side and is touted as "The third generation of Ragsdales in the Mortuary Profession." Martin Luther King memorial fans were apparently marketed nationally for advertising purposes, as examples advertising other mortuaries are known. They were doubtless distributed at services held in Black communities throughout the country mourning the most revered Black leader of the twentieth century.

"The Ragsdale family history in Funeral Service dates back to the late 1800's in what is now called the State of Oklahoma. The Ragsdale Undertaking Company began after the family relocated from Arkansas to Indian Territory and opened a livery stable in Muskogee that developed into their Grandfather, William Ragsdale renting horse drawn hearses to mourners and later taking an embalming course, that would lead to the opening of The Ragsdale Undertaking Company in 1889. The family would eventually open firms in Tulsa and Ardmore, OK. In 1947 Hartwell Ragsdale, II and his brother Lincoln Ragsdale would open a mortuary in Phoenix, Arizona with the help of their father from Ardmore. In 1955 while Hartwell was on a fishing trip in San Diego he would learn of the Anderson Mortuary on Imperial Avenue was for sale following the death of it's owner. That same year he and his wife, Hazel would relocate their family from Arizona to San Diego to open the Anderson-Ragsdale Mortuary. Their business grew as they became active in the Community serving in several churches and other social organizations" (Anderson-Ragsdale Mortuary online).

Item #9604

\$275.00





FIRST EDITION
OF DU BOIS'S *BLACK RECONSTRUCTION*

19. Du Bois, W. E. Burghardt. *Black Reconstruction : An Essay Toward A History of the Part Which Black Folk Played in the Attempt to Reconstruct Democracy in America, 1860-1880*. New York: Harcourt, Brace and Company, 1935. 8vo (8.75" x 6"), black cloth over boards, silver author, title, and publisher at spine. Deckled edges. [10], 746 pp. Early ownership inscription at top of ffep: "James Wesley Ashfard[?] Jr." CONDITION: Very good-, extremities lightly rubbed, partial separation at lower hinge, occasional pencil and ink markings and annotations throughout.

First edition of this pioneering work on the role of Black Americans during Reconstruction by one of the most important thinkers and activists of the twentieth century.

In the wake of censorship by the *Encyclopedia Britannica* of Du Bois's characterization of Reconstruction in an article he was asked to contribute on "the American negro," (MacDonald) this study restored "the chief witness in Reconstruction, the emancipated slave himself," to the historical record. Against the white scholarly consensus attributing "the faults and failures of Reconstruction to Negro ignorance and corruption," Du Bois made the then-revolutionary argument that "it was Negro loyalty and the Negro vote alone that restored the South to the Union" (Parfait, p. 271), and that Reconstruction constituted "the finest effort to achieve democracy for the working millions which this world had ever seen." *Black Reconstruction* is a "landmark in American Historiography" and widely regarded as "the definitive work" on the central role of African Americans in Reconstruction.

REFERENCES: Aptheker 1964; Blockson 2426; Blockson, *One Hundred and One Influential Books* 72; Howe and Lewis 2934; Weinstein, Randy. *Against the Tide : Commentaries on a Collection of African Americana 1711-1987* 234; MacDonald, William. "The American Negro's Part in the Reconstruction Years," *The New York Times*, June 16, 1935; Parfait, Claire. "Rewriting History: The Publication of W. E. B. Du Bois's 'Black Reconstruction in America' (1935)," *Book History*, Vol. 12 (2009).

Item #8798

\$2,500.00

A SATIRE ON THE FUGITIVE SLAVE LAW

20. E.C [?]. **Practical Illustration of the Fugitive Slave Law.** [Boston?: 1850 or 1851?]. Lithograph, 10" x 14.375" plus margins. CONDITION: Very good, light foxing.

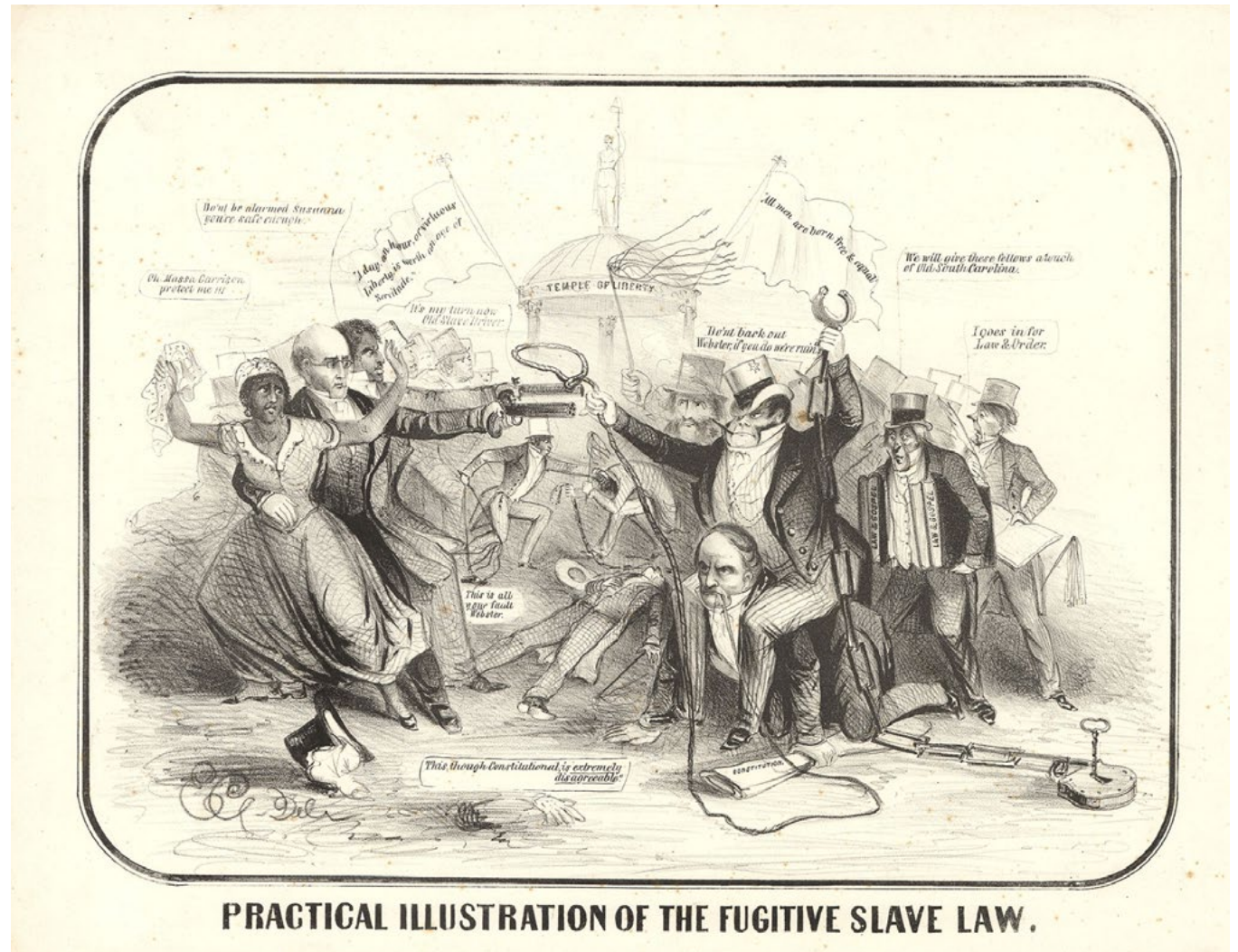
A scarce and vivid lithograph illustrating the tensions surrounding the passage of the fugitive slave law.

The Library of Congress provides an excellent description of this evocative print:

"A satire on the antagonism between Northern abolitionists on the one hand, and Secretary of State Daniel Webster and other supporters of enforcement of the Fugitive Slave Act of 1850. Here abolitionist William Lloyd Garrison (left) holds a slave woman in one arm and points a pistol toward a burly slave catcher mounted on the back of Daniel Webster. The slave catcher, wielding a noose and manacles, is expensively dressed, and may represent the federal marshals or commissioners authorized by the act (and paid) to apprehend and return fugitive slaves to their owners. Behind Garrison a black man also aims a pistol toward the group on the right, while another seizes a cowering slaveholder by the hair and is about to whip him saying, 'It's my turn now Old Slave Driver.' Garrison: 'Don't be alarmed Susanna, you're safe enough.' Slave catcher: 'Don't back out Webster, if you do we're ruined.' Webster, holding 'Constitution': 'This, though Constitutional, is extremely disagreeable.' Man holding volumes 'Law & Gospel': 'We will give these fellows a touch of South Carolina.' Man with quill and ledger: 'I goes in for Law & Order.' A fallen slaveholder: 'This is all your fault Webster.' In the background is a Temple of Liberty flying two flags, one reading 'A day, an hour, of virtuous Liberty, is worth an age of Servitude' and the other, 'All men are born free & equal.' The print may (as Weitenkampf suggests) be the work of New York artist Edward Williams Clay. The signature, the expressive animation of the figures, and especially the political viewpoint are, however, uncharacteristic of Clay. (Compare for instance that artist's "What's Sauce for the Goose," no. 1851-5.) It is more likely that the print was produced in Boston, a center of bitter opposition to the Fugitive Slave Act in 1850 and 1851."

REFERENCES: Weitenkampf, pp. 102–103; Reilly, B. *American Political Prints, 1766–1876*, pp. 344–45; "Practical illustration of the Fugitive Slave Law" at the Library of Congress online.

Item #9771



\$4,500.00

LONG-RUNNING KNOXVILLE COLLEGE QUARTET
TOURS WITH STEREOPTICON

21. **Entertainment, Instruction, Inspiration. A Great Meeting Under the Direction of Department of Work Among Negroes...** [N.p.]: United Presbyterian Church, [ca. 1926?]. Illustrated broadside on card stock, 9.875" x 13" plus margins. Location, date, and time filled out in ink. CONDITION: Very good, light soiling to top right corner.

An apparently unrecorded illustrated broadside advertising a performance of the globe-trotting Knoxville College Quartet early in the blockbusting "race record" era.

The historically-Black Knoxville College was founded a decade after the Civil War by the United Presbyterian Church "to provide the most thorough literary, classical and scientific training, together with instruction in the most useful of the manual arts, in short, to so train head and hand and heart as to prepare young men and women for the largest usefulness in life" ("Colored Students"). The Knoxville College Quartet, a reincarnation of the college glee club of the 1890s, toured Europe and the British Isles to great acclaim in 1925, even performing on a live broadcast of the BBC. The group performed domestically well into the 1950s, frequently stopping at Presbyterian venues. In the early and mid-1920s, the quartet consisted of Lowell Peters of Little Rock, Arkansas (who later performed with the Southernaires Quartet), Beady Mann of Chicago, Newell Fitzpatrick of Somerset, Kentucky (later head of the Knoxville College music department), and Andrew Paul of Knoxville.

The broadside offered here gives details for an 8:15 p.m. concert on July 1st in the "High School Auditorium" of the United Presbyterian Church. A central portrait of the quartet is flanked, below, by headshots of John A. Cotton (1865–1943), "who is one of the outstanding negro leaders of the south," and the white Rev. R. W. McGranahan (1862–1936), Secretary of the Church's Department of Work Among Negroes. The concert consisted of "Negro Spirituals, Sacred Songs, Plantation Melodies," and was accompanied by brief talks by Cotton and McGranahan, illustrated with "Stereopticon Slides" showing "the work of the college" ("Concert Tonight"). No location is specified on this broadside, but newspaper accounts matching the concert described—including both Cotton and McGranahan as well as "pictures of the work among colored people"—record performances in Tulsa, Oklahoma on June 17th; Winchester, Kansas on July 7th; St. Joseph, Missouri on July 8th; and Tarkio, Missouri on July 9th, 1926 ("U. P. Church Notes").

No holdings recorded in OCLC, nor do Google searches yield any examples.

A scarce and visually rich broadside for a performance by a long-running Black college quartet, accompanied by talks and stereopticon views on the work of the Presbyterian Church among African Americans.

REFERENCES: "Colored Students Hold Intercollegiate Debate," *Knoxville Sentinel*, March 30, 1915, p. 7; Booker, Robert J. "Knoxville College quartet toured America, Great Britain," *knox news*, August 21, 2019, online; "Concert Tonight," *St. Joseph Gazette*, July 8, 1926, p. 14; "U. P. Church Notes," *The Winchester Star*, June 25, 1926, p. 1.

Item #9705

\$650.00

ENTERTAINMENT, INSTRUCTION, INSPIRATION.

A Great Meeting
UNDER THE DIRECTION OF
**Department of Work
Among Negroes**
OF THE
**United Presbyterian
Church**

Knoxville College Quartet

The Program
CONSISTS OF
**Negro Spirituals, Sacred
Songs, Plantation
Melodies**
Address By
Dr. Cotton
WHO IS ONE OF THE OUTSTANDING
NEGRO LEADERS OF THE SOUTH
Stereopticon Slides Illustrating The Work

**At High School Auditorium
United Presbyterian Church
On Thursday evening July 1st
at 8:15 o'clock**

ADMISSION FREE
A Silver Offering will be received

R. W. McGRANAHAN, D. D.
Secretary Department of
Work Among Negroes

JOHN A. COTTON, D. D.
Principal Henderson Institute
Henderson, N. C.

ILLUSTRATED EDITION OF EQUIANO'S NARRATIVE,
PUBLISHED FOR THE USE OF BLACK SCHOOLCHILDREN

22. Equiano, Olaudah; Abigail Mott, editor. *The Life and Adventures of Olaudah Equiano; or Gustavus Vassa, the African, from an Account Written By Himself. To which are added some remarks on the slave trade, &c.* New York: Published by Samuel Wood & Sons, 1829. 12mo (6.875" x 4.25"), original pictorial

blue wrappers, stitched as issued. 36 pp., including an in-text illustration, frontispiece, and six full-page wood engravings. Title page vignette. CONDITION: Good, wrappers backed to reinstate loss to edges of wrappers along spine (original endpapers affixed to and masking backing), facsimile reinstatement of a portion of border at lower left of front wrapper,, moderate damp-staining and foxing.

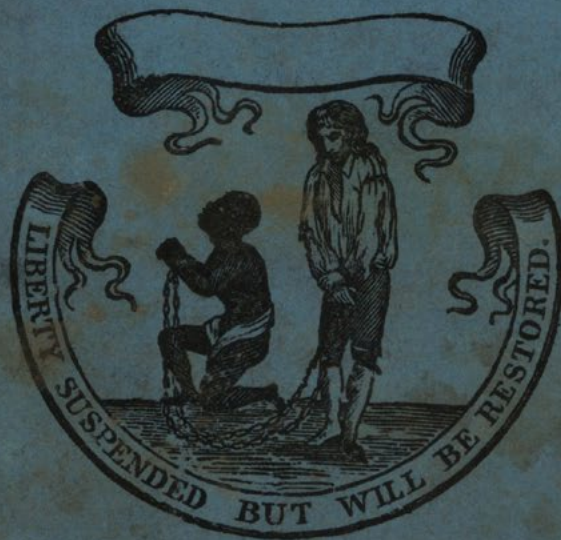
Only the second American printing of any significant portion of Olaudah Equiano's autobiography, following the first edition printed at New York in 1791. This edition was intended for the use of African-American schoolchildren, and contains significant illustrations by the noted American engraver, Alexander Anderson.

Olaudah Equiano's narrative of his life was self-published by the author in London in 1789, in a printing that might have reached as many as 750 copies, with many of those sold ahead of time by subscription, in order to finance the publication. Also known as Gustavus Vassa, Equiano was about forty-five years old when his memoir was first published. "Vassa's autobiography is the fullest account ever published of the life of a free black in the 18th century...The author, a Nigerian Ibo, spent thirty years at sea before gaining his freedom by working for his manumission by a Philadelphia Quaker, Robert King. The autobiography recounts the life of Equiano from his birth in Benin through

his experiences as a slave to an English Sea Captain...Vassa's narrative has been ranked with the autobiographies of Benjamin Franklin and Frederick Douglass, who also vividly captured the historical tide. Unquestionably, this is the most impressive autobiography written by a native of Africa"—Blockson.

THE
LIFE AND ADVENTURES
OF
OLAUDAH EQUIANO;
OR
GUSTAVUS VASSA,
THE AFRICAN.
FROM AN ACCOUNT WRITTEN BY HIMSELF.
ABRIDGED BY A. MOTT.

TO WHICH ARE ADDED,
SOME REMARKS ON THE SLAVE TRADE.



NEW YORK:
PUBLISHED BY SAMUEL WOOD & SONS,
No. 261 Pearl-street.

R. & G. S. WOOD, PRINTERS.



GUSTAVUS VASSA.

Equiano's memoir went through as many as ten printings before his death in 1794, including English provincial printings and editions in Rotterdam, Dublin, and Gottingen. More than a dozen additional editions followed through the 1830s. It was first published in America in a New York edition of 1791, which printed the full text in two volumes, and was a reprint of the 1790 third edition printed in London. James Green notes that "Equiano's narrative stands out as the only new English literary work reprinted in America in 1791." Though very scarce today, Green asserts that "the edition was fairly large, perhaps a thousand, that it was widely distributed, that it stayed in print for a decade, and that by the time it had gone out of print, it was, like most other books, largely forgotten." That is, until it was rediscovered by American abolitionists in the nineteenth century.

In 1826 Abigail Mott, the Quaker abolitionist, women's rights advocate, and sister-in-law of Lucretia Mott, included fourteen pages of quotations or paraphrases from Equiano in her *Biographical Sketches and Interesting Anecdotes of Persons of Color*. Three years later she produced the present volume, substantially longer than the earlier work, and focusing on the horrors of slavery. A supporter of New York's African Free School, Mott had noticed the importance conferred on printed works by the students. She writes in the preface that "there is scarcely any thing which can be given to a child as a premium for good behaviour which has a better tendency than a book. This belief prompted me to attempt an abridgement of the Memoirs of Gustavus Vassa, the African; which, as they contain many interesting circumstances, may not be thought unsuitable for distribution in those schools. Whether or not the design of these extracts meet the approbation of the Trustees of the African Schools, I think it will be an interesting little work for children of any class, and I have therefore placed it in the hands of the publisher."

The text focuses on Equiano's early life in Africa and his enslavement, his travels and voyages to various parts of the world, including New York, Philadelphia, various places in the American South, and the Arctic, as well as the eventual attainment of his freedom and his life aboard trading vessels afterward. The final ten pages contain abolitionist appeals, including poetry in favor of freedom for the enslaved. "Mott may have felt that the best way to reuse [Equiano's] text to promote abolition was to boil it down to a penny pamphlet, removing all the dated material, the English references, the travels and adventures, and the not very Quakerish religious speculation. In so doing she transformed the book into a perfect exemplar of the slave narrative as the genre was then evolving"—Green.

The frontispiece portrait and almost all the illustrations are signed "AA," the initials of the talented and prolific illustrator, Alexander Anderson. The portrait is an adaptation by Anderson of the portrait of Equiano from the original 1789 edition of his narrative, and shows him as a relatively young man, well-dressed and turning to look at the viewer. He holds a book in one hand, opened to a page with a headline reading "Acts," indicating a Bible. "The engravings that have been made especially to illustrate the text are typical of Anderson's work for Samuel Wood. They show the sturdy lines, warm handling of human figures, and uncluttered drawing. Wood was a Quaker sympathetic to anti-slavery movements. The book is a strong statement for the abolition of slavery"—Pomeroy.

The illustration of a slave ship on page 26 is a "variant of William Elford's Plan of an African ship's lower deck. Elford first drew and published the illustration in November 1788 for the Plymouth, England chapter of the Society for Effecting the Abolition of the Slave Trade. Variations of the image were frequently reprinted on both sides of the Atlantic until the late 19th century. Illustrations of a kneeling male slave on the title page and of a kneeling skeleton on page 36 are variants of the image popularized by Josiah Wedgwood. Formed in 1787, the Committee for the Abolition of the Slave Trade designed and adopted as its seal the image of a supplicant male slave asking 'Am I not a man and a brother?' That same year, Wedgwood, a ceramics manufacturer and member of the Committee, issued the image as a medallion, which was distributed in America. The image became a popular anti-slavery icon and was soon widely reproduced on artifacts and in print in the United States and in Britain. During the 1820s, a female counterpart with the motto 'Am I not a woman and a sister?' was created by British abolitionists and quickly embraced in United States, particularly among women abolitionists"—Library Company of Philadelphia catalogue.

Though this edition is not listed in the Library Company of Philadelphia's published catalogue of Afro-Americana, there is a copy of this edition in its collections. That copy is described as in printed wrappers, with publisher's advertisements on the rear wrapper. The present copy does not have publisher's ads on the rear wrapper, featuring instead illustrations of an enslaved man at labor and wearing what appears to be a whole-head muzzle, and of a Black man whipping a prostrate slave while a White overseer holding a whip looks on.

An important and early American edition of the most significant autobiography of an African published to that time, meant for the use of black children in schools, and with significant illustrations.

REFERENCES: Green, James. "The Publishing History of Olaudah Equiano's *Interesting Narrative*," in *Slavery and Abolition* Vol. 16, No. 3 (1995), pp. 362–75; Blockson, Commented bibliography 13; Dumond, p.112; Sabin 98662; American Imprints 38484; Pomeroy, Alexander Anderson 1279; Hamilton, American Book Illustrators 286.

THE BLACK WORKERS CONGRESS RECRUITS

23. Fight Repression join the Black Workers Congress. Detroit: Black Workers Congress, [1971]. Illustrated broadsheet, 14" x 8.5". CONDITION: Good, some toning at edges and along old fold, two small chips, at lower and upper right corners, neither affecting text.

An apparently unrecorded broadsheet picturing and describing the 1971 Anti-STRESS rally in Detroit and promoting membership in the Black Workers Congress.

The rally took place on September 23rd, 1971: "THOUSANDS of Black workers, students, housewives turned out...to protest the outrageous slaughter of Black people occurring in plants, prisons, and our communities across the country." Incensed by the abuses suffered by African Americans in prisons and at the hands of the police, the protesters silently "marched to demonstrate their outrage at these...attacks on Black life. At the same time, tens of thousands of brothers and sisters in Los Angel[e]s, Atlanta, New Orleans, New York and other cities across the nation also demonstrated against these events." The text further notes the significant involvement of the Black Workers Congress, without whose help "the march could not have succeeded in having the tremendous impact on the power structure that it did...the support of Black workers is essential for our long range success."

Indeed, the Anti-STRESS protest "was organized when the...CONGRESS joined with...other organizations to form the STATE OF EMERGENCY COMMITTEE which was responsible for the mobilization of a broad coalition...representing every section of our community. The first public action of the committee was the march." Urging readers to "JOIN THE MOVEMENT," the broadsheet lists six facts about police and capitalist violence against African Americans motivating the Congress's activities. The illustration shows protesters at the rally packed into the square in front of—and along the balconies of—the imposing Lawyers Title Insurance Corporation building in Detroit. Some 5000 people took part in the event.

STRESS, which stood for "Stop The Robberies, Enjoy Safe Streets," was a tactical unit of the Detroit Police Department founded in January, 1971 and based on a concept of "proactive policing":

STRESS unit teams would deploy undercover for surveillance and decoy operations and...deter street crime by catching and arresting muggers and robbers in the act, or even in anticipation of the crime that they were presumably about to commit. Police officers volunteered to join STRESS, which was overwhelmingly white and quickly gained a reputation within the DPD as an elite strike force and a prestigious assignment for the toughest cops. The unit targeted black "street criminals" almost exclusively, and its operations quite...unapologetically, revolved around racial profiling as its very foundation. ("The Creation of STRESS")

Fight Repression join the

BLACK WORKERS CONGRESS



THE SILENT PROTEST MARCH

THOUSANDS of Black workers, students, housewives, professionals and others turned out Thursday, Sept 23rd to protest the outrageous slaughter of Black people occurring in plants, prisons, and our communities across the country.

BLACK WORKERS are daily maimed and murdered in factories with unsafe, machinery hazardous working conditions, rampaging speed up, racist bosses, and sellout unions.

Black prisoners are starved, tortured, raped, beaten and murdered in jails and prisons from coast to coast.

Black people are hunted and wantonly shot down and killed by racist, thug police throughout the country.

Black people are fed up, and on Sept. 23rd, thousands of Black Detroiters marched to demonstrate their outrage at these continuing deadly attacks on Black life. At the same time, tens of thousands of brothers and sisters in Los Angeles, Atlanta, New Orleans, New York and other cities across the nation also demonstrated against these events.

By the time STRESS was disbanded in 1974, undercover officers from Detroit's police department had killed over twenty African American men.

The Congress was founded in December of 1970 to support and expand the League of Revolutionary Black Workers through the creation of Black caucuses, "Chicano and Puerto Rican revolutionary caucuses, Third World labor alliances, independent revolutionary union movements and other forms of revolutionary labor associations that seek to break the strangle-hold of the reactionary labor bureaucrats and the capitalistic class collaborators" (Forman). As this broadsheet states, the goal of the Congress was to destroy "the system through which" African Americans "are systematically exploited, oppressed, and murdered – the system of imperialism." The organization emphasized "the key role...Black Workers, must play in...liberation...because of the tremendous power which Black Workers have in the factories, at the point of production. Black workers are at the foundation of the American Industrial Economy...black workers have [the] power to stop this COUNTRY through the use of a united Black work stoppage."

We find no record of this broadsheet in OCLC or elsewhere online.

A rare document of this African American protest against police violence and systemic injustice, published by an organization leveraging the power of Black labor for Civil Rights.

REFERENCES: Forman, James. *Manifesto of the Black Workers Congress*. Detroit, 1971; Merriman, Doug. "A History of Violence: The Detroit Police Department, The African American Community, and S.T.R.E.S.S." at S.T.R.E.S.S. online; "The Creation of STRESS" at Detroit Under Fire online.

Item #9000

\$950.00



SATIRE OF THE INTERRACIAL MARRIAGE OF FREDERICK DOUGLASS AND HELEN PITTS

24. [Frederick Douglass and Helen Pitts Douglass.] *Sulfur Bitters, the Great Blood Purifier*. Boston: A. P. Ordway & Co., [ca. 1882]. Mayer, Merkel & Ottmann, Lith. Chromolithograph, 6.25" x 8.875" plus margins. CONDITION: Good, margins renewed, reinforced on verso with Japanese tissue.

One of the more notorious images in the iconography of Frederick Douglass, being a racist satire used for advertising purposes on the rear wrapper of a booklet issued by a manufacturer of "sulfur bitters."

Douglass and his white wife, Helen Pitts Douglass, are shown just outside a pharmacy where a display of "Sulphur Bitters The Great Blood Purifier" appears in the window, a box of which is tucked into Frederick's arm. A conversation ensues between two boys nearby: "News Boy: Hi, Yi, Der Jimmy Whose Dem Folkses Whats Got De Sulphur Bitters? Boot Black: I Spec Dats Fred. Douglass And His Wife Golly He Is Going To Take De Sulphur Bitters For His Complexion-." A grinning cat and dog look on.

Following the death of his first wife, Anna, Douglass married Helen Pitts, to whom he'd grown close after she began working as a copyist in his office when he served as Recorder of Deeds for the District of Columbia. The couple married essentially in secret on January 24th, 1884, but the marriage did not remain secret for long, and the news of it was greeted as nothing less than a racially transgressive bombshell in quarters both Black and white. The attitude expressed in this satire is representative of a common reaction to the news of this high-profile interracial marriage.

This image was originally issued as part of a Sulphur Bitters bifolium advertising circular.

Item #9778

\$2,750.00



Mayer Meisel & Ottmann, Lith 21-25 Warren St. N.Y.

NEWS BOY: HI, YI, DERE JIMMY WHOSE DEM FOLKSES WHATS GOT DE **SULPHUR BITTERS** ?

BOOT BLACK: I SPEC DATS FRED DOUGLAS AND HIS WIFE GOLLY HE IS GOING TO TAKE DE **SULPHUR BITTERS** FOR HIS COMPLEXION -

**"IF LAUGHING HURTS YOU STAY AT HOME"
AFRICAN AMERICAN MAGICIAN ELLEN E. ARMSTRONG**

25. Going Fine Since 1889 : Ellen E. Armstrong Magician and Cartoonist Extraordinary... Poster printed in black, green, and red, 26.5" x 21" plus margins. **CONDITION:** Very good, light wear to extremities and a couple marginal tears, one 8.5" cloth tape repair to edge on verso.

A scarce and appealing broadside advertising a show by the first—and for a long time only—female African American magician to run her own touring show.

Ellen E. Armstrong, the daughter of John Hartford Armstrong, the "King of the Colored Conjurors," joined his show at the age of six and began introducing several of her own segments, including mind-reading (divining what audience members thought of the person next to them) and what would become her signature act, "Chalk Talk," in which she "told stories through squiggles and doodles" (The Griot). Ellen, her father, and his wife Lillie Belle performed to great acclaim "along the Atlantic seaboard from Key West to Philadelphia and are reputed to have toured in Cuba and Europe," usually appearing before African American audiences in churches, schools, and colleges, but occasionally before white and mixed-race audiences ("Armstrong Family Papers"). One newspaper report advertised that "The Armstrongs will tickle your shoe strings and make your big toe laugh. They will not pay doctor's bills if you faint from laughter" ("Armstrong Family"). When her father died, the twenty-five-year-old Armstrong took over the show, retaining his slogans "Going Fine since 1889" and "If laughing hurts you stay at home," and transforming herself into the "Mistress of Modern Magic." She performed sleight-of-hand tricks, mind-reading acts, and cartoon stories for thirty-one more years, and was deemed "the most unusual among colored magicians" in a 1949 *Ebony* article on Black sleight-of-hand performers. She retired to South Carolina, where she died in 1979.

Featuring a portrait of Armstrong in pearls and puffy sleeves, with her elegant fingers on display, this poster announces her to be a "Magician and Cartoonist Extraordinary," and encouraging audiences to join her on a "Modern, Marvelous, Matchless Merrymaking March[es] Through Mysteryland!" Though undated, this poster was evidently produced following her father's death, for Armstrong's own show.

OCLC records just three copies, at the University of Florida, the University of South Carolina, and the Library of Congress. A fourth is held at the American Museum of Magic.

REFERENCES: "Armstrong Family Papers, 1900–1930," University of South Carolina Libraries Digital Collections; "Magicians : Dozen Negroes practice hocus-pocus art in tradition of vaudeville heyday," *Ebony*, December 1949, p. 72; The Griot, "DAY 27 — ELLEN E. ARMSTRONG," The American Blackstory online.

Item #8185

GOING FINE SINCE 1889

ELLEN E. ARMSTRONG

**MAGICIAN AND
CARTOONIST EXTRAORDINARY**

**IN HER MODERN, MARVELOUS, MATCHLESS MERRYMAKING
MARCH THROUGH MYSTERYLAND**

THE ACT YOU MUST SEE!

WILL APPEAR BENEFIT OF

If Laughing Hurts You... Stay at Home

\$1,500.00

PUBLISHED BY AN IMPORTANT BIRACIAL HYMNODIST
AND SIGNED BY ALL FIVE QUINTET MEMBERS

26. **Gospel Quintet Songs.** Chicago: Published by Thoro Harris, [ca. 1925]. Sm 8vo (7.75" x 5.25"), illustrated tan wrappers. Frontis., [126] pp. Five autographs, in ink and pencil, on frontis. CONDITION: Very good, wrapper chipped at corners and head and foot of spine.

A rich compendium of gospel songs, signed by the ensemble and published by a prolific biracial—and later white passing—American composer whose works, including the famous "All That Thrills My Soul is Jesus," shaped early twentieth-century hymnody.

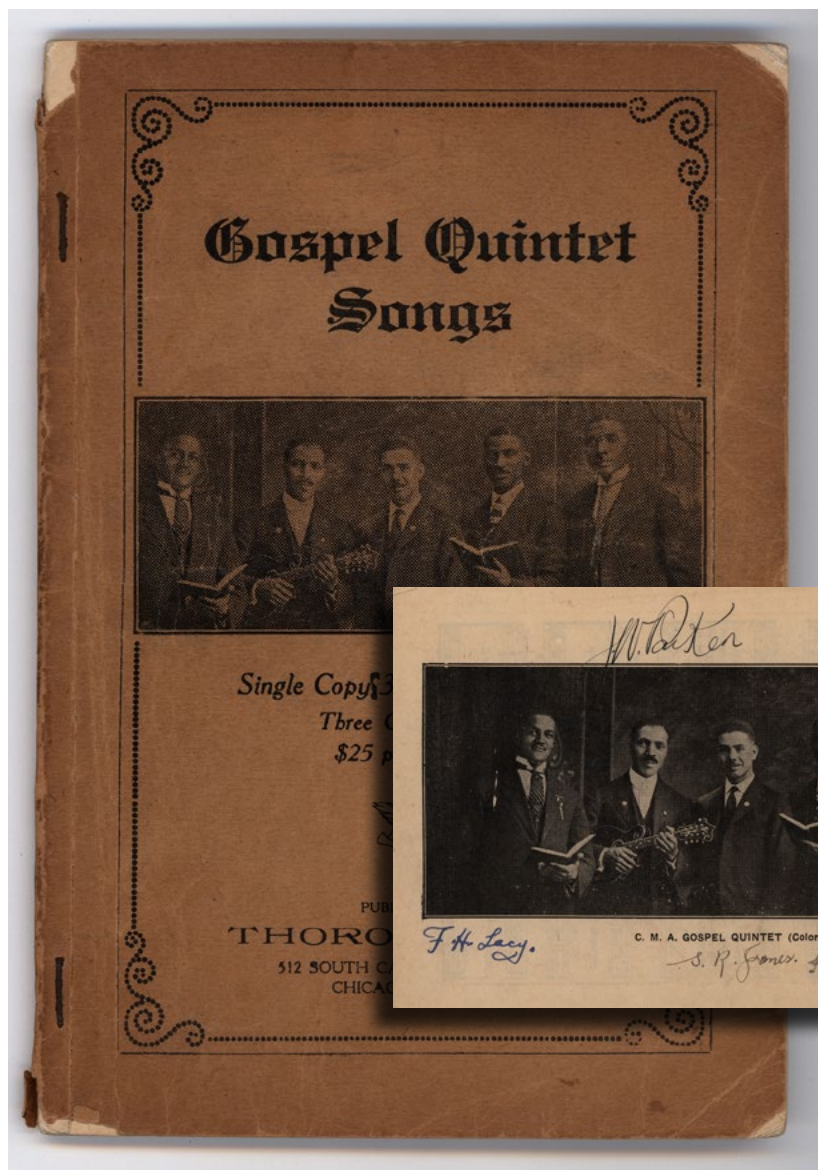
A group portrait of the Cleveland-based Christian and Missionary Alliance Gospel Quintet is printed on the first page of this volume and is signed in the margins by each member of the ensemble: H. D. Hodges, Spurgeon R. Jones, Alexander E. Talbert, J. W. Parker, and F. H. Lacy. The group, brought together (in their words) "in a mysterious way from different parts of the U.S.A. to Cleveland, Ohio, where they were saved one by one through the efforts of The Christian and Missionary Alliance," began singing as a quartet in 1913. Finding themselves in need of another tenor, "they prayed for the salvation of Floyd H. Lacy, who was then singing with the popular Musical Magpies...Lacy joined, and the group became a quintet" ("The Cleveland"). They toured extensively throughout the U.S., Canada, Great Britain, Scandinavia, and Latvia, and performed together for at least twenty-five years.

Many of the 155 hymns included here were composed or arranged by Thoro Harris himself. Harris was born in 1874 in Washington, D.C. to freeborn mixed-race physician and politician Joseph Dennis Harris of North Carolina, and Elizabeth W. Harris, a white woman from Michigan. J. D. Harris died in the 1880s, after which Harris, growing up in the Jim Crow era, was raised by his mother. He graduated from Howard University in 1894, and in 1898 married mixed-race Agnes Hart. Their union was announced among the "Colored" marriage licenses in the *Evening Star*. In 1903, Harris produced his first hymnal (with several original compositions) in Boston, and the next year he and Agnes—now identifying themselves and their children as white—

settled in Chicago, at the invitation of hymn writer and evangelist Peter Billhorn. Over the next several years Harris composed, edited, arranged, and published some fourteen hymnals. He removed to Eureka Springs, Arkansas in 1930 with his second wife Freda (a German immigrant), and following her death he married the daughter of a white Mississippi farmer, Rubye Bryant, in 1937. A later edition of this collection was published in Eureka

Springs in 1943. Over the course of his career, Harris composed at least 1000 melodies and the lyrics of over 800 hymns, and, though he published and composed for a variety of denominations, is particularly remembered for his "substantial impact" on Pentecostal hymnody (Rogers).

REFERENCES: "The Cleveland Gospel Quintet" at The Alliance online; "J. D. Harris (ca. 1833–1884)" at Encyclopedia Virginia online; "Marriage Licenses," *Evening Star* (Washington, D.C.), October 22, 1898, p. 10; "All That Thrills My Soul is Jesus," *Outlook : News and Inspiration from Mid America*, Nov. 14, 1922, online; Rodgers, Darrin. "Remembering the Assemblies of God's Black Heritage," Flower Pentecostal Heritage Center online.



MUSTER ROLL of Captain *Sam Mason*, Company (*H*), of the *19th USCT* Regiment of *Col Troops*, United States Army, Colonel *Joseph E Perkins* from the *28th* day of *February*, 186*5*, when last mustered, to the *30th* day of *April*, 186*5*.

NO.	NAMES. PRESENT AND ABSENT. (Private in alphabetical order.)	RANK.	JOINED FOR SERVICE AND ENROLLED AT GENERAL RENDEZVOUS. COMMENCEMENT OF FIRST PAYMENT BY TIME. (In the case of Drafted Men, see Note 2.)				MUSTERED INTO SERVICE. (In the case of Drafted Men, see Note 3.)				LAST PAID. (See Note 4.)		NAMES. PRESENT.	REMARKS.
			WHEN.	WHERE.	BY WHOM.	PERIOD.	WHEN.	WHERE.	BY WHOM. (In the case of Drafted men, from what Enrollment Date.)	BY PAYMASTER.	TO WHAT TIME.			
			1864				1864				1864			REMARKS.
	Sam Mason	Capt	Mar 30	Bald Hd	Col S M Brown	Mar 30	Bald Hd	Col S M Brown	May 31	Wilson	Dec 31	Sam Mason	In command of Co from Feb 28 to May 31 1864	
	Samuel D Dobbs	Lieut	Aug 15	Wm. B. B. Co	"	"	"	"	May 31	May	Dec 31	Samuel D Dobbs	Special duty Aug 15 to 31 1864	
	John S Patterson	2nd Lieut	Dec 25	B. M. B. Co	Sam. B. B.	"	Dec 25	B. M. B. Co	Sam. B. B.	May 31	Dec 31	John S Patterson	Special duty Dec 25 to 31 1864	
	David H. H.	1st Lieut	Aug 15	B. M. B. Co	Col Bowman	Aug 15	B. M. B. Co	Col Bowman	May 31	H. H.	Dec 31	David H. H.	Special duty Aug 15 to 31 1864	
	Handy R. H.	Sgt	Aug 15	B. M. B. Co	Sam. B. B.	"	Aug 15	B. M. B. Co	Sam. B. B.	"	Dec 31	Handy R. H.	Special duty Aug 15 to 31 1864	
	Robert Washington	"	"	"	"	"	"	"	"	"	"	Robert Washington	Special duty Aug 15 to 31 1864	
	Hamilton Davis	"	"	"	"	"	"	"	"	"	"	Hamilton Davis	Special duty Aug 15 to 31 1864	
	Patrick Johnson	Capt	Jan 15	Charles Co	Sam. B. B.	"	Jan 15	Charles Co	Sam. B. B.	"	Dec 31	Patrick Johnson	Back pay due for months from May 31 to Aug 15 1864	
	George H. H.	"	"	"	"	"	"	"	"	"	"	George H. H.	Special duty Aug 15 to 31 1864	
	Henry H. H.	"	"	"	"	"	"	"	"	"	"	Henry H. H.	Special duty Aug 15 to 31 1864	
	Robert W. H.	"	"	"	"	"	"	"	"	"	"	Robert W. H.	Special duty Aug 15 to 31 1864	
	James H. H.	"	"	"	"	"	"	"	"	"	"	James H. H.	Special duty Aug 15 to 31 1864	
	Charles H. H.	"	"	"	"	"	"	"	"	"	"	Charles H. H.	Special duty Aug 15 to 31 1864	
	Robert H. H.	"	"	"	"	"	"	"	"	"	"	Robert H. H.	Special duty Aug 15 to 31 1864	
1	Asbury L. H.	Asst	Aug 15	B. M. B. Co	Col Bowman	"	Aug 15	B. M. B. Co	Col Bowman	"	Dec 31	Asbury L. H.	Dead of for one day from Aug 15 to 31 1864	
2	Asbury L. H.	Asst	Aug 15	B. M. B. Co	Col Bowman	"	Aug 15	B. M. B. Co	Col Bowman	"	Dec 31	Asbury L. H.	Dead of for one day from Aug 15 to 31 1864	
3	Asbury L. H.	Asst	Aug 15	B. M. B. Co	Col Bowman	"	Aug 15	B. M. B. Co	Col Bowman	"	Dec 31	Asbury L. H.	Dead of for one day from Aug 15 to 31 1864	
4	Asbury L. H.	Asst	Aug 15	B. M. B. Co	Col Bowman	"	Aug 15	B. M. B. Co	Col Bowman	"	Dec 31	Asbury L. H.	Dead of for one day from Aug 15 to 31 1864	
5	Asbury L. H.	Asst	Aug 15	B. M. B. Co	Col Bowman	"	Aug 15	B. M. B. Co	Col Bowman	"	Dec 31	Asbury L. H.	Dead of for one day from Aug 15 to 31 1864	
6	Asbury L. H.	Asst	Aug 15	B. M. B. Co	Col Bowman	"	Aug 15	B. M. B. Co	Col Bowman	"	Dec 31	Asbury L. H.	Dead of for one day from Aug 15 to 31 1864	

MUSTER ROLLS FOR THE 19TH USCT,
SURVIVORS OF WHAT GRANT CALLED
"THE SADDEST AFFAIR I HAVE EVER WITNESSED IN THE WAR"

27. [Group of muster rolls and pay vouchers of the 19th United States Colored Troops.] Petersburg, Virginia; Brownsville, Texas, and elsewhere, 1864–1865. 7 items, various sizes up to 21" x 30.625". CONDITION: Generally minor wear, one muster roll (Co. C, November and December 1865), separated along folds with failed tape repairs.

A gathering of documents recording the pay and activities of a particularly gallant and respected African American regiment of infantry during the Civil War, and who were among the first Union troops to enter the fallen Confederate capital of Richmond, Virginia in 1865.

The 19th Regiment, United States Colored Infantry was organized at Camp Stanton, Maryland in December of 1863 and saw action at the Battle of the Crater (July 30, 1864), the Siege of Petersburg (a series of battles, 1864–65), and the Appomattox Campaign (March–April, 1865), which resulted in the fall of Richmond in early April, and Black soldiers of the 19th were some of the earliest to enter and capture the city. The 19th USCT "acquired great proficiency in discipline and drill," and "notwithstanding the prejudice against the colored troops, their bearing and military qualities, challenged and obtained general approval and great credit" (Wilmer, p. 206).

Two muster rolls, for Company H and Company C, record a combined total of twenty-four officers and 137 African American privates, including five dead, three discharged, one deserted, and one "Gained from Desertion." Each name appears with the dates and places of enlistment and mustering in, as well as the name of the enlisting and mustering officers.

The muster roll of Company H covers from February 28th to April 30th, 1865 and about half of the seventy-three enlisted men have additional “remarks,” many of which record expenses associated with equipment (clothing, bayonets, “accoutrements”) and backpay. Many others are recorded as “sick in hospital” (often with the date of their hospitalization), and Privates William Deane(?) and Felix Brown are “wounded in hospital” since July 30th, i.e., the horrific Battle of the Crater, in which Confederate troops massacred soldiers of the 19th and other Black regiments trying to surrender, as well as those captured and sent to the rear as prisoners—General Grant called it “the saddest affair I have ever witnessed in the war” (“Battle”). Private Isaac Waters is listed as “wounded in Hospital since Aug 18th 64,” i.e., the Battle of Globe Tavern. Two men are detailed as blacksmiths (John Cornish and Henry Powell), one is noted as “On arrest since July 22nd 64 for sleeping on post”; and another is “detached in ambulances Corps.”

In addition to listing similar information as the roll for Company H, the muster roll for Company C, covering from the 31st of October to the 31st of December, 1865, includes signatures (i.e., x-marks) of all the privates, in acknowledgment of receipt of pay. By this time, the 19th USCT, along with many other regiments, had been stationed along the Texas-Mexico border “to prevent former Confederates from establishing their defeated government and army in Mexico. Later, the USCT, along with their successors the ‘buffalo soldiers’—as they were called by Plains Indians—patrolled the border to stop ongoing violence in Mexico from spilling into the United States, and to discourage bandits and Indians from attacking civilian communities. The black soldiers made a fine adjustment to the hot desert terrain and diverse culture of the Valley, as explained by Sergeant Major Thomas Boswell of the 116th: ‘If our regiment stays here any length of time we will all speak Spanish, as we are learning very fast’” (“U.S. Colored Troops”). The 19th was mustered out of service on January 15th, 1867, having spent more than the last year of their service in Brownsville and along the Rio Grande.

Also included in this lot are the muster-out roll and pay voucher for Lieut. James O. Blakeley, and four pay vouchers for Black civilian servants, dated March through June, 1865.

A stirring group of papers bearing witness to the service of this respected and important Black Civil War and post-Civil War regiment.

REFERENCES: “Battle of the Crater” at National Park Service online; “U.S. Colored Troops” at The University of Texas Rio Grande Valley online; Wilmer, L. Allison, J. H. Jarrett and Geo. W. F. Vernon. *History and Roster of Maryland Volunteers, War of 1861–5*, Vol. 2 (Baltimore: Guggenheimer, Weil, & Co., 1899).

Item #8074

\$6,500.00

A BLACK AND CUBAN MUSIC AND DANCE SENSATION



28. Harlem in Havana. [New York], Royal American Shows, 1954. 4to (12" x 9"), illustrated self wrappers. 8 pp., illustrated throughout. CONDITION: Good, old vertical fold through center, loss to upper right corner, but not affecting text or illustrations, wrappers moderately worn with light soiling.

An apparently unrecorded program for this long-running burlesque revue produced by renowned impresario Leon Claxton, “one of the nation’s first black entertainment moguls, who defied the constraints of his time, spreading the infectious rhythms of Black and Latin music and dance to mainstream audiences” (Cunningham).

The program for this “20th Edition” of Harlem in Havana, featuring “sultry sirens, romantic rhythms and crazy comedy,” consisted of “Moods in Blues and Ziggy’s Chica-Boo” (Norma Tolbert, The McGowan Trio and the Harlemites); “A Serenade to a Maniac” (Jinx Simon, His Trombone and His Band); Gilbert Nelson, vocalist performing “My Secret Love” and “Stranger in Paradise”; “Casbah” (Shon McGowan, Peaches Slayden and the Harlemites); Chubby Kemp, vocalist performing “The Boy With the Wistful Eyes” and “I’m Tired”; Al “Fats” Jackson[,] Comic and Song Stylist; and the finale, “A Trip to Haiti,” featuring “The Foú Cheé Dancers and the Entire Cast.” The illustrations include a risque cover shot of a nude showgirl, a portrait of Claxton, two double-page spreads picturing the performers (both individually and in groups on stage) and a rear cover shot of “the Foú Cheé Dancers, Peaches Slayden, LoVant Preyor and Carlo Foú Cheé, exponents of modern and primitive dancing.”

Leon Claxton (1902–1967) was born in Memphis to vaudeville performers—his father O.C. Claxton was a drummer for W.C. Handy—and entered show business as a water boy for the elephants in the Ringling Brothers Barnum and Bailey Circus, later performing as an acrobat and contortionist. By the 1920s he was established on Chicago’s vaudeville stages. On the city’s South Side, Claxton emerged as both entertainer and impresario. His home became a gathering place for musicians, while his own sepia revues showcased singers, dancers, and choreographers in lavish productions that drew praise from entertainment giants like Flo Ziegfeld. His reputation got a boost at the 1933 Chicago World’s Fair with *The Cotton Club Showboat Revue*, which impressed carnival magnate Carl J. Sedlmayr. Claxton then introduced *Brown Skin Vanities Revue* and other similar revues, breaking attendance records and cementing his reputation. Soon after he joined the Royal American Shows—an enormous traveling carnival—producing *Hep Cats* in 1936 and launching *Harlem in Havana* the same year. That revue—featuring African American and Cuban entertainers in music, dance, and comedy—filled a 1,600-seat tent in the summer and toured theaters and nightclubs in winter, thriving for more than thirty years. In 1938 Claxton married one of his performers, Gwendolyn Bates, who became his co-producer. Together they expanded their business, building the Claxton Manor Hotel in Tampa, Florida, a resort for African Americans during the period of segregation.

In spite of the long duration of Havana in Harlem, there are no records in OCLC for programs or any other related ephemera.

REFERENCES: Fortune, Iona. “Harlem in Havana” at Iona Fortune Burlesque online; Cunningham, Leslie. “Leon Dunkins Claxton Sr. Showman/ Producer/ Vaudeville Artist (1902-1967)” at Harlem in Havana Project online.

Item #9693 \$450.00



A STAR-STUDED ISSUE OF *THE CRISIS*

29. [Hughes, Langston; Jessie Fauset; W. E. B. Du Bois, et al.] *The Crisis : A Record of the Darker Races*. Vol. 26 No. 4 Whole No. 154. New York: NAACP, August, 1923. Sm 4to (9.8" x 6.875"), illustrated wrappers. [147]–190 pp. CONDITION: Good, wrappers chipped at extremities (partial loss to "A" in "August" at lower-left corner of front wrapper), two horizontal cracks on front and back wrappers at spine, numerous pages chipped at corners but not affecting text.

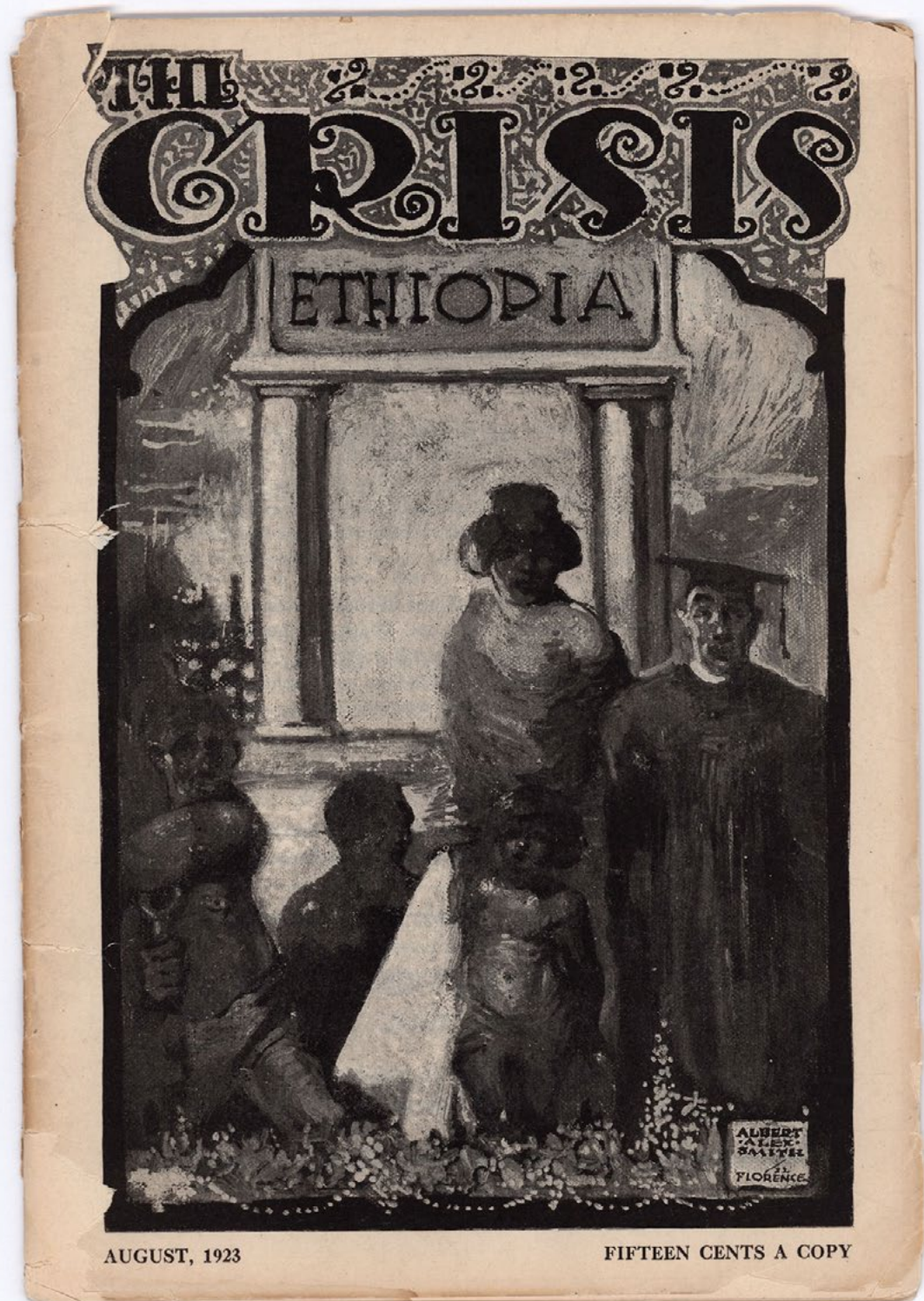
This issue of *The Crisis* features a striking front wrapper illustration by celebrated artist Albert Alex Smith, titled "Ethiopia" and showing several Black figures, including a college graduate and a young woman with a child. Following W. E. B. Du Bois's "Opinion" is the first part of a story by Jessie Fauset, titled "Double Trouble" and illustrated by Laura Wheeler; nine short poems by Langston Hughes (including "Shadows," three "Poems of Harlem," "Jazzonia," and more); and a speech—"The League of Youth"—by Countee Cullen. In addition to regular features, the issue also includes an article by Du Bois on "The Tragedy of 'Jim Crow,'" a piece by William S. Nelson on "The American Negro and Foreign Opinion," and more.

The Crisis, now the longest-running Black-oriented publication in the world, was founded in 1910 by W. E. B. Du Bois as the official publication of the NAACP. Its name was adapted from James Russell Lowell's Civil War poem *The Present Crisis*, and, though it was primarily conceived to address political and social news, it also became an important literary forum. Especially during the literary editorship of Jessie Redmon Fauset between 1918 and 1926, *The Crisis* served as a literary incubator for the Harlem Renaissance, publishing early work by Langston Hughes, Countee Cullen, Zora Neale Hurston, and others. As "A mirror for and to black America," *The Crisis* spurred Black art, education, and civil rights, and "inspired a black intelligentsia" (Holt).

REFERENCES: Holt, Thomas C. "Du Bois, W. E. B.," *African American National Biography*, ed. Henry Louis Gates Jr. and Evelyn Brooks Higginbotham (New York: Oxford UP, 2008), online at Harvard's Hutchins Center for African and African American Research.

Item #9857

\$295.00



**"ONE OF THE MOST DETAILED FIRST-HAND
DESCRIPTIONS OF SLAVERY AVAILABLE
IN THE ENTIRE SLAVE NARRATIVE TRADITION"**

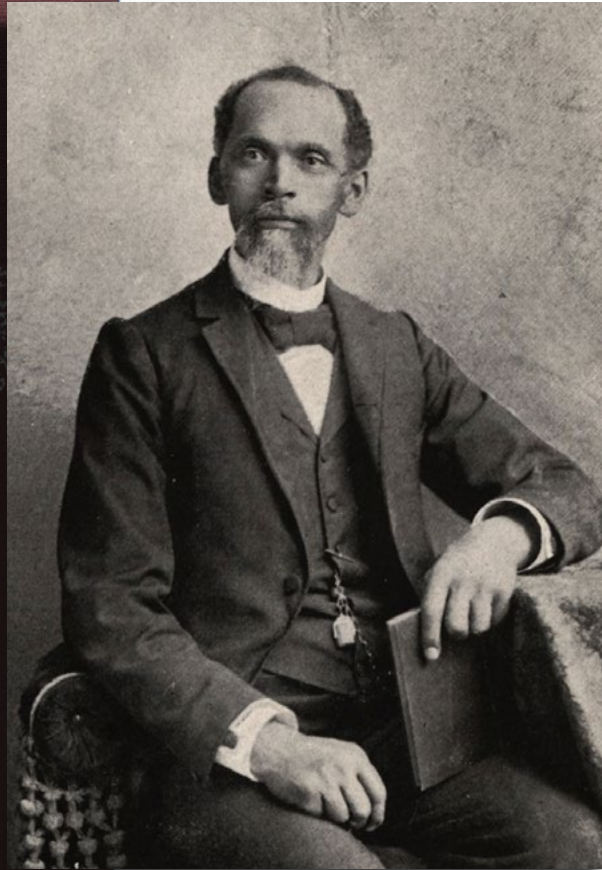
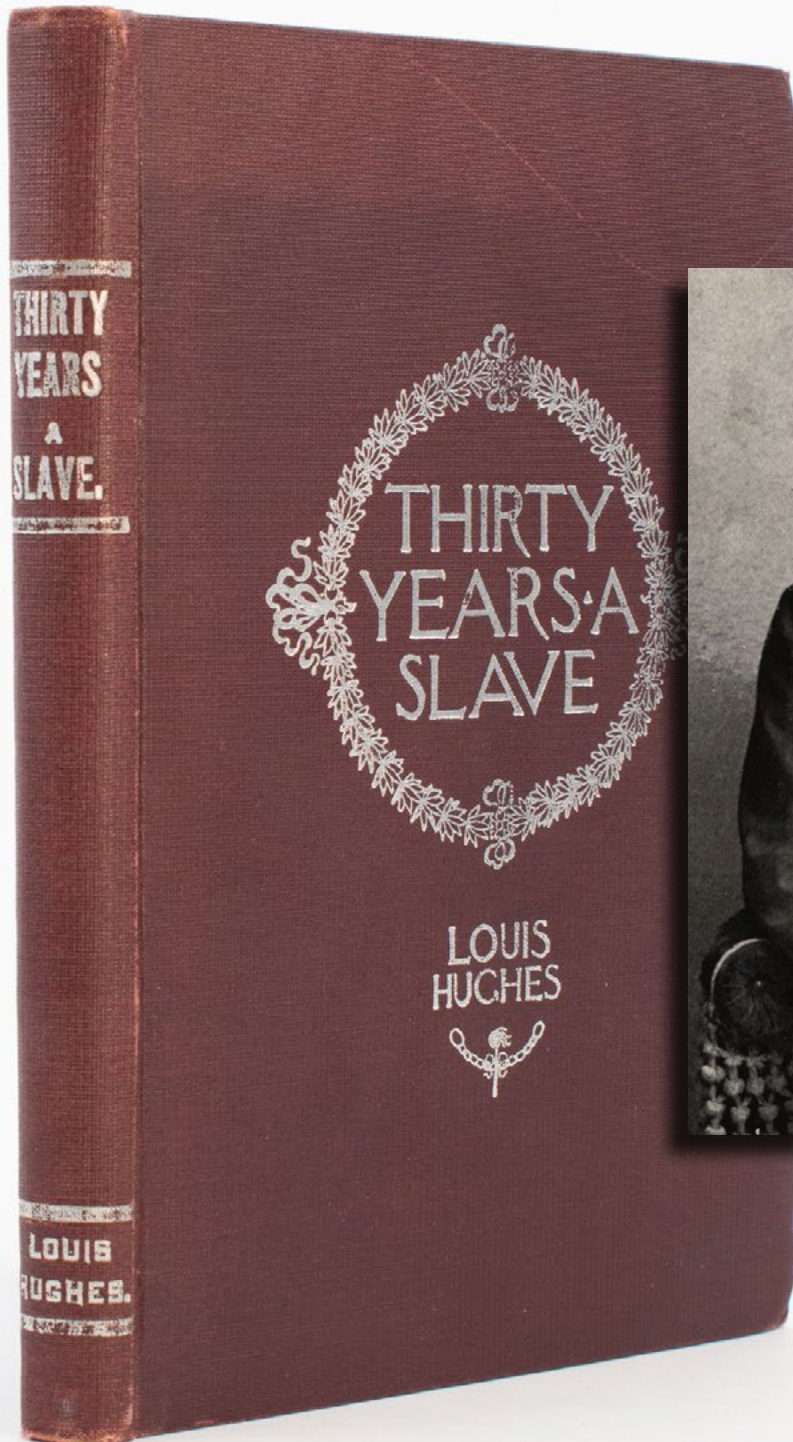
30. Hughes, Louis. *Thirty Years a Slave: From Bondage to Freedom: The Institution of Slavery as Seen on the Plantation and in the Home of the Planter*. Milwaukee: South Side Printing Company, 1897. 8vo (8.5" x 6.25"), burgundy cloth stamped in silver. Frontis., 210

pp., 7 b&w plates of antebellum and Confederate currency. Early ownership inscription in ink at verso of frontis: "No. 26 Charles Townsend." CONDITION: Very good, corners bumped, light scratch to upper right corner of front cover, occasional light wear to extremities; a tight, attractive copy.

The scarce first edition of the autobiography of Louis Hughes, who was born into slavery, escaped near the end of the Civil War, and after the war worked as a professional nurse, having acquired his initial knowledge of medicine from his owner while a slave.

Louis Hughes (1832–1913) was born on a plantation outside of Charlottesville, Virginia to a white man and an enslaved woman, was sold multiple times, and, despite five escape attempts, remained a slave until the closing days of the Civil War. Hughes's narrative details the daily lives of slaves; the hardships they suffered; observations of the Civil War from behind Confederate lines; the complex relationships between slaves and masters; graphic accounts of the physical abuse slaves endured, and details about slave markets, slave religion, and the organization of plantation work. Hughes also recounts the desire for learning he felt as a slave, and describes various tasks he performed in his masters' households, which included nursing his fellow slaves.

Separated from his mother in his youth, Hughes was traded among various slave-owners until being sold in 1844 (at the Richmond slave market) to his final master, one Mr. McGee of Pontotoc, Mississippi, a cotton planter with whom he remained until McGee's death in 1865. Serving initially as an errand boy and servant on McGee's plantation in Pontotoc on the Mississippi River, Hughes later received instruction from McGee—apparently a retired doctor—on various medicines and their properties, and used this knowledge to nurse his fellow slaves. In 1850, Hughes was sent to Memphis to help construct a second house for McGee; here he met Matilda Morgan, to whom he was married in 1858. Hughes attempted



to escape from Memphis twice, but was captured both times. Late in the Civil War, Hughes and fellow slaves belonging to McGee were relocated to Tombigbee, Alabama where they labored at a salt works. In 1865, when Union troops entered northern Mississippi, Hughes fled to the Union lines, and with help succeeded in rescuing his wife and children.

After the war, he and his wife reunited with several members of their family and lived in a number of Southern, Midwestern and Canadian cities, before finally settling in Milwaukee, where they established a successful laundry business. Hughes subsequently worked as a professional nurse, drawing on skills he developed while treating his fellow slaves. His narrative touches upon the social and economic struggles his family endured after the war.

In his foreword to a 2002 edition of Hughes's narrative, Professor William L. Andrews discusses the importance of the autobiography: "By paying a Milwaukee printer to publish [his autobiography] the former Alabama slave turned Wisconsin businessman was free to write about his experience in the South and the North in his own way. What he wrote identifies Hughes in several ways as more representative of the African American rank-and-file, both before and after slavery, than Douglass or most of the other celebrated fugitive slaves whose antebellum narratives have dominated our understanding of what slavery was like...*Thirty Years a Slave* offers one of the most detailed first-hand descriptions of slavery available in the entire slave narrative tradition. In his under-appreciated autobiography, Louis Hughes accomplishes the remarkable literary feat of recording with equal conviction both the injustices of slavery and the capacities of African Americans, while enduring enslavement, to resist demoralization and victimhood."

OCLC records just six copies (the two recorded at the British Library in fact being one).

REFERENCES: *Catalogue of the Charles L. Blockson Afro-American Collection* 10128; Henderson, Harris. "Louis Hughes, b. 1832" at Documenting the American South (UNC Chapel Hill) online; "Thirty years a slave. From bondage to freedom" at the Library of Congress online.

Item #9865

\$7,000.00

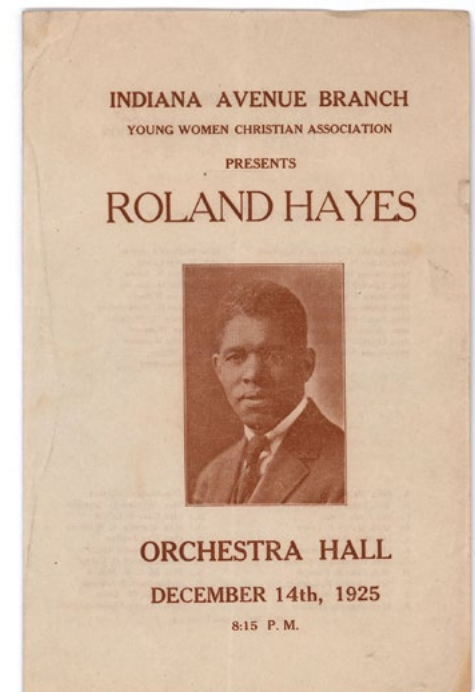
ROLAND HAYES SINGS
AT A PITTSBURGH YWCA, 1925

31. Indiana Avenue Branch Young Women Christian Association Present Roland Hayes Orchestra Hall December 14th, 1925 8:15 P. M. Chicago, 1925. Illustrated program on bifolium, 8.325" x 5.5". CONDITION: Very good, .5" tear to lower edge of pp. 3-4, central horizontal and vertical creases, child's pencil markings to central and final pages.

A program for a concert by pathbreaking tenor and composer Roland Hayes at a Chicago YWCA, just a year after he became the first African American to give a full recital at New York's Carnegie Hall.

The concert took place at Chicago's Orchestra Hall for the benefit of the Indiana Avenue branch of the YWCA, located in Bronzeville, the city's "Black Metropolis." Hayes was accompanied by his long-time pianist William Lawrence (who also played with Marianne Anderson, among other greats). The program embraced a Mozart aria and songs by Hugo Wolf and Charles Tomlinson Griffes, and closed with several "Negro Spirituals," some if not all of which were arranged by Hayes himself: "Sometimes I feel like a motherless child," "Lit'l David play on yo' Harp," "I don't feel nowadays tired," and "In my Heart." Facing the program are the names of the all-female "Committee of Management," and, not without some overlap, the "Box Holders." (Many of these elite society ladies are pictured in *The Chicago Defender's* December 12th announcement of the concert as "an event not to be missed.") The programs were donated by Detroit-born Chicago businessman Jesse Binga (1865-1950), who in 1908 had founded the city's first privately-owned African American bank.

Born in Georgia to formerly enslaved parents, Roland Hayes (1887-1977) became the first African-American man to gain international acclaim as a concert vocalist. After singing in Church and on street corners as a youth, he attended



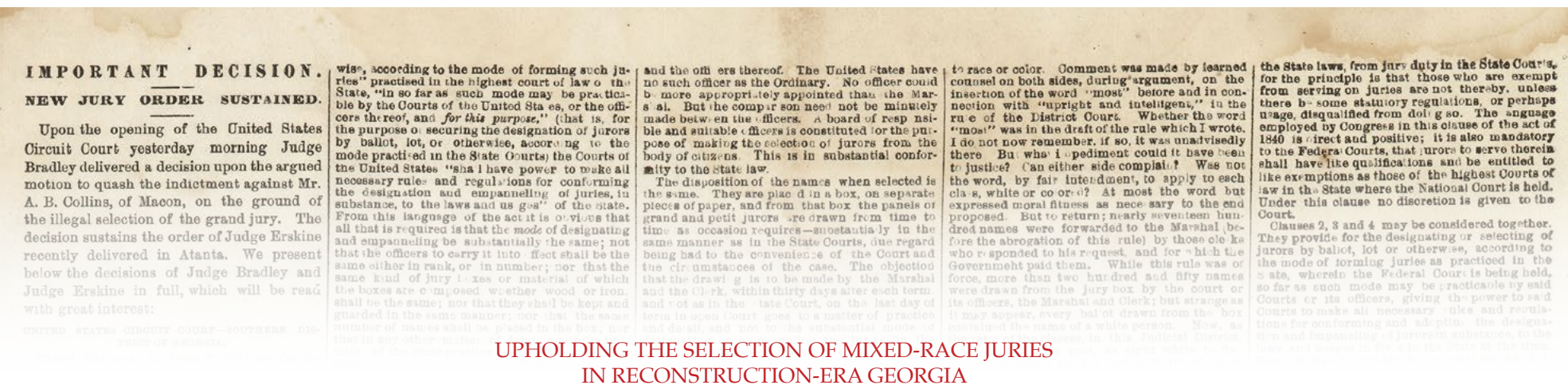
Fisk University, touring with the Fisk Jubilee Singers, and ended up in Boston. There, by working odd jobs, he managed to finance his own debut recital at Symphony Hall in 1915, and afterward spent several years studying and touring in Europe (bringing stoic British audiences to tears, performing for King George V and Queen Mary, and gracefully showing up hissing Berlin concert-goers with Schubert's "Du bist die Ruh"), before returning to the United States in 1922. Back in Boston, Hayes became the first Black soloist to perform with the Boston Symphony orchestra (in 1923) and in 1924 made another significant breakthrough in the Jim Crow era by giving a full-length recital at New York's Carnegie Hall. He published *My Song*, a collection of folk and religious songs, in 1948. He received the Spingarn Medal in 1924 and, over the course of his career, earned eight honorary academic degrees. His typical program "set a precedent for many African American singers by closing with a section of spiritual settings" (Jones), and his musical virtuosity and numerous "firsts" paved the way for future generations of classical performers, including Marian Anderson and Paul Robeson.

A scarce ephemeral document of a Chicago benefit concert, organized by the Black elite of Bronzeville, by renowned tenor Roland Hayes.

REFERENCES: "Presents Roland Hayes," *The Chicago Defender*, December 12, 1925, p. 5; Jones, Randy. "Roland Hayes Biography" at Afrocentric Voices in 'Classical' Music online; Olwage, Grant. "'Warbling Wood-Notes Wild': Nature, Art, and Race in Paul Robeson's 'Early Singing,'" *The Musical Quarterly* Vol. 98, No. 3 (2015).

Item #9809

\$350.00



32. Judge Joseph Bradley; Judge John Erskine. Important Decision. New Jury Order Sustained...United States Circuit Court—Southern District of Georgia... [Georgia,] 1873. Broadside, 18" x 12.75", text in five columns. CONDITION: Good, old folds, light dampstaining, one small stain in the second column, one tiny puncture at right margin, and a small puncture at center causing losses to three letters.

A scarce broadside concerning two Federal court decisions that upheld the selection of African American jurors in Georgia, per the 14th and 15th Amendments.

This broadside was published a day after the decision of Judge Joseph Bradley, Associate Justice of the Supreme Court of the U.S., in the U.S. Circuit Court, Southern District of Georgia, regarding the mixed-race jury in the case of United States Vs. Appleton P. Collins of Macon, Georgia "on indictment for violation of Enforcement Act." In 1872, Collins participated in a racially-fueled riot involving voter intimidation against African Americans at a Macon voting station that resulted in fatalities. Responding to "the argued motion to quash the indictment against Mr. A. B. Collins...on the ground of the illegal selection of the grand jury," Judge Bradley upholds an earlier decision delivered in Atlanta by Judge John Erskine of the U.S. Circuit Court in the Northern District of Georgia, which calls for juries to be selected "without regard to race, color or previous condition." The broadside reprints the decisions of Judges Bradley and Erskine, both of which reject motions by white defendants arguing that the mixed-race juries in their respective trials were illegal. Prior to emancipation, both enslaved and free African Americans were barred from testifying in court against whites, an exclusion that the Black Codes, passed by state governments across the South during Reconstruction, sought to uphold by

making it illegal for African Americans to serve on juries or testify against whites. These codes were countered by the Enforcement Acts (1870–71), which protected those contested rights and allowed Federal intervention in the event of states' failure to uphold them.

Judge Bradley's recent decision is presented first. He opens by observing that U.S. courts are independent of state laws, and that their processes and procedures are subject to the sole regulation of Congress and its courts. Bradley thus establishes the sovereignty of the Federal government over individual states, in spite of the Black Codes. On the subject of selecting and empanelling jurors in the U.S. courts, Bradley invokes the Congressional mandate that they be designated by lot "and that they should have the same qualification as required for jurors in the highest courts of the State"—a rule that has its precedent in the July 20, 1840 Act of Congress (5 Stat. 394).

Bradley states that conformity between Congress and state law concerning jury selection is required on two fronts: "*first*, in reference to the qualifications and exemptions of jurors; *secondly*, in reference to the mode of designating and empanelling jurors, as by ballot, lot or otherwise." In Georgia, he continues, the only qualifications of jurors are that "they shall be upright and intelligent jurors between the ages of 21 and 60" and—following an 1869 statute—that they be taxpayers. Officers—state or county officials—are to select from the body of the District 500 persons "without regard to race, color, or previous condition to serve as jurors," which is "in accord with the spirit of the Fourteenth and Fifteenth Amendments to the Constitution, by which all persons born or naturalized in the United States are citizens and entitled to full equality before the laws."

The broadside then reprints an earlier decision, sustained by Bradley, of Judge Erskine in the 1872 case *United States vs. William Gardner* on "indictment for violation of Revenue laws." Erskine writes: "Before the perusal of the panel, comprised of six white persons and six colored, [the] defendant challenged the array on the ground that the jury was illegally constituted, and moved that it be quashed." By a rule of the U.S. District Court for this District that was adopted at the March term of 1871, the Marshal was instructed to select the "most upright and intelligent persons" without regard to race or color from the jury list of the county. Concerning the word "most," Erskine writes that the question is raised "by learned counsel on both sides" whether the word was "to apply to each class, white or colored." He responds: "At most the word but expressed moral fitness as necessary to the end proposed." Of the nearly 1700 names forwarded to the Marshal, 250 names were picked, and "strange as it may appear, every ballot drawn from the box contained the name of a white person." The ratio in this Judicial District of whites to Blacks is eight to five. Erskine comments:

It is obvious to the common mind that that mode of designating or selecting these jurors cast the entire burden of jury service in the Federal Court upon one of the classes only— white citizens; thus released colored citizens who possessed the constitutional and statutory qualifications for jurors from the performance of a duty which they, equally with the qualified white citizens, owed to their country. Not only the Constitution of this State, but the recent amendments to the National Constitution, have made the colored man a citizen, habilitating him with all the rights, privileges and immunities enjoyed by the white citizen: therefore, he should perform his part of the public labor.

Erskine cites an 1872 amendment ordering that "each ballot shall be so rolled that neither the name nor the county can be seen. The ballots shall then be placed in the box and thoroughly mixed." It is noted that no property qualification is required in Georgia for an individual to serve as a juror. "To be 'white' was another qualification for a juror, but this no longer exists—(State Constitution *supra*)."

The broadside concludes with Erskine's examination of a number of other cases.

The defendant in the first case, Dr. Appleton P. Collins (1835–1886), was born in Macon, Georgia, and graduated from the Medical College of New Orleans immediately before the Civil War broke out. He enlisted in the 2nd Battalion Georgia Infantry, Co. B in May 1861, and was discharged in September 1862 when he was approved to serve as an assistant surgeon for the Confederate Army. After the war, he was appointed city physician for Macon. In 1872, the *Georgia Weekly Telegraph, Journal and Messenger* reported a violent encounter between white and Black voters at a Macon voting station, in which several people were killed. The white participants' intimidation tactics violated the Enforcement Act and evidently led to the case *United States Vs. Appleton P. Collins*. Witnesses quoted in the *Telegraph* article described the events as follows:

The white and blacks had met and there seemed to be a great struggle at the polls as to which should vote. I called the attention of the gentleman to it, and proposed to go down and draw away the blacks until arrangements could be made for voting. There were more blacks than whites—a great many more. The colored people were confined to the rear most of the morning but had made a sort of flank movement and were coming from two directions...The struggle between the men seemed to be to see which should get the polls ...I was engaged at the time with a white man and a colored man who seemed struggling to see who should get on the terrace...That was Dr. Appleton Collins. He was in a fight with a negro...I saw a pistol between them.

No examples recorded in OCLC, but we find an example at the University of Georgia.

A fascinating broadside offering insight into race relations as they pertained to jury selection for trials in Georgia during the Reconstruction era.

REFERENCES: "Appleton P. Collins, Macon City Physician" at Rose Hill Cemetery Macon Georgia online; *Georgia Weekly Telegraph, Journal and Messenger* (Macon) November 5, 1872, p. 3.

Item #9066

\$2,500.00

DR. KING'S ANTI-WAR VOICE

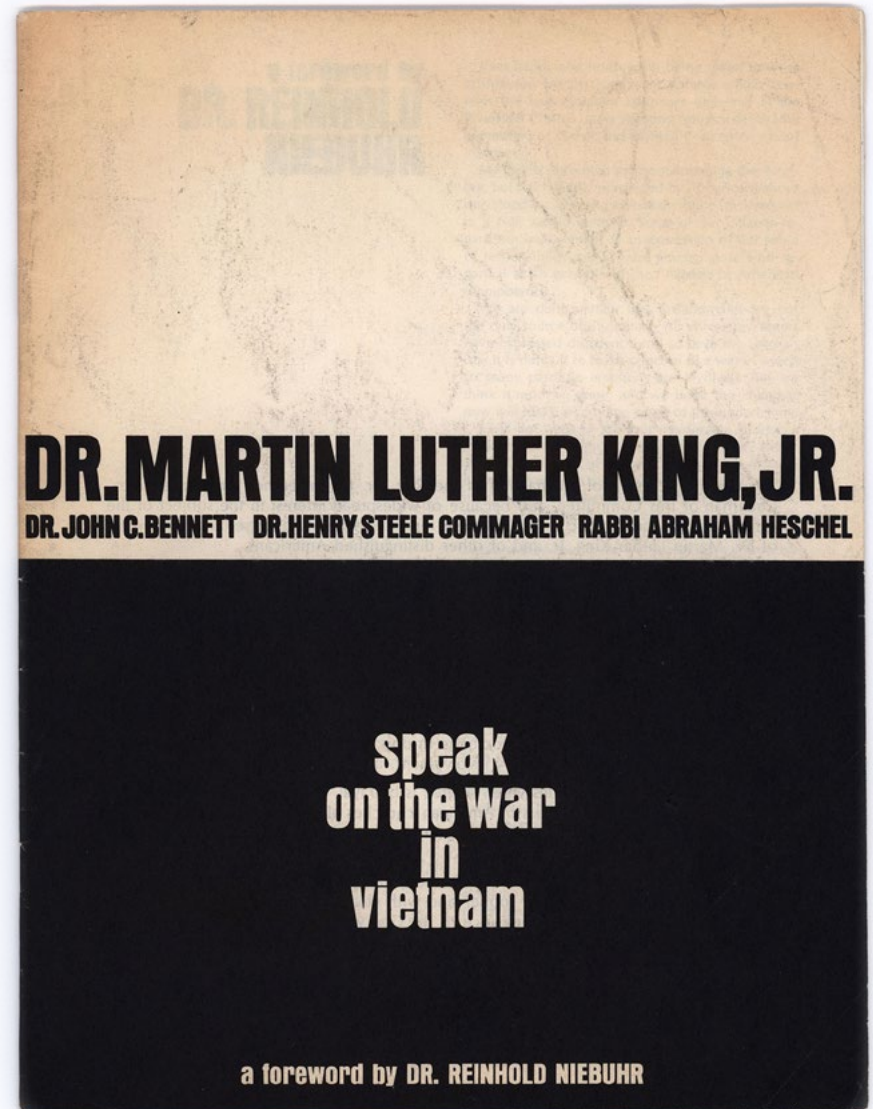
33. King, Dr. Martin Luther Jr., et al. **Dr. Martin Luther King, Jr., Dr. John C. Bennett, Dr. Henry Steele Commager, Rabbi Abraham Heschel Speak on the War in Vietnam.** New York: Clergy and Laymen Concerned About the War in Viet Nam, 1967. 4to (10.75" x 8.25"), printed wrappers. 30 pp., 1 full-page portrait. With form letter from William Sloan Coffin. CONDITION: Very good, light wear to wrappers. Letter very good, top and right edges toned with a few short tears.

An anti-Vietnam War booklet featuring two notable speeches of Martin Luther King, Jr. which brought him to the fore as an important voice in the movement.

In October 1965, a group of 100 clergymen gathered in New York to consider how best to challenge U.S. policy in Vietnam. They believed that a broad, multi-faith coalition could lend credibility to antiwar activism often dismissed as Communist-inspired. Out of that meeting came the Clergy Concerned about Vietnam, with Martin Luther King, Jr., standing out as one of the few Black members and the only representative from the South. As the group expanded to include laypeople and adopted the new name *National Emergency Committee of Clergy and Laymen Concerned about Vietnam* (CALCAV), King became more deeply involved. He used its platform in April 1967 for his landmark "Beyond Vietnam" address, delivered at Riverside Church in New York City, in which he forcefully denounced the war.

Earlier that year, on February 25th, 1967, King had delivered his first major antiwar address, "The Casualties of the War in Vietnam." Determined that his message not be distorted, he turned to CALCAV to organize a high-profile public event. The group hired a publicist and drew over 3,000 people to Riverside Church on April 4th, where King made his most significant antiwar statement to date. CALCAV distributed 100,000 copies of the present publication, and King soon accepted an invitation to serve as co-chair of the organization.

Included here are King's "The Casualties of the War in Vietnam" and "Beyond Vietnam" as well as statements by Dr. Henry Steele Commager, Professor of American History at Amherst College; Dr. John C. Bennett, President, Union Theological Seminary, New York; and Rabbi Abraham Heschel, Professor of Ethics and Mysticism, Jewish Theological Seminary, New York; a "Questions & Answers" section, an interview with Dr. King, King's comments on "NAACP Resolution April 12, 1967," and letters to the



editor first printed in the *New York Times*. Tipped into the booklet is a form letter from Rev. William Sloane Coffin soliciting donations to CALCAV.

REFERENCES: "Clergy and Laymen Concerned about Vietnam (CALCAV)" at Stanford University's Martin Luther King, Jr. Research and Education Institute online.

Item #9635

\$375.00



SCARCE HAND-COLORED EXAMPLE OF GILMAN RUSSELL'S
EMANCIPATION PROCLAMATION BROADSIDE

34. Lincoln, Abraham; Gilman R. Russell, del. **Emancipation Proclamation Issued January 1st 1863.** Philadelphia: Published by G. R. Russell, 1865. P. S. Duval & Son, Lith. Hand-colored lithograph, 25.25" x 17" plus margins. CONDITION: Good, some toning and light soiling, neatly repaired tear extending down through the text at far right, 3.5" tear just into text at right, several other repaired tears confined to margins, backed with Japanese tissue.

An unusual, hand-colored example of this handsome broadside edition of the Emancipation Proclamation designed by penmanship master Gilman R. Russell of New Hampshire and described by Eberstadt as a "highly decorative edition."

The text of the proclamation, omitting the preliminary matter, is presented here wrapping around a central full-length portrait of Lincoln. His right hand rests on a scrolled document signed "A. Lincoln" on a table beside him, as if to say "it's a done deal." The title appears in a banner above him surmounted by the figure of Lady Liberty flanked by a formerly enslaved man and an eagle holding the federal shield. Flags, cannons, bayonets, and putti festooning the banner complete the tableau. A floral border appears at the bottom and into which Russell has incorporated a calligraphic credit reading "The ORIGINAL Designed and Executed entirely with a PEN by GILMAN R. RUSSELL Prof. of Penmanship."

Gilman R. Russell (1822–1874) was born in Woodstock, New Hampshire. A professional penman, according to the New Hampshire Historical Society he traveled across the United States teaching penmanship, a common practice amongst those of his profession. In addition to his teaching and the publication of his Emancipation Proclamation, he published a decorative broadside edition of the Declaration of Independence. Russell died in Franconia, New Hampshire.

This example, with original hand-coloring, is the only such copy we've encountered.

REFERENCES: Eberstadt 45; "Russell, Gilman R. (1822-1874)" at New Hampshire Historical Society online.

Item #9624

\$3,500.00

A PAIR OF VIRGINIA SLAVE TRADE LETTERS

35. Logan, Samuel. Autograph letter signed "Saml. Logan" to Joseph Meek of Livingston, Mississippi, regarding slave trade matters. Abingdon, Virginia. 8 January 1835. Small 4to bifolium, 2 pp., addressed on terminal leaf. CONDITION: Good, old folds with a few small separations along folds, mostly to second leaf (those on second leaf with old tape repairs), damp-stain to upper right corner of both leaves.

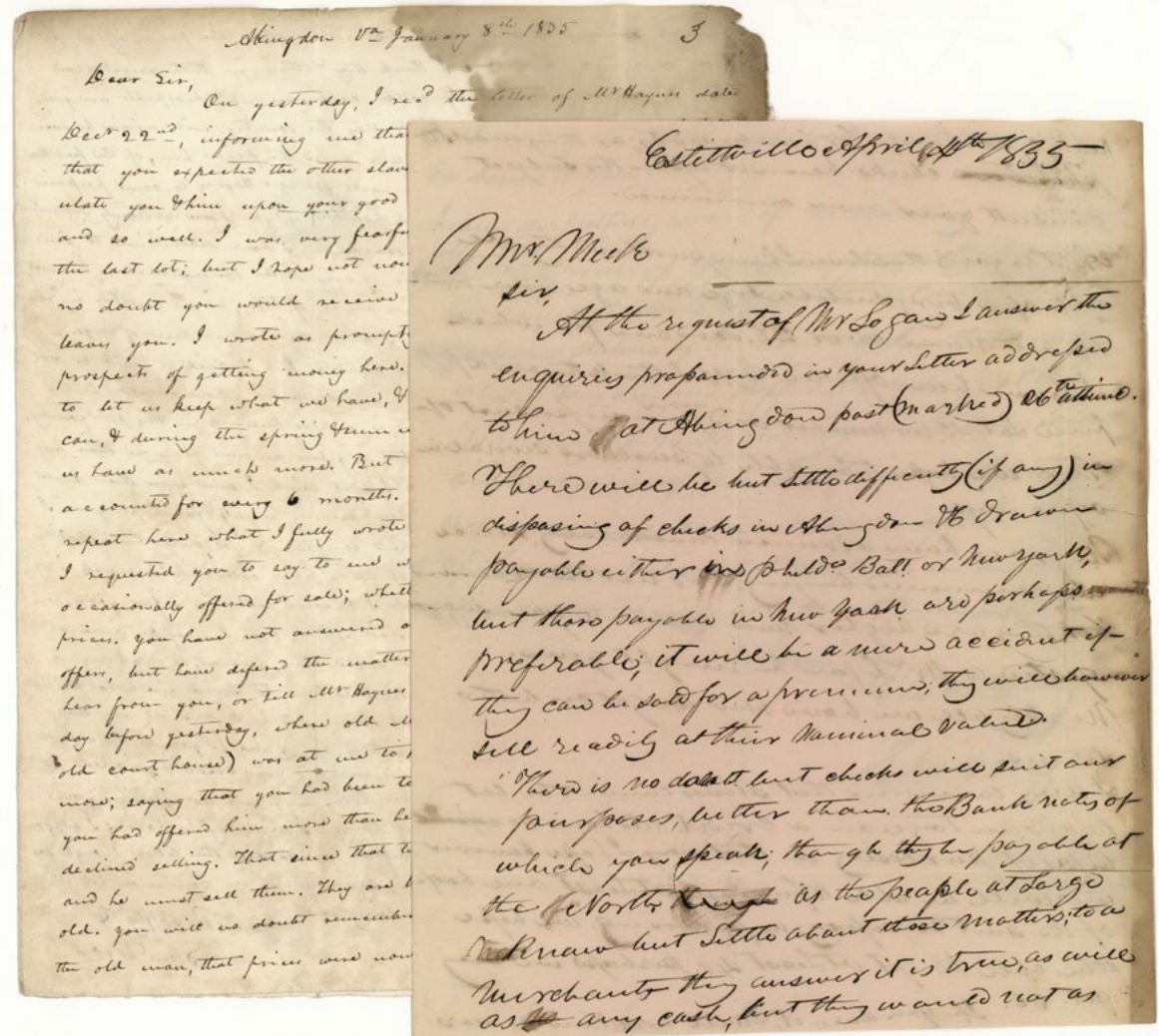
[with]

Haynes, Christopher. Autograph letter signed "C. Haynes" as Postmaster of Estillville, Virginia, to Mr. Joseph Meek in Nashville, Tennessee, regarding slave trade matters. Estillville, Scott County, Virginia, 4 April 1835. 8vo bifolium, 3 pp., addressed on terminal leaf. Free franked by Haynes as postmaster. CONDITION: Good, old folds with tape-repaired separations along folds on both leaves, loss of five letters in one word (p[ower]) at fore-edge of second leaf.

A pair of interrelated letters from two different parties in Virginia to their associate, Joseph Meek, a plantation owner in Livingston, Mississippi, reporting on local circumstances, conditions, etc. bearing on the acquisition and sale of the enslaved.

The authors of these letters, Samuel Logan (1799–1855) of Abingdon, Virginia and Christopher Haynes (1806–1844) of Estillville, Virginia were lawyers who simultaneously had a hand in the deplorable business of trading in human lives, which they write about as if they were discussing the purchase and sale of commodities scarcely more human than dry goods. Logan and Haynes were evidently acting as agents or partners of Meek, sourcing enslaved people locally on Meek's behalf. The earliest of these letters, written by Logan, opens with mention of a "letter of Mr. Haynes dated Dec. 22nd, informing me that you had sold out all but 7, & that you expected the other slaves to arrive in 10 days." Haynes was apparently at Meek's plantation on slave trading business at the time. Logan then brings Meek up to date:

Sometime ago I requested you to say to me what I should do when slaves were occasionally offered for sale; whether I should purchase any & at what prices. You have not answered on that subject. I have had several offers, but have deferred the matter in each instance until I can hear from you, or till Mr. Haynes returns. I came from Rupell county day before yesterday, where old Mr. Burdine (who lives near the old court house) was at us to know if we could purchase any more; saying that you had been to see two of his slaves, for which you had offered him more than he would have asked, but that he then declined selling. That since that time, they have become uncontrollable and he must sell them. They are both young fellows about 19 & 22 yrs old. You will no doubt remember them. I made the impression on the old man, that prices were now so low, it was uncertain whether you would continue to purchase, & that nothing like the price offered by you could now be given. I think they and others in that neighborhood can be got at fair prices. If cotton continues up & prospects are good,



I have no doubt that by April & May the country will again be overrun with traders who will again raise the prices here, of the few that are for sale. It will therefore be well for Mr. Haynes to come prepared to embrace all trades as early as possible, if you have certainly determined to continue the business next season...

Logan appears to have had considerable admiration for Meek, as he and his wife named one of their sons Joseph Meek Logan.

In the second of the two letters, dated approximately three months later, Haynes writes to Meek, who was in Nashville at the time. After addressing the matter of acceptable forms of payment, Haynes reports on the acquisition of a number of enslaved people “of a very suitable size and age” then speaks of them in startlingly reductive terms:

Negroes have advanced considerably, since we commenced buying. I do not think however that they are higher now than you suggested to Mr. Logan he might give. Nearly all we have now we got on better terms. I am convinced that slaves cannot be bot to advantage on a credit., and have no hopes of purchasing in that way. I hope however we will be able to furnish at least one half of the amt necessary in purchasing. We hope to get at least 40. Perhaps we may get 60. If you desire it, I will ascertain as near as I can, the weight of each Negro, age &c and send the same to you. I am perfectly aware of the exceeding uncertainty attending the prices of this kind of property. I know the value of slaves depends almost entirely on the staples of the South West, or that country where they are used. Suffer me to suggest the propriety of your giving us notice, immediately on the decline of the demand for slaves, should that decline be such as to induce an apprehension of loss.

A pair of letters revealing in disturbingly stark terms the inner workings and commercial inhumanity of the slave trade as carried out by two Virginia attorneys and their Mississippi associate.

Item #9674

\$2,750.00

**A FREE BLACK MAN FROM MARYLAND
“ENTICES” HIS WIFE AND CHILDREN TO ESCAPE FROM SLAVERY**

36. [Manuscript affidavit of a Maryland grand jury regarding one Lloyd Brightley, who assisted his wife Mary Brightley and their children to run away.] Frederick County, Maryland, February Term 1864. Manuscript on single leaf, 6.325” x 7.875”, docketed on verso: “No. 32 State vs. Lloyd Brightley Free Negro Enticing Slaves to run away : Returned & filed March 3d 1864.” CONDITION: Very good.

A stirring affidavit attesting to a former Maryland slave’s successful attempt to bring his wife and children to Pennsylvania—and freedom—just months before Maryland abolished slavery, and almost a year and a half before the end of the Civil War.

This document attests that Lloyd Brightley (also Brightly) illegally aided his wife, Mary Brooks Brightley of Charles County, Maryland, and their three children to escape on October 20th, 1863. The document reads in full:

The Grand Jurors of the State of Maryland for the body of Frederick County on their oaths present that Lloyd Brightley, Free Negro, late of said County on the 20th day of oct. 1863 at the County aforesaid did unlawfully entice persuade and assist a negro slave named Mary Brightley and her three children the property of Mrs. Sarah E. Lynch to run away. On the information of Charles Gross

Witnesses

Charles Gross E. H. Rockwell Foreman

Wm H Boteler

Maryland manumission documents record a total of six Brightley family members owned by John A. Lynch and William Boteler Lynch (stepsons of the above-named Sarah Eleanor Hackney Lynch). All were set to be freed at the age of thirty-seven, evidently by the will of their owners’ late father, William Lynch (1788–1857). Lloyd Brightley, already thirty-seven upon William’s death, was thereby immediately freed. His wife, however, would by William’s will have had to wait until 1873. The

Brightleys evidently did not rely upon Maryland ratifying a new constitution—which it did in October 1864, just a few months after their escape—which, among many other Unionist measures, outlawed slavery.

By 1870, Mary and Lloyd, as well as their children Sarah (age sixteen), Leonard (age seven), William (age five), and Alice (age six months) appear on the Hummelstown, Pennsylvania census. Sarah and Leonard were both born in Maryland, but what became of their other escaped sibling—perhaps Lucretia V. Brightly, who according to the manumission records was two years younger than Sarah—is not clear. Lloyd and Mary would remain in Pennsylvania and go on to have two more children, Lloyd (born about 1872, who worked as a barber in Harrisburg) and Eliza Jane (born about 1878). The 1870 census records Mary and three of her children as “mulatto,” while Lloyd and William are listed as “black.”

John Alexander Lynch (1825–1904) was a Frederick County attorney and served as a Circuit Court judge in Frederick and Montgomery Counties for thirty years. William Boteler Lynch (1827–1909) enlisted in the 17th Virginia Infantry in 1861 and attained the rank of Second Lieutenant.

REFERENCES: Duvall, J. A. *Frederick County Maryland Slave Manumissions 1748–1867* at Maryland Historical Mapping online; Richard H. Smith, Jr., compiler. *Manumission Deeds of Frederick County, Maryland 1748–1865* at Frederick Roots online; “William Boteler Lynch” at Fold3 online.

Item #9874

\$850.00

February Term 1864

The Grand Jurors of the State of Maryland for the body of Frederick County on their oaths present that Lloyd Brightley, free Negro, late of said County on the 20th day of Oct. 1863 at the County aforesaid did unlawfully entice persuade and assist a negro slave named Mary Brightley and her three children the property of Mrs Sarah E. Lynch to run away on the information of Charles Grop

Witnesses
Charles Grop } E. H. Rockwell Foreman
Wm N Boteler }

MISSOURI-KANSAS-TEXAS RAILROAD COMPANY OF TEXAS

RARE BROADSIDE PRINTING OF SEGREGATION LAWS FOR TEXAS RAILWAYS

37. Missouri-Kansas Texas Railroad Company of Texas. Section 1. Be it enacted by the legislature of the state of texas: every railway company, street car company and interurban railway company, lessee, manager, or receiver thereof doing business in this state as a common carrier of passengers for hire, shall provide separate coaches or compartments, as hereinafter provided, for the accommodation of white and negro passengers. [Caption title and first lines of text]. [N.p., but Dallas? ca. 1910s]. Broadside printed on thick card stock, 12.75" x 8.5". CONDITION: Foxed and dampstained, light edge wear, slightly warped. Still very good.

An unrecorded broadside printed by the Missouri-Kansas-Texas Railroad Company (MKT), containing the text of the state of Texas' 1907 separate cars law, mandating "separate but equal" train cars for Black passengers.

Despite an anti-segregation statute passed during Radical Reconstruction in 1871, Jim Crow laws were quickly reintroduced to Texas in the late nineteenth century. The first separate cars law was passed in 1889 and applied only to railways; additional laws were passed in 1891 (adding penalties for conductors as well as passengers, increasing punishments, and requiring public signage), upheld by *Plessy vs. Ferguson* in 1896, and extended in 1907 (applying the provisions of the law to streetcars and "interurban railways"). Segregation laws for public transit in Texas passed frequently alongside numerous other Jim Crow statutes, steadily increasing in scope and forcefulness into the late 1950s.

This broadside, printed on thick card stock and likely at one time posted in an MKT depot or train car, prints the text of the 1907 law. Section 1 states in full:

BE IT ENACTED by the LEGISLATURE OF THE STATE OF TEXAS: Every Railway Company, Street Car Company and Interurban Railway Company, Lessee, manager, or Receiver thereof doing business in this State as a common carrier of passengers for hire, shall provide separate coaches or compartments, as hereinafter provided, for the accommodation of white and negro passengers, which separate coaches or compartments shall be equal in all points of comfort and convenience.

The eight following sections of the act define the term "Negro," require clearly posted signage, establish a fine of \$100 to \$1000 per trip for noncompliant railroads, a misdemeanor charge and \$5 to \$25 fine for noncompliant passengers, allow exceptions for railroad employees (partially revoked in 1914), require the printing of broadsides such as this, and grant conductors the authority to deny service or eject passengers based on race.

Conceived after the Civil War as the Southern Branch of the Union Pacific and charged with connecting Fort Riley to Fort Worth, the Missouri-Kansas-Texas Railroad was the first to enter Texas from the north and became one of the largest railway networks in the south-central United States. It continued operations into the 1980s, when it merged with the Union Pacific.

We locate no other surviving copy.

A scarce piece of Texas railway and civil rights ephemera, although presumably posted in every MKT rail car and depot in Texas in the early 1900s.

Item #8969

\$2,750.00

SEC. 2. The Term Negro used herein includes every person of African descent as defined by the Statutes of this State.

SEC. 3. Each compartment of a railroad coach divided by good and substantial wooden partitions with a door therein shall be deemed a separate coach within the meaning of this Act, and each separate coach shall bear in some conspicuous place appropriate words in plain letters indicating the race for which it is set apart; and each compartment of the street car or interurban car divided by board or marker placed in a conspicuous place, bearing appropriate words in plain letters indicating the race for which it is set apart, shall be sufficient as a separate compartment within the meaning of this act.

SEC. 4. Any Railway Company, Street Car Company or Interurban Railroad Company, Lessee, Manager or Receiver thereof which shall fail to provide its cars bearing passengers with separate coaches or compartments as above provided for, shall be liable for each and every failure to a pen-

A BEAUTIFUL LADY
IN PORTSMOUTH, NEW HAMPSHIRE, CIRCA 1885

38. Newell, L. V. & Co., photog. [A striking cabinet card photo of an African American woman of Portsmouth, New Hampshire.] Portsmouth, NH, ca. 1885. Cabinet card (6.5" x 4.25"), printed photographer's credit on lower mount. CONDITION: Very good.

A cabinet card photo of an elegant, well-dressed woman of color, taken in a New England town with hundreds of years of African American history by a longtime Portsmouth photographer and prolific Civil War portraitist.

This full length, three-quarters portrait shows a young Black woman looking into the middle distance to the left, resting both hands on the back of a chair. A jewel-set ring gleams from her left ring finger, and the row of shining round buttons on her snug, structured dress echoes the brooch at her collar and her disc-shaped earring. Portsmouth, at the mouth of the Piscataqua River forming the border between New Hampshire and Maine, "was once a remarkably cosmopolitan and diverse place" (p. 4). As a port settlement, it was among the early landing-places for enslaved Africans brought to New England, and, "with a slightly wavering presence of 2 percent to 4 percent since the eve of the Revolution...has been New Hampshire's Black capital for most of its history" (Sammons and Cunningham, p. 4). This portrait was taken in the aftermath of *Plessy v. Ferguson* and the increasing organization of the Portsmouth Black community. After a couple faltering starts the previous decade, in the late 1880s a group of Black Portsmouth residents formed "the People's Mission," a non-denominational religious group which, reorganized three years later as the People's Baptist Church, remained an active religious and community hub well into the twentieth century.

By the time of his death in 1914, Lafayette V. Newell was "one of the oldest and best known business men of Portsmouth" ("Made Pictures"). He was born in 1833 in Barnstead, and learned the daguerreotype business in the 1850s. When his twin brother Albert, a member of the 12th New Hampshire Volunteers, was assigned to prison duty at Point Lookout, Maryland, he built his own studio there and spent the majority of the war taking portraits of both Union and captured Confederate soldiers. Unfortunately, almost all his glass plate negatives from the Civil War were destroyed shortly after the war. Beginning again at the age of thirty-five, Newell set up shop in Portsmouth, and the business, which he later ran with his son John, thrived for the next three decades.

A very pleasing cabinet card photo of a young woman in the Black capital of New Hampshire.

REFERENCES: Sammons, Mark. J and Valerie Cunningham. *Black Portsmouth : Three Centuries of African-American Heritage* (Durham: University of New Hampshire Press, 2004); "Made Pictures in War Time," *Boston Evening Transcript*, April 9, 1914, p. 16; "Newell, Lafayette V." at Portsmouth Athenaeum online.

Item #9712

\$475.00





DELIGHTFUL PHOTO ALBUM OF
A PITTSBURGH R&B TRUMPETER IN THE 1940s

39. Patterson, Mark Charles, Jr., compiler. [Photo album compiled by a Marine Corps trumpeter who later played with such greats as Etta James and Otis Redding.] Pittsburgh, mostly 1940s. Folio album (10.75" x 15.75"), decoratively blindstamped brown faux-leather covers with string binding. 132 original b&w photos, approx. 3.5" x 1.75" to 10.25" x 13", of which five are duplicates (sometimes resized or re-cropped), and 22 are laid in; 1 color photo; 1 halftone portrait laid in, bearing both a printed inscription and an original inscription in blue ink; 2 newspaper clippings, 3 Christmas cards, 1 real photo postcard. Numerous (approx. 18?) photos missing from pages, though most if not all of these seem to be among the photos laid in. Numerous photos variously inscribed in ink to "Charlie," "Pittsburgh Chuck," "Mark," etc., and some with additional captions. [With] stapled sheaf of papers comprising 2 U.S. Marine Corps Reports of Separation for Patterson, 1945 and 1948, 2 pp. total; Certification of Military Service, blindstamped and dated 1971, 1 p.; and 1 ALS from Patterson. CONDITION: Covers good, 3" split at upper hinge; contents very good, overall excellent tonality; a few older photos faded, 4" tear to one (duplicate) photo.

A rich and lively photo album compiled by a young Pittsburgh trumpeter who served over five years in the Marine Corps before embarking on a long career among leading R&B, blues, and jazz musicians.

The album, compiled early in Patterson's career, includes photos from Marine Corps base camp, presumably Camp Lejeune, as indicated by his paperwork; shots of musicians and bands, including the Pittsburgh group with whom Patterson played—Eugene Betts's Key Boy and his Sharps and Flats—as well as single candids of Charles Melvin "Cootie" Williams and Dizzy Gillespie, the latter, with his characteristic soul patch and glasses, joking with a fellow trumpeter; and Patterson's friends and family, lounging at home, grouped at restaurants, and so on, and including several shots of a woman who is probably Patterson's wife Ida, with their young child. The album also pictures a variety of young women, some friendly, others flirty (inscribed "To Mark, Love Eulacile Moore," "To Chuck with Luck! Thelma," and so on), and two Black basketball teams. Marine Corps photos show groups of young men with arms draped over each others' shoulders, playfully roughhousing, or gathered for a beer (or three). A few photos capture them shirtless, standing around or, in one instance, playing saxophone. Musical shots show the Key Boys practicing (apparently in someone's living room) and performing, their bandstands reading "Key Boy & His S F." Sometimes they are joined by other musicians, including one singer—"Aunt Edna," according to the inscription—belting it out while Patterson, wearing a tiny hat, plays accompaniment. A particularly





striking halftone portrait of a woman at a radio console is inscribed "With Love" on August 3rd, 1951 by Mary Dee, a.k.a. "ACE DEEJAY Mary Dee of Pittsburgh," a beloved DJ who "made her air debut" when local station "WHOD went on the air for the first time" ("ACE").

Mark Charles Patterson, Jr. (1927–2000) was born in Pittsburgh to Mark and Jessie Patterson. He married Ida Berry, with whom he had four sons. He learned to play trumpet in high school, and following his graduation served nearly six years in the U.S. Marine Corps. For a few years in the mid-1950s he worked with Detroit-based pioneer rock and roll artist Hank Ballard and his Midnighters, whose 1954 "Work With Me Annie" was a scandalous #1 R&B hit and inspired the seventeen-year-old Etta James to answer with "Roll With Me Henry" the following year. (It later topped the *Billboard* R&B chart under the more discreet title "The Wallflower"). Patterson played with various groups throughout the 1960s and '70s, relocating to Austin, Texas in 1971, where he joined Matthew Robinson's Texas Blues Band and Clarence Pierce's band. In the 1990s he led the *Texas Trumpets*, comprising a young Ephraim Owens and fellow blues, jazz, and R&B veterans Donald "Duck" Jennings and Martin Banks. A 1999 piece in *The Austin Chronicle* describes Patterson as "a personable man in his 60s with a pencil-thin mustache and a black fedora. Reared in Pittsburgh, he played in a Marine band after joining the Corps, and after his discharge in the Fifties, he moved to Detroit and joined fellow Ford factory workers Hank Ballard & the Midnighters for five years before hooking up with Etta James, Otis Redding, and Joe Tex...His tales are amazing, like hanging out with Charlie Parker, Dizzy Gillespie, and Billy Eckstein, or the time a strung-out Miles Davis borrowed his trumpet to play a gig" (Renshaw).

Laid into the album are several copied records of Patterson's Marine Corps service, stapled to his written request (on Holiday Inn letterhead from Dallas, Texas) to "have copies of all of my 'Honorable Discharges from the United States Marine Corps...My copies of my discharges were stolen, and I considered it an honor and privilege [sic] to have served my country. And I would do it again without hesitation." On the first of these records, dated March 5th, 1948, Patterson lists his principal military duty as "Field Music, MPC," states that he took a sixteen-week "Radio Operator" course, and gives his "Job Preference" as "Playing with a band" because it is the "Job best suited for at the present."

A delightful photographic record of the early Marine Corps and musical career of a Black trumpeter from Pittsburgh.

REFERENCES: "ACE DEEJAY," *New Pittsburgh Courier*, August 11, 1956, p. 19; Renshaw, Jerry. "Spinning Yarns : The Texas Trumpets," *The Austin Chronicle*, November 19, 1999.

Item #9122

\$3,750.00

"THE EARLIEST KNOWN WORK OF AFRICAN AMERICAN BIOGRAPHY"

40. Paul, Miss Susan. *Memoir of James Jackson, the Attentive and Obedient Scholar, who Died in Boston, October 31, 1833, Aged Six Years and Eleven Months.* Boston: Published by James Loring, 132 Washington Street, 1835. 16mo (6" x 4"), original coated blue cloth, paper title piece at spine. 88 pp. Early ink inscription at front flyleaf: "Lusanna C. Ripley's : A Presented [in pencil: "from"] her dear Father : May 28th, 1835." CONDITION: Very good, upper- and lower-right corners bumped, some wear to cloth at extremities, some heavier foxing to a few of the earlier leaves, relatively light foxing thereafter, a very nice copy overall.

First edition of this rare and important biographical work—the first written by a Black woman, and the first to document the life of a freeborn African American child.

"There is, surely, sufficient in this little book to convince all who are candid, that the moral and intellectual powers of colored children are inferior to the power of others, only as their advantages are inferior. Let, then, this little book do something towards breaking down that unholy prejudice which exists against color." So begins this extraordinary biography by Black abolitionist and teacher Susan Paul (1809–1841). Though its significance was long underappreciated by the scholarly community—in part due to its rarity—the *Memoir of James Jackson* is now recognized not only as an important record of antebellum African American education but as a landmark of firsts in the history of American letters: it is the first published prose narrative by a Black woman, and predates what was long hailed as the first biography by an African American woman—Josephine Brown's *Biography of an American Bondman*, on the life of her father, William Wells Brown—by over twenty years, and Harriet Jacobs's *Incidents of the Life of a Slave Girl* by almost thirty. It is the first work to document the life of a freeborn child of color, and, as the Library Company of Philadelphia notes, it "appears to be the first juvenile work for young black readers" (*The Annual Report*). Paul's *Memoir* thus stands at the head of several important traditions, and in particular "confirms the early and formative influence of women on the genre of African American biography" (Brown, p. 3).

The *Memoir of James Jackson* addresses itself to a diverse audience, subtly shifting registers as it appeals to potentially-sympathetic white readers ("all who are candid") as well as a broad community of "colored friends," including especially African American "parents and teachers" and, of course, the young people in their care. It is modest in length—opting "to diminish the fullness of incident, rather than the authenticity of the statements"—and comprises Paul's personal testimony as Jackson's teacher, as well as eyewitness accounts, questions to engage young readers, and excerpts from traditional Sunday School texts.

Paul initially sought to publish Jackson's biography through subsidiaries of the American Sunday School Union (ASSU), a well-oiled machine in the world of juvenile Sabbath School literature. Despite her attempts to place the work first and foremost in a spiritual light, however, it was rejected by the ASSU as insufficiently neutral on the increasingly divisive topics of slavery and—so soon after the Nat Turner rebellion—Black education. The book and its copyright were ultimately bought by white Boston publisher James Loring and copies were sold at his Washington Street store as well as the Boston Anti-Slavery Office, and, somewhat ironically given their unwillingness to publish it, at the depository of ASSU-affiliated Baptist Sabbath School Union.

The example offered here was given to "Lusanna C. Ripley" by "her dear father" on May 28th, 1835—the final day of that year's New England Anti-Slavery

Society Convention, where he probably acquired it. Lusanna Collamore Ripley was the youngest child of Rev. Silas Ripley (ca. 1800–1868) and Lusanna Collamore Ripley (née Whiting, 1800–1830). Born in Abington in 1828, just two years before her mother's death, young Lusanna would have been about the same age as the unfortunate James Jackson at the time of his death when she received this book. She died just three years later, in 1838. Her father was a successful white Baptist clergyman in the Boston area and was active in anti-slavery circles. He is often recorded as offering prayers at anti-slavery society meetings and serving as a delegate to various conferences, and would certainly have been aware of the Juvenile Choir that Paul had formed with her students in 1832, which frequently performed sold-out benefit concerts. Ripley served as the delegate from Marshfield at both the 1834 and 1835 New England Anti-Slavery Society Conventions. Though the death of her sister and subsequent upheaval and mourning prevented Paul and her Juvenile Choir from performing in 1835, Ripley would likely have heard them when they performed at the convention in 1834.

Susan Paul, born in Boston in 1809, was twenty-six when she published the *Memoir of James Jackson*. Unlike her student, she “belonged to a well-known and influential New England family whose pioneering work in the ministry and the abolitionist movement has been well documented” (Brown, p. 6). Her father Thomas served as the minister of the African Meeting House (also called the Belknap Street Church), where the New England Anti-Slavery Society was formed, and in the 1820s led the foundation of New York City's Abyssinian Baptist Church, while her mother Catherine, a teacher, worked first in her own private school and then, beginning in 1824, as head of one of the few public schools for Black children, which she relocated to her own home. The economic stability, social prominence, and reform-mindedness of her parents gave Paul unique exposure to “passionate debates about slavery, abolition, colonization, and segregation as well as evangelical Protestant doctrine,” and “as a young adult Susan worked closely with such outspoken, celebrated, and controversial figures as fellow antislavery society member Lydia Maria Child and William Lloyd Garrison” (Brown, p. 8).

Paul and her sister became well-respected primary and Sabbath school teachers in their own rights (she would later take over her mother's position at African School Number 2). Following her father's death of tuberculosis in 1831, Paul took on increasing financial responsibility for the family, and intensified her commitment to social reform and abolition. Her Juvenile Choir often packed performance venues, and one enthusiastic attendee reported that the eyes of the young singers “sparkled with sprightliness, and their countenances beamed with intelligence...Many of the pieces were difficult; yet they were performed with such correctness and propriety, as to show that not only the teacher, but the children, must have some practical knowledge of the science of music...The pronunciation was distinct, and as correct as will be heard in conversation in any circle of refined society” (Brown, p. 12). In 1833, Paul became one of the first female members of the New England Anti-Slavery Society, and in 1834 was among the first Black women invited to join the Boston Female Anti-Slavery Society (she was immediately appointed to the position of counselor).

Just as the *Memoir* was published, and only a few months before she attended a Boston Female Anti-Slavery Society meeting at which William Lloyd Garrison was nearly lynched, Paul's sister Anne died, leaving her responsible for four nieces and nephews under the age of eight. Over the next five years, struggling under increasing financial strain, ill health, and domestic responsibility, Paul nevertheless managed to continue intensifying her reform work. Likely aided by publicity from the *Memoir*, she was elected a vice president of the 1838 Women's Anti-Slavery Convention in New York City, and joined Lydia Maria Child, Henrietta Sargent, and Anne and Debora Weston as delegates to the annual meeting of the American Anti-Slavery Society in 1840. However, that same year, Paul experienced another blow in the death of her fiancé to tuberculosis. Weakened by her years of strain, she finally contracted the disease herself, and in December was forced to leave a Boston Female Anti-Slavery Society fundraising rally and retire to bed. Four months later, at the age of thirty-two, she died. She was mourned “by friends, family, and colleagues as a ‘clear sighted and steady friend,’ a woman whose ‘life of severe duty’ was ‘crowned by a triumphant death in Christ’” (Brown, p. 19), and the editor of the New York-based *Colored American* added: “The community, as well as the family, have indeed sustained a loss which will not easily be made up” (p. 20).

OCLC records just seven holdings, at Columbia, Oberlin, Smith, the AAS, the Library Company of Philadelphia, University of Rochester, and the General Theological Seminary (whose collection was recently deaccessioned).

A landmark first in the development of African American biography, children's prose, and women's authorship, written by a Black female author at the heart of Boston's abolition movement and purchased in the year of its publication by a white delegate to the New England Anti-Slavery Convention for his daughter.

REFERENCES: Not in Blockson. Afro-Americana Supplement 1660; Yellin, Jean Fagan and Cynthia D. Bond. *The Pen is Ours: a Listing of Writings by and About African-American Women Before 1910*, p.131; Purkett, T. H. “An Error Corrected,” *The Liberator*, August 8, 1835, p. 127; *The Annual Report of the Library Company of Philadelphia for the year 1990* (Philadelphia: LCP, 1991), p. 40; Brown, Lois, editor. *Memoir of James Jackson : The attentive and obedient scholar, who died in Boston, October 31, 1833, aged six years and eleven months : By His Teacher, Miss Susan Paul* (Cambridge: Harvard University Press, 2000); Brown, Lois. “Out of the Mouths of Babes:

The Abolitionist Campaign of Susan Paul and the Juvenile Choir of Boston," *The New England Quarterly* Vol. 75, No. 1 (2002), pp. 52–57; "New England Anti-Slavery Society Convention," *The Liberator*, May 30, 1835, p. 86; "Lusanna Collamore Ripley, 1828–1838" at FamilySearch online; Farbman, Daniel. "'An Outrage Upon Our Feelings': The Role of Local Governments in Resistance Movements," *Cardozo Law Review* Vol. 42, No. 6 (2021), p. 2143, fn131.

Item #9697

\$30,000.00

*RULES to be observed on board SHIPS carrying LIBERATED AFRICAN EMIGRANTS
from ST. HELENA to the WEST INDIES.*

BRITISH TREATMENT OF AFRICANS
LIBERATED FROM SLAVE TRADERS

41. Rules to be Observed on Board Ships Carrying Liberated African Emigrants from St. Helena to the West Indies. St. Helena, 26 October 1862. Broadside, 13" x 8", signed and dated in manuscript by the St. Helena surgeon Robinson Bonstead; tipped into modern folder with dark gray paper title piece. CONDITION: Very good, folds, light wear and discoloration, primarily at corners.

An apparently unrecorded broadside issued on the British territory of St. Helena, prescribing the treatment of Africans "liberated" from the middle passage and providing an intimate window into the day-to-day operations of British attempts to stifle the trans-Atlantic slave trade.

Printed over fifty years after the passage of Britain's 1807 Act for the Abolition of the Slave Trade, this broadside outlines twenty-one rules intended to ensure more livable conditions for Africans rescued from slave ships by the British navy. The sweeping or granular nature of many instructions (for instance, "No Corporal punishment to be inflicted on the Africans" and "Water to be served out four times a day") suggests a history and culture of inhumane treatment on the part of British "rescuers" to make such a codification necessary. Interspersed among rules dictating daily schedules and chores ("Africans to have breakfast at 8 A. M."; "The Decks to be swept after every Meal") are directions suggestive of the intimacy prescribed between British officers and liberated Africans during transport ("All Africans, not in Hospital, to be washed every Morning; and when dry, rubbed with Coca Nut or Palm Oil"), as well as the ongoing danger that many transportees experienced on their journey to freedom ("Any Seaman or other of the Ship's Company found between Decks, or with the African Women, will be liable to a deduction of Wages").

This broadside is signed by Robinson Bonstead, MRCS, LM, who, just a few months earlier, had been surgeon of the ship *Maida* on its voyage from St. Helena to Jamaica with 258 "emigrants." Seven people died over the course of that voyage, and over sixty were admitted to the hospital upon their arrival. The most prevalent illnesses on board were dysentery, pneumonia, ophthalmia, and rheumatism, though scurvy and venereal disease were also detected, and two British sailors were prosecuted: one for the assault of an African man, the other for the rape of an African girl.

The British established their naval base on St. Helena—best known as Napoleon Bonaparte's final place of exile—in 1840 as part of their ongoing campaign across the Atlantic and Indian oceans to suppress the slave trade from Africa. St. Helena was among many Atlantic islands, as well as numerous locales along the coasts of Africa, Brazil, and India, from which the British operated a "complex tribunal network" of courts (Anderson). Between 1808 and 1896, these Vice-Admiralty courts,

and later Mixed Commission courts, “‘liberated’ approximately 214,000 Africans who survived the Middle Passage,” re-settling them across a far-flung network of British outposts in Sierra Leone, the British Caribbean, Brazil, Zanzibar, Bombay, and elsewhere. However, the people who survived this system of dangerous and grueling forced relocations often “experienced very liminal freedom. Adults and children were apprenticed to colonial inhabitants for periods of up to fourteen years. Men were conscripted into the British West India Regiments and Royal African Corps. Many women were forcibly married to strangers soon after arrival...The settlement of Liberated Africans—referred to by British officials as their ‘disposal’—represented a sizable involuntary African migration into and across the British Empire in the decades after the abolition of the British slave trade” (Anderson).

No holdings recorded in OCLC, nor do we locate any examples online.

Rare evidence regarding the treatment and conditions of “liberated Africans” in mid-nineteenth century British efforts to quash the slave trade.

REFERENCES: Anderson, Richard. Summary of “Liberated Africans” at Oxford Research Encyclopedia online; Pearson, Andrew. *Distant Freedom: St Helena and the abolition of the slave trade, 1840-1872* (Liverpool University Press, 2006), pp. 234–35.

Item #9698

\$4,750.00

2.—All Africans, not in Hospital, to be washed every Morning ; and when dry, rubbed with Cocoa Nut or Palm Oil.

3.—Africans to have breakfast at 8 A. M.

4.—The Lower Deck, Quarter Deck, and every part of the Ship, used by the Africans, to be washed with water and sprinkled with the solution of Chloride of Lime every Morning.

5.—Africans to be mustered at 10 A. M. every Morning ; each African bringing his Clothes and Blankets to muster.

6. —The sick Africans to remain in Hospital unless ordered on Deck by the Medical Officer in charge.

7.—No Corporal punishment to be inflicted on the Africans.

8.—Dinner to be served out at 1 o’Clock P. M.

9.—Africans to be formed into Messes of 10 Adults.

10.—The Decks to be swept after every Meal.

11.—Any Seaman or other of the Ship’s Company found between Decks, or with the African

**"WOBBLY" AUTHOR CONDEMNS
THE CHURCH, THE KKK, AND CAPITALISM
AS BEDFELLOWS IN BLACK OPPRESSION**

42. Russo, Pasquale. *Negro Slavery or the Crime of the Clergy : A treatise on chattel and wage slavery, presenting a brief historical discussion of the negro problem in America*. Chicago: Published by Modern School of Pedagogy, 1923. Sm 8vo (7.5" x 5.25"), original red illustrated staple-bound wrappers. 56 pp. CONDITION: Good, wrappers rubbed with minor stains and a few small chips, contents clean and a touch dog-eared at lower right corner.

First edition of this class-based history of chattel and economic slavery in America, the coordinated roles of the Church, the Ku Klux Klan, and the capitalists in African American oppression, and how to solve "the negro problem."

Addressed to "the colored people of the United States on account of their brilliant and heroic struggle against capitalistic autocracy" and written by a "Wobbly," i.e., a member of the Industrial Workers of the World, this work condemns the clergy for "failing to actively oppose, denounce and fight this barbarous, unchristian practice [of slavery] at each step from its very inception." Through its tacit representation of capitalism, the Church "perpetrated one of the blackest crimes of omission of which we have historic record" and "has antagonized and persecuted the negro in every field of human progress" (pp. 42-44).

Complementing historical analyses of the slave trade and sections on the American Revolution, Abolitionism, and the Civil War are sections on "Lynch Law" and "The Shame of America" (providing a table of lynching numbers from 1892 to 1920), as well as accounts of the shifting geographical center of the Black population and the "Rapid Spread and Increase of Negro Population in America":

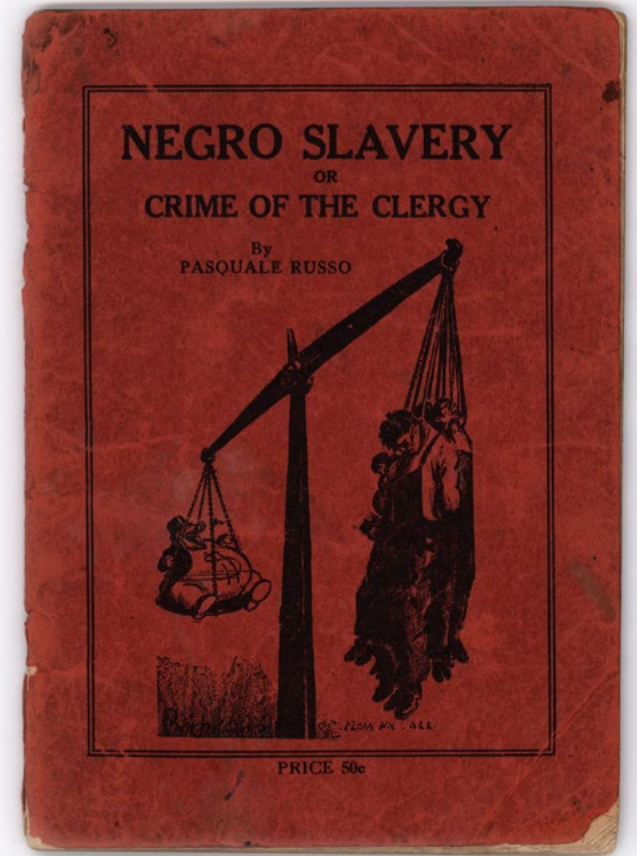
The birth rate of the black is 5.7 per cent greater than the white. Should the blacks continue to gain, what will then eventually become of the dominant white race, the capitalist class, the state and the church? Obliteratum, exterminatus, destruction! We leave to those, whose vicious interests lead them to continue to stir up race hatred and riots, by one subterfuge or another, to worry over the problem of the rapid increase of the black population in America. From our standpoint this situation presents no horrifying terror...The capitalists are reaping just what they may well have expected... (p. 51)

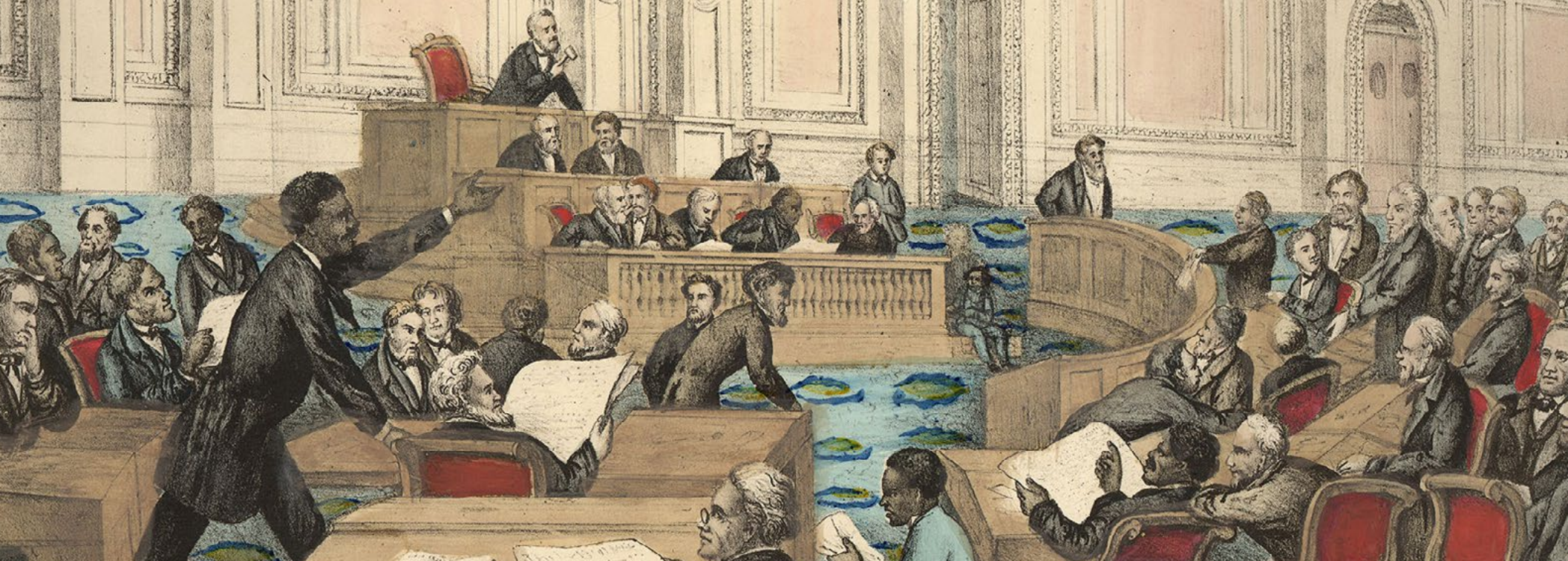
Claude McKay's "America" and "The Lynching" as well as Percy Shelley's "Slavery" and an original poem by Russo himself, punctuate the prose. The final sections urge a solution to the "negro problem"—in brief: "Workers, unite wherever you are, black or white, Jew or gentile, Christian or infidel, stand together, fight together, for the emancipation of the working class. It is only industrial solidarity that will save us from the menace of the Ku Klux Klan and from the tyranny of the capitalist system."

Negro Slavery was published in the spring of 1923, and was reviewed that June in the *Industrial Pioneer*: "The book is interesting, bristling with facts, and has a constructive outlook. It should be in the hands of all those who wish to be informed on the social status of the Negro" (Ball). The cover illustration shows a giant scale, a cluster of hanged workers outweighed by a fat, cackling pig with a giant dollar sign on his belly.

Pasquale Russo was a regular contributor to the *Industrial Pioneer* and other "rationalistic and working class periodicals" (*Voice of Labor*). His other publications include *Ku Klux Klan*, *Church and Labor*, *Twelve O'Clock Lunch*, and *Tony the Immigrant*.

REFERENCES: Ball, Samuel. "(1923) 'Negro Slavery or Crime of the Clergy' review" at Wobbly History online; *Voice of Labor* (Chicago), May 26, 1923, p. 3.





U.S. REPRESENTATIVE ROBERT B. ELLIOTT AND THE CIVIL RIGHTS ACT OF 1875

43. The Shackle Broken – By the Genius of Freedom. Baltimore: E. Sachse and Company, 1874. Hand-colored lithograph, 18.625" x 23.625" plus margins. **CONDITION:** Good, repair at upper right corner just into image, a few other repaired short tears just into image at top, expertly repaired 3" tear just into image of left side and 9" vertical tear just within image on left side, recently backed with Japanese tissue.

A very scarce and stirring lithograph memorializing the celebrated speech delivered by African American congressman Robert B. Elliott of South Carolina in the House of Representatives on January 6th, 1874 during the debate on the bill that would become the Civil Rights Act of 1875.

This composite uplift print features a central image of Elliott striking an energetic pose with one arm extended in front of him as he speaks before the House. Elliott's arguments in favor of the bill were opposed by Alexander Stephens, who in contrast with Elliott, reportedly read his remarks while seated. The seated figure in the group at the upper right, toward whom Elliott gestures, is probably meant to represent Stephens. Among the others present for the debate are a number of Black men, including a man seated in the foreground, probably meant to represent Elliott's fellow representative from South Carolina, Robert De Large, seen here attended by a black page. From the public gallery above this

scene visitors observe the proceedings. Incorporated into the arch bordering the top of the image and connected borders is the text of a portion of Elliott's speech:

In that dire extremity the members of the race which I have the honor in part to represent—the race which pleads for justice at your hands to-day, forgetful of their inhuman brutalizing servitude at the South, their degradation and ostracism at the North—flew willingly and gallantly to the support of the national Government. Their sufferings, assistance privations, and trials in the swamps and in the rice-field, their valor on land and on the sea, is a part of the ever glorious record which makes up the history of a nation preserved.

Other words from Elliott's speech appear on a flag suspended above the gallery, "What you give to one class you must give to all What you deny to one class you shall deny to all," and on either side of the title, "The rights contended for in this bill are among 'the sacred rights of mankind, which are not to be rummaged for among old parchments or musty records; they are written as with a sunbeam in the whole volume of human nature, by the hand of the Divinity itself, and can never be erased or obscured by mortal power.'"

Extending across the top of the print is a scene depicting Black soldiers riding

and marching forward to assail a Confederate battery on a hill. A fallen soldier representing the sacrifice made by those who fought appears on each side of this tableau. Flanking the central image are statues of President Lincoln and Senator Charles Sumner (who had introduced the civil rights bill), with quotations from each below. In the lower left corner is an image of two Black soldiers with text below reading "Of those who were slaves at the beginning of the rebellion full one hundred thousand are now in the U.S. Service." Depicted in the lower right corner are Black sailors aboard a ship, with a quotation from Abraham Lincoln underneath: "So far as tested, it is difficult to say they are not as good soldiers as any." The central image at the bottom is an idealized scene of a black-owned farmstead—a far cry from the far more pervasive reality of the sharecropping system.

Robert Brown Elliott (1842–1884) was born in England—though he sometimes claimed Boston as his birthplace—and arrived in Charleston, South Carolina in 1867. Literate and articulate, he quickly established himself in law and politics, practicing with William Whipper and serving as a delegate to the 1868 South Carolina Constitutional Convention, where he championed universal manhood suffrage. Elected to the state legislature, Elliott was soon recognized as one of Reconstruction's most astute Black leaders, unafraid to confront violence and the Ku Klux Klan, and he reminded colleagues in speeches that they might be "the next martyrs to the cause of truth, justice and liberty."

Elliott's legislative career unfolded amid peril, as political murders targeted Republican officials. He helped lead investigations into Klan violence and was appointed assistant adjutant general of the state militia. Despite these dangers, he and fellow lawmakers achieved significant reforms: ratifying the Fifteenth Amendment, enacting South Carolina's first civil rights statute, and restricting the death penalty to cases of willful murder. Meanwhile, Elliott gained a reputation as a skilled trial lawyer, defending high-profile clients such as Christopher Columbus Bowen in a sensational 1875 Georgetown County murder case.

In 1871 Elliott became South Carolina's second Black congressman, quickly distinguishing himself with eloquent speeches against amnesty for Confederates and in favor of strong action against the Klan. His stature in Washington was confirmed when he was chosen as orator for the tenth anniversary of emancipation in the capital. His contribution to the debate on the Civil Rights Act was a high point of the proceedings. The aim of the bill was to guarantee equal access to public accommodations, schools, churches, cemeteries, and juries regardless of race. Using Alexander Stephens as a foil, Elliott mounted an impassioned defense of the bill:

Sir, it is scarcely twelve years since that gentleman shocked the civilized world by announcing the birth of a government which rested on human slavery as its corner-stone. The progress of events has swept away that pseudo-government which rested on greed, pride, and tyranny; and the

race who he then ruthlessly spurned and tramped on are here to meet him in debate, and to demand that the rights which are enjoyed by their former oppressors - who vainly sought to overthrow a Government for which they could not prostitute to the base uses of slavery - shall be accorded to those who even in the darkness of slavery kept their allegiance to freedom and the Union. Sir, the gentleman from Georgia has learned much since 1861; but he is still a laggard. Let him put away the entirely false and fatal theories which have so greatly marred an otherwise enviable record. Let him accept, in its fullness and beneficence, the great doctrine that American citizenship carries with it every civil and political right which manhood can confer. Let him lend his influence, with all masterly ability, to complete the proud structure of legislation which makes this nation worthy of the great declaration which heralded its birth, and he will have done that which will most nearly redeem his reputation in the eyes of the world, and best vindicate the wisdom of that policy which has permitted him to regain his seat upon this floor.

After contentious debates over the limits of federal power and issues such as integrated schools and jury composition, Congress passed a pared-down version of the bill on February 27th, 1875, and it became law on March 1st. The act required equal enjoyment of public facilities and permitted those denied access to sue in federal court. However, in 1883 the Supreme Court struck it down in the *Civil Rights Cases*, ruling that the Fourteenth Amendment applied to state actions but not to individuals, a decision that paved the way for the *Plessy v. Ferguson* ruling of 1896 upholding segregation under "separate but equal."

Though Elliott resigned from Congress in 1874 to return to state politics—becoming Speaker of the South Carolina House—his career was stymied after Democrats overthrew Reconstruction governments in 1876. Elliott nevertheless continued to practice law and sought to keep a foothold in Republican politics.

The collapse of Reconstruction left Elliott struggling professionally and financially. He briefly partnered with D. A. Straker and T. McCants Stewart in a Columbia law firm, held a Treasury Department post in Charleston, and represented Southern Black Republicans at national meetings. But illness and political setbacks undermined his later years. Assigned to New Orleans in 1881, he attempted to resume law practice but never regained his earlier success. Elliott died of malaria in 1884 at just 42, leaving behind a legacy as one of Reconstruction South Carolina's most brilliant African American leaders, a lawyer, legislator, and orator who fought for participatory democracy in the face of violent opposition.

REFERENCES: "Robert Brown Elliott (1842–1884)" at University of South Carolina Law Library online; Brammer, Robert. "When the Former Vice President of the Confederacy Debated Civil Rights with an African American Congressman" at the Library of Congress Blogs online.



In that dire extremity the members of the race which I have the honor



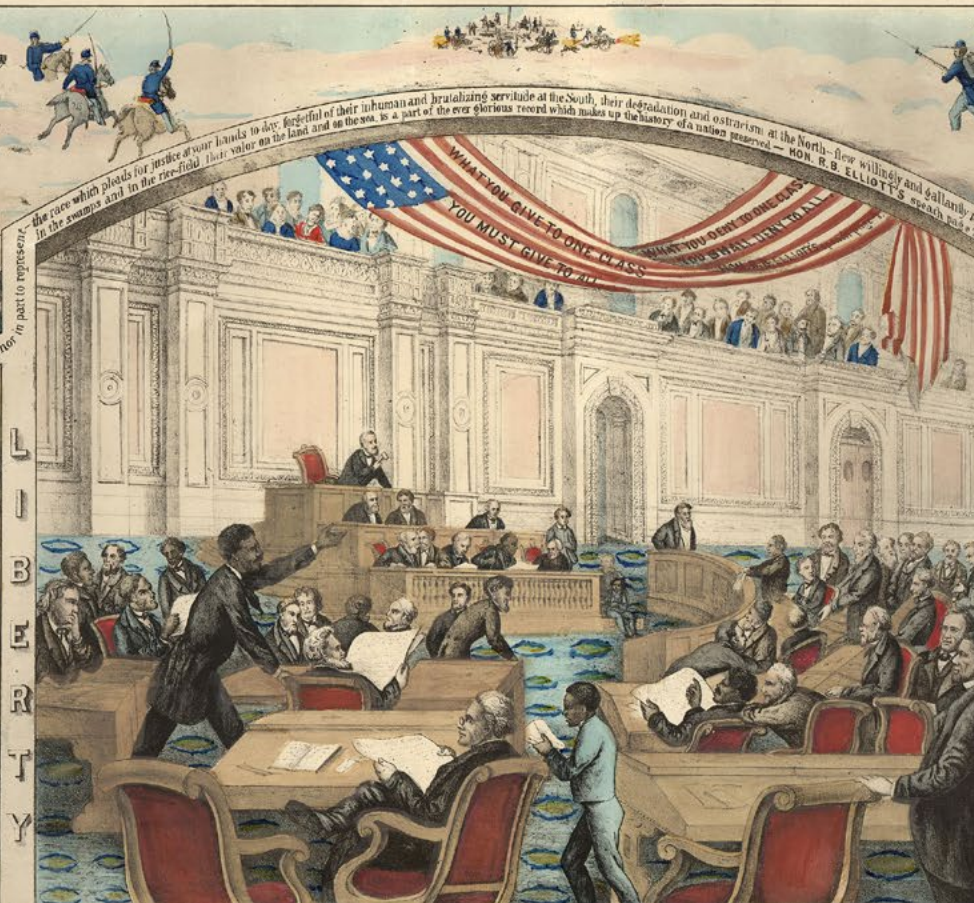
ABRAHAM LINCOLN
THE MAN WHO SAVED THE COUNTRY
APRIL 6, 1865

"I shall not attempt to retract or modify the Emancipation Proclamation, nor shall I return to slavery any person who is free by the terms of that Proclamation or by any acts of Congress."
ABRAHAM LINCOLN. From the Annual Message, December 8, 1863.



"Of those who were slaves at the beginning of the rebellion full one hundred thousand are now in the U. S. Service."

The rights contended for in this bill are among the sacred rights of mankind, which are not to be recognized for among old parchment or rusty records, they are written as with a sunbeam in the who



HON. ROBERT B. ELLIOTT,
Of South Carolina.

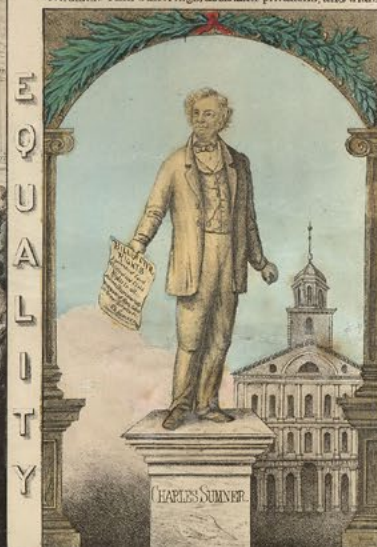
DELIVERING HIS GREAT SPEECH ON 'CIVIL RIGHTS' IN THE HOUSE OF REPRESENTATIVES, JANUARY 6, 1875.



AMERICAN SLAVE LABOUR IS OF THE PAST — FREE LABOUR IS OF THE PRESENT — WE TOIL FOR OUR OWN CHILDREN AND NOT FOR THOSE OF OTHERS.

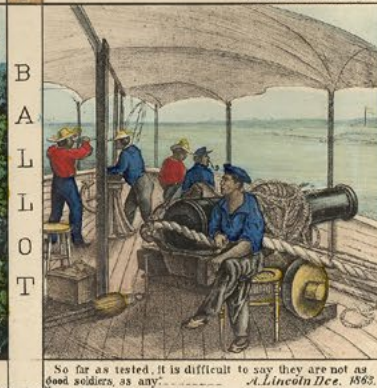


Government. Their sufferings, assistance privations, and trials



EQUALITY OF RIGHTS
IS THE FIRST OF RIGHTS.

Charles Sumner.



So far as tested, it is difficult to say they are not as good soldiers, as any."
A. Lincoln Dec. 1862.

le volume of human nature, by the hand of the Divinity itself, and can never be erased or obscured by mortal power."
Hon. Robert B. Elliott.

THE SHACKLE BROKEN — BY THE GENIUS OF FREEDOM.



THE EXODUSTERS QUIT THE SOUTH

44. Sheppard, W[illiam]. L[udlow], artist. **The Exodus - Old Style[,] The Exodus - New Style.** [Likely Richmond, Virginia, 1880]. Pencil and wash on laid paper, 9.75" x 13.75". Inscribed by Sheppard to fellow artist and *Harper's Weekly* illustrator James Henry Moser in May of 1882. Accompanied by a related issue of *Harper's Weekly*. CONDITION: Very good, some minor losses to edges of paper.

A lively original drawing executed by Harper's Weekly artist William Ludlow Sheppard depicting contrasting manners of Black "exodus" out of the South, done in the year in which the U.S. Senate conducted an investigation of the causes of the migration of thousands of African Americans—the so-called 'Exodusters'—to Kansas and other western states.

Appearing in the upper left corner of this drawing is a retrospective vignette of a "runaway" enslaved man hiding out in a swamp and making his way to freedom ("The Exodus - Old Style"), while occupying the rest of the sheet is a larger scene depicting a group of African Americans gathered on what appears to be a train

station platform or possibly the deck of a steamboat and evidently migrating west ("The Exodus - New Style"). Among the "New Style" migrants are two men in close conversation, either greeting each other or parting company; a woman holding a baby and flanked by two older children; and on the left a boy tickling his half-sleeping sister under the chin. These and other figures are huddled together awaiting their departure. Appearing in the lower right corner is the upper half of the figure of a caucasian man walking by the gathering, perhaps in the street below, carrying what might be an umbrella he is about to open or, more menacingly, a gun directed at the travelers.

This drawing is a study for an illustration that appeared in the May 1, 1880 issue of *Harper's Weekly*. However, in the published version the group consists of an entirely different cast of characters gathered to board a steamboat, with the same vignette captioned "The Exodus - Old Style" appearing in the upper left, indicating that the drawing offered here was an earlier conception for the illustration that Sheppard ultimately supplied to *Harper's*. The published wood

engraving does not correspond to an article in the magazine, but was apparently included in *Harper's* as a result of heightened public interest in the exodus occasioned by the Senate investigation.

In the spring of 1879, thousands of Black southerners fled the South in desperation, producing what became known as the Kansas Exodus. Having endured years of violence, political disenfranchisement, and economic oppression following the “redemption” of the South by former Confederates in the presidential election of 1876, many concluded that their only hope lay in leaving. Homeless and destitute, they crowded the wharves of St. Louis and the decks of Mississippi steamers, hoping to reach Kansas—a state associated with abolitionist John Brown and free-soil ideals—where they believed citizenship rights would be respected and honest labor rewarded. Newspapers of the time reported on their misery, describing a wave of panic-stricken refugees seeking safety and dignity.

Kansas appealed not only for its symbolic connection to freedom but also for the promise of political participation and self-sufficiency. The Exodusters hoped to secure land and independence far from the intimidation and exploitation that defined life under the resurgent Southern Democratic order. Their flight represented the first large-scale voluntary migration of African Americans after emancipation.

The scale of the exodus alarmed political leaders across the country and sparked fierce debate. Southern whites insisted that northern agitators were deceiving freedpeople with false promises, while northern politicians pointed to the violence and disenfranchisement of Black Southerners as the true cause. To settle the dispute, the Senate passed a resolution in December 1879 creating a committee of five senators to investigate. Beginning hearings in January 1880, the committee took testimony from 153 witnesses—both Black and white—across the South and Midwest, collecting affidavits and letters that provided vivid documentation of conditions on the ground.

The testimony offered an important first-hand record of Black voices explaining their plight and choices. Witnesses described how terror, economic repression, and the denial of political rights drove them to migrate, while others revealed the class divisions within the Black community: educated elites and figures such as Frederick Douglass urged patience and staying in the South, whereas sharecroppers and tenant farmers insisted that escape was the only path to survival. The Exodus, inconvenient to both southern planters and Black elites, revealed the determination of ordinary African Americans to act on their own behalf. The Senate investigation, though inconclusive in remedies, preserved a vital record of why thousands abandoned the South for Kansas and elsewhere.

Born in Richmond, Virginia, artist William Ludlow Sheppard (1833–1912) trained in New York, Paris, and London, then worked in commercial design, creating tobacco labels, before turning to a wider artistic career. During the Civil War he served with the Richmond Howitzers and the Confederate engineering corps,

filling his spare time with sketches of fellow soldiers—an early indication of his lifelong focus on the visual record.

After 1865, Sheppard pursued painting, sculpture, and, most significantly, illustration. His drawings appeared in leading periodicals such as *Harper's Weekly*, *Harper's Bazar*, and *Leslie's Illustrated Newspaper*. His humorous vignette *Caught in the Act* (*Harper's Bazar*, May 22, 1875), depicting a group of boys found playing cards in a hayloft, became one of his best-known works. He also contributed to Harper & Co.'s *Household Edition* series of the works of Charles Dickens of the 1870s and illustrated Henry Watterson's *Oddities in Southern Life and Character*, a project suited to his eye for character and regional detail. While he occasionally accepted sculptural commissions—notably the Soldiers' and Sailors' Monument in Richmond—Sheppard's lasting reputation rests on his lively illustrations, which combine humor, observation, and documentary value.

Born in Whitby, Ontario, James Henry Moser (1854–1913) moved with his family to Ohio in 1864 and studied with John H. Witt, Frederick S. Church, and others before training at the Art Students League of New York. By the mid-1870s he was exhibiting in Philadelphia, New York, and Boston, and soon after worked across the South, producing watercolors for the Great Southern Railroad and collaborating with Frederick S. Church on the first edition of Joel Chandler Harris's *Uncle Remus* (1881). His freelance illustrations appeared in *Harper's, Century*, *Leslie's Illustrated*, and *The Atlantic Monthly*.

Settling in Washington, D.C., in 1887, he combined illustration with teaching and criticism. He worked for the *Washington Times, Post*, and *Herald*, taught watercolor at the Corcoran School and Columbian University, and instructed numerous students including First Lady Caroline Harrison. The U.S. National Museum acquired his buffalo paintings in 1888, and his oil *Mt. McIntyre* entered the National Gallery of Art in 1908. Active until suffering a stroke in 1911, he died in Washington on November 10th, 1913, remembered as an illustrator, teacher, critic, and painter whose work bridged popular periodicals and national collections.

A rare original representation of the Exodusters, a version of which was published in the year that the U. S. Senate investigated the “Kansas Exodus.”

REFERENCES: *Report and Testimony of the Select Committee of the United States Senate to Investigate the Cause of the Removal of the Negroes from the Southern States to the Northern States*, 46th Cong., 2nd sess., 1880, S. Rep. 693 (3 parts), p. X; Davis, Damani. “Exodus to Kansas[:] The 1880 Senate Investigation of the Beginnings of the African American Migration from the South” at National Archives online; Allingham, Phillip V. “William Ludlow Sheppard (1833-1912), American Household Edition Illustrator” at The Victorian Web online; “James Henry Moser” at the Smithsonian online.

Item #9906

\$4,500.00

W.L. Shoppard Esq
to J.H. Morrell Esq
Richmond.
May 27.



THE EXODUS - New Style



ILLUSTRATED NEWSPAPER ISSUED
BY A SCHOOL FOR DISABLED BLACK CHILDREN
IN NIAGARA FALLS, 1861

45. Skinner, Dr. Platt Henry, editor. **The Mute and the Blind**. Vol. II. No. 23. Niagara Falls, N.Y. & Clifton, C. W., 13 April 1861. Folio (13.5" x 10.5") illustrated newspaper. 8 pp., [178]–185, uncut. CONDITION: Very good, central horizontal crease and central vertical fold, light dampstain in top quarter.

One of the last issues published in Niagara Falls of this extraordinary newspaper, produced for five years before and during the Civil War, by the founder, teachers, and students of a small school for deaf and blind children of color from the U.S. and Canada.

The issue offered here is most striking for its full-page illustration, on the final page, showing the sign-language alphabet. In the center of these twenty-seven hands (one signing "and" and two, the Z and the J, with motion-lines) is a wood engraving showing a row of young black schoolchildren on a bench as their white teacher (probably Platt Henry Skinner himself) directs their attention to a blackboard upon which is written: "There is a God." The paper opens with a three-page account ("to be continued") "Of the Columbia Institution for Deaf and Dumb and Blind, in Washington, D. C.," which P. H. Skinner and his wife Jerusha (who was deaf) founded in 1856, but which they had been forced to abandon following allegations of abuse and neglect, and finally a fire. Several letters are also reprinted, as well as, in one instance, Skinner's reply (in which he clarifies that he "has lost his sight in the past two years. Some hopes are however entertained by his friends that he may yet recover it"). The issue also includes short pieces on religion, tobacco, postal laws, how to cool down safely after exercise, and the status of the newly-formed Confederacy, as well as two poems ("The Dumb Child" and "The African Slave Trade") and notices of letters and donations received.

Skinner and his wife arrived in Washington, D.C. in 1856 with five deaf, blind, or mute children, born to escaped slaves in Canada. With the help and support of businessman, journalist, and Democratic politician Amos Kendal (whose wife was deaf), the Columbia Institution for the Deaf and Dumb and Blind was established. It began operations with a board of directors, a house, and a governmental allowance of \$150 per year, per child. However, the school was soon beset by scandal: a washerwoman, whose son was a student at the school, reported to Kendal that children were being neglected, and upon visiting the school himself, Kendal found the children locked inside, two of them apparently suffering from heat exhaustion. Kendal sued, was granted custody of the five Canadian children, and sought a replacement for Skinner, who protested that he was being discriminated against as a northern abolitionist who taught black and white children side by side, as equals with each other and himself. The school was finally burned, and Skinner, along with his wife and infant, a fellow teacher, and the five original children ultimately

relocated to the village of Suspension Bridge, New York (now a section of Niagara Falls) where they founded a new school. This time just for children of color, it was called the Skinner School for Colored Deaf, Dumb and Blind Children.

As its name suggests, the village of Suspension Bridge was connected to Canada by a railway bridge—one of the first functional bridges of its kind in the world. Suspension Bridge was a vitally important point along the underground railroad, and several escape accounts make reference to crossing a “Suspension Bridge” by train from New York into Canada, including one describing the journey of Joe Bailey, who was guided by Harriet Tubman. On the other side of the river from Niagara Falls and Suspension Bridge lay the village of Clifton, West Canada, which was later absorbed by the neighboring Ontario town of Niagara Falls. All these settlements were evidently intertwined enough that this issue of *The Mute and the Blind* was published in both Niagara Falls and Clifton.

Students at Skinner’s New York school learned sign language, braille, and other essential skills through which they might then absorb religious and moral education. The student body ranged in size from about nine to fifteen pupils, most from Canada, but a few from New York, New Jersey, and Pennsylvania. Unlike the Washington school, the Skinner School in New York relied entirely on donations, and Skinner often took small groups of students to churches and other institutions and venues in western New York, Ohio, and Ontario, to demonstrate their progress and appeal for funds. By 1862, facing continuing local opposition, Skinner had moved his school to Trenton, New Jersey, where it operated until his death in 1866.

One of the school’s most notable achievements was the publication of *The Mute and the Blind*, which was launched about a year after its foundation in Niagara Falls, and was published until 1864. The newspaper was “published for and by colored blind, deaf and mute students” and was likely edited with the assistance of printer and teacher Donnelly Dunn. Circulating among reformers and abolitionist communities, *The Mute and the Blind* both rallied support for the institution and directly challenged prevailing assumptions about the capacity of African American children with disabilities to learn and contribute to civic life. Despite the frequent controversies surrounding Skinner’s management, the school was remarkable in mid-nineteenth century America as one of the few attempts to provide institutional education for disabled African American children.

A visually compelling issue of this unusual newspaper published at a school for disabled Black children, printed not long before its departure from Niagara Falls under a renewed cloud of scrutiny.

REFERENCES: Boston, Michael B. “Dr. P.H. Skinner: Controversial Educator of the Deaf, Blind and Mute...and Niagara Falls, New York Abolitionist,” *Helen: The Journal of Human Exceptionality* online; Wellman, Judith. “Site of Dr. P.H. Skinner’s and Jarusha Skinner’s School for Colored Deaf, Dumb and Blind Children” in *Niagara Falls Underground Railroad Heritage Area Management Plan Appendix C: Survey of Sites Relating to the Underground Railroad, Abolitionism, and African American Life in Niagara Falls and Surrounding Area, 1820-1880* (April, 2012), pp. 111–117.

Item #9808

\$650.00

“Then Shall the Eyes of the Blind be Opened, and the Ears of the Deaf Shall be Unstopped.”

VOL. II. NIAGARA FALLS, N. Y. & CLIFTON, C. W., SAT., APRIL 13, 1861. NO. 23.

THE MUTE AND THE BLIND,

IS PUBLISHED SEMI-MONTHLY AT
NIAGARA FALLS, N. Y., & CLIFTON, C. W.

TERMS OF SUBSCRIPTION:

Single copy, 1 00

Ten copies to one address, 5 00

All payments strictly IN ADVANCE.

Any person sending two new subscribers will be entitled to this paper for one year.

All communications from the United States should be addressed to THE MUTE AND THE BLIND, Niagara Falls, N. Y.

on seeing a colored blind man sitting at our dining table, swore she would break up our school, if we ate with niggers. This conversation with Rev. Mr. Rogers, was the first attempt to accomplish that diabolical end. This woman came to the school and stated to Mrs. Skinner that she had lost all of her property, as it had been sold under a sheriff’s sale to pay her rent—and that she was a poor widow and had no place to put her bedding, that had been spared to her by law; she wished to put them where they would be safe, till she could hire a room; Mrs. S. consented that she should put them in a vacant back chamber for a day or two. With the bed came

it was for an inflamed eye, or sore toe, or something of that kind; that he thought the children were comfortably clad, that they appeared pleasant cheerful, happy, and contented; that the cases of sickness were unusually small considering the number, much smaller than he had ever found, either among children or adults together or in separate families; and the children seemed perfectly satisfied. He said that Dr. S. had often told him, that they all lived upon coarse and frugal diet, said he was obliged to do so for one reason, that his means were very limited, and that he thought it to be the most healthful and agreeable diet. We soon

To the Friends of the Slave in the Town of Smithfield :

I have been at no small pains to learn the extent of the anti-slavery vote, at the late Town Meetings in this County. Having learnt it, (though I presume not with perfect accuracy,) I hasten to lay it before you.

FENNER,	- - -	32:	-	It was, last Fall,	- -	52
STOCKBRIDGE,	- -	54:	-	" "	- -	103
EATON,	- - -	91:	-	" "	- -	156
LENOX,	- - -	115:	-	" "	- -	163
SULLIVAN,	- - -	132:	-	" "	- -	164
CAZENOVIA,	- - -	191:	-	" "	- -	239
DE RUYTER,	- - -	75:	-	" "	- -	95
HAMILTON,	- - -	140:	-	" "	- -	150
LEBANON,	- - -	86:	-	" "	- -	89
NELSON,	- - -	86:	-	" "	- -	105
BROOKFIELD,	- - -	128:	-	" "	- -	128
GEORGETOWN,	- - -	85:	-	" "	- -	75
SMITHFIELD,	- - -	175:	-	" "	- -	160
MADISON,	- - -	132:	-	" "	- -	82

that, inasmuch as their joint numbers exceed, by a dozen or fifteen, the numbers of the Liberty party men of Smithfield, they are therefore entitled to hold up their heads amongst men of honor and integrity.

As I have often said to you, we have comparatively little to fear from the Democratic party. It is not ashamed of having sold itself to work Southern iniquity. It is not ashamed of being the open ally of Southern oppressors. It scorns to be called, either at the North or the South, an anti-slavery party. But from the Whig party, which as artfully as profligately adapts itself to circumstances—professing at the South to be the friend of slavery, and at the North to be the friend of the slave—from that chameleon party—we have every thing to fear. This party has the impudence to call on us to vote for Henry Clay. And who is Henry Clay? He is a slaveholder—a buyer and seller of his fellow-men. He has done more, and is doing more, than any other man to uphold and extend slavery. He is the man who, in the Senate of the United States, opposed the appointment of Chief-Justice Taney to the office which he now holds, on the ground that Mr. Taney is not a Democrat—and who brought forward, as proof that he is not, the fact that Mr. Taney voted in the Legislature of Maryland against receiving Missouri into

GERRIT SMITH ON ANTI-SLAVERY POLITICS IN UPSTATE NEW YORK

46. Smith, Gerrit. *To the Friends of the Slave in the Town of Smithfield*. Peterboro, [NY], March 12, 1844. Broadside, 16.75" x 11.875 (sheet size), title above two columns of text divided by a single rule. Signed in type "Your friend, Gerrit Smith." CONDITION: Very good, old folds, light toning along folds, light foxing.

A vigorous open letter by radical abolitionist and Liberty Party founder Gerrit Smith on the state of anti-slavery politics in Madison County, New York, calling upon sympathetic voters of Smithfield to get to the polls more frequently; faulting abolitionists who joined with the pro-slavery element in voting for the Union Temperance ticket, which included Democrats as well as Republicans; discussing the unholy and hypocritical alliance of Whigs and Democrats to preserve slavery; and especially condemning members of the clergy for their failure to take a strong anti-slavery position.

Addressing the "friends of the slave" from his home in the hamlet of Peterboro (within Smithfield), which later served as a station on the underground railroad and where he hosted the likes of Harriet Tubman, Frederick Douglass, and John Brown, Smith opens this letter with a table of the anti-slavery voting results at town meetings, both recent and in the preceding fall (of 1843), in various Madison County towns, to highlight a general decrease in the anti-slavery vote. Noting that "a Town meeting does not, like a General Election, draw out the whole strength of a party," he urges anti-slavery voters to participate in all elections:

If men of the other political parties can absent themselves from the Town Meeting, because but inferior offices are then to be filled, it by no means follows that Liberty Party men can do so. Liberty Party men vote for a principle—for the great principle of impartial or universal liberty—as much so when voting for a constable, as for a Member of Congress.

While lack of participation has hurt the cause, Smith sees perhaps an even more damaging effect when Liberty Party supporters vote for the Temperance Union ticket, a sin which he confesses to having committed himself:

It is said, too, that many abolitionists voted for “Union Temperance tickets.” There was, however, no more merit in their doing this, than there was in the like treachery to the slave of which I was myself guilty when, two years ago, I attended Town Meeting for the first time. It is true, that my vote on that occasion had the praise of being a Temperance vote: but, inasmuch as it was for a ticket composed of proslavery as well as anti-slavery names—of foes as well as friends of the slave—so I denounce it, and repent of it, as a vote justly chargeable with treachery to my enslaved countrymen.

He inveighs against a further threat to the cause in the alliance of Whigs and Democrats—as supporters of slavery—forged to outnumber the members of the Liberty Party:

Such is the rapid progress of our principles in these two towns [Smithfield and Madison]—such their affrighting power to evil doers—that the political proslavery parties were, in each of them, driven to unite with one another. In this town, as you know, they made out a ticket, having upon it nearly equal numbers of Democrats and Whigs: and this ticket, which is their own confession that Democrats and Whigs contend against each other for no principle, the Democrats and Whigs of this town voted for almost, if not indeed quite, to a man. Hitherto, the cry of the Whig party has been: “We must save the country from being ruined by the Loco Focos”—and the cry of the Democratic party has been: “We must save the country from being ruined by the Whigs.” But these parties, at least in this town, have themselves now shown us how utterly hypocritical is this cry—and that they are but the fellow-servants of slavery, and ready, when occasion requires, to join together in doing its dirty work against the cause of liberty.

The text concludes with a particularly scathing attack on the clergy, “the most guilty and corrupting body of men in the land,” noting that

With comparatively few exceptions, they are unworthy and dangerous spiritual guides. It is not too much to say, that the minister who does not plead for God’s poor, and especially the poorest of the God’s poor, is a minister of Satan, not of Jesus Christ... One of the most recent instances of atrocious clerical wickedness on a somewhat large scale, is to be seen in the proceedings of a Convention of Ministers in Lenox, Massachusetts. They pass Resolutions which chime in with popular feeling in the North against slavery; and then declare, that a part of their plan of operating against slavery is: “to leave all the political party arrangements of the country wholly untouched, and to interfere with no man’s exercise of the elective franchise, so that men of all parties are invited to act with us, and no man, in order to become a member of this Association, is required to abandon his political connections.” These ministers would be consistent with themselves, were they to contrive a plan for promoting Temperance which shall “interfere with no man’s exercise of the” rum-drinking privilege, but which shall leave every man free to get drunk... What greater absurdity could these ministers utter than that men can help overthrow slavery, whilst they cling to parties which are the very pillars of slavery.

A fascinating document of the views of one of the nation’s most influential abolitionists on the political challenges faced by the anti-slavery movement in the 1840s.

Item #9631

\$4,750.00

indeed quite, to a man. Hitherto, the cry of the Whig party has been: “We must save the country from being ruined by the Loco Focos”—and the cry of the Democratic party has been: “We must save the country from being ruined by the Whigs.” But these parties, at least in this town, have themselves now shown us how utterly hypocritical is this cry—and that they are but the fellow-servants of slavery, and ready, when occasion requires, to join together in doing its dirty work against the cause of liberty. Shame on the Whigs and Democrats of Smithfield!—and the more shame on them because, instead of hiding their heads in conscious disgrace, they flatter themselves

that the breaking up of these parties and the breaking up of the proslavery Churches must accompany each other; and that when the proslavery Churches are broken up, the occupation of proslavery ministers will be gone.

Your friend,

GERRIT SMITH.

PETERBORO, March 12, 1844.

THE SNCC POPS UP IN CANADA

47. SNCC; Stokely Carmichael. *SNCC Speaks for Itself: 1. The Basis of Black Power 2. Interview with Stokely Carmichael 3. Statement by Stokely Carmichael*. Toronto, Ontario: Research, Information, and Publications Project for Student Union for Peace Action, [1966]. 4to (11" x 8.5"), light yellow printed front wrapper, 13 staple-bound pp. CONDITION: Chip to cover at corner with staples, with no loss of text.

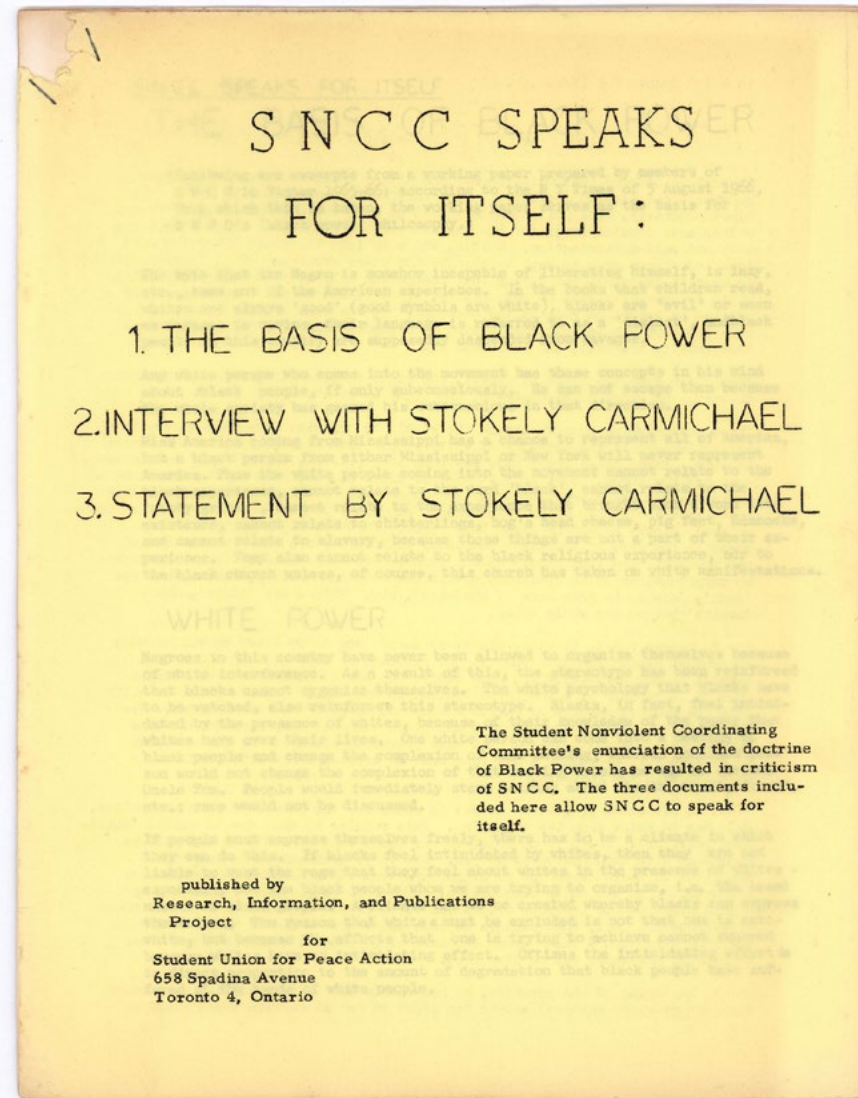
A Canadian edition of this compendium of SNCC statements and an interview with its president, Stokely Carmichael, first published in the U.S.

The collection opens with sections titled "The Basis of Black Power," "White Power," "Roles of White and Blacks," "Black Self-Determination," "White Radicals," and "Black Identity." These are introduced as "excerpts from a working paper prepared by members of SNCC in Winter 1965-66," which, "according to the NY Times of 5 August 1966, from which this is taken,...serves as the basis for SNCC's 'black power' philosophy." What follows is a seven-page interview with Stokely Carmichael and a one-page statement by him.

The Student Nonviolent Coordinating Committee (SNCC) formed in 1960 in the wake of a series of lunch counter and university sit-ins, and quickly rose to prominence, with an early acknowledgement from Martin Luther King, Jr., who stated that: "What is new in your fight is the fact that it was initiated, fed, and sustained by students." During the 1960s "there were more SNCC field secretaries working full time in southern communities than any civil rights organization before or since" (Cobb). The organization partnered briefly with the Black Panthers.

The Student Union for Peace Action (SUPA) emerged in Regina, Saskatchewan in 1964 out of the Combined Universities Campaign for Nuclear Disarmament. Though short-lived (1964-1967), it quickly spread to campuses across Canada, organizing community projects, protests, publications, etc. Composed mainly of young Canadians, SUPA embraced participatory democracy, calling for power to be exercised "from the bottom up" and critiquing the undue influence of corporations and elites on Canadian politics. Its mandate was sweeping, tackling issues of war, racism, poverty, and social injustice, while situating Canadian reform in the broader context of Cold War tensions and the Civil Rights Movement.

Central to SUPA's intellectual and activist work was its Research, Information and Publications Project (RIPP), which produced articles analyzing Canadian society and foreign policy. These included Jim Harding's *Canada's Indians*, L. C. and F. W. Park's *Canadian Neocolonialism in Latin America*, B. Roy Lemoine's *Quebec, A Double Revolution*, and Stanley Gray's *Democracy and Social Change*. This RIPP edition of *SNCC Speaks for Itself* is evidence of the organization making common cause with civil rights activists in the U.S. as well. Although SUPA dissolved by the late 1960s, its publications and ideals influenced subsequent organizations and shaped the direction of Canadian New Left thought.



OCLC records a single copy of this Canadian edition, at Temple University.

REFERENCES: Cobb, Charlie. "The Story of SNCC," Digital SNCC Gateway online; "SUPA - Student Union for Peace Action" at Connections online.

A COMPENDIUM OF POPULAR SONGS & JOKES
CAPITALIZING ON A LONG-LIVED
UNCLE TOM'S CABIN COMPANY

48. **Stetson's Old Reliable Uncle Tom's Cabin Songster.** Chicago: Harold Rossiter Music Company, [1924]. 4to (12.75" x 9.25"), red and blue wrappers. [16] pp. CONDITION: Very good, some wear to extremities, faint horizontal crease at center.

A scarce collection of popular songs affiliated with one of the longest-performing Uncle Tom troupes, published by a Chicago publisher of music and jokes.

The bold red and blue wrapper of this songster is illustrated with a portrait of C. F. Ackerman, who in 1922 purchased George Stetson's Uncle Tom's Cabin Company. Ackerman had spent most of his career with Stetson's company, and, as one newspaper marveled, despite "Thirty-four years of acting the part of Simon Legree...still his disposition is not warped" ("34 Years"). Stetson's company toured the country "at least intermittently from 1880 through 1929," by which time "few if any American theatrical companies had had longer runs" ("Stetson's"). By the mid 1920s, Ackerman was in poor health and his role had been taken over by an understudy.

Besides a cast list for the 1924-25 season on the back wrapper, the contents of this collection seem to be unrelated to the play. Instead, the publisher was evidently drawing on the continued popularity of Uncle Tom's Cabin shows, while Stetson's troupe presumably benefited from the wide circulation of Harold Rossiter publications. Sheet music (sometimes including piano accompaniment) is included for "You'll Want Me After All," "Years, Years Ago," "My Dixie Rose," "My Sometime Girl," "Down in Arkansaw," and "Love Me Or Leave Me Alone." Several of these are incomplete, and interested musicians are instructed to "send 25 cents" to the publisher for the full versions. Subsequent pages provide lyrics for some thirteen additional popular songs, and illustrated ads promote more "popular song hits" and collections. A variety of "Wonderful Card Tricks" and other "Jokes" (including sneeze powder, stink bombs, trick knives, imitation bed bugs) for sale by the Harold Rossiter Company are illustrated, with prices and descriptions, throughout. Each inside wrapper provides a coupon for—and samples of—"Witches' Dictionary of Dreams" and a collection of stage jokes.

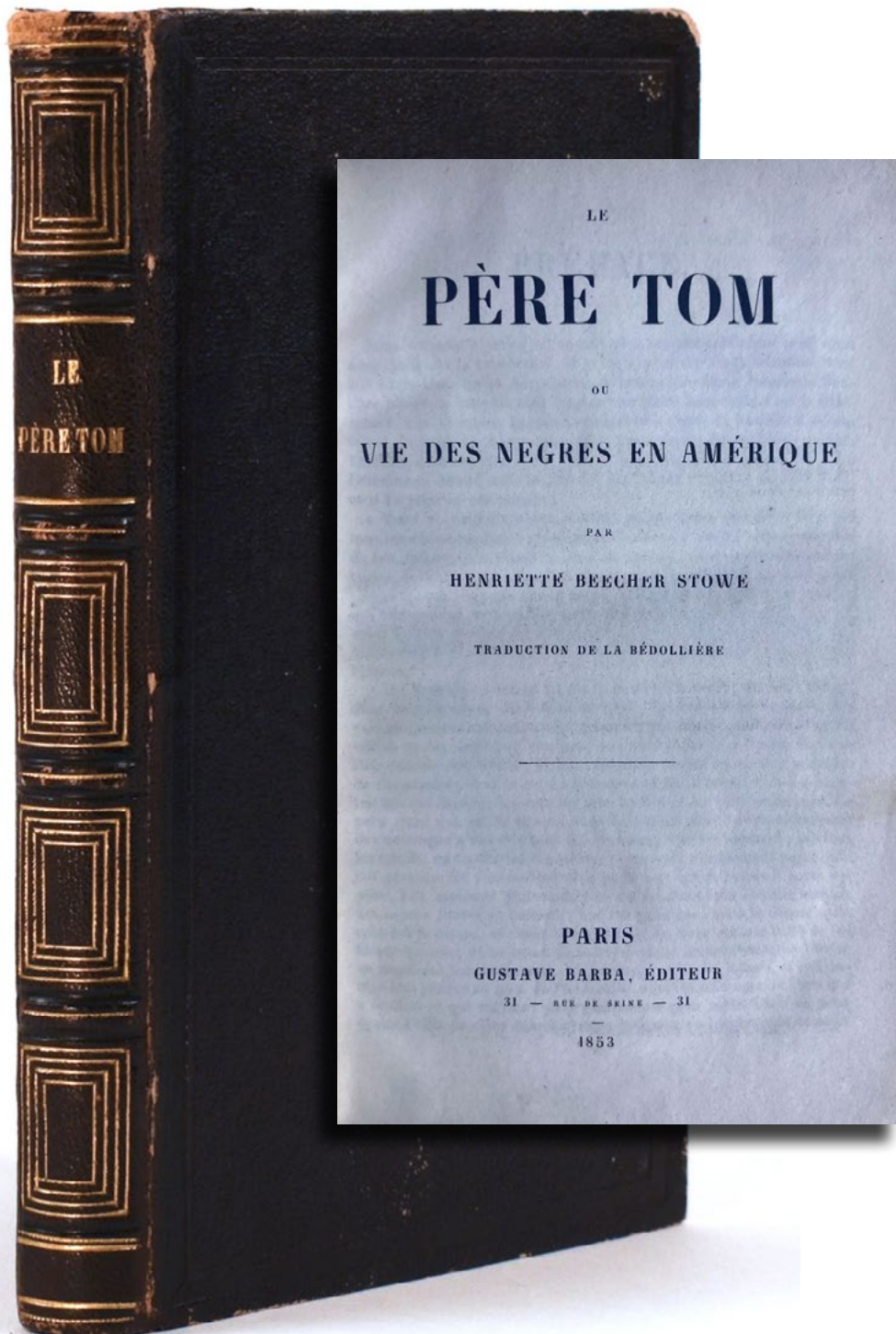
No examples recorded in OCLC, which indicates just one holding of an earlier edition (1921) at the University of Wisconsin, Madison.

REFERENCES: "Stetson's Uncle Tom's Cabin: Grand 1924 Triumphal Tour" at Uncle Tom's Cabin & American Culture (a project of the University of Virginia) online; "34 Years of Playing Part of Simon Legree," *The Daily Missoulian* (Montana), February 14, 1924, p. 9.

Item #9898

\$125.00





UNCLE TOM IN FRANCE

49. Stowe, Harriet Beecher; Émile de la Bédollière, translator. **Le Père Tom ou, Vie des Nègres en Amérique**. Paris: Gustave Barba, 1853. Sm 8vo (7.125" x 4.75"), blind-stamped pebbled burgundy leather, four raised bands, five gilt compartments, title in 2nd, marbled endpapers. 234 pp. CONDITION: Very good, light wear to covers and extremities, corners rubbed.

An 1853 printing of the first and best-known French translation of Harriet Beecher Stowe's explosive hit, which received an important and glowing review from George Sand and inaugurated a period of "Uncle Tom Mania" in France (Meer). Émile de la Bédollière's "dramatically shorten[ed]" translation of *Uncle Tom's Cabin* initially appeared in the *Panthéon Populaire*, and was followed by ten more separate French translations, all of which appeared within ten months of the novel's original American publication on March 20th, 1852 (*Translating Slavery*, p. 55). This volume is unusual in its choice of title, since most other editions of La Bédollière's translation appeared under *La Case du père Tom*, and most other translators opted for the more literal (though, as La Bédollière argues, less faithful) *La Case de l'Oncle Tom* or *La Cabane de l'Oncle Tom*. The first edition of this translation, with this title, was published in 1852.

REFERENCES: Kadish, Doris E. and Françoise Massardier-Kenney, eds. *Translating Slavery: Gender and Race in French Women's Writing, 1783–1828* (The Kent State University Press, 1994); Meer, Sarah. *Uncle Tom Mania: Slavery, Minstrelsy, and Transatlantic Culture in the 1850s* (University of Georgia Press, 2005); Sabin 92530 (which is mistakenly printed as 93530), citing the 1852 edition.

Item #6510

\$450.00

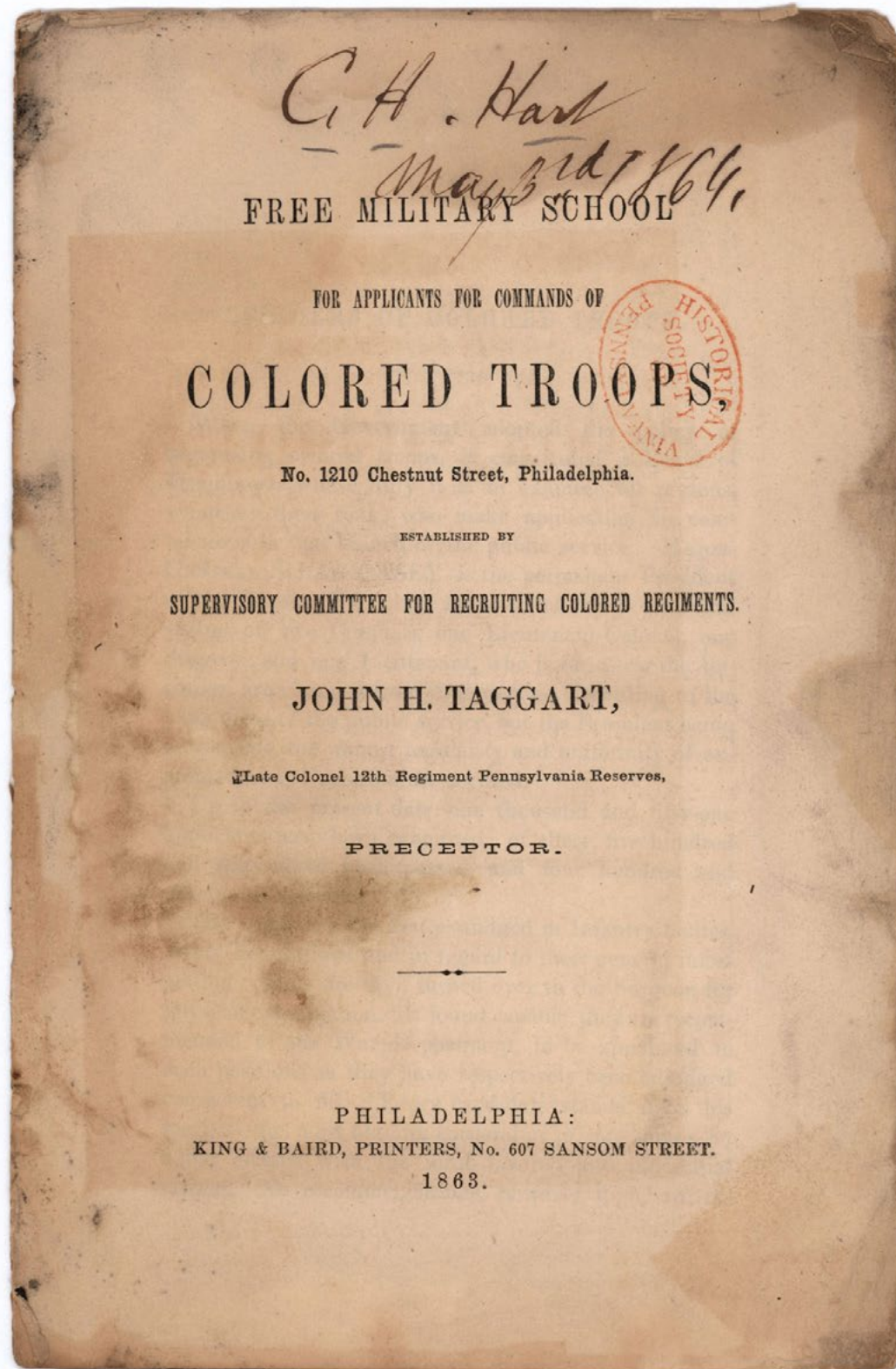
SEEKING OFFICERS TO COMMAND
AFRICAN AMERICAN TROOPS IN THE CIVIL WAR

50. Taggart, John H. Free Military School for Applicants for Commands of Colored Troops, No. 1210 Chestnut Street, Philadelphia. Established By Supervisory Committee for Recruiting Colored Regiments. John H. Taggart, Late Colonel 12th Regiment Pennsylvania Reserves, Preceptor. Philadelphia: King & Baird, 1863. 8vo (9" x 5.875"), original printed black wrappers trimmed and mounted on matching paper. 12 pp. Early ownership inscription on title page: "C. H. Hart May 3rd 1864." CONDITION: Title page stained, red stamp of Historical Society of Pennsylvania on title page, damp-stain throughout mainly affecting top and inner margins.

First edition of this scarce pamphlet soliciting applicants for training at a free military school in Philadelphia to lead African American regiments in the Civil War.

Following President Lincoln's Emancipation Proclamation in January of 1863, it became official government policy to organize African Americans to fight in the War. Nearly a year later, the Free Military School opened in Philadelphia—on December 26th, 1863—founded to train prospective commanders of colored regiments. Under the supervision of preceptor John H. Taggart—a former Colonel of the 12th Regiment Pennsylvania Reserve—those who attended engaged in rigorous instruction that included both academic subjects, such as math and history, as well as military tactics and army regulations. Following training and examination by a board, each officer was assigned to a regiment of Black soldiers. A handful of students received additional, first-hand instruction at the local Camp William Penn in Montgomery County, the region's first training ground for African American soldiers, created in 1863. During its single year of operation, the school fostered some eleven African-American regiments. It operated until late 1864.

The promotional pamphlet offered here begins by outlining the process by which applicants were to be examined and selected for officer duty, qualifications, etc., followed by a section on the "urgent need" of officers, signed by Chairman Thomas Webster. Here it is noted that "Camp William Penn, the largest camp existing for the organization and disciplining of Colored Troops, is in the immediate vicinity of the city" and that students "upon the recommendation of the preceptor, will be allowed to sojourn temporarily at the camps and exercise the function of officers, in assisting to drill and train the Regiments that may be organizing there." The text concludes with a section offering "hints to applicants for admission" and ends with the following note: "When the reader has perused this pamphlet he is requested to circulate it, in such a manner as will best bring the school to the notice of those who desire to command COLORED TROOPS." The phrase "Read This And Circulate It" appears twice on the wrappers as well.



Spearheaded by Philadelphia businessman and advocate for African Americans Thomas Webster, the school was founded by the Philadelphia Supervisory Committee for Recruiting Colored Regiments (the members of which are listed on the back wrapper), which engaged with the free Blacks of Philadelphia to encourage them to join the military. The Committee distributed advertisements urging them to take up the sword for those still enslaved, and to demonstrate their equality as American citizens. Webster, who would serve as the School's chairman for its entire duration, became an eminent figure in military circles and kept in touch with those at the highest commands, including Secretary of War Edwin M. Stanton and President Lincoln.

The inscription on the title page of "C. H. Hart" suggests possible African American ownership. Born in Philadelphia, one Charles H. Hart, a waiter by trade, enlisted in the 31st US Colored Infantry in New Haven, Connecticut on January 15th, 1864.

OCLC locates just three copies, #221665163 (Clements Library and Gettysburg College) and #990707124 (Howard University), as well as two copies of the second edition of 1864. We locate an additional copy of the 1863 edition at the Buffalo & Erie County Public Library. Also recorded in OCLC is a sammelband at the New York State Library that appears to include a copy, but the date of publication is not provided.

A scarce publication representing the challenges faced and efforts undertaken to get black troops into the field during the Civil War.

REFERENCES: Barker, Abraham. "Abraham Barker Collection on the Free Military School for Applicants for the Command of Colored Regiments" at Historical Society of Pennsylvania online.

Item #9672

\$3,500.00

THE RASCALS REV IT UP IN LA

51. [The Rascals Los Angeles Motorcycle Club.] [Sixteen Polaroid photographs of an African American motorcycle group based in Los Angeles.] [Los Angeles, California, ca. 1970]. 16 Polaroid photographs, 2.75" x 3.75" plus margins. CONDITION: Good tonality, occasional stains, two photos blurry as is common with snapshots, light wear and minor losses to two images from tape removal.

A group of sixteen snapshot photographs of an African-American motorcycle club in southern California.

This group of images includes a shot of three bikers holding up a club jacket, featuring a large gold shield patch sporting an illustration of a Black biker on a chopper. The club's name, "Rascal's" [sic], appears in red at the top, and the initials "L.A. M.C." (i.e., Los Angeles Motorcycle Club) at the bottom. Many of the members pictured here appear to be wearing these jackets (all seen from the front), some of which are decorated with patches, studs, etc.. One woman's biker jacket has a patch reading, "Slim." Some members wear beanie hats or conductor's caps; helmets are nowhere to be seen. On the whole, they seem a hip bunch with a sense of style. One man appears to be Mexican or Mexican American and wears a patch on his jacket and a beanie hat in the colors of the Mexican flag, indicating that the Rascals, at least in this one instance, were not an exclusively Black club. The cool, contented and fun-loving look of the members suggests the sense of belonging as well as the thrill and excitement that the club afforded them.



A handful of shots show members standing in front of parked motorcycles, including several Hondas. The general age of members seems to be anywhere from eighteen to perhaps forty, and certain individuals are featured across multiple shots. Members are variously seen smoking and drinking beer. A few shots show groups of members standing in front of a wall of photos which evidently documented the club and were likely very similar to those offered here. The wall of images seems to have been located at the group's headquarters in Los Angeles. The Rascals are not listed on the website of Black Motorcycle Clubs under California clubs, suggesting that they are now defunct.

The history of the African American biker scene includes individuals like William B. Johnson, the first Black Harley dealer, and Ben Hardy, a custom builder who made the Captain America and Billy choppers for the movie *Easy Rider* (1969). Following the Second World War, motorcycles were both available and affordable, and Black motorcycle clubs began springing up in the 1950s. Among the better known clubs were East Bay Dragons, Star Riders, Buffalo Riders, The Eagles, The Defiant Ones, The Magnificent Seven, and The Chosen Few. In his 2004 memoir, *Soul on Bikes: The East Bay Dragons MC and the Black Biker Set*, Dragons founder and president Tobie Gene Levingston notes that "The level of camaraderie that young black men found in motorcycle clubs was something that couldn't be obtained around the house; blowing off steam and being able to relate to like-minded individuals with the same struggles, experiences, upbringing and ideals—what it meant to be black."

A candid and captivating group of photos documenting a Black motorcycle club based in Los Angeles.

REFERENCES: "Soul on Bikes & Black Chrome: The History of Black Motorcycle Culture" at Sister From Another Planet online.

Item #9126

\$650.00

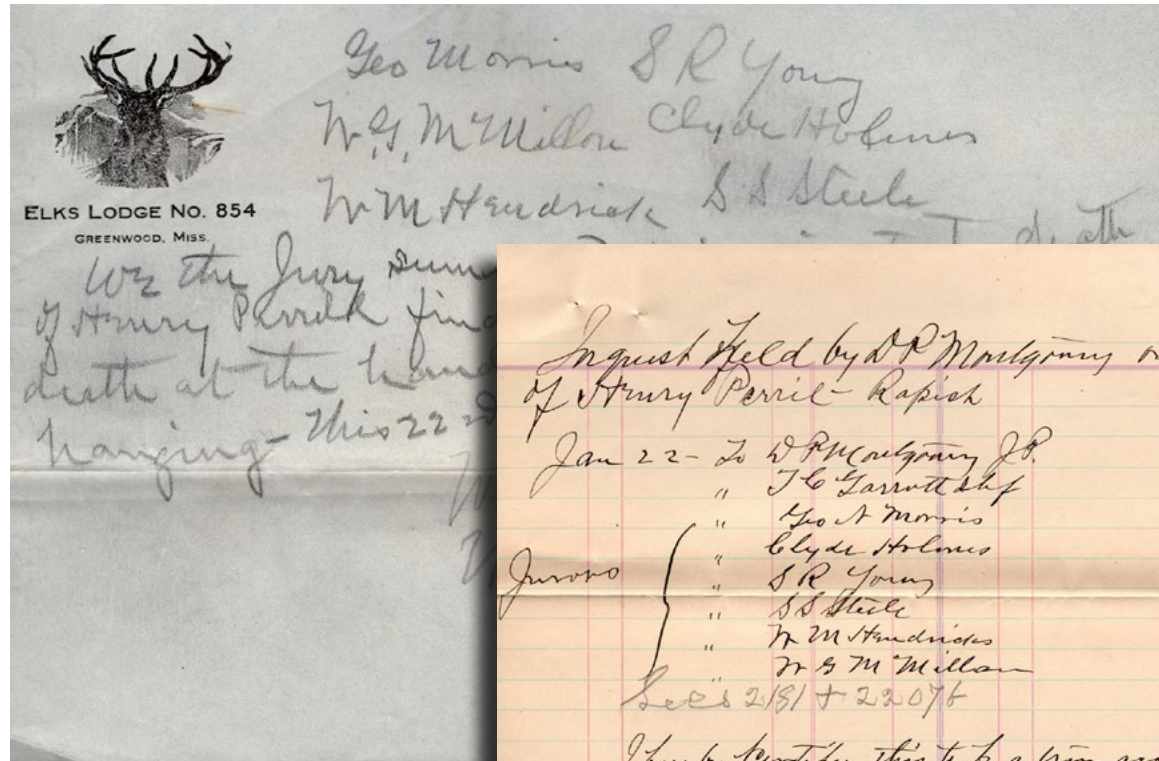


MANUSCRIPT DOCUMENTS OF A LYNCHING
IN GREENWOOD, MISSISSIPPI, 1907

52. [Two manuscript documents relating to an inquest regarding the lynching of one "Henry Perril—Rapist."] Greenwood, Mississippi, 22 January 1907. Two manuscript documents, 5.375" x 8.375" and 7" x 8.5", 2 pp. total. CONDITION: Very good.

Rare documentation of the systematic hate crimes that mostly went unrecorded.

The first of these documents, written in pencil on Elks Lodge letterhead, bears a statement signed by six jurors that: "We the Jury summoned to inquire [in]to the death of Henry Perrill find that deceased came to his death at the hands of unknown parties by hanging this 22nd day of 1907." The second document, a court bill, is headed: "Inquest Held by D P Montgomery on the death of Henry Perril—Rapist." This page again bears the names of the jurors, along with the amounts paid to them, as well as a signed statement by the Justice of the Peace, D. P. Montgomery, echoing the jury's story: "I here by certify this to be a true account of the claim for holding inquest on the dead body of one Henry Perrill who came to his death by hanging at the hands of unknown parties on the evening of Jan 22 1907." Montgomery, who was admitted to the bar in 1887, and enjoyed a flourishing practice before serving as Justice of the Peace, ran for Police Justice two years after Perrill's death. Of Perrill (or Perril) himself we find no trace, although lynching records locate a "Henry Bell" who was accused of "Criminal assault on a married white woman" and hung on January 23rd, 1907 in Greenwood. Perril's real circumstances—and the validity of the claims against him—remain a mystery, though of course false accusations often led to lynchings. It is likely that he was African American, and either a tobacco farmer or cotton plantation sharecropper, as much of Leflore County's population was at that time.



Mississippi saw the highest number of documented lynchings among southern states during the Jim Crow period, and Leflore County recorded the highest number within Mississippi. The city of Greenwood alone has a storied history of racial violence: it is just ten miles from where Emmett Till was lynched (and is the site of the newly-dedicated Till memorial), and is the site of Medgar Evers's murder on June 12th, 1963.

REFERENCES: Power, J. W. *Biennial Report of the Secretary of State to the Legislature of Mississippi from October 1, 1905, to October 1, 1907* (Nashville: Brandon Printing Company, 1908), p. 72; "Say Their Names : Remembering Lynching Victims 1860 - 1950" at First Parish of Sudbury online.



**PANORAMIC IMAGE OF A BLACK NAVY COMPANY
AT THE NAVAL TRAINING STATION GREAT LAKES IN ILLINOIS, 1944**

53. U.S. Navy. [Panoramic photo of] Co[mpany]. 401—H. H. Brooks—S R[?] (A) 7c Co. Comd'r. Apr. 6, 1944 U.S. Naval Training Station—Great Lakes, Ill[inois]. [North Chicago], Illinois, 6 April 1944. Panoramic silverprint photograph, 7.25" x 20.5", plus margins. **CONDITION:** Very good, strong tonality, a few minor abrasions and light stains along margins.

A striking World War II-era photograph showing some 144 African American Navy servicemen of Company 401 at the Great Lakes Naval Training Station on Lake Michigan in Illinois.

The company is shown here standing in front of a building bearing the number 1608, and in the front row is a flag featuring an anchor and reading "N.T.S. [Navy Training Station] Great Lakes." Two drummers flank the company, and some of the men wear badges on their uniforms indicating rank. All of the men wear sailor's caps, V-neck shirts, high socks, and collar bow ties. At the center of the photo is the hulking figure of a man who towers over everyone else.

Opened in 1911, the Naval Training Station Great Lakes is located on over 1,600 acres and overlooks Lake Michigan. The Navy's largest training facility, it is also home to the Navy's only Boot Camp. Shortly after the Attack on Pearl Harbor in December of 1941, the Navy announced a \$33 million expansion to increase its recruitment capacity from 10,000 to 45,000. When the U.S. entered World War II, the Navy's Black sailors had been limited to serving as mess attendants for nearly twenty years. However, this soon changed due to the need for wartime manpower and the willingness of thousands of patriotic Black men to participate in the war.

In mid-1942, the Navy started accepting African American enlistments for general service, and by the end of 1942 some 75,000 servicemen, Black and white, were at the Great Lakes base. During World War II, Great Lakes supplied over a million Bluejackets—just over a third of all personnel who served in the Navy. Black seamen were trained at a segregated base within Great Lakes called Camp Robert Smalls (named after a Civil War hero and former slave), and Navy service units were also

segregated. Camp Smalls was seen at the time as an important step because it was the first actual training camp opportunity for African Americans. While many of those who trained at Camp Smalls served in non-combat roles, in 1944 a group of African Americans, nicknamed the Golden Thirteen, became the first to enter the regular naval officer candidate school.

An evocative image reflecting an important development in the history of Black service in the U.S. Navy.

REFERENCES: "African-Americans and the U.S. Navy -- World War II" at [ibiblio online](#); "Great Lakes Naval Training Station" at the [Electronic Encyclopedia of Chicago online](#).

Item #8323

\$650.00



**BLACK NAVY RECRUITS STRIKE POSES
AT WWII NAVAL BOOT CAMP, ILLINOIS 1943**

54. U.S. Navy. [Lot of twelve real photo postcards of male African American naval recruits during World War II.] U.S. Naval Training Station, Great Lakes, IL, July 30, 1943. 12 real photo postcards, 5.875" x 3.5". Inscriptions in pencil and blue ink at lower margin. CONDITION: Very good.

A wonderful gathering of full-length portraits of Black navy recruits in uniform, many posed in various drill and ceremonial positions, at the mammoth naval training center in Great Lakes, Illinois.

This lot of portraits show young recruits variously posed—standing, saluting, holding a gun—most photographed standing in front of a tree with a large building in the background. One photo, showing a kneeling "Willie Jackson" smiling up at the camera, is taken just outside a shingled building. The portrait of Earl W. Campbell, who smiles while standing in parade rest (one hand behind his back, the other holding a rifle whose butt rests on the ground by his right foot) is inscribed below the image "Your shipmate and pal" and on the verso:

July 30, 1943
U.S. Naval Training Station
Great Lakes, Ill
From a shipmate
Earl W. Campbell

Others named on their portraits include R. Denson, Willie Jackson, R. Lett, M. T. Swanson, S. T. Tyes, and more, as well as several identified only by their last name: Biggs, Simon, Thorton, and Malone.

Established in 1911, the Naval Station Great Lakes (NSGL) is the largest naval training station in the U.S., located on the shore of Lake Michigan about fifty miles north of Chicago. Although activity at the base shrank dramatically between the first and second World Wars, within a month of Pearl Harbor, the Navy announced a \$33 million, and by 1942 the population of the base had increased from ten to seventy-five thousand men. "During the course of World War II, Great Lakes supplied about a million men, just over a third of all personnel who served in the U.S. Navy" ("Great Lakes").

REFERENCES: "Great Lakes Naval Training Station" at Encyclopedia of Chicago online.

Item #9800

\$675.00



BLACK HISTORY WEEK IN 1930

55. Woodson, Carter G., ed. **Negro History Week A National Celebration Annually Observed Everywhere in the United States the Second Week in February Beginning the 9th Directed by the Association for the Study of Negro Life and History**. Washington, D.C.: The Association for the Study of Negro Life and History, [1930]. 8vo (9" x 6"), self wrappers. 16 pp. CONDITION: Good, renewed spine, repairs to holes at fore-edge of front wrapper, damp-stain throughout, mainly concentrated along the inner edges of the leaves.

An unrecorded issue of this annual promoting the celebration of Negro History Week, the brainchild of Dr. Carter G. Woodson and the Association for the Study of Negro Life and History and the forerunner of Black History Month.

Established in 1926, Negro History Week was conceived as an effort, as stated here, "to popularize the study of Negro Life and History and to secure more support for its promotion." To that end, the contents consist of a bibliography of "Materials for a Program for the Celebration of Negro History Week," a section titled "Teaching as the Source of Most Prejudice," and a series of accounts of the accomplishments of African Americans in a host of fields, including "The Negro in the Discovery and Exploration of America," "The Contribution of Labor," "Inventive Genius," "In Defence of the Country," "Spiritual Contribution," "The Negro in Painting and Sculpture," "The Art of Poetry," "On the Stage," "Negro Music," "In Defence of the Oppressed," "The Newspaper as a Force," and "Efforts in Business." The text concludes with sections on various aspects of the Association for the Study of Negro Life and History titled "Branches of the Association," "Junior Societies," "Literary and Religious Societies," "Home Study Department," and "History of the Association."

The Association for the Study of Negro Life and History (ASNLH), later known as the Association for the Study of African American Life and History (ASALH),

was founded in 1915 by Carter G. Woodson and several colleagues. Its stated mission was "to promote, research, preserve, interpret, and disseminate information about Black life, history and culture to the global community." Woodson, known as the "father of Negro History," launched the *Journal of Negro History* and later the *Negro History Bulletin*, wrote numerous books on Black history, and initiated Negro History Week. Rooted in Woodson's experiences as the son of former slaves, a coal miner, and later the second Black Ph.D. in history from Harvard, the Association was designed to document African American folk life and contributions with scholarly rigor while fostering interracial understanding.

To expand the reach of African American scholarship, Woodson established Associated Publishers in 1921, the first major non-religious Black-owned publishing house. Through it, ASNLH issued books, pictorials, and bibliographies often ignored by mainstream presses. The *Journal* targeted scholars, while the *Bulletin* was geared toward teachers and youth. Woodson sought both to elevate the scholarly study of Black history and to make it accessible to the masses, insisting that facts "properly set forth will tell their own story." Despite support from philanthropic foundations such as Carnegie and Rockefeller, financial struggles plagued the Association, and Woodson often worked long hours from its modest Washington headquarters to keep it alive.

Although Woodson was protective and sometimes difficult, his work ensured ASNLH's survival beyond his death in 1950. During the Depression, he relied heavily on small donations from African American communities, proud that the Association was sustained "on the nickels and dimes of Negroes." Following his passing, ASNLH continued to grow through its branches nationwide, ensuring that Black History Week observances flourished in schools, churches, and civic groups. The activism of the 1960s further revitalized the organization, with debates over civil rights versus Black power shaping its agenda. In 1972 the Association changed its name to ASALH, reflecting broader cultural shifts, while retaining the *Journal of Negro History*.

In 1976, the Association successfully expanded Negro History Week into Black History Month, a grassroots-driven change that highlighted the durability of Woodson's vision. His book *The Mis-Education of the Negro*, republished in 1969, became a key text for the movement.

OCLC records holdings for the 1926 and 1927 issues only.

REFERENCES: Simba, Malik. "The Association for the Study of African American Life and History: A Brief History" at BlackPast online.

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NEGRO HISTORY WEEK

A National Celebration

*Annually Observed everywhere in the
United States*

THE SECOND WEEK IN FEBRUARY

Beginning the 9th

DIRECTED BY

**The Association for the Study of
Negro Life and History**

The purposes of the celebration are to popularize the study of
Negro Life and History and to secure more
support for its promotion

THINGS TO BE DONE

1. Organize your community through committees for the celebration.
2. Appeal to your board of education for the adoption of Negro history textbooks.
3. Interest your library and school in securing a shelf of scientific works on the Negro and pictures of distinguished men of the race.
4. Set aside one day of the week as a Book and Picture Fund Day when all will be called upon to assist in raising funds to buy books and pictures of Negroes for your schools and libraries.
5. Urge everyone to write the Association all he knows about Negro family history and to send it any important documents bearing on the record of the Negro.
6. Organize a branch of the Association in the largest city in your State. It requires only ten members paying annually the active membership fee of \$3.00 each, which entitles each member to *The Journal of Negro History*.

FOR FURTHER INFORMATION, WRITE

C. G. WOODSON, Director

1538 Ninth Street, N. W.

Washington, D. C.

A copy of this pamphlet will be sent gratis to each institution. Additional copies may be obtained for 10 cents each.



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