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FINE & RARE BOOKS IN A VARIETY OF FIELDS.



**Recent Acquisitions & Highlights in
African Americana**

September 2026

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SOUVENIR PROGRAM
FOR KATHERINE DUNHAM'S BAL NÈGRE

1. A Katherine Dunham Production. Katherine Dunham [cover title]. Nelson L. Gross in association with Dan Melnick presents Katherine Dunham in Bal Nègre : A Brilliant Dance Revue with the Dunham Dancers, Jean Leon Destine, The Sans Souci Singers [title page]. [New York, ca. 1946.] 4to (10.625" x 8.375"), color illustrated wrappers. [18] pp., b&w illustrations throughout. CONDITION: Very good, light wear to wrappers.

A scarce and wonderfully illustrated souvenir program for Katherine Dunham's Bal Nègre, providing an overview of Dunham's stunning and innovative career, her oeuvre, and her dance school.

This program was published for Dunham's production *Bal Nègre*, which opened at New York's Belasco Theater in 1946 and played at the Geary Theater, San Francisco in 1948. On the heels of her "jackpot" show, *Tropical Revue*—"which scored a sensation the length and breadth of the U.S. and Canada"—and *Carib Song*, *Bal Nègre* is described here as "the latest in a brilliant succession of theatrical productions conceived and directed by Miss Dunham." The program includes a glowing biographical sketch of Dunham (calling her story "one of the Seven-Day Wonders of the American entertainment world" and tracing the "union of dancing and science" that fueled her remarkable career); a discussion of "Primitive Rhythms : A New Dance Vocabulary...stylized by Katherine Dunham and presented as theatrical pieces"; and illustrated overviews of "Tropics" and "Le Jazz Hot," including shots of "Shore Excursion," "Bahian," "Mexican Rhumba," "Congo Paillette, a corn-sorting ritual," "Rites de Passage," "The Cakewalk," "Flaming Youth," and other dances. A section titled "The Company Rehearses" lists members of the dance Company, the Sans Souci Singers, and the Drummers, identifying them in several images of rehearsals and performances. The company's resident composer-conductor, Gilberto Valdes, is shown as well, baton in hand. The program concludes with an overview of the Dunham School of Dance and Theatre, with illustrations showing a "primitive technique" dance class, a "West Indian Rhythm" drumming class, a drama class, and a children's class practicing a "group dance." A stylized illustration on the front wrapper depicts a dancing Dunham, arms raised as her magnificent white dress billows against a striking red, black, and green background.



Dancer, choreographer, anthropologist, and activist Katherine Dunham (1909–2006) enjoyed one of the most successful dance careers of the twentieth century, and has been hailed as the "matriarch and queen mother of Black dance." She earned a PhD in anthropology from the University of Chicago, and won acclaim for her innovative interpretations of dances from the Caribbean and Latin America which she based on her anthropological research in the West Indies and beyond. At the apogee of her career during the 1940s and '50s, she achieved great success throughout Europe, Latin America, and the U.S. with her own all-Black Katherine Dunham Dance Co., which she directed for nearly three decades. The company was the sole self-supported Black American dance troupe of its day. Over the course of her long career, Dunham choreographed over ninety individual dances, made important contributions to the field of dance anthropology, and innovated African American modern dance. She also choreographed and starred in dance sequences in films, and was the recipient of numerous awards. Many students trained at her Chicago and New York studios went on to become notable figures in the field of modern dance.

OCLC records holdings at SUNY Binghamton, University of Miami, University of Maine at Orono. Two other OCLC records seem to record related programs, similarly scarce.

A rare and fabulous souvenir program for Katherine Dunham's Bal Nègre, produced early in her remarkable career.

REFERENCES: "Katherine Dunham" at Britannica online.

SLAVE SONGS

OF THE

UNITED STATES.



New York:
A. SIMPSON & CO.,
1867.

THE FIRST COLLECTION OF "SLAVE SONGS" WITH MUSIC

2. Allen, William Francis; Lucy McKim Garrison; Charles Pickard Ware, editors. *Slave Songs of the United States*. New York: A. Simpson & Co., 1867. 8vo (9" x 6"), brown cloth, rebaked with original spine title laid down, gilt title at spine, covers ruled in blind. xlv, 115. Pasted-in portrait of T[homas]. W[entworth]. Higginson at p. xxxviii. Early ownership inscription at fep: "C. M. Clark. 75. Haverhill, Mass., 3.7.'98." CONDITION: Good, spine wrinkled, some wear to extremities, front paste-down a little stained, evidence of repair to inner hinges, contents good.

First edition of this pioneering anthology of slave songs, collected and transcribed during the Civil War and published in order to elevate the musical genius of Black Americans and record "a state of society which has passed away."

The project was spearheaded by Lucy McKim Garrison, who at age nineteen began describing and transcribing the music she heard on the Sea Islands of South Carolina while helping her father, a Quaker abolitionist, organize aid to the recently-freed slaves there. She published the first slave songs that were accompanied with music, and continued the work after her marriage to Wendell Phillips Garrison (a son of abolitionist William Lloyd Garrison), collaborating with Charles Pickard Ware—who transcribed numerous songs while serving as labor superintendent of freedmen in Port Royal, South Carolina during the war—and scholar William Francis Allen—who with his wife had run a school for emancipated slaves on the Sea Islands—in the publication of this volume. While most of the 136 songs collected here were gathered from the Sea Islands, the volume is organized by region and includes music from the "South Eastern Slave States," the "Northern Seaboard Slave States," the "Inland Slave States," and the "Gulf States." Many songs are annotated with variations, additional context, and so on.

A scarce and pathbreaking compilation of African American music, published less than five years before the Fisk Jubilee Singers began performing on tour.

REFERENCES: Afro-Americana 247; Blockson 9992 citing the 1929 edition; Weinstein 153.

Item #10471

\$1,750.00

SELF-PUBLISHED EYEWITNESS ACCOUNT
BY THE ONLY SURVIVING BLACK PARTICIPANT
IN JOHN BROWN'S RAID ON HARPERS FERRY

3. Anderson, Osborne P. *A Voice From Harper's Ferry. A Narrative of Events at Harper's Ferry; With Incidents Prior and Subsequent to its Capture by Captain Brown and His Men.* Boston: Printed for the Author, 1861. Softcover. 12mo (7.25" x 4.5"), 72 pp. CONDITION: Lacking wrappers, very light soiling to first and last pages, old paper strip reinforcement at spine, else very good.

The only insider account of the raid on Harpers Ferry, written and self-published by the only surviving Black member of John Brown's raiding party.

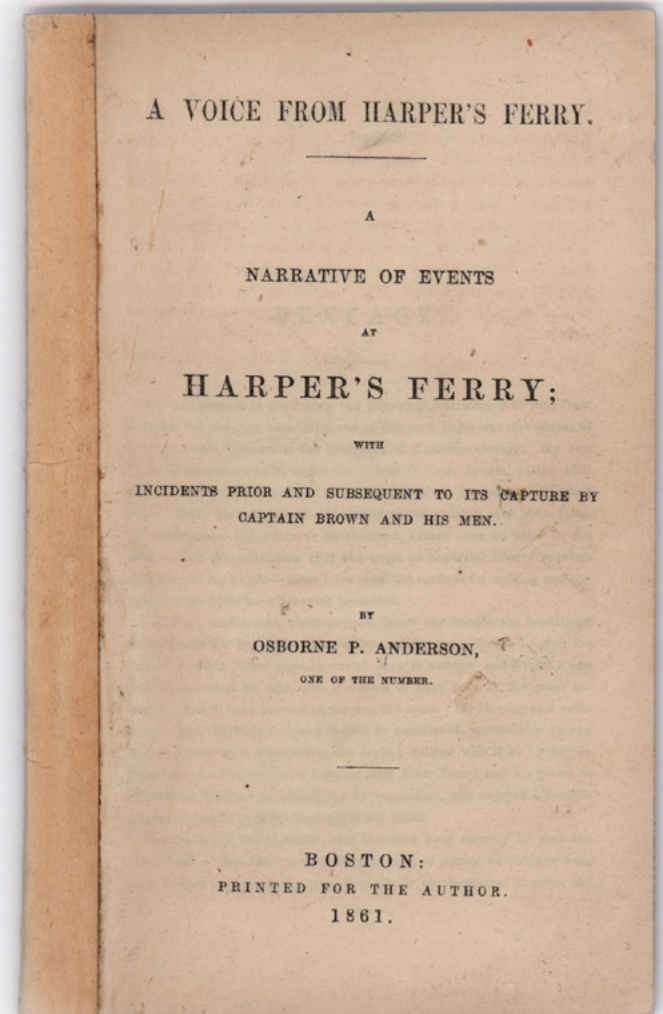
Osborne P. Anderson (1830–1872) was born free in West Fallow Field, Pennsylvania, and attended Oberlin College with another participant in the raid, John Anthony Copeland, Jr. (1836–1859). Anderson moved to Ontario in the early 1850s and worked for the *Provincial Freeman*, run by Mary Ann Shadd Cary, the first Black woman to publish a newspaper in North America. He met John Brown in 1858 while participating in Brown's Constitutional Convention in Chatham (for a future free state in the Appalachian Mountains), and became the only participant in the convention to join the raid. According to one account written some sixty years after the fact, "Anderson might not have been there at all had it not been for the drawing of lots among the principals of the *Provincial Freeman* newspapers, which felt obliged to send at least one recruit" (Meyer, 76). In 1864, Anderson enlisted in the Union Army and worked as a recruitment officer in Arkansas and Indiana.

The narrative offered here opens by presenting John Brown as "another Moses," situating the "Idea underlying the outbreak at Harper's Ferry" in the Book of Exodus—"that inexorable, 'Thus saith the Lord : Let my people go!'" After briefly summarizing previous insurrections (including Nat Turner's), it details John Brown's own preparations, from the 1858 Chatham convention and the necessity of changing plans following the betrayal of Hugh "Judas" Forbes, to "Life at Kennedy Farm" as the party readied itself for action and the eleven orders Brown gave his men before setting out for Harper's Ferry. The heart of the account covers the raid itself, beginning with the quiet taking of the town and the capture of several slave owners ("Col. Washington opened his room door, and begged us not to kill him. Capt. Stevens replied, 'You are our prisoner...'" and the joyful spread of their purpose among the Black and enslaved population ("...the very thing she had longed for, prayed for, and dreamed about, time and again...") and culminating in their attack and besiegement in the armory by local militia—a consequence that, according to Anderson, could have been avoided had Brown not used valuable time "to parley with the prisoners." Anderson repeatedly corrects prevailing narratives of the time, and underscores the weaknesses of slavery exposed by the raid:

...Southern chivalry may hide its brazen head, for their boasted bravery was well tested that day, and in no way to their advantage. It is remarkable, that except that one foolhardy colored man was reported buried, no other funeral is mentioned, although the Mayor and other citizens are known to have fallen. Had they reported the true number, their disgrace would have been more apparent; so they wisely (?) concluded to be silent.

The fight at Harper's Ferry also disproved the current idea that slaveholders will lay down their lives for their property. Col. Washington, the representative of the old hero, stood 'blubbering' like a great calf at supposed danger...

The account then relates Anderson's harrowing escape from Virginia with fellow African American Albert Hazlett, and Hazlett's ultimate inability to go on:



our only food was corn roasted in the ear, often difficult to get without risk, and seldom eaten but at long intervals...we became nearly famished, and... Poor Hazlett could not bear the privations as I could; he was less inured to physical exertion, and was of rather slight form, though inclined to be tall. With his feet blistered and sore, he held out as long as he could, but at last gave out, completely broken down, ten miles below Chambersburg. He declared it was impossible for him to go further, and begged me to go on, as we should be more in danger if seen together in the vicinity of the towns. He said after resting that night, he would throw away his rifle, and go to Chambersburg in the stage next morning, we agreed to meet again. The poor young man's face was wet with tears when we parted. I was loth to leave him...

Following his account of Hazlett's capture and execution and his own return to Canada, Anderson concludes the narrative with his interpretation of the events as a whole, and of African American participation in particular:

The truth of the Harper's Ferry 'raid,' as it has been called, in regard to the part taken by the slaves, and the aid given by colored men generally, demonstrates clearly: First, that the conduct of the slaves is a strong guarantee of the weakness of the institution, should a favorable opportunity occur; and, secondly, that the colored people, as a body, were well represented by numbers, both in the fight, and in the number who suffered martyrdom afterward...That hundreds of slaves were ready, and would have joined in the work, had Captain Brown's sympathies not been aroused in favor of the families of his prisoners, and that a very different result would have been seen, in consequence, there is no question...John Brown did not only capture and hold Harpers Ferry for twenty hours, but he held the South.

Five songs for John Brown, including a ballad and a dirge, close the volume.

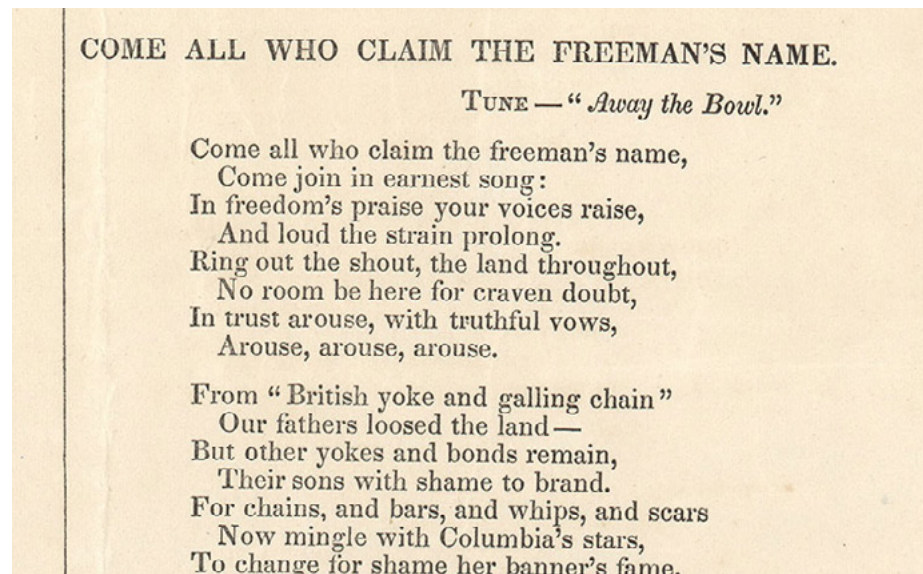
While widely held in institutions, rare in the trade, with no examples recorded at auction since the 1976.

A Black abolitionist's eyewitness account of one of the most important flashpoints leading up to the Civil War.

REFERENCES: *Afro-Americana* 576; Dumond, *A Bibliography of Antislavery*, p. 16; Blockson 4285, for ca. 1974 edition; "Osborne P. Anderson (1830–1872)" at BlackPast online; Meyer, Eugene L. *Five for Freedom : The African American Soldiers in John Brown's Army* (Chicago: Lawrence Hill Books, 2018).

Item #9598

\$12,500.00



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

4. 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

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

SPIRIT OF FREEMEN, WAKE!

TUNE—"America."

Spirit of Freedom, wake!
No trace with Slavery make,
Thy deadly foe,
In fair disguise dressed,
Too long hast thou deceived
The serpent in thy breast,
Now lay him low.
Must e'en the press be dumb?
Must truth itself succumb?
And thoughts be mute?
Shall law be set aside,
The right of prayer denied,
Nature and God derided,
And man called brute?

What lover of her face
Feels not his country's shame,
In this dark hour?
Where see the patient now,
Of honest heart and brow,
Who scorn the cock to crow
To Slavery's power?
Some of the Free! we call
On you, in field and hall,
To rise so true!
Your heaven-born rights maintain,
Nor let Oppression's chain
On human limbs remain:
Speak! and 'tis done.

PROGRESS OF THE CAUSE.

TUNE—"Zion."

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

See! the light of truth is breaking,
Full and clear on every land!
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 more to sleep.
While a bloodstain
In his chains remains to weep.

Long, too long, have we been dreaming
Of our country's sin and shame;
Let us now the time redeeming,
Press the helms of Oppression's chain,
Till, exulting,
He shall cast aside his chain!

LAND OF MY SLEEPING FATHERS!

TUNE—"Missionary Hymn."

Land of my sleeping fathers!
O'er thee no chain is flung;
Through all thy verdant valleys,
The shout of joy is rung;
Wide o'er thy rolling rivers,
Thy fair and sunny plains,
And up thy rocky mountains,
The seed of Freedom reigns.

But is there then no shadow,
To dim this hallowed earth?
Is not thy name, my country?
A by-word on the earth?
Are all the captives loosened?
The fettered slave set free?
Is his crushed spirit gladdened?
On this gay children?

Play to the captive melody,
In Freedom's proud shade;
Cast off thy fetters, brother!
Take back the girl of Gode!
Let not Oppression linger,
Where story houses stand;
Swirl high the shout of Freedom,
And give it to the slave.

CHILDREN OF THE GLORIOUS DEAD.

TUNE—"Solo who has."

Children of the glorious dead,
Who for Freedom fought and bled,
With her banner 'ere you sped,
On to victory!

This is proud Oppression's hour,
Furnish small you, will you cover,
While beneath a dagger's power
Grouses the suffering slave?

Never! by your country's shame,
Never! by a Savior's blood,
To the men of every name,
Whom he died to save!

Not for stern ambition's prize,
Let your hopes or wishes rise,
Lo! your Leader from the skies
Bids you do or die.

While on every southern gale
Comes the helpless captive's wail,
Comes a voice of woman's will,
And of man's despair!

Overboard, then, ye faithless bands,
Heart to heart, and hand to hand;
Yours shall be the Christian's stand,
Or the martyr's grave.

WE'RE COMING, WE'RE COMING.

Ans—"Kind of Kind."

We're coming, we're coming, the farthest and free,
Like the winds of the desert, the waves of the sea!
True sons of brave sires who battled of yore,
When England's proud line ran wild on our shore!
We're coming, we're coming, from mountain and glen,
With hearts to do battle for freedom again!
Oppression is trembling as trembled before
The slavery which fled from our fathers of yore.

We're coming, we're coming, with banners unfurled,
Our motto is RAZED, our country the world,
Our watchword is LIBERTY—tyrants beware!
For the liberty army will bring you despair!
We're coming, we're coming, we'll come from afar,
Our standard we'll trail to Humanity's ear;
With shoutings we'll raise it in triumph to wave,
A trophy of conquest, or shroud for the grave.

Then arouse ye, brave hearts, to the rescue come on!
The man-slaving army we'll surely put down!
They are crushing their millions, but soon they must yield,
For freedom have risen and taken the field.
Then arouse ye! arouse ye! the farthest 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—"Judy the Bawl."

Come all who claim the freeman's name,
Come join in earnest song;
In freedom's praise your voices raise,
And lead the earnest throng.
Ring out the shout, the loud throughout,
No room be here for craven doubt,
In truth arouse, with joyful voice,
Arise, 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 here, and whip, and scour,
New might with Columbia's stars,
To change for shame her banner's hue,
For shame, for shame, for shame.

Some of the free! shall these things be
Where the eagle's scream is heard?
Beneath a sky where glows the eye
Of freedom's mountain bird?

Still former emblems only be
The symbols of liberty?
Then shudder no! let 'er outcry go,
On no! oh no! oh no!

While justice, honor, mercy, love,
Are sought but empty sounds,
We'll move foul slavery's curse to drive
Beyond our nation's bounds.
For right we'll fight with all our might,
While Truth sheds down her full clear light,
= Let all be free, the cry shall be,
Be free, be free, be free.

On this fair land be Freedom stand,
And wide her banner wave;
Ner ever be our blood-bought soil,
Her lapstone, her grave.
While treason the land sheaves the North,
While boundmen dream of freedom's worth,
They'll flee away, at once to stay,
Away, away, away.

O God of love! look from above
In mercy on the slave,
Let blessed peace bring his release,
Let truth be strong to save.
When comes the day, as come it must,
That chains shall crumble into dust,
We'll all have, both near and far,
Hears, hears, hears.

RIGHT ON.

TUNE—"Lone."

Ho! children of the heave,
Ho! freedom of the land,
That battled into the grave
Oppression's bloody hand!
Come on, come on, and joined be we
To make the fettered millions free.

Let onward march
From Freedom's battle, still,
Poltroons that dare not speak
But on their private sins will;
Come on, come on, and joined be we
To make the fettered millions free.

On parchment, scroll, and creed,
With human life-blood red,
Unbreathing at the dead,
Pass from your dusty tread!
The priest may howl, the jurist rave,
But we will free the fettered slave.

The tyrant's scorn is vain,
In vain the standard's breath,
We'll rush to break the chain,
Free on the jaws of death!
Hurra! hurra! right on go we,
The fettered slave shall yet be free.

Right on, in Freedom's name,
Askill the strength of God,
Wipe out the damning stain,
And break the oppressor's rod!
Hurra! hurra! right on go we,
The fettered slave shall yet be free.

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

THE 1863 NEW YORK CITY DRAFT RIOTS
AND OUTRAGES UPON PEOPLE OF COLOR

5. Barnes, David N. *The Draft Riots in New York, July, 1863. The Metropolitan Police: Their Services During Riot Week. Their Honorable Record.* New York: Baker & Goodwin, Printers and Publishers, Printing-House Square, Opposite City Hall, 1863. Softcover. 8vo (9" x 5.75"), original printed tan wrappers, 117, [blank], [1] pp. In custom gray buckram clamshell box with black leather title label at spine. CONDITION: Good, wrappers expertly reattached with Japanese tissue, repaired tear at head of front wrapper and reinstated losses to corners, dampstain to lower third of title page, carrying through to a diminishing degree through a few subsequent leaves.

An important account of the New York City draft riots and the efforts by the Metropolitan Police to quell them, including a precinct-by-precinct description of the riots, and praising numerous bureaus and individuals of the Police Department. "One of the first studies to appear on the riots"—Nevins.

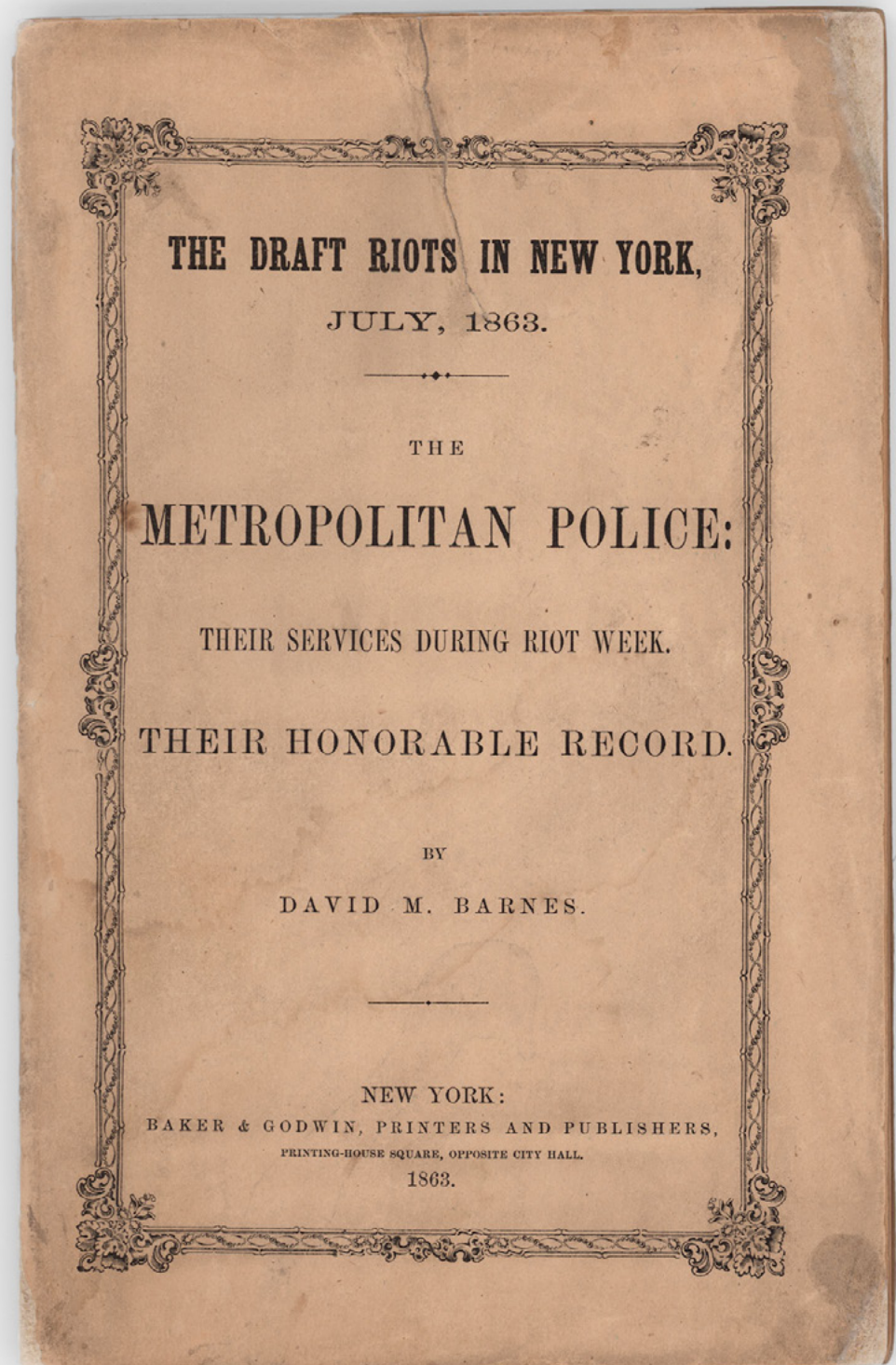
Dedicated to the Metropolitan Police of New York City, this work offers an historical record of "the excellence of the organization, of its fidelity, bravery, and efficiency." Barnes notes that while the riots were "ostensibly in opposition to" the draft, they nevertheless "early [on] took the character of an outbreak for the purposes of pillage, and also of outrage upon the colored population." He estimates the damage caused at 1.2 million dollars and the number of people killed by the police and military at 400 or 500. He also identifies eighteen people killed by the rioters, eleven of whom were people of color, including a Native American man. Had it not been for the police and the assistance of the military, Barnes argues, the scale of destruction would have been far greater. An account of the riot is given through descriptions of the operations and work of a number of police officials and departments in response to the riots. All are praised for how they handled the riots, including Commissioner Thomas C. Acton, Superintendent John A. Kennedy, Inspector James Leonard, the Detective Force, and The Sanitary Police. Barnes notes that the Detective Force was "occupied in giving information to the negroes in quarters threatened by the mob, and directing them where to find safety." The appendix covers the murder of Col. O'Brien; the circumstances surrounding the deaths of the eleven people of color; the death of a white woman who was the wife of a Black man; and the burning of a Black orphan asylum.

An important account of the New York City Draft Riots from the perspective of the Metropolitan Police of New York City.

REFERENCES: Sabin 3513; II Nevins 120; Blockson 2741.

Item #9504

\$2,250.00



THE GREATEST Natural & National CURIOSITY IN THE WORLD.

JOICE



HETH

Nurse to GEN. GEORGE WASHINGTON, (the Father of our Country,)
WILL BE SEEN AT

Barnum's Hotel, Bridgeport,

On FRIDAY, and SATURDAY, the 11th. & 12th days
of December, DAY and EVENING.

JOICE HETH is unquestionably the most astonishing and interesting curiosity in the World! She was the slave of Augustine Washington, (the father of Gen. Washington,) and was the first person who put clothes on the unconscious infant, who, in after days, led our heroic fathers on to glory, to victory, and freedom. To use her own language when speaking of the illustrious Father of his Country, "she raised him." JOICE HETH was born in the year 1674, and has, consequently, now arrived at the astonishing

AGE OF 161 YEARS.

She Weighs but FORTY-SIX POUNDS, and yet is very cheerful and interesting. She retains her faculties in an unparalleled degree, converses freely, sings numerous hymns, relates many interesting anecdotes of the boy Washington, and often laughs heartily at her own remarks, or those of the spectators. Her health is perfectly good, and her appearance very neat. She is a baptist and takes great pleasure in conversing with ministers and religious persons. The appearance of this marvellous relic of antiquity strikes the beholder with amazement, and convinces him that his eyes are resting on the oldest specimen of mortality they ever before beheld. Original, authentic, and indisputable documents accompanying her prove, however astonishing the fact may appear, that JOICE HETH is in every respect the person she is represented.

The most eminent physicians and intelligent men in Cincinnati, Philadelphia, New-York, Boston, and other places, have examined this living skeleton and the documents accompanying her, and all, invariably, pronounce her to be, as represented. 161 years of age!

A female is in continual attendance, and will give every attention to the ladies who visit this relic of by-gone ages.

She has been visited in Philadelphia, New-York, Boston, &c., by more than TWENTY THOUSAND Ladies and Gentlemen, within the last three months.

Hours of Exhibition, from 9 A. M. to 1 P. M. and from 3 to 5, and 6½ to 10 P. M.

ADMITTANCE 25 Cents, CHILDREN HALF-PRICE.

Printed by J. BOOTH & SON, 147, Fulton-st N. Y.

Remain Monday the 14th

JOICE HETH,
P. T. BARNUM'S 161 YEAR OLD NURSE
TO GEORGE WASHINGTON

6. [Barnum, P. T.] The Greatest Natural & National Curiosity in the World. Joice Heth, Nurse to Gen. George Washington... New York: P. T. Barnum; Printed by J. Booth & Son, 147 Fulton-st., [1835]. Illustrated broadside, 12" x 6.375" (sheet size). Two early manuscript notes in ink, one reading "also Monday" and the other "Remain Monday the 14th." CONDITION: Very good, small loss to margin at upper left corner, toning and minor foxing consistent with age.

An exceptionally rare broadside advertising the exhibition in Bridgeport, Connecticut of Joice Heth, an enslaved elderly Black woman presented to the public by P. T. Barnum as once the nursemaid to the infant George Washington, featuring a wood engraving depicting her with unusually long hands and fingernails, effectively echoing the word "curiosity" in the title.

This extraordinary—if disconcerting—broadside, marking Barnum's entrance into show business, proclaims that Heth was

The first person who put clothes on the unconscious infant, who, in after days, led our heroic fathers on to glory, to victory, and freedom. To use her own language when speaking of the illustrious Father of his Country, "she raised him." JOICE HETH was born in the year 1674, and has, consequently, now arrived at the astonishing age of 161 years...She retains her faculties in an unparalleled degree, converses freely, sings numerous hymns, relates many interesting anecdotes of the boy Washington, and often laughs heartily at her own remarks, or those of the spectators. Her health is perfectly good, and her appearance very neat...The appearance of this marvelous relic of antiquity strikes the beholder with amazement, and convinces him that his eyes are resting on the oldest specimen of mortality they ever before beheld. Original, authentic, and indisputable documents accompanying her prove, however astonishing the fact may appear, that Joice Heth is in every respect the person she is represented...

Joice Heth was P. T. Barnum's first major commercial attraction when he exhibited her in 1835. Almost nothing certain is known of Heth's early life, and claims that she had been born in Madagascar have never been substantiated. Most historians estimate that she was born around 1756 and was therefore approximately eighty, rather than 161, when she died. The story connecting her to Washington apparently originated before Barnum acquired her: John S. Bowling had exhibited Heth before selling her to R. W. Lindsay, from whom Barnum purchased her in August 1835 for \$1,000. Central to the promotion was a purported bill of sale dated February 5th, 1727, representing a fifty-four-year-old Heth as the property of Augustine Washington, George Washington's father. Whether Barnum initially accepted this document as genuine or understood that the entire story was fraudulent remains uncertain, since his later accounts of the episode contradicted one another.

Barnum nevertheless recognized the extraordinary commercial possibilities of presenting Heth as a living connection to the founding generation. Her extreme frailty helped make the claim of great age persuasive: blind, toothless, emaciated, and reportedly weighing

only forty-six pounds, she was repeatedly compared by observers to a skeleton or an Egyptian mummy. Barnum promoted her aggressively with newspaper advertisements, handbills, posters, and illuminated street displays, while his assistant Levi Lyman introduced her to audiences and encouraged her to sing hymns and recount supposed memories of Washington's childhood. The exhibition proved enormously profitable, reportedly earning as much as \$1,500 a week in New York. Barnum also discovered that doubts about an attraction could generate as much publicity as assertions of its authenticity. When attendance declined in Boston, he anonymously planted a newspaper letter suggesting that Heth was actually an elaborate mechanical automaton operated by a ventriloquist; the controversy brought spectators back in large numbers. The episode provided Barnum with an early demonstration of the promotional power of uncertainty, sensationalism, and what he would later celebrate as "humbug."

The exhibition depended, however, upon the exploitation of an enslaved Black woman whose identity was subordinated to a fabricated historical role. Barnum and other white promoters controlled the circumstances in which Heth appeared and the story presented to the public, while newspaper descriptions emphasized her physical deterioration and reproduced her supposed speech in racialized dialect. Audiences were invited to regard her simultaneously as an exotic curiosity and as a surviving witness to the childhood of the nation's most revered founding figure. Abolitionists condemned the exhibition as the degrading exploitation of an elderly enslaved woman for financial gain, and some clergymen discouraged attendance. Heth's popularity consequently illuminates several features of antebellum popular culture at once: intense public fascination with Washington and the Revolutionary past, enthusiasm for human curiosities and extraordinary longevity, the growing sophistication of commercial publicity, and the pervasive racial stereotypes that allowed an enslaved woman to be transformed into a profitable spectacle.

Heth became seriously ill late in 1835 and died on February 19th, 1836. Even her death was incorporated into the spectacle: her body was returned to New York, where a surgeon conducted a public autopsy before a paying audience and concluded that she had probably been no more than eighty years old. The publicity continued when Lyman planted another false story claiming that Heth remained alive and that the autopsy had been performed on another woman, followed by further invented accounts purporting to explain how the deception had originally been constructed. Barnum later sometimes insisted that Lindsay had deceived him with a forged bill of sale, while on other occasions he presented himself as an active participant in the imposture. Whatever the extent of his original complicity, the Heth affair established many of the techniques that would characterize Barnum's career and helped launch him into the entertainment business. For Heth, the consequences were considerably darker: the historical record preserves remarkably little of the woman herself, while the fictitious identity imposed upon her—as Washington's impossibly aged nurse—became one of the most notorious attractions of early American show business.

No examples recorded in OCLC. The only other copy we have been able to trace is held by the Somers Historical Society of Somers, New York, and has the same manuscript notes on it that appear on the present copy. It is pictured on the Mount Vernon website (and on numerous other sites) accompanied by a statement indicating that the engraving is one of just two known images of Heth.

An exceptionally rare artifact of P. T. Barnum's Joice Heth hoax.

REFERENCES: Kunhardt, Philip B, et al. *P.T. Barnum : America's Greatest Showman* (NY, 1995), pp. 20–23; Cervone, Vincent. "Joice Heth (c.1756 -1836)" at George Washington's Mount Vernon online.

Item #10391

\$15,000.00





JUBILEE SINGERS RAISE FUNDS
FOR BLACK ORPHANS IN LOUISIANA

7. Bogardus, photog. **The Only Original University Singers of New Orleans.** New York: Bogardus, [ca. 1880]. Cabinet card, albumen print, 3.875" x 5.5" on larger mount, printed title on mount to left and right of image, printed photographer's credit on verso. CONDITION: Very good, light toning to edges of image.

A scarce cabinet card portrait of an early Jubilee troupe in New Orleans, founded to save an orphanage that was established by a Union general during the Civil War and that later became a premier college-prep high school for Black students.

The University Singers of New Orleans pose in two rows (seated and standing) around their white founder, Rev. William D. Godman. The group, here comprising four young men and three young women, was formed in 1877 by Godman and his wife Hannah Augusta Dexter, who had traveled to the South from Ohio after the death of their son and eventually taken over management of the Colored Orphans Home (remaking it as the Colored Orphans' Home and La Teche Seminary) along the Bayou Teche in Baldwin, Louisiana. Inspired by the success of the Fiske Jubilee Singers and desperate to raise funds for the indebted orphanage, Rev. Godwin drew on his second appointment as director of New Orleans University to assemble a group of young singers who became known as the University Singers of New

Orleans. The ensemble undertook multiple tours throughout the North, sang at the White House for President Hayes in 1880, and remained active on behalf of the orphanage until 1881 or 1882, when they—so the Godmans' story goes—"struck and went off by themselves" to tour independently (Abbott, p. 30). Notwithstanding, the University Singers had accomplished their task, paying off debts totaling more than six thousand dollars and securing the future of the orphans' home, which would go on to become the prestigious Gilbert Academy. (The Academy returned from Baldwin to New Orleans in the 1930s, and closed its doors in 1949.) A decade after leaving the University Singers, two of the group's founding members—soprano Tillie Jones Thomas and mezzo-soprano Deseria Plato—became the first Black women to perform at Carnegie Hall.

Abraham Bogardus (1822–1908) was a prolific New York and New Jersey daguerreotypist and photographer, as well as founder and sometime president of the National Photographic Association. He partnered briefly with brothers Daniel and David Brendann of Baltimore, Maryland, in the early 1870s, and in the late 1860s collaborated with P. T. Barnum to create a portrait of Barnum and the "ghost" of Abraham Lincoln, to be used as evidence in the fraud trial against spirit photographer William H. Mumler.

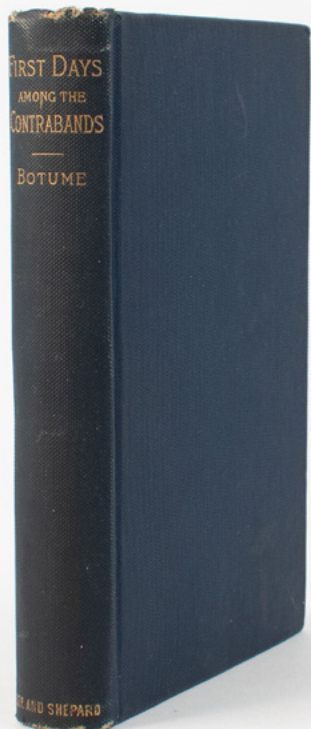
Photos of the University Singers are scarce in the trade (Rare Book Hub records just three at auction), and we find no holdings of this photo in OCLC or through google searches.

A scarce portrait of this relatively short-lived New Orleans Jubilee group.

REFERENCES: Abbott, Lynn. "'Do Thyself a' no Harm': The Jubilee Singing Phenomenon and the 'Only Original New Orleans University Singers,'" *American Music Research Center Journal* Vol. 6 (1996).

Item #10448

\$750.00



MEMOIR OF A TEACHER TO FREED FOLK

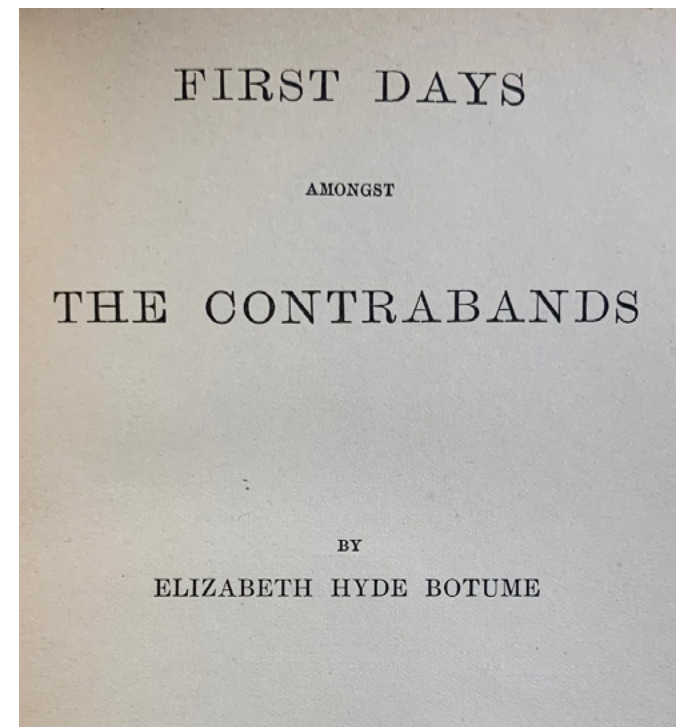
8. Botume, Elizabeth Hyde. **First Days Amongst the Contrabands**. Boston: Lee and Shepard Publishers; C. J. Peters & Son, Boston, 1893. Hardcover. Sm 8vo (7.5" x 5.25"), blue cloth with gilt spine. iii, 286 pp., 2 pp. ads. Ownership inscription in ink at upper front paste-down: "Davidson." CONDITION: Very good, covers near-fine with faint scuffing, minor wear to extremities.

First edition. The author was a Massachusetts abolitionist and educator who traveled in 1864, with the support of the New England Freedman's Aid Society, to Beaufort, S.C., to be a teacher of freed slaves. Botume documents her journey, teaching experience, and abolitionist sentiments.

REFERENCES: Afro-Americana 1404.

Item #10363

\$350.00



BENJAMIN BRAWLEY ON BLACK SOCIAL HISTORY, 1921

9. Brawley, Benjamin. *A Social History of the American Negro : Being a History of the Negro Problem in the United States Including a History and Study of the Republic of Liberia*. New York: The Macmillan Company, 1921. 8vo (8.75" x 6.125"), dark blue cloth, gilt spine. xv, 420 pp. Stamp of "Loyola Seminary Library" at top edge and lower edge of text block, faint traces of call number at foot of spine, but no other ex-library characteristics. CONDITION: Good ex-library, mild wear to extremities, some minor markings to fore-edge.

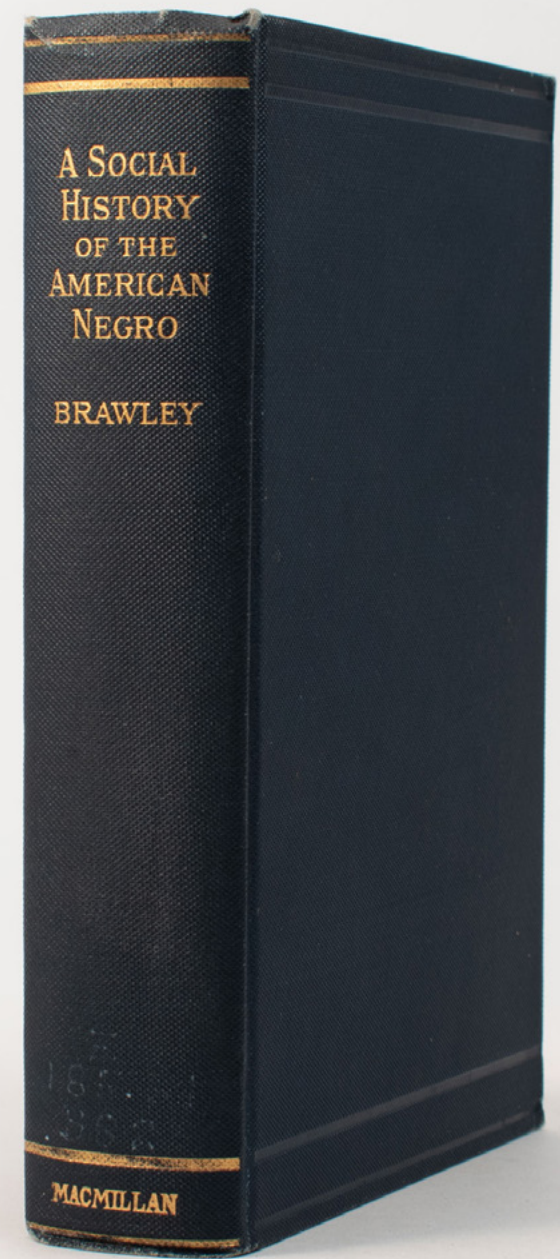
First edition. A comprehensive social-historical treatment of the place of African Americans within American society and the African diaspora. Includes sections on the origins of slavery, colonial period, Revolutionary War, relations with Native Americans, slave revolts, abolitionism, colonization and founding of Liberia, emancipation, (dis)enfranchisement, racial violence, education, migration, and contemporary topics. The work received praise from eminent scholars of African American studies, including Lawrence Dunbar Reddick, who praised Brawley's treatment of "development of the Negro within the nation, and a steady improvement in interracial relations and understanding."

Benjamin Brawley (1882–1939) was a leading scholar of African American literature and history. A native of South Carolina, he received his BA from the University of Chicago and MA from Harvard University, later being awarded two honorary PhDs. Between 1910 and 1939, Brawley taught at Atlanta Baptist College (renamed Morehouse College in 1913), Shaw University, and Howard University. In 1913, he published *A Short History of the American Negro*, which established him as an influential historian, followed by *A Social History of the American Negro* in 1921. During his academic career, he was a prolific author of fiction and poetry. Though less well-known today, Brawley's academic work was critically praised in both contemporary and retrospective reviews as having made enduring contributions to the field of African American studies.

REFERENCES: Blockson 9952, 9953 citing third and fourth editions; Medlin, Eric. "Benjamin Griffith Brawley (1882–1939)" at American Historical Association online.

Item #10476

\$450.00



District of Columbia Set.

I, William Brent, Clerk of the Circuit Court, of the District of Columbia, for the County of Washington, hereby certify that the bearer hereof Hannah Reed, a bright Mulatto woman, about twenty four years of age, about five feet three and a half inches high, apparently straight and well made, ^(having) a small mole on the upper lid of her right eye, several fine freckles or moles about her face, a mole on the back of her right hand, a mole on the thick part of her left hand, a mole on her right wrist (lower part), full eyes, good face and countenance, is a Free Woman, as appears by a Deed of Manumission from Isaac Reed, dated sixteenth day of May last and recorded in my Office.

In Testimony Whereof, I hereto subscribe my name and affix the seal of the said Circuit Court at the City of Washington this twenty-second day of June A.D. 1836.

Wm. Brent, Clk.

Bushy Hair.

Rec'd P. 68 -

MANUSCRIPT CERTIFICATE AND PASS
FOR A FREE WOMAN
OF WASHINGTON, D.C., 1836

10. Brent, William. [Manuscript certificate of status as a free woman for Hannah Reed.] District of Columbia, 22 June 1836. 1 p. manuscript, signed, on single leaf of wove paper, 12.75" x 7.625", with additional manuscript note on verso "Hannah Reed's Certificate and Pass 22 June 1836."

A manuscript pass and certificate issued by the clerk of the Circuit Court of the District of Columbia to Hannah Reed, a free "mulatto woman" of Washington, D.C., describing some of her distinct physical features for purposes of identification.

Certificates of this sort, both manuscript and partially printed, had long been required of free persons to prove their status, and one of the purposes of the highly detailed description found in the present example was to prevent its use by an enslaved person to aid his or her escape.

The document reads in full:

District of Columbia Set.

I, William Brent, Clerk of the Circuit Court, of the District of Columbia, for the County of Washington, hereby certify that the bearer hereof Hannah Reed, a bright Mulatto woman, about twenty four years of age, about five feet three and a half inches high, apparently straight and well made, having a small mole on the upper lid of her right eye, several fine freckles or moles about her face, a mole on the back of her right hand, a mole on the thick part of her left hand, a mole on her right wrist (lower part), full eyes, good face and countenance, is a Free Woman; as appears by a Deed of Manumission from Isaac Reed, dated sixteenth day of May last and recorded in my Office.

In Testimony Whereof, I have hereto subscribe[d] my name and affix the seal of the said Circuit Court at the City of Washington this twenty-second day of June A.D. 1836.

Wm. Brent, Clk.

Frederick Douglass famously acquired a freeman's form from a retired Black seaman and presented it to a train conductor during his escape from slavery, as noted in his *Life and Times of Frederick Douglass*, in which he provides an excellent account of the use, both authorized and unauthorized, of these and related forms:

It was the custom in the State of Maryland to require of the free colored people to have what were called free papers. This instrument they were required to renew very often, and by charging a fee for this writing, considerable sums from time to time were collected by the State. In these

papers the name, age, color, height and form of the free man were described, together with any scars or other marks upon his person which could assist in his identification. This device of slaveholding ingenuity, like other devices of wickedness, in some measure defeated itself—since more than one man could be found to answer the same general description. Hence many slaves could escape by impersonating the owner of one set of papers; and this was often done as follows: A slave nearly or sufficiently answering the description set forth in the papers, would borrow or hire them till he could by their means escape to a free state, and then, by mail or otherwise, return them to the owner. The operation was a hazardous one for the lender as well as for the borrower. A failure on the part of the fugitive to send back the papers would imperil his benefactor, and the discovery of the papers in possession of the wrong man would imperil both the fugitive and his friend. It was therefore an act of supreme trust on the part of a freeman of color thus to put in jeopardy his own liberty that another might be free. It was, however, not infrequently bravely done, and was seldom discovered. I was not so fortunate as to sufficiently resemble any of my free acquaintances as to answer the description of their papers. But I had one friend—a sailor—who owned a sailor's protection, which answered somewhat the purpose of free papers—describing his person and certifying to the fact that he was a free American sailor. The instrument had at its head the American eagle, which at once gave it the appearance of an authorized document. This protection did not, when in my hands, describe its bearer very accurately. Indeed, it called for a man much darker than myself, and close examination of it would have caused my arrest at the start.

Unlike Douglass's seaman's paper, Hannah Reed's certificate would have been all but impossible for anyone else to use, given the exacting description of her moles, the details of which would have required close and demeaning examination of her person.

A vivid example of a free person's certificate, issued to a young woman in the nation's capital.

Item #10358

\$1,800.00

PIONEERING ANTHOLOGY
OF AFRICAN AMERICAN LITERATURE

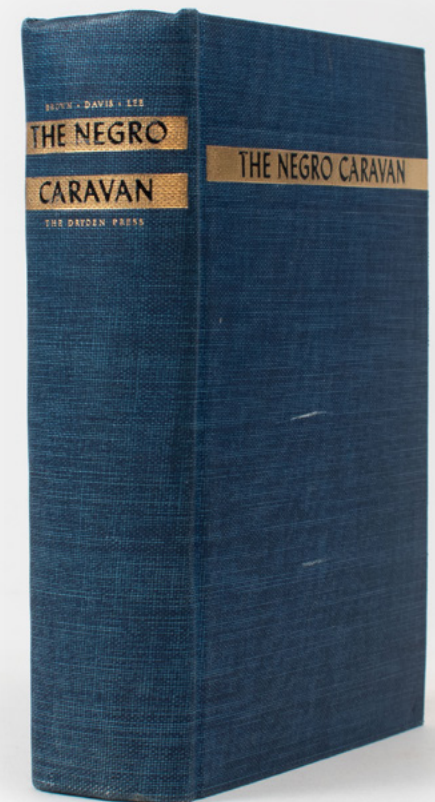
11. Brown, Sterling A., Arthur P. Davis, and Ulysses Lee. **The Negro Caravan**. New York: The Dryden Press, 1941. 8vo (8.25" x 5.75"), blue cloth, gilt spine and title. xvii, 1082 pp. Ownership inscription in ink at front paste-down: "From the Library of T. Earl Pardoe." CONDITION: Very good, front cover lightly scratched in two places, minimal wear.

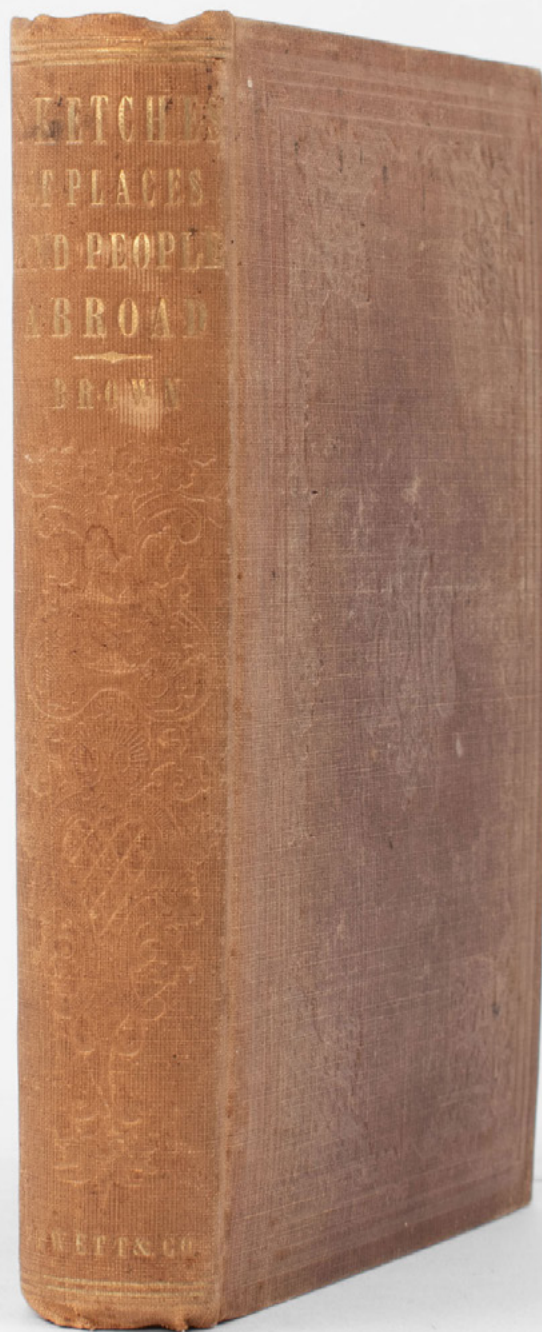
First edition of this "one-thousand-eighty-two-page anthology [that] not only defined the field of African American literature as a legitimate academic discipline for the first time but, by soberly assessing black authors 'without sentimental allowances' on an equal rather than separate basis, 'ser[ved] notice that the Negro author has come of age' (Weinstein). Collects African American writers working across short stories, novels, poetry, folk literature, drama, speeches, biography, and essays, including works by Frederick Douglass, Langston Hughes, Chester Himes, Charles W. Chesnutt, Zora Neale Hurston, Phillis Wheatley, W. E. B. Du Bois, Booker T. Washington, Katherine Dunham, and many others. The breadth of selection not only represents the range of Black writing, but allows readers to "appreciate the evolution of black writing in style, subject matter and theme in each genre, not to mention having the sheer pleasure of reading works of which one had only heard or had never known existed" (Lester). Most importantly, this anthology presents a counternarrative to the dominant mode of Black representation—characterization by White persons and authors who "believed that 'they knew blacks better than blacks knew themselves.'" As the editors state in their introduction, this anthology claimed for African Americans "the responsibility of being the ultimate portrayers of their own."

REFERENCES: Blockson 5948; Weinstein 249; Lester, Julius. "Journey Through Black Literature: *The Negro Caravan*," *The New York Times*, November 30, 1969.

Item #10479

\$450.00





WILLIAM WELLS BROWN
TOURS EUROPE AS A FUGITIVE SLAVE

12. Brown, William Wells. *The American Fugitive in Europe. Sketches of Places and People Abroad*. Boston: John P. Jewett and Company; Cleveland, Ohio: Jewett, Proctor & Worthington; New York: Sheldon, Lamport & Blakeman, 1855. Sm 8vo (7.5" x 5.125"), light brown cloth with gilt spine. Frontis. port., viii, [9]–320 pp. Laid in at p. 69 is an undated "Union Republican Ticket" with the names of Vermont Republican nominees. CONDITION: Good, some discoloration to covers, light wear to extremities, foxing to front ffep, frontis. and title.

First edition. African American abolitionist William Wells Brown's account of his travels in Europe as a fugitive slave, undertaken while living in exile in the United Kingdom. Adapted from Brown's 1853 work published in London and titled *Three Years in Europe: Places I Have Seen and People I Have Met*, with added chapters. Brown's travelogue, considered the first published by an African American, describes his tours in the British Isles and continental Europe, contrasting his personal experience abroad with his treatment in the United States, exposing the hypocrisy of American slavery in a country that claims freedom and equality as core values.

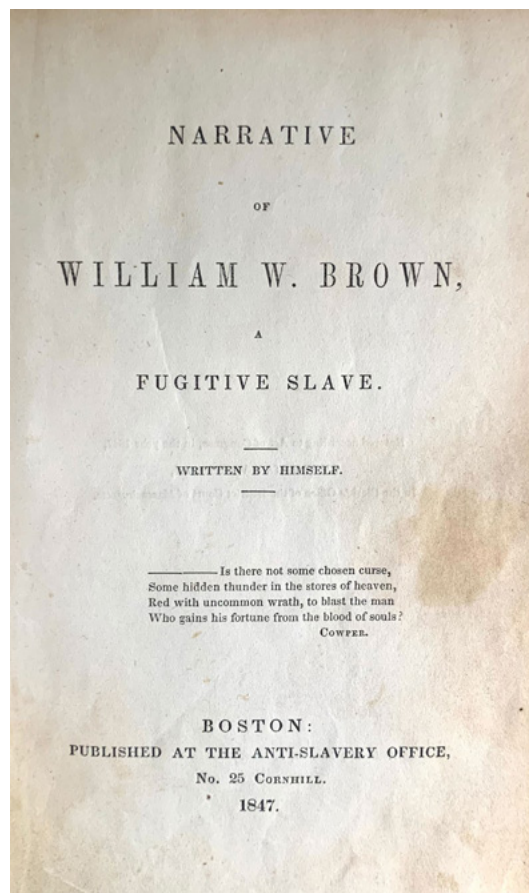
William Wells Brown (ca. 1814–1884) was an abolitionist writer and speaker. Born into slavery in Kentucky, he escaped north at nineteen and joined the anti-slavery movement, running fugitive slaves to Canada across Lake Erie. In 1836, he settled in Buffalo, which in 1843 hosted the National Convention of Colored Citizens. There, Brown met and became friends with notable Black abolitionists, including Frederick Douglass and Charles Lenox Remond. He began speaking publicly and gained recognition, lecturing at the 1844 American Anti-Slavery Society meeting in New York. In 1847, Brown moved to Boston and published his autobiography, *Narrative of William W. Brown*, that same year. Two years later, Brown traveled to Britain for a lecture tour, but the passage of the 1850 Fugitive Slave Act compelled him to extend his stay, and he spent several years traveling and writing in Europe. He published his first novel, *Clotel*—considered the first novel written by an African American—in London in 1853. The following year, British abolitionists preemptively "purchased" Brown's freedom, enabling him to return to the United States, where he continued to lecture and write fiction, a play, the present travelogue, and history.

REFERENCES: Blockson 1973 citing the 1969 edition; Afro-Americana 1719; "William Wells Brown, 1814?–1884" at Documenting the American South (UNC Chapel Hill) online.

Item #10439

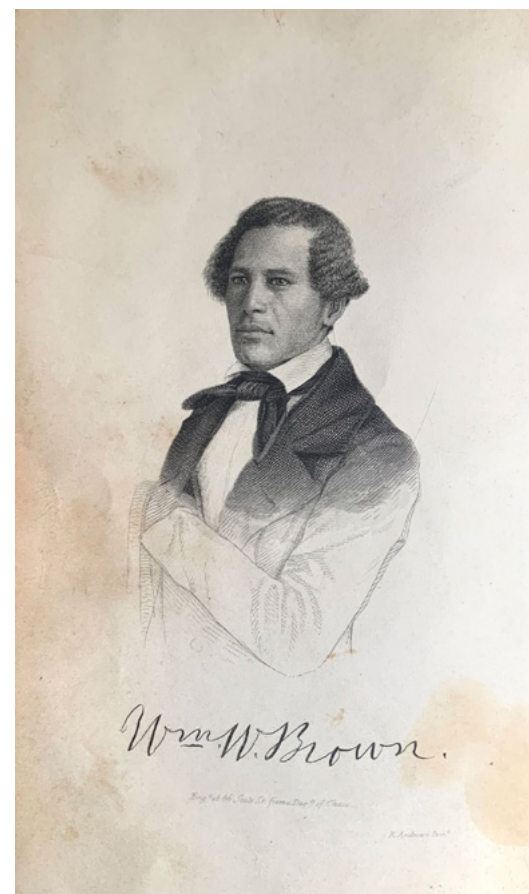
\$2,750.00

WILLIAM WELLS BROWN'S NARRATIVE



13. Brown, William Wells. *Narrative of William W. Brown, a Fugitive Slave*. Boston: Published at the Anti-Slavery Office, No. 25 Cornhill, 1847. 12mo (7" x 4.75"), brown cloth, gilt title label at spine and gilt title on upper cover. Frontis. portrait engraving, 110 pp. CONDITION: Good, moderate wear, contents with some damp-stains and soiling.

First edition. William Wells Brown's firsthand account of his life as a slave, culminating in his successful escape to freedom at the age of nineteen. One of the most popular slave narratives, the work describes the psychological toll of enslavement, questions the hypocrisy of "Christian" slaveholders, and connects education to freedom. Brown was born in Kentucky to a white father and enslaved mother, and brought to Missouri at a young age. His early recollections of whippings—including that of his own mother—stand out as among the most devastating parts of the work, which is generally restrained in its narration. Brown also describes being hired out to St. Louis, an early failed escape attempt, and being heartbroken at the sale of his mother and siblings. A bright spot came when he worked for newspaper editor Elijah P. Lovejoy—who would later become famous as a radical abolitionist martyr—from whom he received a basic education. Brown was subsequently hired to a slave trader, witnessing all manner of abuses while traveling up and down the Mississippi. He coped by engaging in deception, in one instance tricking a free man of color into receiving a whipping intended for himself at the local jailhouse, an incident he came to deeply regret. When Brown learns of his new master's



coming business visit to Ohio, he feigns a hatred for free states in order to be allowed to join. There, on New Year's Day, 1834, he escapes. After nearly freezing to death in the winter cold, he is taken in by a Quaker named Wells Brown, whose name he adopts. The work concludes with Brown describing his new life as a free man in Ohio, his growing commitment to the abolitionist cause, and newfound life's mission "pleading for the victims of American slavery." Also included here are a letter of gratitude by the author to his Quaker namesake, an editor's letter, and a preface by J. C. Hathaway.

William Wells Brown (ca. 1814–1884) was an abolitionist writer and speaker. After escaping slavery, Brown settled in Buffalo, which in 1843 hosted the National Convention of Colored Citizens. There, Brown met notable Black abolitionists, including Frederick Douglass and Charles Lenox Remond. He began speaking publicly and gained recognition, lecturing at the 1844 American Anti-Slavery Society meeting in New York. In 1847, Brown moved to Boston and published *Narrative of William W. Brown* that same year. Two years later, Brown traveled to Britain for a lecture tour, but the passage of the 1850 Fugitive Slave Act compelled him to extend his stay, and he spent several years traveling and writing in Europe. He published his first novel, *Clotel*—considered the first novel written by an African American—in London in 1853. The following year, British abolitionists preemptively "purchased" Brown's freedom, enabling him to return to the United States, where he continued to lecture and write fiction, a play, his travelogue, and history.

REFERENCES: Blockson 9749; Afro-Americana 1729; "Narrative of William W. Brown, a Fugitive Slave. Written by Himself" at Documenting the American South (University of North Carolina) online.

LYDIA MARIA CHILD
URGES CIVIL DISOBEDIENCE
TO PROTECT RUNAWAY SLAVES, 1860

14. Child, Lydia Maria. *Anti-Slavery Tracts. No. 9. New Series. The Duty of Disobedience to the Fugitive Slave Act: an Appeal to the Legislators of Massachusetts.* Boston: Published by the American Anti-Slavery Society, 1860. 12mo (7.25" x 4.5"), self-wrappers. 36 pp. CONDITION: Very good, faint central vertical fold, very light foxing to wrappers, .5" to outer leaf at spine hinge.

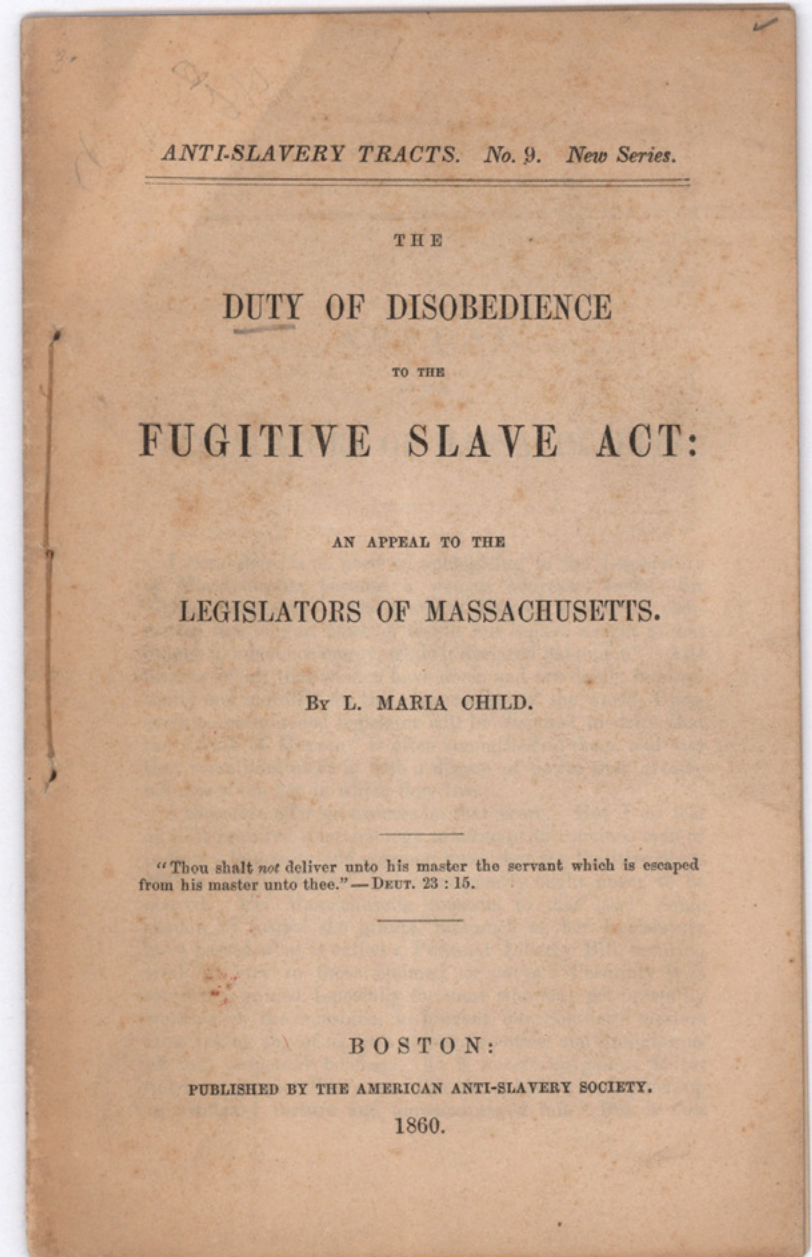
A forceful appeal to the legislature of Massachusetts by an important abolitionist and feminist activist, urging noncompliance with the Fugitive Slave Act in the wake of several bitterly controversial arrests of escaped slaves in Boston.

The "New Series" anti-slavery tracts were issued by the American Anti-Slavery Society between 1860 and 1862, four years after publishing their first series between 1855 and 1856. The tract offered here, by AASS newspaper editor Lydia Maria Child, contains numerous vivid and heart-wrenching stories of those escaping slavery and seeking to build lives in Massachusetts (some of whom are named, including Ellen and William Craft, Thomas Sims, and Anthony Burns). Child condemns the failure of the state of Massachusetts to rebuff the inhuman burden placed on it by the Fugitive Slave Act of 1850: "What says Massachusetts, with the free blood of the Puritans coursing in her veins, and with the sword uplifted in her right hand, to procure 'peaceful repose under liberty'? Massachusetts answers: 'O yes. We will be your blood-hounds, and pay our own expenses. Only prove to our satisfaction that the stranger who has taken refuge among us is one of the men you have agreed among yourselves to whip into working without wages, and we will hunt him back for you. Only prove to us that this woman, who has run away from your harem, was bought for a concubine...and our soldiers will hunt her back with alacrity.' Shame on my native State! Everlasting shame!" A discussion of the constitutionality of the Fugitive Slave Act, testimonies against it, and several anti-slavery poems fill the final pages, and Vermont's 1858 "Personal Liberty Law. An Act to secure Freedom to All Persons within this State" closes the volume, evidently as an example for Child's native state to follow.

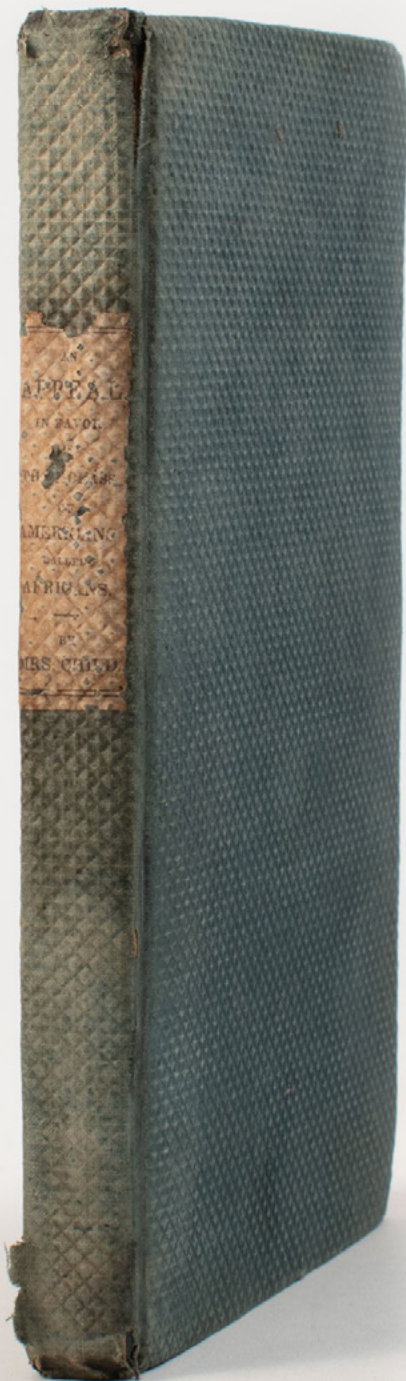
Lydia Maria Child (née Francis, 1801–1880) was born in Medford, Massachusetts and was first published as a young woman, beginning with novels, children's texts (her monthly *Juvenile Miscellany* running for eight years), and her most successful *Frugal Housewife*. She and her husband David Lee Child (m. 1828) were early readers of William Lloyd Garrison's *The Liberator*, and she became a significant activist for both women's rights and abolition, as well as Indigenous rights. She organized the first Anti-Slavery Fair in Boston in 1834, edited the American Anti-Slavery Society's *National Anti-Slavery Standard* in 1840. She edited and prefaced Harriet Jacobs's *Incidents in the Life of a Slave Girl* in the same year that this pamphlet was issued.

An anti-slavery tract by leading abolitionist and feminist organizer Lydia Maria Childs, making the case for the moral "duty" of defying the Fugitive Slave Act a year before the outbreak of the Civil War.

Item #10155



\$2,750.00



LYDIA CHILD, RADICAL ADVOCATE FOR EQUALITY

15. Child, Lydia Maria. *An Appeal in Favor of that Class of Americans Called Africans*. Boston: Allen & Ticknor, 1833. 8vo (8" x 5"), original blue-green cloth, paper title label at spine. Frontis., [iv], 232 pp., 2 b&w full-page wood-engravings. Early ownership inscription at title: "Susan Comfort." Errata slip after final page. **CONDITION:** Good, spine label rubbed and faded, corners bumped, some wear to extremities, contents foxed and cockled with a few minor tears.

First edition. Child's radical tract arguing not only for abolition, but also full equality and citizenship for African Americans, described by Thomas Wentworth Higginson as "the first anti-slavery work ever printed in America in book form." With a frontispiece engraving of a kneeling African, after H. Thomson, as well as two additional plates in the text, which were apparently not included in all copies. Page 16 depicts instruments employed by slave traders during the Middle Passage, including handcuffs, manacles, thumbscrews and a speculum oris (used to pry open a slave's mouth for force feeding), and also portrays a number of seated slaves, crammed below deck in a space three feet, three inches high. The other plate (p. 190) shows explorer Mungo Park and an African woman who treated him with kindness and compassion when he was traveling in Bambarra.

REFERENCES: Imprints 18214; BAL 3116; Sabin 12711; Blockson 9186; Afro-Americana 2269.

Item #10489

\$5,000.00



THE BLACK MAN IS NO DRAFT-DODGER:
WWI RECRUITING POSTER

16. [Committee on Public Information, attrib.] *Colored Man is No Slacker*. Chicago: E. G. Renesch, 1918. Color-printed poster, 19.75" x 16". CONDITION: Very good, some light fading at edges.

A "negro uplift" recruiting poster appealing to the Black community and countering the racist trope of African Americans being lazy.

This poster features an African American serviceman tenderly saying good-bye to his wife or girlfriend. The couple stands in a walkway in front of a residence while in the background the serviceman's all-Black unit is marching off to war, holding the U.S. flag aloft. Black Americans are here effectively called on to prove their patriotism and willingness to defend the Black community, which is symbolized here by a caring woman. The titular assertion that the African American is no "slacker" serves as a powerful motivator. In America during WWI, the term slacker was commonly used to describe individuals who avoided military service (equivalent to the later term draft-dodger). Here the word merges with the racist stereotype of African Americans as lazy, a notion perpetuated in both antebellum and postbellum popular culture such as minstrelsy. Starting in late March 1918, just before the U.S. declared war on Germany, ads for the present poster began appearing throughout the Black press. In 1918, the *Kansas City Advocate* called it "A beautiful patriotic picture in colors showing the negro troops ready for the front. It's a picture that will stir the patriotic heart of every negro...Agents can make a mint of money. Every negro will buy."

More than 380,000 African Americans enlisted after the U.S. entered World War 1 in April 1917—America having remained neutral for most of the conflict. Most of those who enlisted or were drafted served in non-combatative support positions, many under the Services of Supply section of the U.S. Expeditionary Forces, which embraced stevedore, labor, and engineer service battalions and companies. The function of these companies was essentially to support and provide materials to other companies in the front lines. The notable exceptions were



soldiers who fought on the front lines in the 92nd and 93rd Infantry Divisions and those in the 369th Infantry Regiment, who were assigned to the French Army in April 1918 and saw much action. The 370th Infantry Regiment (dubbed “Black Devils” by the Germans) were also assigned to the French Army; this was the only unit that was commanded by Black officers. Consistent with Jim Crow policies that existed throughout America, the U.S. military was segregated during WWI. At the outset of the war, the prominent Black intellectual W. E. B. Du Bois encouraged Blacks to “close ranks” and support the war effort, but African American soldiers returned home to the same discrimination they had faced before the war.

Born in Cincinnati, Ohio, Edward George “E. G.” Renesch (1879–1957) was an illustrator who lived in Chicago and operated the Renesch Company, which produced many ‘negro uplift’ posters. These were frequently bought by families with sons or fathers in service. Other posters produced by Renesch include *Our Colored Heroes* (1918), *True Blue* (1918), and *Emancipation Proclamation, September 22, 1862* (1919).

This poster was likely commissioned by the Committee on Public Information (CPI), which was run by George Creel. The CPI was the first large-scale propaganda agency of the U.S. government and was established in 1917 by President Woodrow Wilson to mobilize public opinion behind WWI and promote enlistment.

An affecting World War I recruiting poster directed at the African American community.

REFERENCES: Neumann, Caryn E. “Committee on Public Information” at Middle Tennessee State University online; “African Americans in the Military during World War I” at National Archives online; “Broadside, African American Soldiers during World War I, 1918” at Library of Virginia online; “Popular and Pervasive Stereotypes of African Americans” at National Museum of African American History and Culture online; *Kansas City Advocate*, March 29, 1918.

Item #10270

\$1,750.00



AFRICAN-AMERICAN TROOPS
FROM TENNESSEE COMMANDED BY OHIOANS

17. Cowden, Robert. *Brief Sketch of the Organization and Services of the Fifty-Ninth Regiment of the United States Infantry, and Biographical Sketches*. Dayton, Ohio: United Brethren Publishing House, 1883. Sm 8vo (7.5" x 5.25"), gilt stamped blue cloth. 293 pp. CONDITION: Minor edge wear, spine ends a bit frayed, adhesive remnants on spine from removed shelf label. Front hinge just starting. Mild even toning to textblock, small ink stamp on first page of Preface, short repaired tear to Introduction leaf. Overall, a bright copy in very good plus condition, much nicer than usually seen.

A rare regimental history of the exploits of an African-American Civil War unit, composed largely of freedmen from Tennessee and commanded by officers mainly from Ohio.

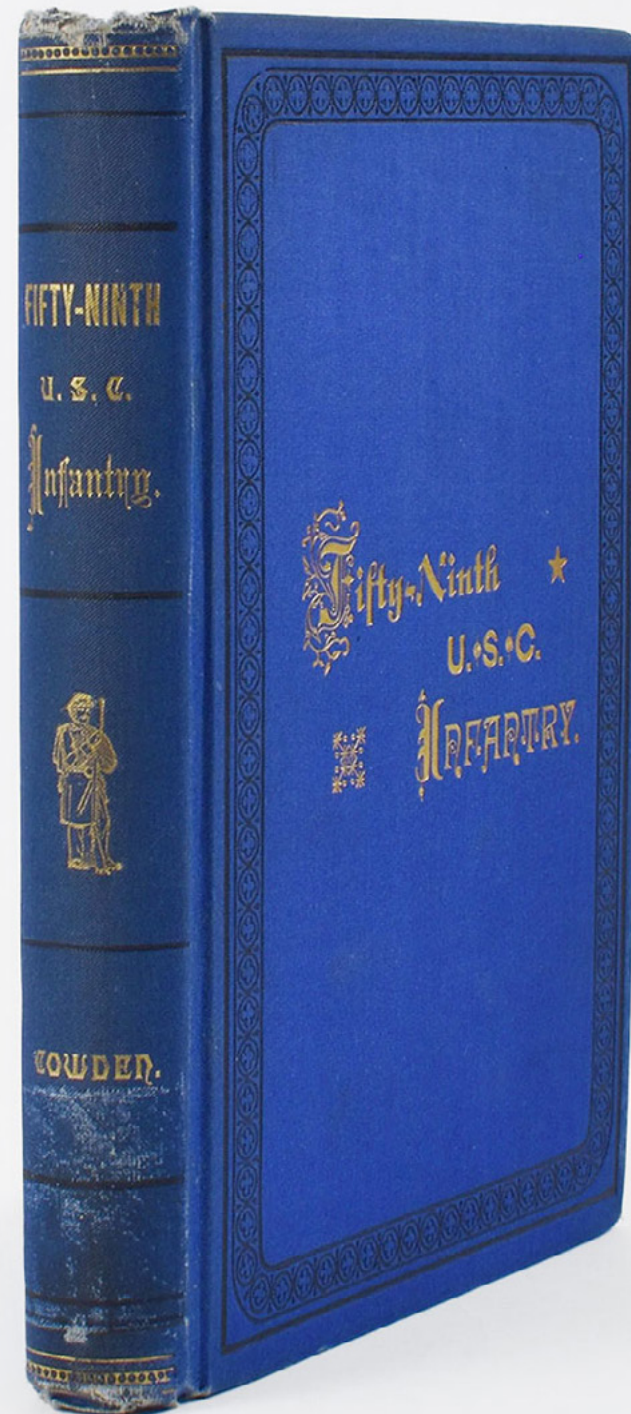
Initially, the name of the regiment was the First Tennessee Infantry (African Descent), but was changed to the 59th Regiment, United States Colored Infantry in March, 1864. The regiment saw most of their action in the Volunteer State, often against Nathan Bedford Forrest's Confederate forces. Cowden's work consists of a history of the war from the first ordinance of secession through the muster-out of the regiment, covering the organization of the regiment, their early drills, their move to Memphis, their part in the disastrous Battle of Brice's Cross Roads (also known as the Guntown Disaster), and their participation in the battles at Pontotoc, Tupelo, and Harrisburg. Luckily for them, the 59th USCT were not present at the Battle of Fort Pillow. The unit's history is followed by short biographical sketches of the white officers of the regiment, along with some of their post-war correspondence. The author, Colonel Robert Cowden, achieved great success in organizing the Fifty-Ninth Regiment. He also commanded the troops assigned to capture John Wilkes Booth, and later testified at the trial of the surviving Lincoln assassination conspirators.

"The author, Colonel Cowden, was born near Mansfield, Ohio, and at the time of writing this book, he was serving as Postmaster, at nearby Galion, Ohio, later moving to Dayton, Ohio. Much on the Guntown Disaster"—*Midland Notes*. The work is well represented in institutional holdings, but rare in the market, with no copies in Rare Book Hub since Ernest Wessen offered a copy in 1964.

REFERENCES: Library Company, *Afro-Americana* 2754; Nevins I, p. 75; Dornbusch II: 1786; *Midland Notes* 87:123; Heartman 120: 449. Not in Ryan's *Civil War Literature of Ohio*.

Item #6503

\$2,500.00



CRUM ON GULLAH CULTURE

18. Crum, Mason. *Gullah : Negro Life in the Carolina Sea Islands*. Durham, N.C.: Duke University Press, 1940. Hardcover. Sm 4to (9.25" x 6.5"), gilt brown cloth. Frontis., xv, 351 pp. 10 b&w plates. Early ownership inscription at ffp: "William Keys - Asheville 1940." Gift inscription at half title: "À Bill, Your old and my new home...le décembre 1940. Mille amitiés, Hilda." CONDITION: Good, two light white stains to front cover, contents very good, lacking dj.

First edition. An overview of the Gullah culture, history, and economy. Mason Crum (1887–1980) was born in the South Carolina coastal plain and grew up close to Gullah culture. Crum served as a faculty member in the Department of Religion at Duke University between 1930 and 1957, specializing in Christianity and race relations in the South, with an emphasis on the social history of Gullah communities.

REFERENCES: "Mason Crum Papers, 1885–1974" at Duke University Libraries online.

Item #10371

\$400.00

GULLAH

NEGRO LIFE IN THE CAROLINA SEA ISLANDS

By
MASON CRUM
*Department of Religion
Duke University*



PAUL CUFFEE IN HIS OWN WORDS

19. Cuffee, Paul. "Tribute of Thanks" in the *Salem Gazette*. Salem, Massachusetts, May 13, 1814. Quarter column on p. 4 of the *Salem Gazette*, folio (18.25" x 11.25"), 4 pp., disbound from sammelband. CONDITION: Very good, 1" chip at top margin and several small chips and losses to top and right edges, not affecting printed area.

A remarkable newspaper address—one of Paul Cuffee's few published writings—printed in the wake of his unsuccessful Congressional petition to trade with Sierra Leone during the War of 1812 and expressing his gratitude to the international network of allies with whom he worked to abolish the slave trade.

Cuffee expresses his heartfelt thanks to all those who had aided his effort to secure an exception to the trade embargo against British territories in order to pursue his interlocking projects of colonization and non-slave trade with Africa. His remarks read in full:

Paul Cuffee being deeply impressed with gratitude to many well disposed individuals both in and out of Congress, who generously afforded their aid in supporting his memorial to the Government, for liberty for himself and his companions to depart from the United States to Africa, with the view of rendering their personal aid in endeavoring to promote the civilization of the natives of that country—and not having had an opportunity of personally manifesting his feelings to many of those respectable individuals, he feels it incumbent upon him in this public manner to render them this acknowledgment, and request their acceptance of his thanks.

He still hopes the day is not very far distant, when the way will open for them to embark in their interesting object, and which they yet feel as a duty they owe to the nations of their ancestors.

He further avails himself of this occasion which he has long desired, of expressing the grateful sensibility, which in common with many of his brethren, he has felt towards those distinguished persons both in Europe and America, who have exerted their talents and influence to the accomplishing the abolition of the African Slave Trade.

Cuffee's remarks, published only in newspaper form, are a rare example of his writing to a national audience. Despite his prominence (his recent meeting with James Madison having made him the first Black American to have an audience with a president at the White House), it is one of the few texts that he authored for publication. The others include his rare 1812 *Brief Account of the Settlement and Present Situation of the Colony of Sierra Leone*, known in only eight copies, and his petition to Congress; his *Memoir*, though evidently drawing on information obtained directly from Cuffee, was "probably written entirely or mostly by James Brian of Wilmington who had sailed with Paul Cuffee several times between Canada and Delaware transporting plaster of Paris" (Cole). Among those few published works, this "Tribute of Thanks" is a rare

TRIBUTE OF THANKS.

PAUL CUFFEE being deeply impressed with gratitude to many well disposed individuals both in and out of Congress, who generously afforded their aid in supporting his memorial to the Government, for liberty for himself and his companions to depart from the United States to Africa, with the view of rendering their personal aid in endeavoring to promote the civilization of the natives of that country—and not having had an opportunity of personally manifesting his feelings to many of those respectable individuals, he feels it incumbent upon him in this public manner to render them this acknowledgment, and request their acceptance of his thanks.

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Westport, Massachusetts, 4th mo. 28, 1814.

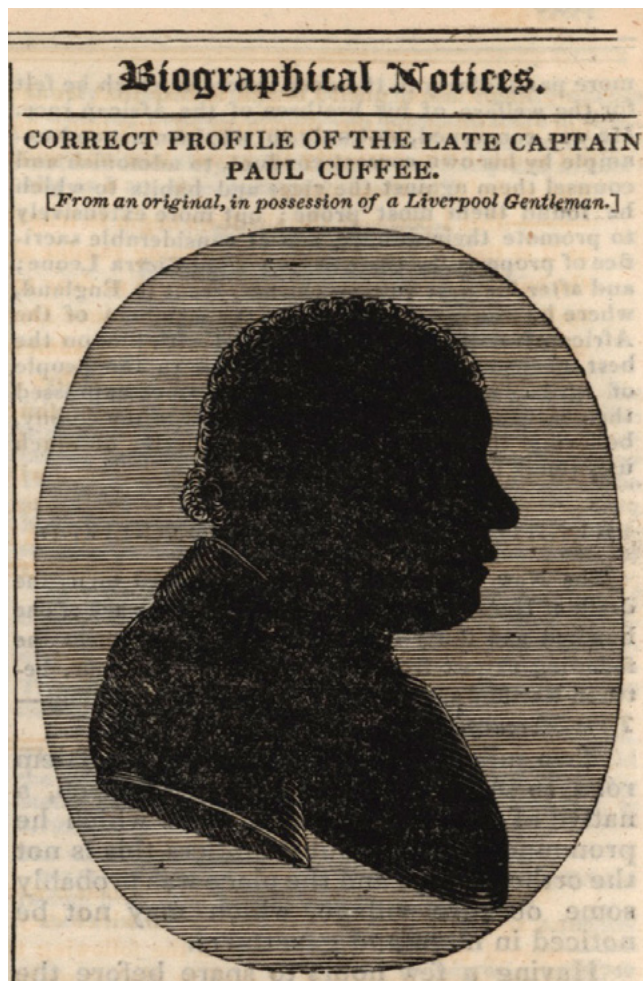
example of Cuffee directly articulating the importance of American and European leaders working to abolish the slave trade. His Congressional petition, by contrast, mentions nothing about the slave trade as a project of markets and traders in Europe and America, condemning only “his brethren of the African race, in selling their fellow creatures into a state of slavery for life” (“Paul Cuffe to James Madison”).

A rare example of Paul Cuffee’s published writing, offering an intimate sense of his thoughts and feelings on the slave trade and those “distinguished persons” on both sides of the Atlantic working to undermine it.

REFERENCES: Cole, David C. “Paul Cuffe’s Activities During the Revolutionary War” at Paul Cuffe : An African-American and Native-American Heritage Trail online; “Paul Cuffe to James Madison, 16 June 1813” at National Archives Founders Online; “Memoir of Captain Paul Cuffee, *Liverpool Mercury*” at Africans in America (PBS) online; Gates, Henry Louis, Jr. “Who Led the First Back-to-Africa Effort?” PBS online; “Who was Captain Paul Cuffee,” *The Bulletin from Johnny Cake Hill* (New Bedford Whaling Museum, Winter & Spring 2017), p. 4; Senders, Charlotte. “Paul Cuffe Memorial,” Rhode Tour online.

Item #10485

\$2,750.00



PROFILE PORTRAIT AND BIOGRAPHICAL SKETCH OF PAUL CUFFEE

20. [CUFFEE, PAUL.] “Correct Profile of the Late Captain Paul Cuffee” [and] “The Late Captain Paul Cuffee : a man of Colour” in *The Kaleidoscope*, May 7, May 14, and May 21, 1822. Liverpool, E. Smith & Co., 75, Lord Street, 1822. Sm 4to (10.75” x 9”), recent marbled paper spine and boards, gilt black leather title piece at spine, marbled edges. Presentation inscription in ink at front flyleaf dated 1844. vii, 416. pp., [July 10, 1821–July 2, 1822, Vol II, Nos. 54–105]. CONDITION: Very good, a few leaves beginning to come loose.

A striking profile portrait of Afro-Native American sea captain Paul Cuffee, one of the wealthiest Black Americans of his time and the first African American to lead an on-the-ground colonization effort in Sierra Leone, published five years after his death with a biographical sketch in an influential English weekly.

This marvelous engraving of Cuffee’s silhouette was published in Liverpool—“so lately the nidus of the Slave Trade”—where Cuffee and his all free-Black crew piloted the ship *Traveller* following their first voyage to Sierra Leone (“Memoir”). The image is taken, according to a note above it, “From an original, in possession of a Liverpool Gentleman,” and appears in *The Kaleidoscope* “By the kindness of a friend.” The original portrait may have belonged to Thomas Thompson, a Liverpool Quaker, to whom Cuffee’s friend Stephen Wanton Gould (of Newport, Rhode Island), wrote, upon the silhouette’s publication, “I was pleased with the profile of Paul Cuffee - it is a striking likeness” (Cruz). Cuffee’s portrait appears above the notice of his death published in the *National Intelligencer*, and an announcement of “The biographical notice which we intend to give of this estimable and extraordinary man” in the two ensuing issues, which was “written by an intelligent and amiable gentleman of Liverpool, during the life-time of Paul Cuffee, unaccompanied, however, with the portrait. We shall follow up this sketch with a discourse, pronounced over the deceased by a native African.”

The biographical sketch, which appears in two parts, in the May 7th and May 14th issues, opens with an epigraph from Cowper (“Skins may differ, but affections / Dwell in Blacks and Whites the same”), and an account of Cuffee’s father, who was “brought as a slave to Massachusetts” and “Like many of his countrymen he possessed a mind superior to his condition, and although he was diligent in the

business of his master and faithful to his interest, yet by great industry and economy he was enabled to purchase his personal liberty." The first part covers Paul's birth and the current situation of his siblings; his successful petition, together with his brother Paul, for racially equal suffrage to the Massachusetts legislature; the beginnings, at age twenty, of his business ventures; and his construction of a schoolhouse on his own property, "which he freely gave up to the use of the public...How gratifying to humanity is this anecdote! and who that justly appreciates amiable character would not prefer Paul Cuffee, the offspring of an African slave, to the proudest statesman that ever dealt out destruction amongst mankind?" The second part traces the unlikely success, through Cuffee's unshakeable determination, of his whaling business, and the prudence, resolution, candor, and modesty through which he overcame the prejudices he encountered commanding as a black commander of an all black crew. It closes with an account of his colonization interests in Sierra Leone, and related visits to England.

Born on the island of Cuttyhunk, off New Bedford, Paul Cuffee (1759–1817) was the son of freed slave Kofi Slocum (who, originally from the Ashanti region of West Africa, took the name of the Quaker man who freed him, John Slocum) and Ruth Moses, a Wampanoag woman. Exceptionally energetic and ambitious, Cuffee took to the sea at an early age, served on a privateer during the Revolutionary War, and, following the War, took to whaling and commercial voyages. Despite a number of serious setbacks early on, including losses at the hands of pirates, he persisted and became quite prosperous. In 1780, objecting to Massachusetts laws that required free Blacks to pay taxes while they had no rights as citizens, Cuffee and several others petitioned the General Court for exemption, resulting in a law making "all free persons of color liable to taxation...and granting them the privileges belonging to the other citizens."

Cuffee made his first trip to Sierra Leone in 1811, spending several months there and, "genuinely interested in the prosperity" of the colonists, founded the Friendly Society of Sierra Leone, "a cooperative black group intended to encourage the Black Settlers of Sierra Leone, and the Natives of Africa generally, in the Cultivation of their Soil, by the Sale of their Produce" (Senders; Gates). He then traveled to England at the invitation of the African Institution, which raised funds for the Friendly Society. After several more months of work in Sierra Leone, he returned to Newport, Rhode Island in April of 1812. During the War of 1812 he attempted to organize domestic Friendly Societies and stir interest in colonization, and in 1815 spent some \$4000.00 of his own money to transport and settle thirty-eight people there. Cuffee's support was solicited by the American Colonization Society, which was established in 1816, shortly after his last return from Sierra Leone, but he could not align himself with the overt racism of so many of its members. He died in 1817.

A wonderful silhouette and biography of Paul Cuffee, published five years after his death and offered here in an unbroken run of an English scientific and literary journal based in Liverpool, an important stop for Cuffee and his all Black crew during several voyages between America and Sierra Leone.

REFERENCES: "Memoir of Captain Paul Cuffee, Liverpool Mercury" at Africans in America (PBS) online; Cruz, Carl J. "Envisioning Paul Cuffee: Images from 1811-2017," New Bedford Historical Society online; Gates, Henry Louis, Jr. "Who Led the First Back-to-Africa Effort?" PBS online; Wedmore, Edmund Tolson. "Thomas Pole, M.D.," *The Journal of the Friends' Historical Society*, Supplement No. 7 (London, 1908); "Who was Captain Paul Cuffee," *The Bulletin from Johnny Cake Hill* (New Bedford Whaling Museum, Winter & Spring 2017), p. 4; Senders, Charlotte. "Paul Cuffee Memorial," Rhode Tour online.

Item #10175

\$2,750.00

impatience motion, the anxious, oft-repeated "Venite per me?" As we voice lost its cheeriness; its tones faded by disappointment, and the wind died not on the waters with a more murmur than the last sobbing sound of "Venite per me?"

"said the gondolier, in a tone of "Poverina! if we passed twenty times could ask if it was for her we were enquired who the Poverina was? did not know; she was some young girl for love, he had heard. She had been thus confined in that apartment in the zzzaretto dedicated to insane patients; or summer, the plashing of the oar of sure to bring her to the iron bars of elicit that question, repeated in tones affecting, as hope faded into despair. "Venite per me?"—Chapter 26th,

Venus, which, a few weeks ago, was an ant to the eastward of the sun in the even-crescent to the westward of him, and may be seen by the naked eye, from the spots on the sun are at this time, there being one perceptible to the naked eye three times the size of our earth.

at Homer green, near Sephton, in the F. Bevington, is a remarkable apple tree (m) it grows nearly circular, and of the dimensions: bole 18 inches, height 15 feet, of outer railing to support the branches

n.—Catiline v. Catalani.—On Catalani's inburgh, her concerts broke in upon inner and supper arrangements. A party at the house of a Scottish barrister, derably beyond the hour, the impatient in a parody of the famous Catilinarian, idem, Catalani, abutere patientiâ nostrâ!"

1807, a frigate was built at Bourdeaux. at the time, and confidently believed, fish naval officers had come in disguise to reconnoitre this vessel without being d that they left behind them a letter master shipwright under whose direction ying that the frigate was a very fine one, m to get it ready for sea as soon as possible the English were in want of it. It was three years afterwards at the mouth of the

gentleman consulting his solicitor the other recovery of a debt due to him, learnt no legal proof to sustain his demand, and him he had better stick to his classics, iness to other heads. "Well (said he) ly classical, for it reminds me of Virgil: bra."

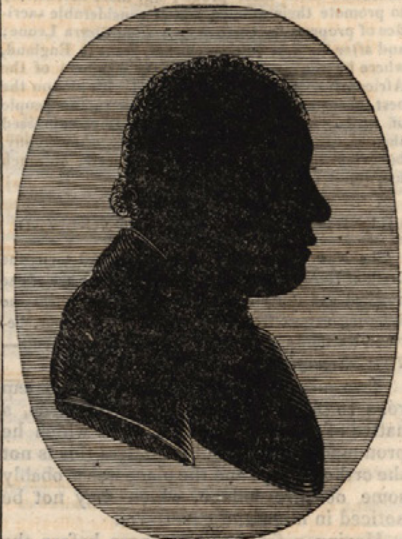
stembourg.—A facetious Frenchman, who "aubourg du Temple, at Paris, has for his ten face with a huge nose, to which the xed, and underneath the inquirer is direc-

Mind.—The populace of Paris, inflamed, and probably stimulated by apt emissaries to destroy the house of Mons. As the decisions of a mob are generally pidly as conceived, the frantic multitude e spot, but were surprised and silenced, al, at being addressed from the upper e house, in the following manner:— se do you propose setting fire to?"— " was the answer. "This then cannot or I bought, and paid for it, a few years as only the tenant. Would you burn the is the upholsterer's. Would you destroy is the property of the public. Would ildren?—they may be your own." This ss was efficacious, and the crowd re- gardin dn Palais Royal, that focus of the ion.

Biographical Notices.

CORRECT PROFILE OF THE LATE CAPTAIN PAUL CUFFEE.

[From an original, in possession of a Liverpool Gentleman.]



By the kindness of a friend, we are enabled to lay before the public an accurate outline of a man, who, although the son of an African, possessed many of the noblest qualities that can adorn the human mind. As a philanthropist, we regard the memory of Paul Cuffee as most peculiarly entitled to the esteem of mankind in general, and to the especial gratitude of the oppressed African race.

The biography of such a man affords a most useful moral;—it is calculated to eradicate unworthy and unchristian prejudices; to stimulate persons in humble birth, and labouring under more than ordinary disqualifications, to aspire to respectability and station in society, by perseverance and inflexible integrity.

The biographical notice which we intend to give of this estimable and extraordinary man next week, will contain much that may be considered original to the English reader. The mere memoir was written by an intelligent and amiable gentleman of Liverpool, during the life-time of Paul Cuffee, unaccompanied, however, with the portrait. We shall follow up this sketch with a discourse, pronounced over the deceased by a native African. For the present, we shall confine our selection to the following announcement of his death, which appeared in the *National Intelligencer*, Sept. 25, 1817:

"Died, at Westport, on the 7th of September, Paul Cuffee, a very respectable man of colour, in the 59th year of his age. A descendant of Africa, he overcame, by native strength of mind and firm adherence to principle, the prejudice with which her descendants are too generally viewed. Industrious, temperate, and prudent, his means of acquiring property, small at first, were gradually increased, and the strict integrity of his conduct gained him numerous friends, to whom he never gave occasion to regret the confidence they had placed in him. His mercantile pursuits were generally successful; and blessed with competence, if not wealth, the enlarged benevolence of his mind was manifested not only in acts of charity to individuals, and in the promotion of objects of great general utility, but

NEGRO NAVIGATORS.—The following is an extract of a letter from Liverpool:—"There is at present here a singular phenomenon. The brig Traveller is just arrived from Sierra Leone, and is owned and commanded by Paul Cuffee, the son of 'Cuffee,' a negro slave imported into America.—Her mate and all her crew are negroes, or the immediate descendants of negroes. Captain Cuffee is about fifty-six years of age; has a wife (a negress) and six children, living at New Bedford, Massachusetts, of which state he is a citizen.

"When Captain Cuffee's father (who had acquired his freedom) died, he left a family almost unprovided for; but the son laboured hard to support his mother, his brethren, and his sisters. He began trade in a small boat; and, after a while, almost by himself, built a larger vessel, in which he worked some years with assiduity. Having providentially met with a person capable and willing to impart some knowledge of navigation, his ideas were enlarged, and with his prospects he enlarged his efforts to succeed. Happily for him and his family, his mind received religious instruction from the society of Friends (Quakers), and he attached himself to that respectable body, adopted their dress and language, and is now a very respectable member of that community.

"When Clarkson's History of the Abolition of the Slave Trade fell into his hands, it awakened all the powers of his mind to consideration of his origin, and the duties he owed to his people; and, coupled with the sense of duty which his religious information had given him, he longed to impart to the negro race the blessings which British Christian benevolence had been roused to confer on Africa. This became the ruling desire of his mind. The Directors of the British African Institution, having heard of this singular event, and that Captain Cuffee (his negro, and therefore his favourite name), was about to sail with his negro crew (no longer a term of reproach), applied to this Government for a license for his coming to England, hoping much from his co-operation and instrumentality.

"The zeal Captain Cuffee felt for the African cause, determined his noble mind to forego all prospects of mercantile profit, and even the natural desire to return to his wife and children; and he came directly to England, bringing with him a native of

"NEGRO NAVIGATOR" PAUL CUFFEE NOTICED IN SCOTLAND, 1811

21. [CUFFEE, PAUL.] "Negro Navigators" in *The Edinburgh Evening Courant*. Edinburgh, [Scotland], August 12, 1811. Half column on p. 4 of *The Edinburgh Evening Courant*, folio (20.75" x 14.5"), 4 pp. CONDITION: Very good.

A newspaper article published in Scotland, reporting on the fascinating arrival and activities of Paul Cuffee and his all-Black crew in England on the heels of their first voyage to Sierra Leone, the focus of Cuffee's dawning colonization efforts.

The article, "an extract of a letter from Liverpool," where he landed, opens with a brief biography of the remarkable captain of the *Traveller* ("son of 'Cuffee,' a negro slave imported into America"), an account of his crew ("all...negroes, or the immediate descendants of negroes"), and the early expansion of his business and his entrance into the Religious Society of Friends before "Clarkson's History of the Abolition of the Slave Trade fell into his hands" and "awakened all the powers of his mind to consideration of his origin, and the duties he owed to his people." English readers owed the sensational arrival of Cuffee and his all-Black crew to the British African Institution, the governmental successor to the Sierra Leone Company, which itself had taken over the failure-riddled but ever-hopeful cause of colonization from the St. George's Bay Company. The directors of the Institution, hearing of Cuffee's journey to Sierra Leone, were eager to obtain "his co-operation and instrumentality" in their shared cause, and invited him to England, where he also brought, "at the express wish of the colonists," a young Sierra Leonian "whose father (a negro) is of considerable property, and in a large way of business, whom he taught to navigate: "it is but justice to the diligence and intellect of this young man to say, that, in the short voyage to England, he has learned most surprisingly fast, and shews that intellect is by no means controlled by the colour of the skin, and that the blacks are worthy of being the brethren of the fortunately more cultivated whites." The piece closes with a brief description of Cuffee's "very pleasing" appearance: "he is both tall and stout,...dresses in the Quaker style, in a drab-coloured suit, and wears a large flapped white hat."

During his brief 1811 stay in England, he spent time in London (visiting, among others, William Allen and William Wilberforce, directors of the African Institution), Manchester, and Liverpool, working to establish a produce trade out of Sierra Leone in order to undermine the slave trade (this scheme was ultimately shuttered by Sierra Leonian authorities). He then returned to Sierra Leone, staying until the spring of 1812 before traveling home to America.

Born on the island of Cuttyhunk, off New Bedford, Paul Cuffee (1759–1817) was the son of freed slave Kofi Slocum (who, originally from the Ashanti region of West Africa, took the name of the Quaker man who freed him, John Slocum) and Ruth Moses, a Wampanoag woman. Exceptionally energetic and ambitious, Cuffee took to the sea at an early age, served on a privateer during the Revolutionary War, and, following the War, took to whaling and commercial voyages. Despite a number of serious setbacks early on, including losses at the hands of pirates, he persisted and became quite prosperous. In 1780, objecting to Massachusetts laws that required free Blacks to pay taxes while they had no rights as citizens, Cuffee and several others petitioned the General Court for exemption, resulting in a law making "all free persons of color liable to taxation...and granting them the privileges belonging to the other citizens" ("The

Late Captain"). During the War of 1812 he attempted to organize domestic Friendly Societies and stir interest in colonization, and in 1815 spent some \$4000.00 of his own money to transport and settle thirty-eight people there. Cuffee's support was solicited by the American Colonization Society, which was established in 1816, shortly after his last return from Sierra Leone, but he could not align himself with the overt racism of so many of its members. He died in 1817.

Fascinating newspaper evidence of the keen interest stirred across Great Britain by Paul Cuffee's arrival in Liverpool after his first trip to Sierra Leone.

REFERENCES: "Memoir of Captain Paul Cuffee, *Liverpool Mercury*" at *Africans in America* (PBS) online; Gates, Henry Louis, Jr. "Who Led the First Back-to-Africa Effort?" PBS online; "Who was Captain Paul Cuffee," *The Bulletin from Johnny Cake Hill* (New Bedford Whaling Museum, Winter & Spring 2017), p. 4; Senders, Charlotte. "Paul Cuffe Memorial," Rhode Tour online.

CONGRESS HALTS PAUL CUFFEE'S
COLONIZATION EFFORTS
DURING THE WAR OF 1812

22. [CUFFEE, PAUL.] Committee of Commerce and Manufactures, U. S. Congress. Report of the Committee of Commerce and Manufactures on the Bill From the Senate to authorize the President of the United States to permit the departure of Paul Cuffee from the United States with a vessel and cargo for Sierra Leone, in Africa, and to return with a cargo. Washington: A. & G. Way, Printers, 1814. 2 pp. on as many leaves within larger sammelband volume, 8vo (8.375" x 5.5"), half brown leather with gilt red title piece and printed paper volume label at spine. CONDITION: Very good.

A War of 1812 congressional report barring—with regret—Captain Paul Cuffee from trading with the British colony of Sierra Leone, where he hoped to foster a colony of free African Americans.

Wealthy African- and Native American sea captain Paul Cuffee became interested in colonization relatively late in his illustrious career, making his first two exploratory voyages to Sierra Leone—then rapidly becoming home to various groups of free Blacks from the British Empire—in 1811 and 1812. His return to the colony was delayed by the onset of the War of 1812, however, and the U.S. embargo against trading with Britain and its colonies. The document offered here represents the shuttering of his hopes to persuade Congress to exempt him from the blockade in order to carry out his plan of bringing goods and free Blacks to Sierra Leone, and returning with African wares and produce:

in the opinion of the committee, it would be impolitic, at a time when the government of the United States has been compelled, from imperious necessity to prohibit the coasting trade...to relax the prohibitions of the embargo law, on the application of an individual, for a purpose which, how benevolently soever conceived, cannot be considered in any other light than as speculative...

The report notes that despite "zeal and intelligence," the Sierra Leone Company (the shuttered predecessor of the African Institution) had "failed to accomplish the object designed by its institution," and further adds that to make an exception for one citizen might give rise to widespread "discontent."

They, therefore, from this view of the subject, feel themselves constrained to recommend the rejection of the act to authorize the president of the United States to permit the departure of Paul Cuffee from the United States, with a vessel and cargo for Sierra Leone, in Africa, and to return with a cargo.

Making the best of this war-induced delay—as well as the suppression of his business—Cuffee canvassed Baltimore, Philadelphia, and New York, attempting to raise interest in Sierra Leone among free African Americans and urging them to form groups mirroring the Friendly Society he founded there, dedicated to mutual aid and business advancement. In 1815, with the close of the war, Cuffee spent some \$4000 of his own money to transport and settle thirty-eight people in Sierra Leone. Upon his return, his

[61]
REPORT
OF
THE COMMITTEE
OF
COMMERCE AND MANUFACTURES,
ON
THE BILL FROM THE SENATE
TO
Authorize the President of the United States to permit the
departure of Paul Cuffee from the United States with a
vessel and cargo for Sierra Leone, in Africa, and to re-
turn with a cargo.

FEBRUARY 9, 1814.

Read, and committed to a committee of the whole house on
Monday next.

WASHINGTON :

A. & G. WAY, PRINTERS.

.....
1814.

support was solicited by the newly-founded American Colonization Society, but he could not align himself with the overt racism of so many of its members, and health problems prevented him from making a fourth voyage.

Born on the island of Cuttyhunk, off New Bedford, Paul Cuffee (1759–1817) was the son of freed slave Kofi Slocum (who, originally from the Ashanti region of West Africa, took the name of the Quaker man who freed him, John Slocum) and Ruth Moses, a Wampanoag woman. Exceptionally energetic and ambitious, Cuffee took to the sea at an early age, served on a privateer during the Revolutionary War, and, following the War, took to whaling and commercial voyages. Despite a number of serious setbacks early on, including losses at the hands of pirates, he persisted and became quite prosperous. In 1780, objecting to Massachusetts laws that required free Blacks to pay taxes while they had no rights as citizens, Cuffee and several others petitioned the General Court for exemption, resulting in a law making “all free persons of color liable to taxation...and granting them the privileges belonging to the other citizens” (“The Late Captain”). He died two years after his last voyage to Sierra Leone, in 1817.

A seldom-seen document of the challenges faced by Paul Cuffee in executing his vision to establish a colony of free African Americans in Sierra Leone.

REFERENCES: “The Late Captain Paul Cuffee : a man of Colour,” *The Kaleidoscope* (Liverpool), May 14 and May 21, 1822; “Memoir of Captain Paul Cuffee, Liverpool *Mercury*” at Africans in America (PBS) online; Cruz, Carl J. “Envisioning Paul Cuffee: Images from 1811-2017,” New Bedford Historical Society online; Gates, Henry Louis, Jr. “Who Led the First Back-to-Africa Effort?” PBS online; Wedmore, Edmund Tolson. “Thomas Pole, M.D.,” *The Journal of the Friends’ Historical Society*, Supplement No. 7 (London, 1908); “Who was Captain Paul Cuffee,” *The Bulletin from Johnny Cake Hill* (New Bedford Whaling Museum, Winter & Spring 2017), p. 4; Senders, Charlotte. “Paul Cuffee Memorial,” Rhode Tour online.

Item #10483

\$2,750.00



ICONIC PORTRAIT OF THE REDOUBTABLE PAUL CUFFEE

23. [CUFFEE, PAUL.] Pole, John, M.D., after; [Thomas Pole, M.D.]; Mason & Maas, engr. **Captain Paul Cuffee 1812.** Philadelphia: Abraham L. Pennock, 1850. Engraving, 6.625" x 4.875", margins trimmed to conform with the shape of the printed border, and caption below. CONDITION: Very good, a few small spots to image below Cuffee's profile.

The most iconic image of Afro-Native American sea captain Paul Cuffee, one of the wealthiest Black Americans of his time and the first African American to lead an on-the-ground colonization effort in Sierra Leone.

This marvelous engraving centers Cuffee's silhouette in the sky above his ship the *Traveler*, situated between two shores—on the left Sierra Leone, with tall palms, and on the right New England, with a large deciduous tree on a rocky ledge. Three small figures, perhaps representing the free African Americans that Cuffee transported in 1815, are visible on the narrow strip of ground in between. The portrait was commissioned in 1850 by Quaker and abolitionist Abraham L. Pennock as the frontispiece for the final issue of his journal *The Non-Slaveholder*, and was accompanied by a “A Brief Memoir of Paul Cuffee” by fellow abolitionist William J. Allison. Cuffee made his first trip to Sierra Leone in 1811, spending several months there and, “genuinely interested in the prosperity” of the colonists, founded the Friendly Society of Sierra Leone, “a cooperative black group intended to encourage the Black Settlers of Sierra Leone, and the Natives of Africa generally, in the Cultivation of their Soil, by the Sale of their Produce” (Senders; Gates).

He then traveled to England at the invitation of the African Institution, which raised funds for the Friendly Society. After several more months of work in Sierra Leone, he returned to Newport, Rhode Island in April of 1812. During the War of 1812 he attempted to organize domestic Friendly Societies and stir interest in colonization, and in 1815 spent some \$4000.00 of his own money to transport and settle thirty-eight people there.

The New Bedford Whaling Museum correctly attributes the “drawing” upon which this engraving is based—which was more likely a cut paper silhouette—to Quaker physician and silhouette artist Thomas Pole (1753–1829)—not “John Pole” as the credit indicates. Thomas Pole’s father and son were both named John, but neither was living when Cuffee traveled to England in connection with his work in Sierra Leone. Brought up in New Jersey as a Quaker, Pole returned to his father’s home in England as a young man, eventually settling in Bristol in 1802 and establishing an extensive medical practice. He was active in the Society of Friends, and founded some of the first adult schools in England. He made many water-colors and silhouettes, several of which are reproduced in his 1908 biography for the Friends’ Historical Society.

Born on the island of Cuttyhunk, off New Bedford, Paul Cuffee (1759–1817) was the son of freed slave Kofi Slocum (who, originally from the Ashanti region of West Africa, took the name of the Quaker man who freed him, John Slocum) and Ruth Moses, a Wampanoag Indian. Exceptionally energetic and ambitious, Cuffee took to the sea at an early age, served on a privateer during the Revolutionary War, and, following the War, took to whaling and commercial voyages. Despite a number of serious setbacks early on, including losses at the hands of pirates, he persisted and became quite prosperous. In 1780, objecting to Massachusetts laws that required free Blacks to pay taxes while they had no rights as citizens, Cuffee and several others petitioned the General Court for exemption, resulting in a law making “all free persons of color liable to taxation...and granting them the privileges belonging to the other citizens.” Cuffee’s support was solicited by the American Colonization Society, which was established in 1816, shortly after his last return from Sierra Leone, but he could not align himself with the overt racism of so many of its members. He died in 1817.

REFERENCES: Cruz, Carl J. “Envisioning Paul Cuffee: Images from 1811–2017,” New Bedford Historical Society online; Gates, Henry Louis, Jr. “Who Led the First Back-to-Africa Effort?” PBS online; Wedmore, Edmund Tolson. “Thomas Pole, M.D.,” *The Journal of the Friends’ Historical Society*, Supplement No. 7 (London, 1908); “Who was Captain Paul Cuffee,” *The Bulletin from Johnny Cake Hill* (New Bedford Whaling Museum, Winter & Spring 2017), p. 4; Senders, Charlotte. “Paul Cuffee Memorial,” Rhode Tour online.



Item #9714

\$4,500.00

Head Quarters Department of Virginia, FORT MONROE, VA., February 22, 1865.

GENERAL ORDERS,

No. 26. I.....Lieut. Col. JOHN COUGHLIN, 10th N. H. Vols., Provost Marshal General of the Department, will take charge of all funds, property, books, papers, and material pertaining to the District of the Peninsula, Bureau of Negro Affairs, and will relieve Captain C. B. WILDER, A. Q. M., as Asst. Superintendent of Negro Affairs in this District.

II.....Capt. WILDER, on being relieved, will immediately report to Major PLATO, Head Quarters Army of the James, for duty.

III.....Lieut. Col. COUGHLIN will at once proceed to make or have made an inventory of the property on hand, also a roll, or a series of rolls, of all the able bodied negroes, male and female, in the District, specifying their names and sex, and the number of children, old or helpless persons depending upon each, and the districts occupied by them. A police force of the able bodied men will be organized companies, to be mustered and paid as soldiers, and all other will be required to employ themselves at some use in public or in private service, or will be one week after this notice will enter the United States case a roll

Head Quarters Department of Virginia,

ARMY OF THE JAMES,

GENERAL ORDERS,
No. 29.

BEFORE RICHMOND, VA., March 18, 1865.

Each of General Order No. 46, of the date of Dec. 5th, 1863, Headquarters Department of Virginia and North Carolina, as that "Courts Martial and Courts of Inquiry, in relation to offenses committed by or against any of the colored troops, on in the service of the United States connected with or serving with the colored troops, shall have a majority composed of officers of colored troops," is hereby enforcement of such a rule, in the opinion of the commanding, tends to make an unnecessary and invidious confines the details of officers for courts martial of the respective Corps. This distinction has no foundation contrary to the policy of the service. Article provides that whenever it may be found necessary officers of marines may be associated with for the trial of offenders belonging to either a could be urged to this association of discipline no force where the kind and manner of

Head Quarters Dept. of Virginia, ARMY OF THE JAMES,

RICHMOND, VA., April 25, 1865.

10th N. H. Vols., is hereby assigned District, between the James and Appomattox rivers relating to Negro Affairs, and Appomattox may be from

THREE GENERAL ORDERS REGARDING THE FORMERLY ENSLAVED IN VIRGINIA, 1865

24. Davis, Gen. R. S.; Gen. Theodore Read; Gen. Edward W. Smith. [Three general orders, all dating from the end of the Civil War, addressing the future employments of newly emancipated slaves.] Virginia, 22 February 1865, 18 March 1865, 25 April 1865. A total of 3 leaves, 8" x 5", 3.5 pp. CONDITION: Very good, soft vertical folds at centers, occasional very light spotting.

Three general orders issued by officers of the Department of Virginia, Army of the James addressing "matters relating to Negro Affairs," particularly employment, in the wake of emancipation.

The first two of these orders make substantial revisions and reversals to an extensive landmark order (No. 46) issued by Major General Benjamin Franklin Butler in December, 1863. While announcing the "recruitment of colored troops" to be "the settled purpose of the Government," that order also outlined sweeping measures—touching on rights, compensation, family support, and judicial procedure—by which "the former condition of the blacks; their change of relation; the new rights acquired by them; the new obligations imposed upon them; the duty of the Government to them; the great stake they have in the war; and the claims their ignorance, and the helplessness of their women and children, make upon each of us, who hold a higher grade in social and political life" could be taken into account. Butler, who later served in the U.S. House of Representatives, was long lauded by African Americans and their white allies as one of the best "friend[s] of the colored race"

and “a staunch and enthusiastic advocate” of Black progress (Leonard).

The first and most substantial of the orders offered here was issued on February 22nd 1865, at Fort Monroe—later known as the “Ellis Island for African Americans” — by Assistant Adjutant General R. S. Davis, “By Command of Major General Ord.” It announces the transfer of leadership of the District of the Peninsula’s Bureau of Negro Affairs (a precursor to the Freedmen’s Bureau) to Lieut. Col. John Coughlin from Captain C. B. Wilder. Wilder famously recorded the increasing stream of fugitive slaves, first welcomed into Fort Monroe following Butler’s 1861 “contraband” declaration, in his 1863 testimony to the American Freedmen’s Inquiry Commission. This order was issued after camps of African American refugees had formed on the Union-held peninsula, and outlines bureaucratic procedures and labor requirements for people of color in the District, beginning with the creation of

a roll, or a series of rolls, of all the able bodied negroes, male and female, in the District, specifying their names and sex, and the number of children, old or helpless persons depending upon each, and the districts occupied by them. A police force of able bodied men will be organized into companies, to be mustered and paid as soldiers, and all other able bodied men will be required to employ themselves at some useful labor in their own, in public or in private service, or will be mustered into service as soldiers...The unoccupied men will be given one week after this notice to find employment or to decide whether they will enter the United States service...

In contrast to Butler’s 1863 order, which states that “The best use during the war for an able-bodied colored man, as well for himself as the country, is to be a soldier,” this order names farming as “useful employment” in which “the colored population will be encouraged.” Of course, almost all the land described here as “deserted by the owners” or cultivated “under the direction of officers of the Bureau of Negro Affairs, or by the Government agents” would soon be restored to its former Confederate owners, and the owners themselves pardoned, paving the way for the sharecropping system.

Also accounted for are “The wives and families of colored soldiers,” who, in addition to being “protected and supported,” will be required “to find employment for themselves in some useful and moral manner.” Many probably worked in the segregated hospital at Fort Monroe, where Harriet Tubman served as matron at the time these orders were issued. Disappointed at the substandard care and supplies provided by the hospital, however, Tubman soon left the position. Despite harsh conditions for African Americans, Fort Monroe was an important stopping point for many former slaves through most of the war and became known as “Freedom’s Fortress.”

The second order in this group, issued on March 18th, 1865 by Lieut. Col. and Acting Adjutant General Theodore Read, again by command of Maj. Gen. Ord, explicitly reverses a clause in Butler’s 1863 general order requiring that “Courts Martial and Courts of Inquiry, in relation to all offences [sic] committed by or against any colored troops, or any person in the service of the United States connected with the care, or serving with the colored troops, shall have a majority of its members composed of colored troops.” Evidently, Ord disagreed with Butler’s conviction that “In consideration of the ignorance and helplessness of the negroes, arising from the condition in which they have been heretofore held, it becomes necessary that the Government should exercise more and peculiar care and protection over them than over its white citizens” (No. 46). According to this order, Butler’s 1863 stipulation constitutes an “unnecessary and invidious distinction” among officers who share “common danger” and “common hardship” and must therefore have “a mutual respect and confidence.”

Finally, the last order, issued under Ord by Assistant Adjutant General Edward W. Smith on April 25th—just two weeks after Lee’s surrender and ten days after Lincoln’s assassination—transfers command of the Labor District, including “all matters relating to Negro Affairs,” to Lieut. Col. Coughlin.

The Freedmen’s Bureau was established by an act of Congress on March 3rd, 1865, and official responsibility for the South’s recently enslaved population—exercised in these orders—would soon be transferred.

No records for any of these orders in OCLC, although examples are, presumably, to be found in bound volumes of general orders.

A group of general orders concerning the condition, organization, and labor of recently liberated African Americans in Union-held Virginia at the close of the Civil War, reflecting an ongoing plight that was gradually becoming the domain of the Freedmen’s Bureau.

REFERENCES: “GENERAL ORDERS, No. 46,” December 12, 1863, *The New York Times* online; Leonard, Elizabeth D. *Benjamin Franklin Butler: A Noisy, Fearless Life* (Chapel Hill: University of North Carolina Press, 2022), p. 274.

SIGNED PORTRAIT OF
THE YOUNG ABRAHAM LINCOLN DEMOND

25. DeMond, Rev. Abraham Lincoln; Lelover & Schutt, photog. **Inscribed cabinet card portrait of Rev. Abraham Lincoln DeMond.** Cortland, New York: Lelover & Schutt, (1889). Albumen print, 5.375" x 3.875" on larger gilt mount, inscribed by DeMond on verso: "A. L. DeMond. Trumansburg. N.Y. '89." CONDITION: Very good.

A scarce and early signed cabinet card portrait of a pioneering African American activist and minister who looked to the history of Black excellence as a map for America's future, and preached at the Dexter Avenue Baptist Church fifty years before Martin Luther King, Jr.

Abraham Lincoln DeMond was born in Seneca, New York in 1867, the youngest child of Quam DeMond and Phebe Cuffe Darrow (grand-niece of the famous African American and Wampanoag sea captain Paul Cuffee). After becoming the first Black graduate of what is now SUNY Cortland, DeMond studied theology at Howard University. His most famous speech—subsequently published in pamphlet form by the Emancipation Proclamation Association—was given on Jubilee Day of 1900, that is, January 1st, at the Dexter Avenue Baptist Church in Montgomery, Alabama. Half a century later, the church welcomed Martin Luther King, Jr. as its pastor and became the launching point for the Montgomery bus boycott and the Civil Rights movement. DeMond's address, "The Negro Element in American Life," lauds antislavery activists (including Frederick Douglass and Henry Highland Garnet) and examples of Black excellence (among them Phillis Wheatley and Benjamin Banneker), and situates African Americans at the heart of the nation's progress. He frames the Emancipation Proclamation as "essential to the fulfilling" of the Declaration of Independence: "Both were born in days of doubt and darkness. Both were the outcome of injustice overleaping the bounds of right and reason...Without the Declaration of Independence the nation could not have been born; without the Emancipation Proclamation it could not have lived." DeMond served as pastor of the First Congregational Church in Montgomery, Alabama; the Plymouth Congregational Church in Charleston, South Carolina; the First Congregational Church of New Orleans; and the First Congregational Church in the extraordinary town of Buxton, the "Black man's utopia in Iowa." He and his wife, Selma University graduate and music teacher Lula Watkins Patterson, had five children. DeMond died in 1936.

The cabinet card offered here shows a young, mustachioed DeMond in crisp white collar and dark suit, his hair parted at the center. Taken by Lelover & Schutt of Cortland, New York, this portrait may have been made upon DeMond's graduation from the Cortland Normal School in June of 1899. A month later, his mother died in Trumansburg, New York, a town in which they had briefly stayed following the death of his father in 1877, and where Phebe had returned in



1886. After his mother's passing, DeMond preached to a packed Methodist Church there, and probably signed this card during the same stay.

A wonderful early portrait of this soon-to-be influential Black minister, signed by him the year he became the first Black graduate of what is now SUNY Cortland.

REFERENCES: "Abraham Lincoln DeMond" and "Phebe Cuffe (Darrow) DeMond" at WikiTree online; "Abraham Lincoln DeMond, Minister and Activist" at African American Registry online.

**"WHERE SLAVERY WAS STRONG,
LIBERTY IS NOW WEAK":
FREDERICK DOUGLASS CONDEMNS
THE FINAL DEATH BLOW TO RECONSTRUCTION**

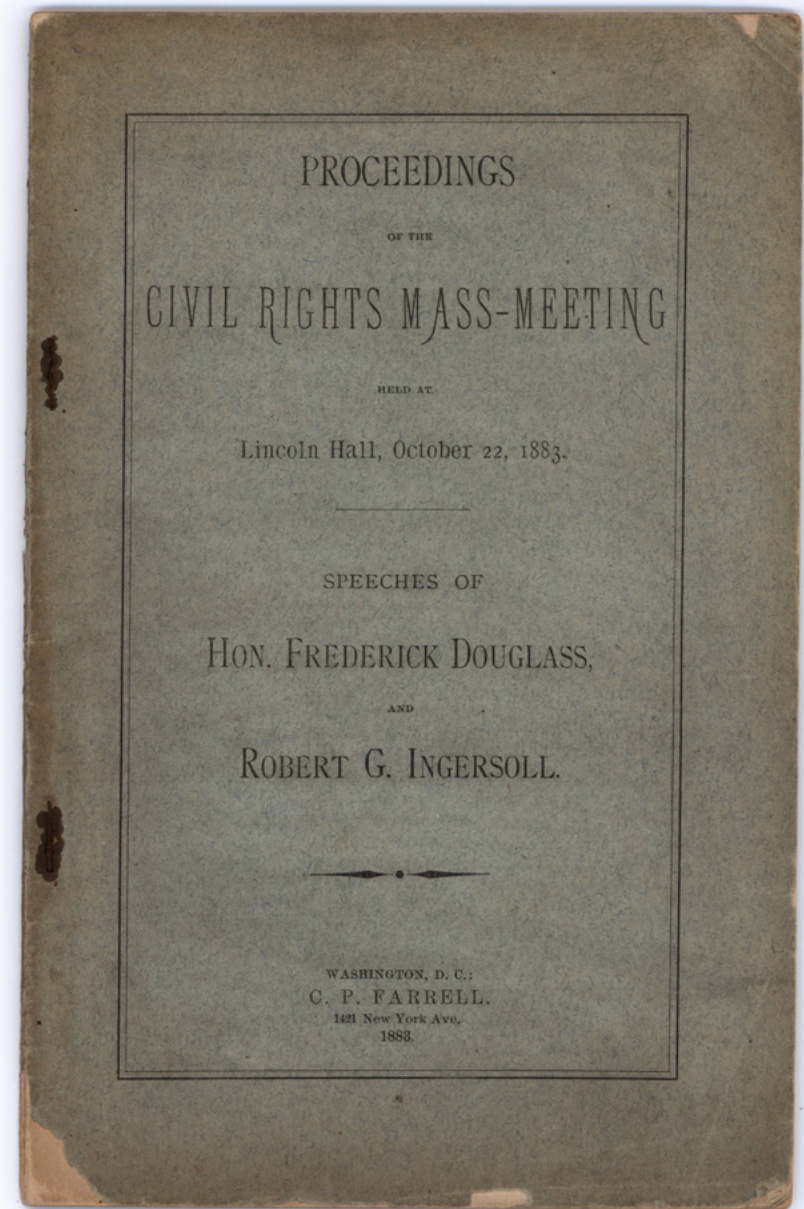
26. Douglass, Frederick; Robert G. Ingersoll. **Proceedings of the Civil Rights Mass-Meeting Held at Lincoln Hall, October 22, 1883** [cover title]. Washington, D.C.: C. P. Farrell, 1421 New York Ave., 1883. 8vo (8.75" x 5.625"), original printed gray wrappers. 53 pp., errata slip at p. 1. **CONDITION:** Good, a few chips to wrapper margins, paper cracking at spine, rust marks around staples at binding, contents very good, light wear to extremities.

The first and only edition of this publication of the speeches made by Frederick Douglass and Robert Ingersoll at a mass meeting in Washington, D.C., where—exactly twenty years after the Emancipation Proclamation—the Supreme Court had just eviscerated the Civil Rights Acts of 1875 and hobbled the 13th and 14th Amendments, condemning African Americans to almost a century of second class citizenship, racial violence, and segregation.

On October 15th, 1883, the Supreme Court ruled 8-1 on five cases, collectively known as the Civil Rights cases, that undermined the 13th and 14th Amendments and declared unconstitutional the 1875 Civil Rights Act—the guarantee, established just eight years earlier, that all citizens had a right to “the full and equal enjoyment of accommodations, facilities, and privileges of inns, public conveyances on land and water, theaters and other places of public amusement” (Blight, p. 646). In Douglass’s words, the court’s decision “came upon the country like a clap of thunder from a clear sky.” Had the nation surrendered its capital to Jefferson Davis during the Civil War, it “could hardly have caused greater shock.” A week later, two thousand people packed into Washington, D.C.’s Lincoln Hall to hear eight resolutions read by Lewis Douglass, Frederick Douglass’s son, followed by the keynote speech by Douglass himself and final remarks by his friend Robert G. Ingersoll, prominent white abolitionist, attorney, and great nineteenth-century orator.

Douglass’s address—which, unusually, he had written out word for word—articulates the betrayal and anguish of the moment: the ruling, said Douglass, is “a blow struck at human progress...It makes us feel as if some one were stamping upon the graves of our mothers, or desecrating our sacred temples of worship....It has swept over the land like a moral cyclone, leaving moral desolation in its track.” Indeed, as Douglass’s biographer sums up, “Soon Jim Crow could march through an open door; night had fallen” (Blight, p. 646). Douglass excoriates the ruling for giving more power to a railroad conductor in South Carolina than to the National Government, and censures the court itself for invoking “original intention” for so many decades in support of slavery, only to disregard intention in the case of 14th amendment, guaranteeing civil rights to all citizens. “O for a Supreme Court of the United States which shall be as true to the claims of humanity, as the Supreme Court formerly was to the demands of slavery!”

Ingersoll’s speech, longer than Douglass’s, closely analyzes the 13th and 14th Amendments alongside the court’s ruling, which he criticizes as weak and narrow to the point of “absurdity” (“Was [the 13th] Amendment a mere opinion, or a prophesy, or the expression of a hope?”). He dwells on the backwardness of a states’ rights doctrine so powerful as to render Congress unable “to protect rights conferred by the Constitution,” and repudiates the dithering fearfulness of the ruling when it



demurs that “‘If this legislation is appropriate for enforcing the prohibitions of the Amendments it is difficult to see where it is to stop. Why may not Congress, with equal show of authority, enact a code of laws for the enforcement and vindication of all rights of life, liberty and property.’ My answer is: The legislation will stop when and where the discriminations on account of race, color or previous condition of servitude stop.” The final sections of his address differentiate between “social equality” and “civil equality” (concepts muddled by the court); highlight the senselessness of racism (“It is very easy to see why colored people should hate us, but why we should hate them is beyond my comprehension. They never sold our wives. They never robbed our cradles...”); and urges that “we must not stop, nor pause, until the Constitution shall become a perfect shield for every right, of every human being, beneath our flag.”

Scarce in the trade. Rare Book Hub records just five copies at auction.

The seldom-seen proceedings of a mass protest meeting, with speeches by Frederick Douglass and Robert Ingersoll in the immediate wake of the Supreme Court decision that nullified the Civil Rights Act of 1875 and paved the way for Jim Crow.

REFERENCES: Afro-Americana 3236; Blockson 3793; Blight, David. *Frederick Douglass : Prophet of Freedom* (New York: Simon & Schuster, 2018).

Item #10455

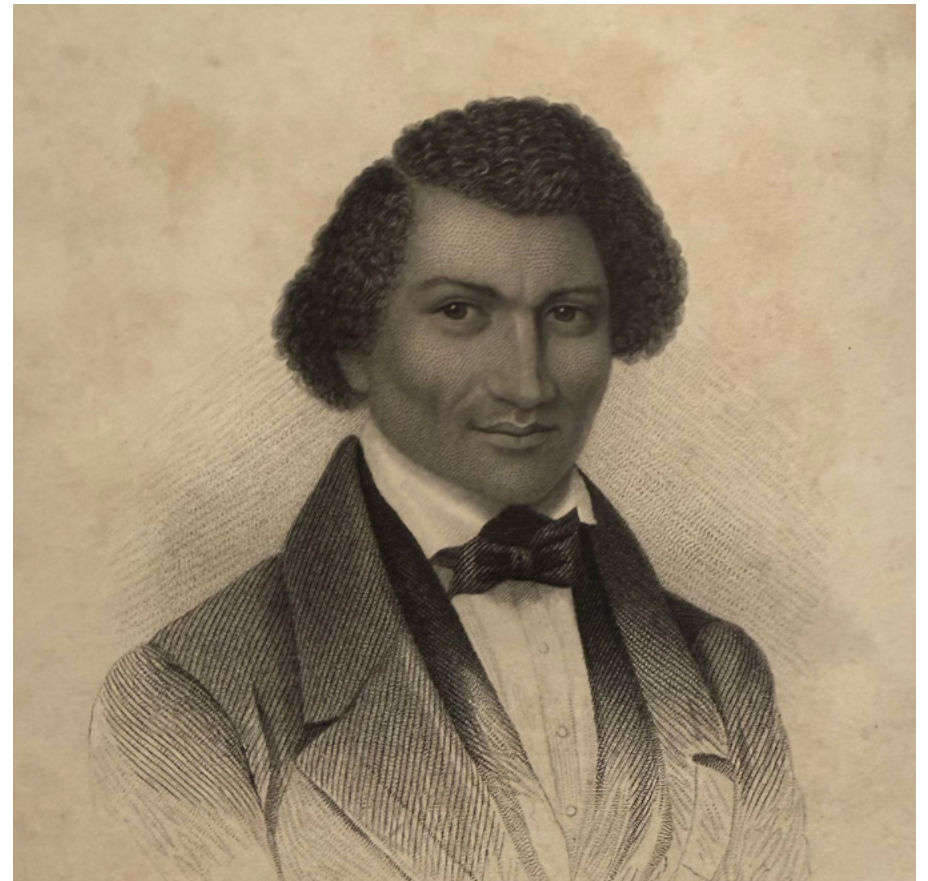
\$17,500.00

THE RARE FIRST DUBLIN EDITION
OF FREDERICK DOUGLASS'S NARRATIVE
WITH THE “AMIALE” PORTRAIT HE DISLIKED AND HAD REPLACED

27. Douglass, Frederick. *Narrative of the Life of Frederick Douglass, an American Slave*. Dublin, Ireland: Webb and Chapman, Gt. Brunswick-Street, 1845. Sm 8vo (7.625" x 4.75"), original blind-stamped purple cloth, gilt title at spine. Frontis. portrait engraving, xvi, 128 pp. **CONDITION:** Very good, moderate wear, cloth faded, gilt spine title bright, upper margin of title page trimmed to just above title, light foxing to frontispiece.

The rare first Dublin edition—and first British Isles edition—of one of the most influential of all slave narratives, published in the same year as the first American edition, featuring an important new preface and illustrated with a frontispiece portrait that Douglass disliked, leading to its replacement in the second Dublin edition—evidently the earliest example of the author’s lifelong effort to cultivate a serious and dignified public image to counter racial stereotypes.

Following the publication of his *Narrative* in Boston in 1845, which revealed much about his origins and received wide circulation, Douglass became concerned that his “owner,” Thomas Auld, might “take measures for my restoration to his ‘patriarchal care’” and he soon began making arrangements to leave the country on a speaking tour of the British Isles. Douglass and his traveling companion, the wealthy abolitionist James Buffum, left the United States aboard the steamer *Cambria* on August 16th, arrived in Liverpool on the 30th, and two days later proceeded to Dublin. During the first part of his stay in Ireland, Douglass lodged with Quaker publisher Richard Webb, who would soon bring out the first Dublin edition of the *Narrative*.



NARRATIVE OF THE LIFE
OF
FREDERICK DOUGLASS,
AN
AMERICAN SLAVE.
WRITTEN BY HIMSELF.

What, ho !—our countrymen in chains !
The whip on *woman's* shrinking flesh !
Our soil still reddening with the stains,
Caught from her scourging, warm and fresh !
What ! mothers from their children riven !
What ! God's own image bought and sold !
Americans to market driven,
And barter'd, as the brute, for gold !—*Whittier*

DUBLIN :
WEBB AND CHAPMAN, GT. BRUNSWICK-STREET.
1845.

Augmented with a preface preceding those of William Lloyd Garrison and Wendell Phillips in which Douglass details his “threefold object” in undertaking a tour of Great Britain, the Dublin edition reveals Douglass assuming greater agency as he addresses a new readership, speaking with justifiable pride of the sale of 4500 copies of the American edition. The volume is rounded out with a new section titled “To the Friends of the Slave,” providing an account of the anti-slavery movement in the United States, and two pages of “Critical Notices.”

Douglass worked closely with Webb on the publication of his book, gaining important insight into the publishing process that would later serve him well, and after selling the copies of the American edition that he had brought with him to Ireland he was able to sell some 200 copies of the first Dublin edition before leaving the city to tour other cities in Ireland and Scotland. However, he was not entirely satisfied with the final product. In a letter to Webb of mid January 1846, evidently written from Glasgow as the second Dublin edition was in the works, Douglass observed:

You asked my opinion of the portrait. I gave it, and still adhere to it,—though I hope not without due deference to yourself, and those who think with you. That the picture don't suit is no fault of yours—or loss of yours—I am displeased with it not because I wish to be, but because I can[']t help it. I am certain the engraving is not as good, as the original portrait. I don[']t like it, and I have said so without heat or thunder.

Although Douglass doesn't specify in the letter exactly what he found objectionable about the likeness, he effectively did so four years later in his review of Wilson Armistead's *A Tribute for the Negro* (in *The North Star*, April 7, 1849), which included a portrait based on the first Dublin edition frontispiece:

The superior portraits referred to in the title page, raise expectations not to be gratified on looking into the book—for with but two exceptions—they are of the commonest sort. The book would have been better without than with them. The one of Mr. Pennington gives but a poor idea of the man, and does him plain injustice. That of the brave Cinque, falls far short of expressing the bold and majestic bearing of this heroic son of the forest, and is little better than a burlesque upon the fine picture of him, owned by our friend Purvis. That of Frederick Douglass, we shall leave to others to criticise, begging only to remark that, it has a much more kindly and amiable expression, than is generally thought to characterize the face of a fugitive slave.

The evidence of the frontispieces in the first and second Dublin editions reveal that Douglass's dissatisfaction ultimately led to a change. The frontispiece in the first Dublin edition carries credits reading “B. Bell, del.,” i.e., Elizabeth “Bessie” Bell (1817–1894), a friend of the Webb family who had painted Douglass's portrait in Dublin, and H. “Adlard, sc.,” i.e., London engraver Henry Adlard (1799–1893). The second Dublin edition includes an entirely different portrait replicating the frontispiece in the first American edition. It presents a more serious-looking Douglass, and credits only the engraver, “Swan sc.,” i.e., Joseph Swan of Glasgow, whose services Douglass had evidently secured to engrave

the new frontispiece when he was in the city in early February of 1846. Douglass sent copies of the “revised” portrait to Webb for inclusion in the second Dublin edition and subsequently supplied copies to Joseph Barker of Wortley, England for his edition of the *Narrative*, published later the same year.

Douglass’s response to the “amiable” portrait marks the beginning of a preoccupation with his public image that would soon extend to portrait photography, a medium that he held in high regard as more democratic and more revealing of the humanity of its subjects. His determination to present the dignity of the African American in his own person would be expressed in some 160 separate photographs taken over the course of his life—the most yet documented of any American of the nineteenth century.

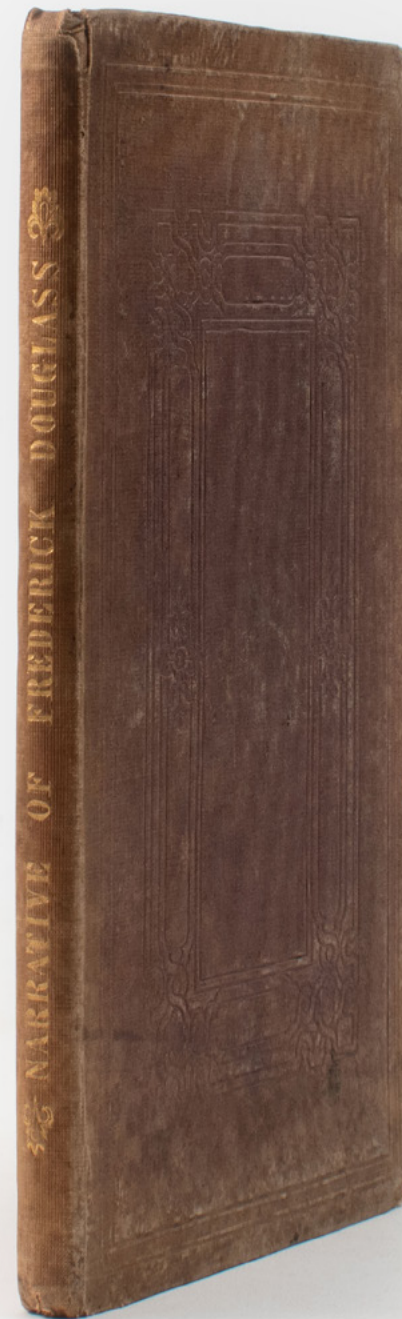
Although the plethora of records for electronic copies of the first Dublin edition make counting originals challenging, OCLC appears to record just four, at the University of Aberdeen, Howard University, the University of Manchester, and Staatsbibliothek zu Berlin. We locate additional copies at the Tennessee State Library & Archives and Cornell University, bringing the count of copies in U.S. institutions to just three.

A rare example of this important edition of Frederick Douglass’s first book, tracing his early growth as the great representative of his people.

REFERENCES: Blockson 9740; Chaffin, Tom. *Giant’s Causeway : Frederick Douglass’s Irish Odyssey and the Making of an American Visionary* (Charlottesville & London, 2014), pp. 11–47; Stauffer, John, et al. *Picturing Frederick Douglass* (NY, 2015), [ix]–xi.

Item #10354

\$165,000.00



FREDERICK DOUGLASS,

AN

AMERICAN SLAVE.

WRITTEN BY HIMSELF.

What, ho!—our countrymen in chains!
 The whip on woman's shrinking flesh!
 Our soil still reddening with the stains,
 Caught from her scourging, warm and fresh!
 What! mothers from their children riven!
 What! God's own image bought and sold!
 Americans to market driven,
 And barter'd as the brute, for gold!—Whittier.

THIRD ENGLISH EDITION.

WORTLEY, NEAR LEEDS: PRINTED BY JOSEPH BARKER.

1846.

DOUGLASS'S NARRATIVE, SIGNED BY HIM
DURING HIS TOUR OF ENGLAND IN 1847

28. Douglass, Frederick. *Narrative of the Life of Frederick Douglass, an American Slave*. Wortley, Near Leeds: Printed by Joseph Barker, 1846. 12mo (7.5" x 4.75"), original blind-stamped green cloth covers, renewed gilt spine. Frontis. portrait engraving, xviii, 170 pp. Signed and dated by Douglass on the front free endpaper and signed and inscribed in other hands. CONDITION: Very good, cloth chipping at extremities, light spotting to initial leaves.

The stated third English edition, but technically the first published in England (preceded in the British Isles only by the two Dublin editions of 1845 and 1846), signed and dated by Douglass when he spoke at the Corn Exchange in Wakefield, England in January of 1847 and further enhanced with a manuscript note detailing the book's history by B. J. Candler, a Wakefield Quaker and social reformer, whose home Douglass visited at the time.

Following the publication of his *Narrative* in Boston in 1845, which revealed much about his origins and received wide circulation, Douglass became concerned that his "owner," Thomas Auld, might "take measures for my restoration to his 'patriarchal care'" and he soon began making arrangements to leave the country on a speaking tour of the British Isles. Douglass and his traveling companion, the wealthy abolitionist James Buffum, left the United States aboard the steamer *Cambria* on August 16th, arrived in Liverpool on the 30th, and two days later proceeded to Dublin. During the first part of his stay in Ireland, Douglass lodged with Quaker publisher Richard Webb, who would soon bring out the first Dublin edition of the *Narrative*.

In early January of 1846, following an extensive tour of Ireland, Douglass left for Glasgow to begin his tour of Scotland and England. As he was unhappy with the portrait frontispiece in the first Dublin edition, sometime during one of several visits to Glasgow in the first part of the year Douglass commissioned Glasgow engraver Joseph Swan to engrave an alternative frontispiece based on that of the first American edition of the *Narrative*. The second Dublin edition, published in May, included the replacement frontispiece. Copies must have sold briskly, as by September Douglass had arranged with Joseph Barker of Wortley to print a new edition, writing to him on the 22nd that he had just ordered from Swan 2500 copies of the frontispiece, 2000 of which he would send him for use "in the forthcoming edition of my *Narrative*." On the title page, Barker styled his printing the "Third English Edition," probably for commercial purposes counting the first two Dublin editions as "English," thus emphasizing the book's popularity. The most substantial difference between Barker's edition and the second Dublin is the addition of a thirty-four page "Report of a Public Meeting Held at Finsbury Chapel, Moorfields, to Receive Frederick Douglass, the American Slave, on Friday May 22, 1846."

The present copy is inscribed in several hands tracing Douglass's immediate connection with the book, its ownership, and its history, as follows:

George Marsh

The gift of his brother Charles, (then living at Wakefield) whose writing the above is—Below is Fredk. Douglass' autograph written at Wakefield when lecturing there with Henry Clarke Wright the author of "A Kiss for a Blow," both of whom visited then at the home of B.J. & P.C. B. J. Candler.

Frederick Douglass
1847

Died suddenly at Washington Feb 20 1895 supposed age 98 yrs

P.M. Candler

George Marsh
The gift of his Brother Charles, (then living
whose writing the above is - at Wakefield)
Below is Fredk. Douglass' autograph
written at Wakefield when lecturing
there with Henry Clarke Wright the
author of "A Kiss for a Blow," both
of whom visited then at the home
of B.J. & P.C. B. J. Candler
Frederick Douglass
1847
died suddenly at Washington
Feb 20 1895 supposed age 98 yrs
P.M. Candler

Douglass spoke at the Corn Exchange in Wakefield on Friday, January 15th, 1847. An account of the meeting appeared in *The Bradford and Wakefield Observer* (Bradford, West Yorkshire, England), on January 21st, 1847, reading in part:

ON Friday last, Mr. Frederick Douglass, and a deputation from the Anti-Slavery Society, paid a visit to the town of Wakefield, and on the evening of that day, they addressed a most numerous and highly respectable gathering, of the inhabitants, in the Corn Exchange, on the subject of American slavery.

The Rev. T. KILBY, of St. John's Church presided at the meeting. He briefly opened the proceedings by calling upon Mr. Frederick Douglas, recently a slave in the United States of America, and now one of the most talented orators in the cause of emancipation, to address the meeting. Mr. DOUGLASS then arose, and was hailed with a hearty welcome from the vast assembly.

After the cheering and clapping of hands, which continued for some minutes, had subsided, he commenced by telling his audience, that within fourteen days sail of the shores of Britain, there was at the present moment no fewer than three millions of our coloured fellow-beings under the yoke of bondage and undergoing all the hardships which slavery in its most direful and hideous forms could inflict upon them. He and his companions of the Anti-Slavery League appeared before the inhabitants of Wakefield, to arouse their feelings and to excite their influence in behalf of this immense multitude of the human family, who are daily undergoing hardships almost past enduring, and he said that a reward of glory was in store for every one who would exert himself for the freedom of these poor coloured prisoners from a set of the most tyrannical and inhuman monsters beneath the skies. A slave was no more thought of by his holder than an animal of the brute creation, and he humbly asked the sons of Britain to unite themselves for the purpose of sending a powerful voice across the Atlantic, demanding speedy annihilation of that infernal and unjust system which makes one human being the property of another. The poor slave would give up his liberty rather than give up his life. They were the heroes of the human race, who endured the real hardships; but there were others of the human family, who would suffer death rather than yield to the bondage of slavery, and upon these he called to aid in securing the emancipation of our unfortunate and too long neglected kindred in slavery...

The one-time owner of this volume, Benjamin Jessup Candler of Wakefield, married Phillis Marsh, the youngest daughter of George Finch Marsh of Ipswich, at the Friends Meeting House in Chelmsford, England in 1845. He was a member of the Wakefield Peace Association, evidently a Quaker reform organization, as was Charles Marsh. Articles appearing in various newspapers of the day reveal Candler's involvement in temperance, the anti-corn law movement, and advocacy for religious freedom during a period of hostility toward Catholicism. Also appearing in local newspapers of the time are advertisements indicating that Candler was "the principal agent for Yorkshire" for "Bickes' Chemical Fertilizing Powder."

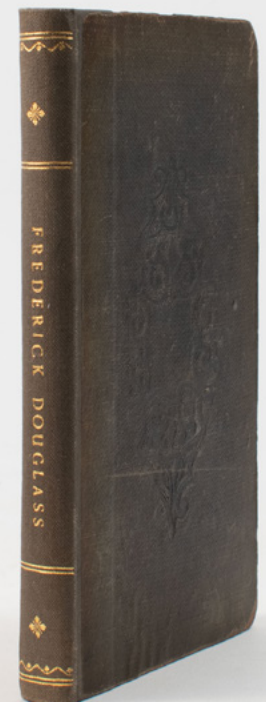
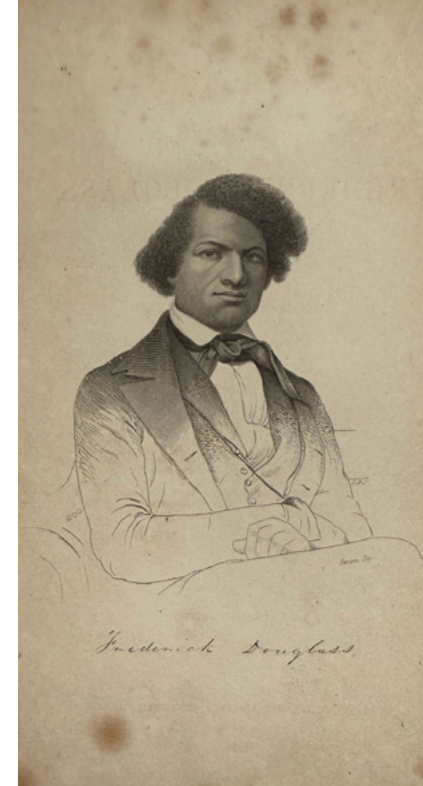
Candler evidently came into possession of this volume following the death of its previous owner, his father-in-law, George Marsh, and, clearly treasuring the book and his memory of Douglass's visit, sometime thereafter inscribed its history into it.

An exceptionally rare and important artifact of Frederick Douglass's 1845–47 tour of the British Isles, evoking his visit to one of many towns and cities there and the legacy of his impact on its citizens.

REFERENCES: Chaffin, Tom. *Giant's Causeway: Frederick Douglass's Irish Odyssey and the Making of an American Visionary* (Charlottesville & London, 2014), pp. 11–47; Blassingame, John W., et. al., eds. *The Frederick Douglass Papers, Series Two: Autobiographical Writings, Vol.1: Narrative* (New Haven and London, 1999), pp. 87–89; Notice of the marriage of Benjamin Jessup Candler and Phillis Marsh, *The Ipswich Journal*, October 4, 1845; "Wakefield Peace Association," *The Bradford Observer*, March 4, 1847, p. 8; Advertisement for Bicke's Chemical Fertilizing Powder, *The Leeds Intelligencer and Yorkshire General Advertiser*, March 15, 1851, p. 1; "Temperance Festival," *Huddersfield and Holmfirth Examiner Huddersfield*, February 12, 1853, p. 7; Candler on religious freedom, *The Leeds Mercury Leeds*, November 30, 1850, p. 11.

Item #10359

\$155,000.00



FREDERICK DOUGLASS'S
EXCEPTIONALLY RARE LECTURE ON HAITI

29. Douglass, Frederick. *Lecture on Haiti : the Haitian Pavilion Dedication Ceremonies Delivered at the World's Fair, in Jackson Park, Chicago, Jan. 2d, 1893*. Chicago: Violet Agents Supply Co., 1893. 8vo (8.5" x 5.75"), original decorative blue wrappers, old painted paper reinforcement to spine. 57 pp., 4 pp. ads. Ownership inscription in ink at top of first leaf "Paul M. Nash"; pencil notes at back wrapper. Partial leaf (5.25" x 5.175") bearing the epitaph of John Jack (d. 1773) in ink. CONDITION: Good, several cracks and creases to brittle paper, loss to margins at lower right corner throughout.

The exceptionally rare first and only printing of Frederick Douglass's Lecture on Haiti, a stirring appeal for understanding and respect for the island nation and a powerful articulation of Black international consciousness, delivered and published just two years after Douglass returned from his post as Consul General to Haiti, and two years before he died.

Douglass delivered this lecture at the dedication of the Haitian Pavilion at the 1893 Columbian Exposition in Chicago's Jackson Park on January 2nd, just one day after the anniversary of Haitian independence. He evokes the splendor of the Haitian landscape, the beauty and strength of the women ("The industry, wealth and prosperity of the country depends largely upon them"), the rich natural resources and economic potential, the character and history of the people and their president, and the dual commercial and cultural importance of improving the relationship between the U.S. and Haiti. At the heart of the American "coolness" towards Haiti is, Douglass states, that "Haiti is black, and we have not forgiven Haiti for being black [applause] or forgiven the Almighty for making her black. [Applause.]" And yet, he argues, "Despite all the trying vicissitudes of her history...she has remained true to herself, true to her autonomy, and still remains a free and independent state...Whether civilized or savage, whatever the future may have in store for her, Haiti is the black man's country, now and forever." Most of all, however, Douglass illuminates Haiti on an international stage. Not only is that small Black Republic the rising tide lifting the boats of Black liberation—"the freedom that has come to the colored race the world over, is largely due to the brave stand taken by the black sons of Haiti ninety years ago"—it bears a lesson for all countries:

It is said of ancient nations, that each has had its special mission in the world and that each taught the world some important lesson. The Jews taught the world a religion, a sublime conception of the Deity. The Greeks taught the world philosophy and beauty. The Romans taught the world jurisprudence. England is foremost

LECTURE ON HAITI.

The Haitian Pavilion

Dedication Ceremonies Delivered at the
World's Fair, in Jackson Park,
Chicago, Jan. 2d, 1893.

By the HON. FREDERICK DOUGLASS,

Ex-Minister to Haiti.

Introductory by Prof. David Swing.

Response of the Director General

GEO. R. DAVIS

OF THE WORLD'S FAIR.

among the modern nations in commerce and manufactures. Germany has taught the world to think, while the American Republic is giving the world an example of a Government by the people, of the people and for the people. [Applause.] Among these large bodies, the little community of Haiti, anchored in the Carribean Sea [sic], has had her mission in the world, and a mission which the world had much need to learn. She has taught the world the danger of slavery and the value of liberty. In this respect she has been greatest of all our modern teachers.

Douglass's lecture is prefaced by "Geo. Washington, Manager" and introduced by Professor David Swing. His speech dedicating the pavilion is printed at the end of the pamphlet, followed by brief remarks by Col. George R. Davis, the director of the fair.

OCLC locates just three holdings (only two of which are in the United States), at Howard University, the University of Rochester, and the University of Erfurt in Germany. We locate a fourth at the Library of Congress. RareBookHub records just one example at auction.

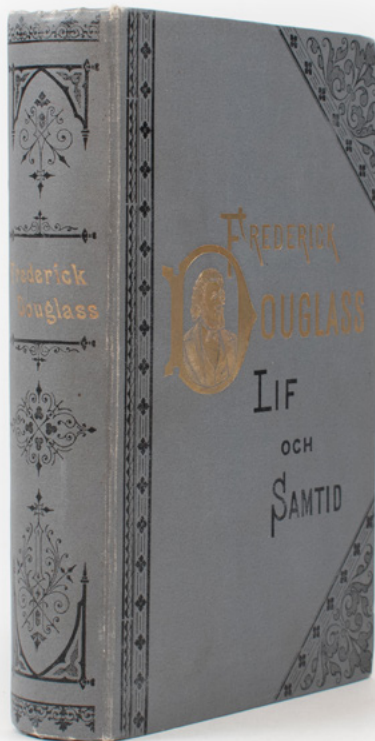
A very scarce pamphlet printing of Frederick Douglass's lecture on Haiti at the World's Fair, a persuasive and nuanced exposition of his views on Haiti as, despite her faults, the guiding light of "universal human liberty."

REFERENCES: "Frederick Douglass in Haiti" at the Library of Congress online; Alexander, Leslie M. "'We Have Not Yet Forgiven Haiti For Being Black'" at Black Perspectives (African American Intellectual History Society) online.

Item #10456

\$20,000.00

LIFE AND TIMES OF FREDERICK DOUGLASS IN SWEDISH



30. Douglass, Frederick. **Frederick Douglass Lif och Samtid.** [Life and Times of Frederick Douglass.] Stockholm: N. J. Schedin förlag, 1895. 8vo (8.25" x 5.875"), blue-gray cloth, gilt title and spine. Frontis. port., 733 pp., 14 b&w plates. Bookbinder's name blind-stamped on the lower back cover: "Joh. Nilssons Bokbinderi Stockholm." CONDITION: Very good, minor wear to extremities.

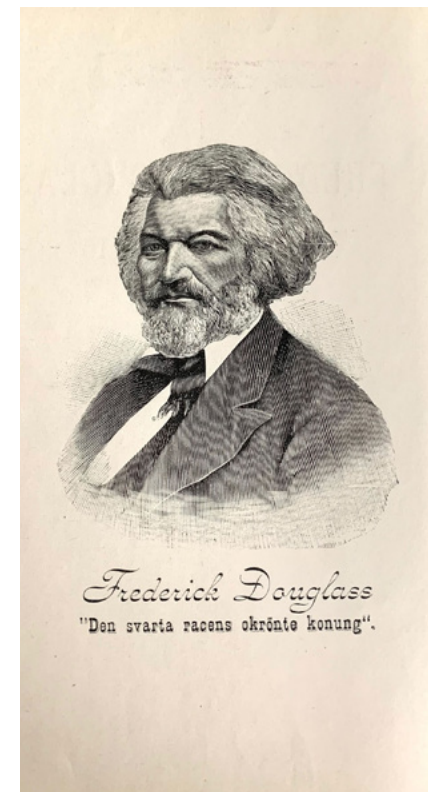
First Swedish edition of Douglass's last book, exemplifying the author's abiding international reputation long after the fight to end slavery in America had ended. It concludes with chapters mainly devoted to his role as Consul General to Haiti, and records his death on February 20th, 1895, the year this edition was published.

Life and Times of Frederick Douglass "did not excite the admiration of reviewers or sell widely, as had his first two autobiographies, but [it] maintained Douglass's conviction that his had been a 'life of victory, if not complete, at least assured.' *Life and Times* shows Douglass dedicated in the ideal of building a racially integrated America in which skin color would cease to determine an individual's social value and economic options" (Andrews, *Oxford Companion to African American Literature*).

REFERENCES: Blockson 9647-53 (citing various American editions); Afro-Americana 3230-32 (citing various American editions).

Item #10481

\$2,000.00



FIRST EDITION OF
FREDERICK DOUGLASS'S FIRST BOOK

31. Douglass, Frederick. *Narrative of the Life of Frederick Douglass. An American Slave*. Boston: Anti-Slavery Office, 1845. 16mo (6.875" x 4.875"), original dark brown cloth, gilt title on upper cover, both covers blind-stamped, spine expertly renewed. Frontis. portrait engraving, xvi, 125 pp. Early ownership inscriptions on preliminaries of "Wm. P. Hamblin East Lee Mass. Berkshire Co.," "Wolcott C. Hamblin," and "Daniel Flint." CONDITION: Very good, spine cocked, fore-corners retouched, moderate foxing and light stains throughout.

First edition of Douglass's first published work, the most renowned and influential of all slave narratives, and a cornerstone of any collection of nineteenth-century African Americana.

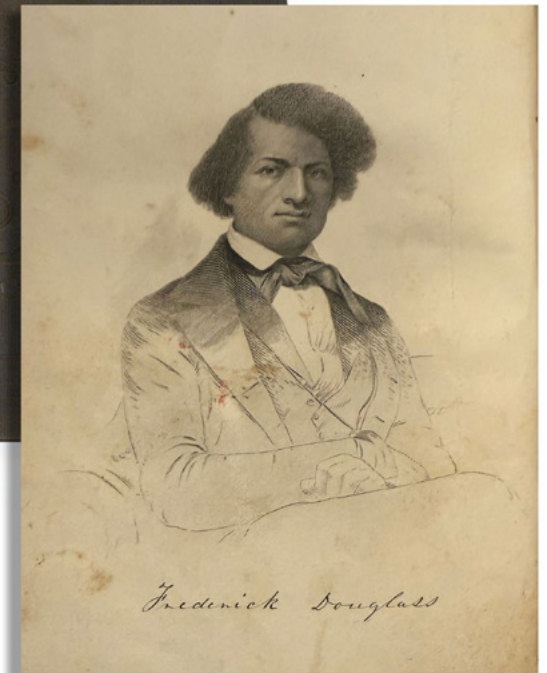
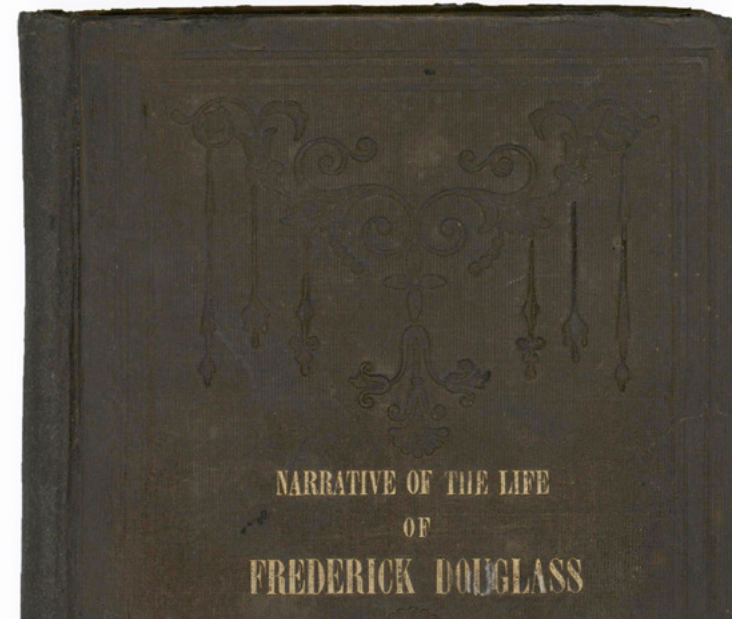
During his early years on the antislavery lecture circuit, Frederick Douglass spoke with extraordinary eloquence about the evils of slavery, while refraining from revealing certain details of his personal background in order to mask his identity and avoid the slave catcher. However, Douglass's sophistication as a speaker led some to doubt that he had so recently been enslaved, ultimately leading him to publish his narrative, into which he incorporated numerous verifiable details. A masterpiece of the genre, his book also put his liberty in jeopardy, compelling him to leave the country on a tour of the British Isles, beyond the reach of his erstwhile "owner" Thomas Auld. The *Narrative* proved extraordinarily popular, selling some 4500 copies before Douglass left the country, conferring on him remarkable authorial distinction for one who just six years before had been in the grip of slavery, and serving as a milestone not only in Douglass's career but also in the abolitionist movement itself.

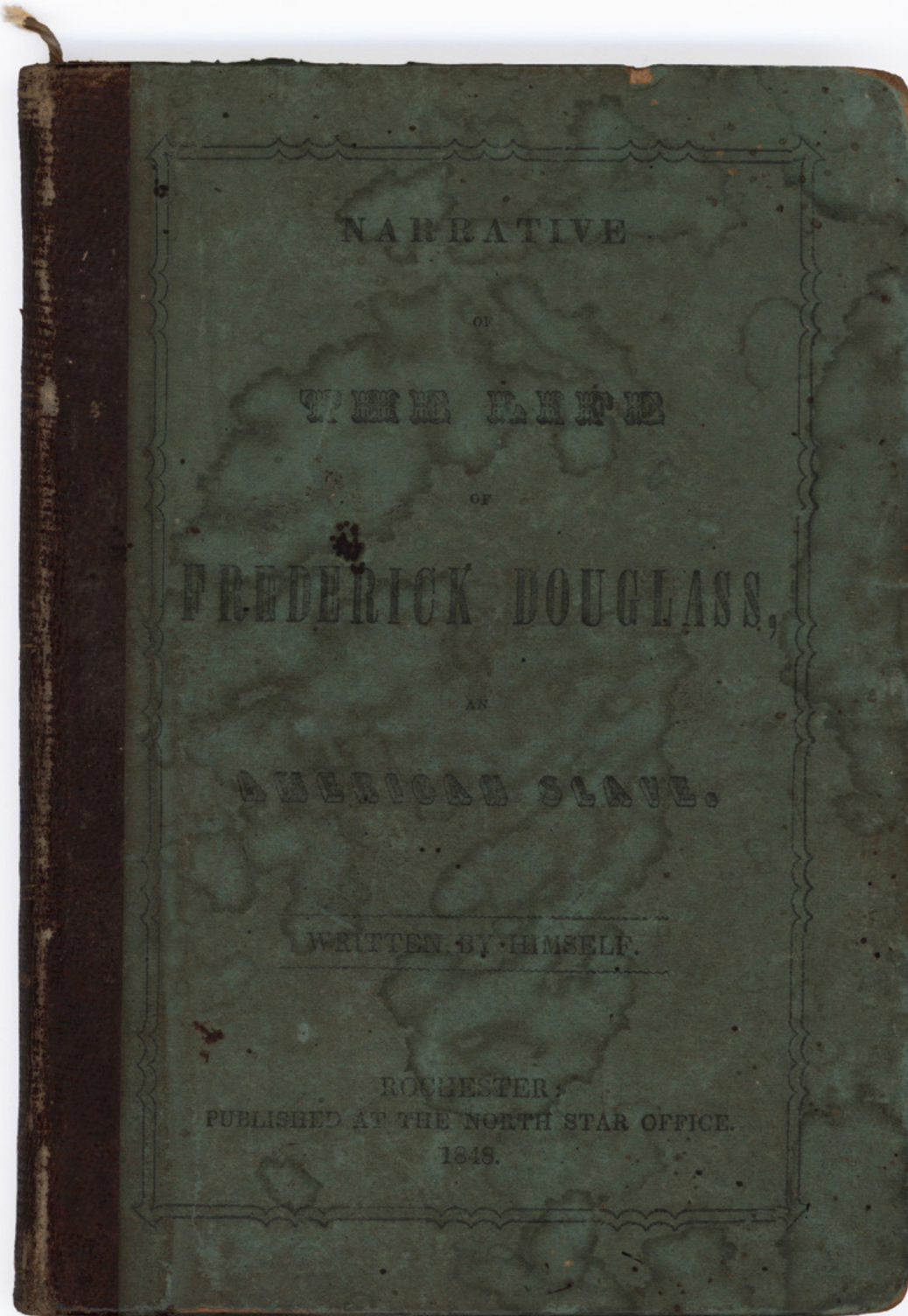
The present copy bears the ownership inscriptions of three early readers, at least two of whom evidently resided in East Lee, Berkshire County, Massachusetts.

An attractive example of Frederick Douglass's highly consequential first book.

Item #10492

\$40,000.00





DOUGLASS'S NORTH STAR OFFICE
EDITION OF HIS NARRATIVE

32. Douglass, Frederick. *Narrative of the Life of Frederick Douglass, an American Slave*. Rochester: Published at the North Star Office, 1848. Small 8vo (6.125" x 4.25"), original half calf and printed green paper over boards, gilt rules at spine. xvi, 125, [1 blank] pp. **CONDITION:** Good, covers damp-stained and heavily foxed throughout, but a sound, tight volume with no structural issues.

Rare third edition, second state, bound and issued by Douglass at his North Star Office in Rochester, consisting of sheets from the third edition (Boston, 1847), but issued without the frontispiece.

Following the initial publication of his *Narrative* in Boston in 1845, which revealed much about his origins and received wide circulation, Douglass feared that his "owner," Thomas Auld, might "take measures for my restoration to his 'patriarchal care,'" and was compelled to leave the United States on a speaking tour of the British Isles. He returned in 1847, now a free man thanks to the beneficence of abolitionist friends in England, and soon established his newspaper, *The North Star*, in Rochester. Having obtained the remaining sheets of the third edition of the *Narrative*, he published the present edition with his imprint on the front cover, while the title page remained the same, bearing the Boston Anti-Slavery Office imprint of 1847. It is the only known book published by the North Star Office and must have been printed in considerably smaller numbers than the editions published in Boston, as it is far less frequently encountered.

OCLC records just seven copies, at Harvard, Princeton, Emory, Northern Illinois University, University of Delaware, AAS (lacking the title page) and the University of Michigan.

A rare and important edition of Frederick Douglass's Narrative, representing his early efforts as an independent publisher.

Item #10496

\$35,000.00

SATIRE OF THE INTERRACIAL MARRIAGE
OF FREDERICK DOUGLASS AND HELEN PITTS

33. [DOUGLASS, FREDERICK.] [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 Folkse 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.

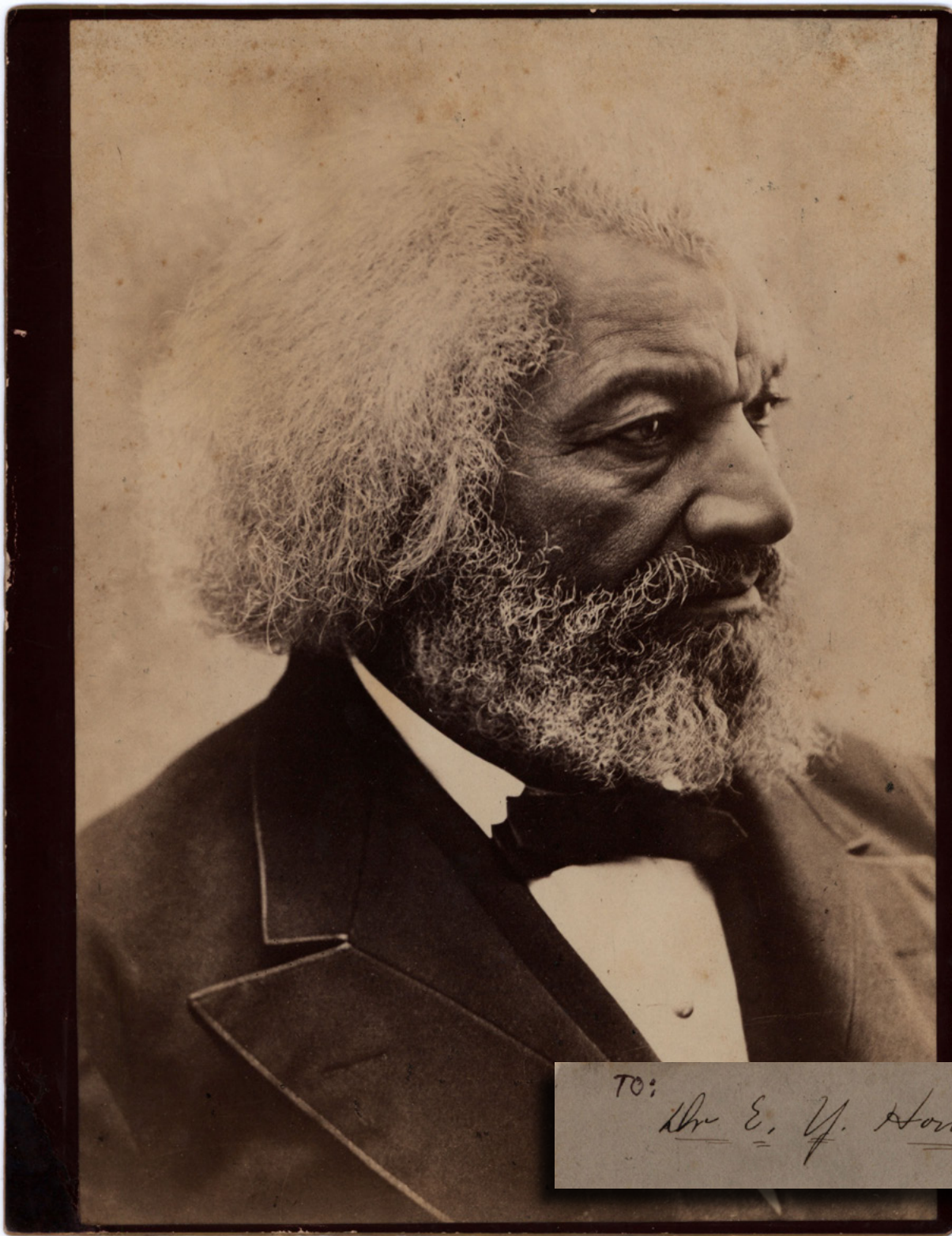
Following the death of his first wife, Anna, Douglass married Helen Pitts, to whom he'd grown close after she began working as a copyist in his office when he served as Recorder of Deeds for the District of Columbia. The couple married essentially in secret on January 24th, 1884, but the marriage did 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



TO:

Dr. E. Y. Howard

AN UNCOMMONLY LARGE PHOTO
OF FREDERICK DOUGLASS,
INSCRIBED BY THE FIRST AFRICAN AMERICAN WOMAN
TO PRACTICE MEDICINE IN OHIO

34. [DOUGLASS, FREDERICK.] [Kent, John Howe, photog. and possibly Herbert Clark, photographer.] [A boudoir card photograph of Frederick Douglass, apparently enlarged from a cabinet card, with connections to a family close to Douglass.] [Rochester, New York; and possibly Cincinnati, 1882.] Original albumen print, 8.875" x 6.25" on slightly larger paperboard mount with gilt beveled edges. Early presentation inscription on verso in the hand of Consuelo Clark reading: "To: Dr. E. Y. Howard," i.e., Elmira Young Howard. CONDITION: Good, light foxing, some fading, expert repair to lower left corner of mount.

A rare and impressively large photograph of Frederick Douglass, inscribed by Dr. Consuelo Clark (1860–1910), one of the earliest African American woman physicians, and the first to practice in Ohio, to Dr. Elmira Y. Howard (1842–1921), the first woman physician West of the Allegheny Mountains, who mentored Consuelo Clark when she was a youth and subsequently operated a practice with her in Cincinnati.

Clark's brother was Herbert A. Clark (1858–1921), an excellent amateur photographer, the editor of the *Afro-American* in St. Joseph, Louisiana, and subsequently Principal of the Frederick Douglass School in Columbia, Missouri. Consuelo and Herbert Clark's father, Peter H. Clark (1829–1925), worked with Frederick Douglass on *The North Star*, is thought to have been extensively involved in the Underground Railroad in Cincinnati, was a significant figure in the 1858 Cincinnati Colored Convention, became the first teacher of Colored Public Schools in Cincinnati, and argued continually for Civil Rights. Elmira Howard was one of the first students to enroll in Elizabeth and Emily Blackwell's medical school for women in New York and subsequently lived just two doors away from the home of Peter Clark and his family on Barr Street in Cincinnati.

It was during this time that she began mentoring Consuelo, who later attended the Boston University School of Medicine, then returned to Cincinnati to practice.

John Howe Kent's photograph of Douglass served as the basis for the frontispieces of Douglass's *Life and Times of Frederick Douglass* (1892) and an 1899 Douglass biography by Charles W. Chesnutt. According to *Picturing Frederick Douglass*, a note accompanying the engraving in Chesnutt's biography states that Kent's was the photo "most highly thought of by [the Douglass] family." The present example of this photograph, apparently enlarged from the Kent cabinet card and lacking a photo credit, seems likely to have been the work of Herbert Clark. It is among the largest photographic portraits of Douglass to survive. It was preserved in a Howard family archive by descent to Howard's great-granddaughter Virginia Burdine (d. 2018). The archive was sold at Sparks Auction Service, Edina, Missouri in 2020, and the photograph subsequently came to us through the trade.

For purposes of comparison with the inscription on the verso of the photograph, we have included in this listing an image of an envelope from the Howard archive addressed in Consuelo Clark's hand to Howard.

A marvelous large-format photograph of Frederick Douglass, with a richly evocative provenance.

REFERENCES: *Picturing Frederick Douglass*, No. 111; "Consuelo Clark" at Colored Conventions Project online; Sutton, Geoff. "Elmira Young Howard: 'Doctress' with an MD from a Women's Medical College" at Walnut Hills Historical Society online; Hertz, Walter. "Clark, Peter" at Dictionary of Unitarian & Universalist Biography online.

Item #10193

\$12,500.00

FREDERICK DOUGLASS'S HOME AS MEMORIAL

35. [DOUGLASS, FREDERICK.] [Frederick Douglass Estate.] **The Frederick Douglass Souvenir**. [Washington, D.C.: Frederick Douglass Estate, 1896]. Oblong Sm 4to (7" x 9.5"), printed wrappers stitched with red ribbon. [8] pp. 4 photographic illus. CONDITION: Good, two 1" tears to front wrapper and minor losses at corners, very light foxing to margin of first image.

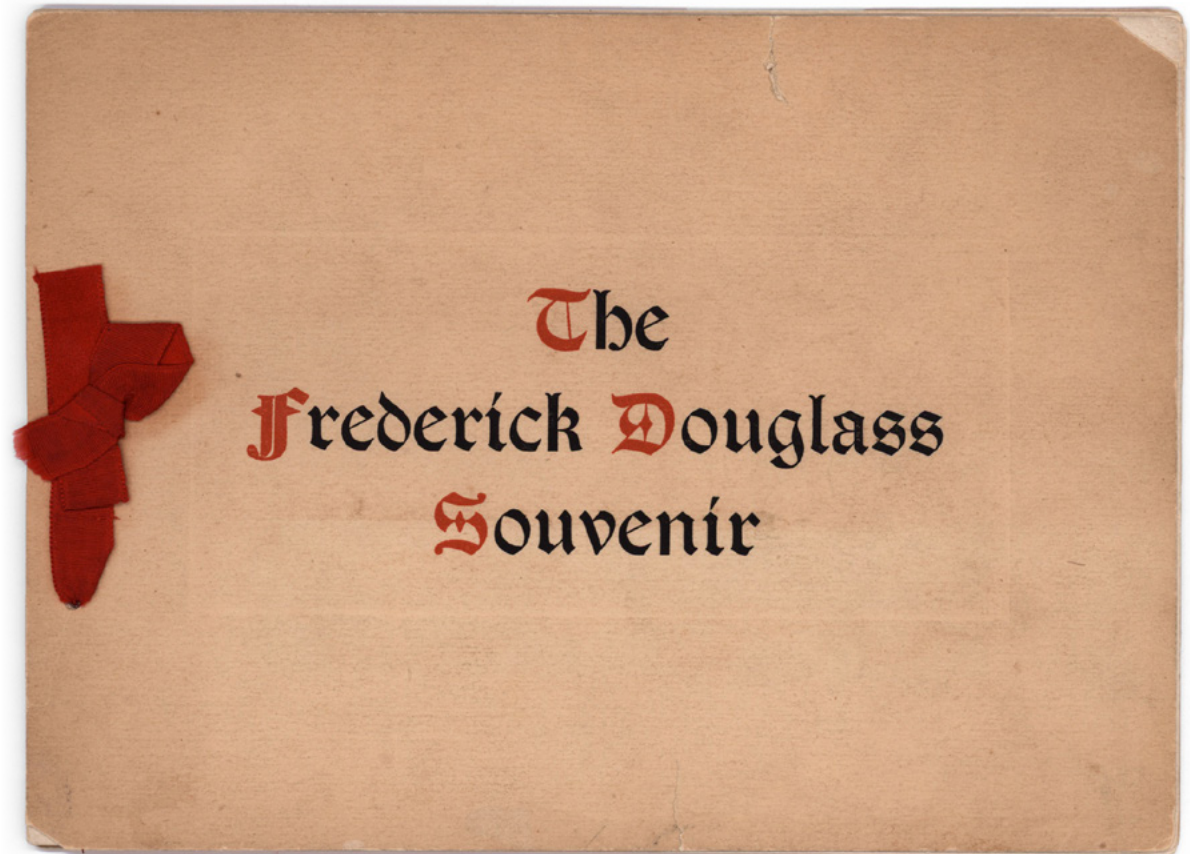
First and only edition. A scarce pictorial souvenir issued by Frederick Douglass's Cedar Hill estate in Anacostia, D.C., one year after his death. Its photo-illustrations include a formal portrait of Douglass, a panoramic view of the property, an image showing Douglass in his library, and another of him standing on the front porch. Douglass purchased the ten-acre estate in 1877 and lived there until his death, cultivating an oasis of tranquility away from the bustle of downtown Washington.

OCLC records four holdings.

REFERENCES: McClarin, Ka'mal. "Cedar Hill: Frederick Douglass's Rustic Sanctuary" at National Park Service online.

Item #10508

\$3,500.00



GEORGE KENDALL WARREN'S FREDERICK DOUGLASS

36. [DOUGLASS, FREDERICK.] [Warren, George Kendall, photog.] [Cabinet card portrait of Frederick Douglass.] [Boston, ca. 1879.] Albumen print, 4.5" x 3.5" on larger mount. No photographer's credit. CONDITION: Very good, minimal wear.

One of three known photographs of Douglass taken by George Kendall Warren, and the best-known image of the three, having served as the basis for the frontispiece in the first edition of Douglass's The Life and Times (1881).

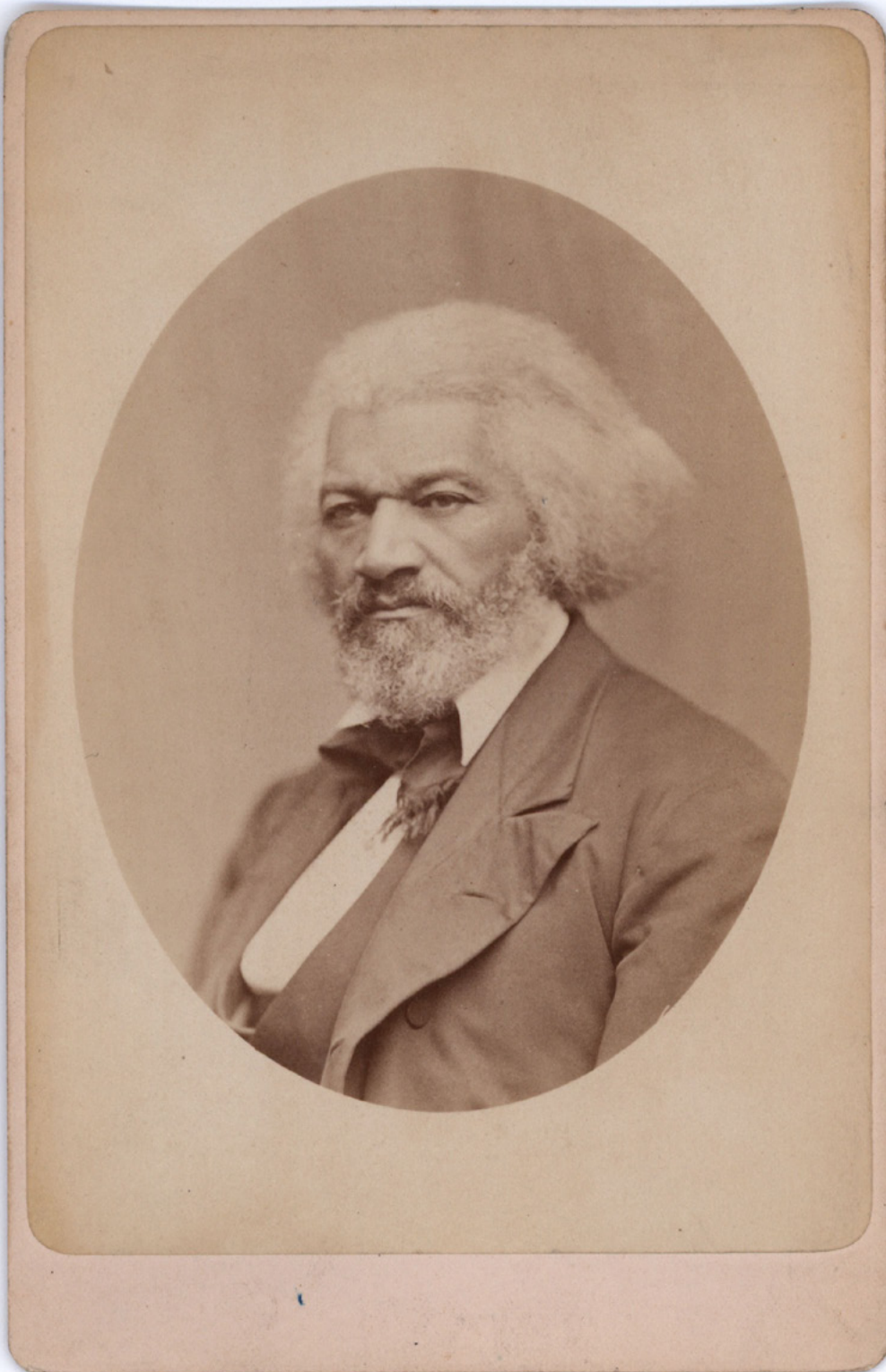
The editors of *Picturing Frederick Douglass* note that the portrait "has Douglass at his most statesmanlike...with a stern visionary gaze out to the horizon beyond the viewer." The photograph is also one of three that were reproduced as frontispieces for different editions of *The Life and Times*, the other two being by Charles Bell and John Howe Kent. The cabinet card version of this image is far less frequently encountered than the carte-de-visite.

Photographer George Kendall Warren (1824–1884) is remembered for his exceptional portraiture and pioneering work in college yearbook photography. Warren entered the profession as a daguerreotypist in the 1850s, establishing a studio in Lowell, Mass., subsequently moving to Cambridge and Boston. His talent for capturing likenesses led to his photographing numerous celebrities. While his photograph of Frederick Douglass became one of the most recognizable, Warren's true legacy lies in his specialization in college photography. He became the go-to photographer for capturing senior classes at prestigious institutions like Harvard, Yale, and Princeton, creating a lasting visual record of numerous classes in the 1860s and 1870s. Warren's influence extended beyond his technical proficiency. His work played a crucial role in shaping the visual identity of these institutions and preserving a tangible link between students and their alma maters. Through his lens, he not only documented the physical appearance of his subjects but also captured the spirit of youth and the camaraderie that characterized college life. Warren's untimely death in 1884 cut short a remarkable career.

REFERENCES: "George Kendall Warren" at the Getty Museum online; Stauffer, et. al. *Picturing Frederick Douglass*, p. 110, plate 45 (cat. #96), all for the more closely cropped CDV. The cabinet card is not pictured or described.

Item #10416

\$9,500.00



JOHN HOWE KENT'S FREDERICK DOUGLASS

37. [DOUGLASS, FREDRICK.] Kent, John Howe, photog. [Cabinet card photograph of Frederick Douglass.] Rochester, New York, [1882]. Silver bromide print, 5.75" x 3.875" on larger paperboard mount, photographer's blind-stamp on mount below image, printed photographer's stamp on verso. CONDITION: Good, photo chipped at upper left edge, but no effect on image, some spotting and soiling.

The earliest and best-known of three photographs of Douglass taken by Rochester photographer John Howe Kent, likely dating from Douglass's November 3rd, 1882 visit to the city to lecture at Washington Hall, which was near Kent's studio.

This photograph served as the basis for the frontispieces of Douglass's *Life and Times of Frederick Douglass* (1892) and an 1899 Douglass biography by Charles W. Chesnutt. According to *Picturing Frederick Douglass*, a note accompanying the engraving in Chesnutt's biography states that Kent's was the photo "most highly thought of by [the Douglass] family."

John Howe Kent operated a photo studio in Rochester from 1870 to the 1890s, also serving as vice president of the Eastman Kodak Company and president of the Photographer's Association of America.

REFERENCES: *Picturing Frederick Douglass*, pp. 46, 62, plate 49 (cat. #107).

Item #10494

\$7,500.00



67
CITY LIBERAL CLUB,
WALBROOK, E.C.

June 14th, 1911.

Dear Sir,

UNIVERSAL RACES CONGRESS.

I beg to call your attention to an address which will be delivered to-morrow (Thursday) in the Smoking Room of the City Liberal Club, Walbrook, E.C., by Professor W. E. Burghardt Dubois in relation to the above Congress which is to be held in London next month.

Professor Dubois is one of the leading members of the Negro Race in America. Until recently he occupied the Chair of Economics and History in the University of Atlanta, and he is now the Director in America of the National Association for the advancement of the Negro Races.

The Chair will be taken at 2 p.m. by Sir Robert Laidlaw.

The Congress is being held under the highest auspices, including the Prime Minister, Viscount Morley, Lord Curzon of Kedleston, Lord Avebury, the Speaker, and the Right Hon. A. J. Balfour, M.P.

I am,

Yours faithfully,

ALFRED BASS,
Secretary.

38. [Du Bois, W. E. B.] **UNIVERSAL RACES CONGRESS** [caption title]. Bass, Alfred: [London]: City Liberal Club, June 14, 1911. [1] p., printed on bifolium. Old stab holes along center fold. Light staining and foxing, numbered in blue crayon in upper right corner. CONDITION: Very good.

An unrecorded notice advertising a speech delivered by W. E. B. Du Bois at the City Liberal Club (later National Liberal Club) in London in advance of the first Universal Races Congress of 1911.

The Congress met the following month at the University of London and featured many prominent humanists from numerous countries to discuss matters of race, with a goal "to point out the absurdity of the belief prevalent among peoples of the world that THEIR customs, THEIR civilization, and THEIR physique are superior to those of other peoples, and to deprecate the looseness with which the term 'race' is employed." Du Bois attended the conference and delivered a speech entitled "The Negro Race in the United States of America."

While he was in London a few weeks prior to the conference, Du Bois was invited to speak at the City Liberal Club, whose members and attendees included Prime Minister H. H. Asquith. This was one of several addresses Du Bois delivered in England in the summer of 1911, and he spoke at other clubs in London as well, including at the Lyceum Club where his appearance generated some controversy among its members. Indeed, in the year since he had become editor of the NAACP's periodical, *The Crisis*, he had delivered nearly 100 speeches (fifty-three to primarily White audiences, forty-six to mainly Black audiences). This advertisement bills Du Bois as the former Chair of Economics and History at the University of Atlanta and the Director in America of the National Association for the Advancement of the Negro Races. In his role as editor of *The Crisis*, Du Bois highlighted the upcoming Congress in the first ever issue of the NAACP's periodical, describing it as "one of the most influential of our time."

We find no other examples of this notice for W. E. B. Du Bois's appearance at London's City Liberal Club.

An unrecorded artifact tied to one of the earliest concerted international anti-racist effort.

REFERENCES: *The Crisis*, Number One (New York: NAACP, November, 1910), p. 5.

Item #7825

\$1,500.00

FIRST EDITION
OF DU BOIS'S *BLACK RECONSTRUCTION*

39. 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. Attractive bookplate of "The Dawleys" featuring illus. of Pegasus on ffep; small early bookseller's stamp in lower left corner of front paste-down. CONDITION: Very good, a few small white marks to spine and covers, moderate wear.

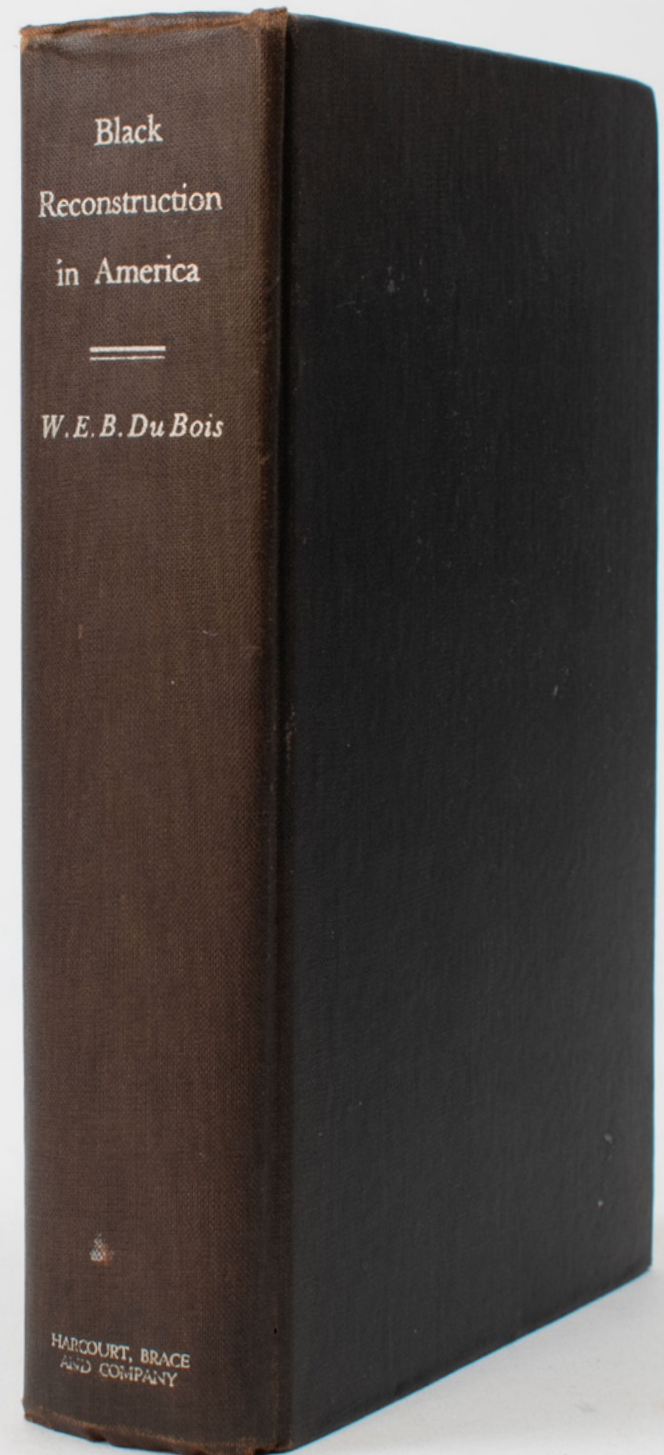
First edition of this pioneering work on the role of Black Americans during Reconstruction by one of the most important thinkers and activists of the twentieth century.

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 #10458

\$2,500.00





A SATIRE ON THE FUGITIVE SLAVE LAW

40. 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 to margins.

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 ruind.’ 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 #9982

\$4,500.00



SOLID RUN OF FATHER DIVINE'S *THE SPOKEN WORD*

41. [Father Divine.] *The "Spoken Word."* Vol. 1, Number 1 [to] Vol. 2, Number 26. [Los Angeles] and New York: Spoken Word Publishing Co., October 20, 1934 to February 25, 1936. 2 vols. 4to (11.75" x 9" and 10.75" x 9"), green cloth, gilt titles to covers and spines. Endpapers stamped: "Peace : It Is Wonderful : Thank You, Father." Vol 1: 420 pp.; Vol 2: 832 pp. CONDITION: Covers good, wear to extremities some soiling, dampstain to vol. 1, 1.75" split to cloth at right cover edge of vol. 2; contents very good.

An outstanding primary source for understanding the teachings and success of the charismatic African American preacher of the gospel of prosperity, Father Divine, whom numerous followers considered to be God himself.

Father Divine did not dispute that characterization, and in fact promoted and preached it. More than sixty years after his death, much of Father Divine's personal history remains unknown, but his popularity and influence cannot be contested. He preached a jubilant communal gospel of self-help, positive thinking, and the realistic attainment of wealth to millions of followers. *The "Spoken Word"*, his short-lived Depression-era newspaper, was a primary source for disseminating his thoughts, and understanding his impact.

"In the 1920s and 1930s, as the Great Migration pressed African Americans into

GOD IS FATHER DIVINE

By Kurnesate W. Pullen

(The following is the fourth part of the book "FATHER DIVINE IS GOD.")

CHRIST IN YOU
"For as many as are led by the Spirit of GOD, they are the sons of GOD." Rom. 8:14. "Christ in you, the hope of glory whom we preach." Col. 1:27.

Herbert Spencer's definition of GOD should carry some weight with the scientifically inclined. Says he, "GOD is infinite intelligence, infinitely diversified through time and space, manifesting itself through an infinite of ever evolving and unfolding individualities."

Then, "Whither shall I go from thy Spirit? Or whither shall I flee from thy Presence? If I ascend up into heaven, thou art there. If I made my bed in hell, behold thou art there."

"If I take the wings of the morning and dwell in the uttermost parts of the sea; Even there shall thy hand lead me, and thy right hand shall hold me." Psal. 139:7-10.

This is an excruciating, incontrovertible logic. The world will now begin to know what logic means. There is only the lemma: there is no longer dilemma with two horns of controversial fact. The Light is now turned on and the darkness of ignorance (the ignorance of GOD'S Presence) is vanishing away into the nothingness from whence it came. GOD is the unicorn of TRUTH.

"I will make skeptics skeptical of their skepticism," said the Spirit of FATHER'S Omnipotence speaking to me. "I will make Christians doubt the saving power of their selfishness and hypocrisy," said the Spirit.

"I will make preachers skeptical of their perverted preaching, skeptical of their worldly ways, skeptical of the theories and doctrines of men to which they have so long held and which they follow," said He. It is written in Matthew, Fifteen: "Leave them alone; they be blind leaders of the blind. And if the blind lead the blind, both shall fall into the ditch"—which is the grave and into which they have been falling, for these many years.

But FATHER DIVINE is turning them around and making them recognize the BODY OF GOD in order to live, for it is written, "For he that catcheth and drinketh immortal catcheth and drinketh damnation to him-

It is written, "Except your righteousness exceed the righteousness of the scribes and Pharisees, ye shall in no case enter into the kingdom of heaven." "What do ye more than others?" It is the law of right-use-ness by which you arrive at that heavenly state of consciousness.

HEAVEN HERE AND NOW

GOD AND HEAVEN ARE HERE AND NOW. FATHER DIVINE'S GREAT DOCTRINE IS THE DOCTRINE OF THE HERE AND NOW. And it is the doctrine of Perfection.

In the person of Jesus He said, "Deny thyself, take up thy cross and follow me." "I am the Way, the Truth and the Life." He was and is the Truth Personified and the CHRIST WAY is the only Way to Truth and Life. If anyone believes in and follows any other way, obviously he believes in and follows the Deceiver which makes you believe a lie. Satan never advocated the true Christ life to anyone; he even tried to tempt Jesus to turn aside. If one thinks it is impossible to live and be perfect he believes the opposite to what Jesus said and if one confesses he is in ignorance and does not know the truth concerning what he should do, and does not do it, he is not following Christ but the Deceiver for he is the father of all ignorance and lies. He himself is a Deception (unreality) and the truth is not in him. He is a snare and a delusion and he has no real substance in Reality. He is the "Appearance of Evil." The knowledge of good and evil is a false knowledge. The only true reality is GOD.

People have so many objections and are so reluctant to acknowledge the Presence and Personification of GOD. They would rather believe in Satan. They prefer to believe in the Personification of Satan than in the REALITY AND OMNIPOTENCE OF GOD. If GOD is omnipotent then Satan cannot have an ounce of power. He is a mere frightening shadow which has control over people through fear—fear of the Truth. Most people are afraid to face the truth. The only Satan, and he is real enough to some people, is the Deceptive Desires and Influences of the Human Mind. Some people would rather declare FATHER DIVINE is the other fellow than to confess that He is GOD. Yet it is written, "For he that catcheth and drinketh immortal catcheth and drinketh damnation to him-

Northern urban landscapes, a groundswell of alternative religious communities promised religious - and often metaphysical - answers to social and economic problems....These new black migrants lived under the double burden of poverty and Jim Crow laws. Though crippling economic and political realities might have led African Americans to despair of the possibility of the pursuit of happiness, an ebullient gospel infused them with new hope. Cross-pollinations of New Thought, pentecostalism, and African-derived traditions (hoodoo, voodoo) began to flourish in the urban north, as leaders like...Father Divine...promised to smooth the rough edges of capitalism and industrialism with theologies that countered poverty, disease, and despair. They sounded the ram's horn declaring the world to be - despite all evidence to the contrary - fundamentally good and ripe with opportunity....Father Divine's Harlem-based Peace Mission protected poverty-stricken believers by providing clothing, food, housing, and job training. In Depression-era America, Father Divine famously fed thousands daily at his Peace Mission banquets, lavish meals that defied segregation by seating black and white members beside one another"—Bowler.

Present here are the first two volumes (of a total run of three volumes) of Father Divine's newspaper, *The "Spoken Word"*. Included are articles on a wide variety of topics, both the spiritual and the earthly. Virtually each issue contains a lengthy sermon from Father Divine, noting the date and place it was delivered. The range of topics and articles in the newspaper include how to deal with personal debt, "Opinions on the Soviet Union," information of Father Divine's appearances around the country, an analysis of the Italian Communist Party's opposition to Mussolini, articles on Hitler and communist movements around the world, information on scientific discoveries and Father Divine's interpretation of their meanings, invocations of men wronged by the government, including the Scottsboro Boys and Tom Mooney, corruption in politics, and much, much more. Many of the issues in volume two contain a single-page serialization of a book project by a lieutenant in Father Divine's movement named Carnegie W. Pullen. The book, to be entitled "Father Divine is God," was apparently never published. Virtually every issue contains advertisements for local businesses in New York City (and sometimes in Los Angeles), many of them including text thanking Father Divine for his work.

The first volume of *The "Spoken Word"* consists of twenty-six weekly issues, running from October 20, 1934 to April 13, 1935, each issue numbering 16 pages, with the final issue in the first volume 24 pages. The second volume began on October 19, 1935 and continued the weekly format until January 14, when it switched to a bi-weekly format. It consists of twenty-six issues running until February 25, 1936, each numbering 32 pages. The Spoken Word Publishing Company was based in Los Angeles but the masthead for each issue of *The "Spoken Word"* gives a dateline of New York City, which it also dubbed "New Jerusalem." *The "Spoken Word"* appears to have lasted for only a little over a year beyond the issues included herein, concluding with Volume 3 at the end of July 1937. The present run, therefore, appears to represent two-thirds of the total output of this fascinating organ of a popular and influential religious voice in the African American community during the Great Depression.

Individual issues of *The "Spoken Word"*, let alone extensive runs, appear to be quite uncommon in the market, and institutionally. Other than these two volumes I find no listings in Rare Book Hub. OCLC lists fewer than twenty institutions with issues of the newspaper.

REFERENCES: Bowler, Kate. *Blessed: A History of the American Prosperity Gospel*, ([New York]: Oxford University Press, [2013], pp. 26–29.

Item #10237

\$3,750.00



ARTHUR FAUSET ON
SOJOURNER TRUTH, INSCRIBED

42. Fauset, Arthur Huff. *Sojourner Truth : God's Faithful Pilgrim*. Chapel Hill: The University of North Carolina Press, 1938. Hardcover. 8vo (8.125" x 5.5"), gilt blue cloth. Frontis. port., viii, 187 pp. Presentation inscription by author at ffe. Bookplate of "Stephen Whittington Simpson, Audrey M. Simpson" at front paste-down. CONDITION: Good, spine sunned with gilt rubbed, contents very good, lacking dj.

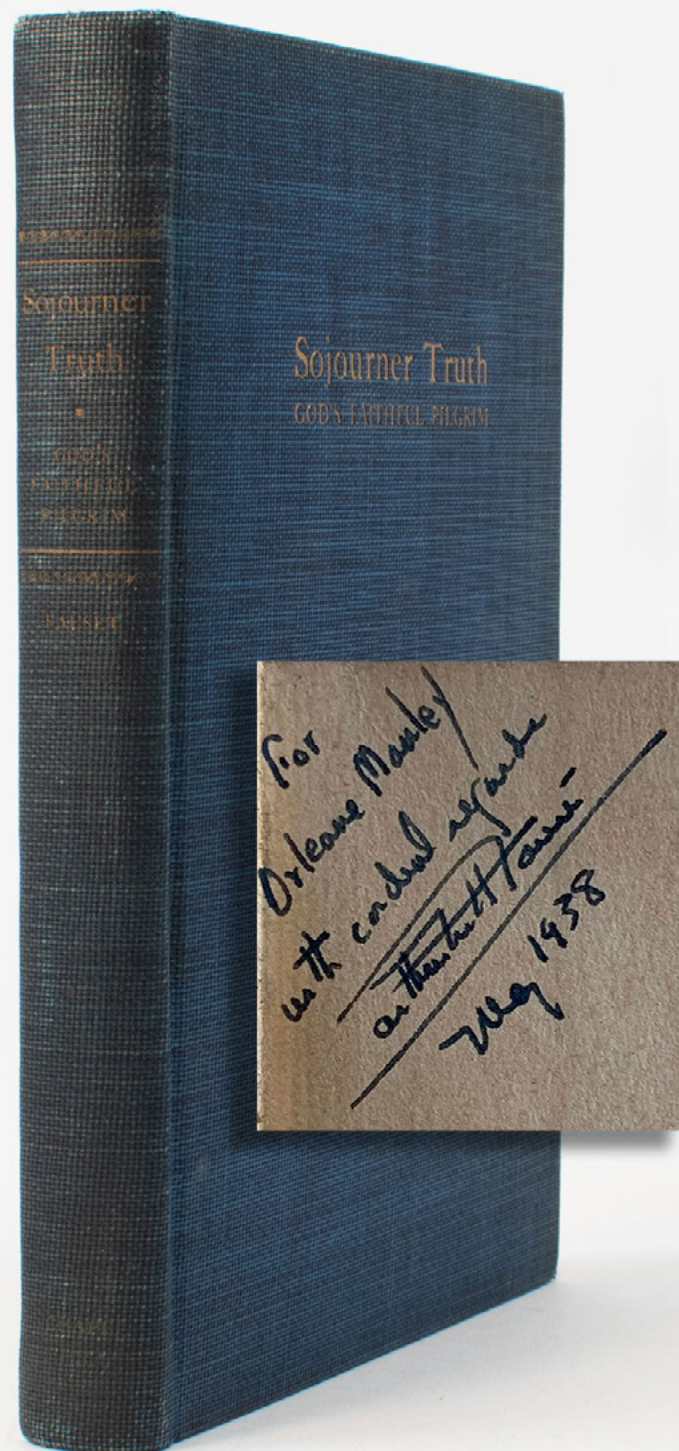
First edition. Inscribed by the author: "For Orleane Manley with candid regards Arthur Huff Fauset. May 1938." Fauset wrote this biography of Sojourner Truth as part of an uncompleted series of biographies of African American historical figures, organized by Benjamin Brawley. The work is an overview of Truth's life, featuring excerpts from her speeches, and divided into three parts.

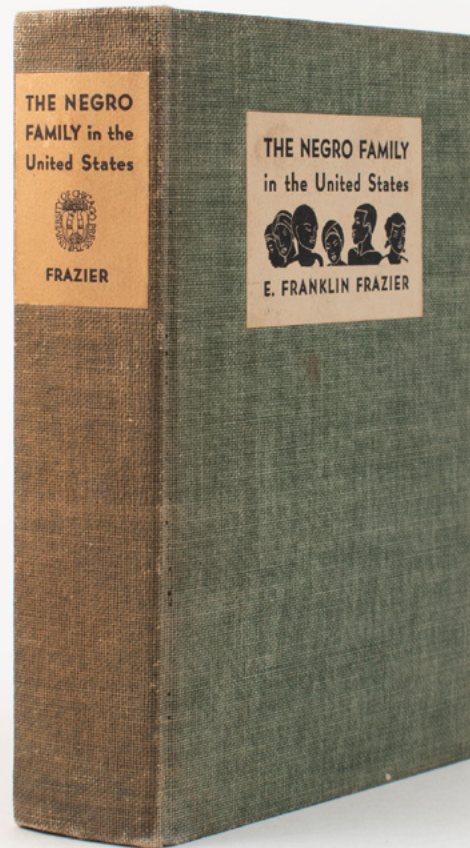
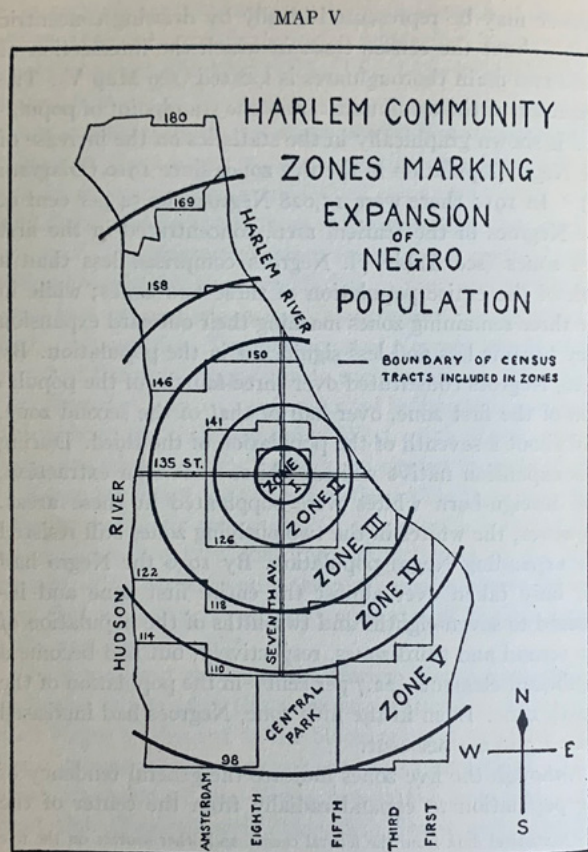
Arthur Huff Fauset (1899–1983) was an anthropologist, folklorist, and educator. Born in New Jersey to an African American father and white Jewish mother, Fauset earned his AB, MA, and PhD from the University of Pennsylvania. In 1927, he co-founded *Black Opals*—a literary magazine featuring work by African American Philadelphians—with Nellie Rathbone Bright. Fauset published widely in anthropology and folklore, and was also an author of fiction and children's books. He remains best known for his anthropological writing, particularly his 1944 work *Black Gods of the Metropolis: Negro Religious Cults of the Urban North*. Fauset was also a dedicated activist holding leadership roles in several civil rights and education organizations, including the American Federation of Teachers, the National Negro Congress, and the United People's Action Committee. Fauset's half-sister was Jessie R. Fauset, a leading Harlem Renaissance writer and educator who was the literary editor of *The Crisis*, the NAACP magazine, from 1919 to 1926.

REFERENCES: Blockson 4014; "Arthur Fauset" at Poets.org (Academy of American Poets).

Item #10372

\$1,250.00





**A PIONEERING BLACK SOCIOLOGIST
ON THE AFRICAN AMERICAN FAMILY**

43. Frazier, E. Franklin. **The Negro Family in the United States**. Chicago: The University of Chicago Press, 1939. Sm 8vo (7.75" x 5.5"), green cloth. xxxii, 686 pp., 5 b&w illus., 6 diagrams, 5 maps. Bookplate of "John Blair" at front paste-down. CONDITION: Good, spine and top edge sunned, light wear.

First edition. The first comprehensive sociological analysis of the African American family by a Black author, tracing its historical development from the era of slavery into the early twentieth century. Edward Franklin Frazier (1894–1962) was born in Baltimore and educated at Howard University, Clark University, and the University of Chicago, where he earned his PhD in 1931. His dissertation was adapted and expanded into the 1939 work *The Negro Family in the United States*, which established Frazier as the premier African American sociologist. Frazier taught at several universities over the course of his career, most notably at his alma mater Howard University, his academic home for two decades after moving to Washington D.C. in 1934. Frazier spent much of his later career writing on the subject of Black colleges. He received numerous accolades—including a Guggenheim Fellowship to Brazil in 1941—and was the president of regional sociological associations, ultimately being elected in 1948 as the first Black president of the American Sociological Society (later "Association").

REFERENCES: Blockson 3474; "Edwin Franklin Frazier" at the American Sociological Association online.

Item #10449

\$750.00

A POSTER PROTESTING THE IMPRISONMENT
OF SIX BLACK PANTHER WOMEN,
SIGNED BY ERICKA HUGGINS

44. Free Erica Free Francis Free Loretta...Free Our Sisters Free Ourselves. New Haven: The Connecticut Panther Defense Fund, [1969]. Poster, 17.5" x 11.125". Ericka Huggins autograph in ink to the left of "Ourselves." CONDITION: Good, slight separation at left along old central horizontal folds and light edgewear, moderate toning, pinholes at right margin.

A scarce poster, signed by Ericka Huggins, calling for "a massive demonstration" in New Haven to support six female Black Panthers being held at the Connecticut women's prison in Niantic.

The protest was scheduled for November 22nd and would consist of "A march...from Beaver Pond Park, eight blocks to the New Haven Green, 500 feet from the court-house in question." Participants are invited to "bring your children!" and day care would be available "for those who want it." The reasons for the protest are detailed above, and the prisoners' plight—"Three of these women are pregnant. Their babies will be born under armed guard and then taken away from them. NONE HAVE BEEN TRIED OR FOUND GUILTY OF ANY CRIME!"—is identified as just one link in a global struggle against oppression, "an extension and reflection of the conditions forced on all women," be they "in Vietnam, Bolivia, the California grape vineyards, Angola, or a Chicago ghetto. New Haven is the crucial place where the government has chosen to try to destroy the Black Panther Party. Bobby Seale will be brought to trial in New Haven. Come to New Haven on November 22!"

A list of demands begins with "Freedom for all political prisoners" and ends with the right for the imprisoned mothers "to make their own arrangements for the custody of the children," although this last is followed by the explanation that, "Although we do not believe that children are the private property of their mothers," the State's inadequate treatment of children—in orphanages, foster homes, institutions, and through the welfare system—has proven it to be "an unfit guardian for human beings."

Behind the text is the striking half-tone profile of Ericka Huggins, fist raised in the Black Panther salute. Her signature, with a heart before the "e," appears to the right of her head. Huggins, whose husband John was killed in 1969, just a few weeks after the birth of her daughter, was arrested in New Haven on the same charges as Bobby Seale: the murder of Alex Rackley, a suspected police informer. It took some four months to select the (heavily white) jury, and, as the poster points out, "An air of secrecy" hung over the trial: "No radio or TV coverage or cameras, not even sketching, will be allowed in the court room. Lawyers and their aides and all people connected with the case

FREE ERICA FREE ROSE FREE FRANCIS FREE LORETTA FREE MAUDE FREE JEAN FREE PEGGY FREE ERICA FREE ROSE FREE

FREE OUR SISTERS

FREE OURSELVES

Six of our Black Panther Party Sisters and seven Panther Brothers have now spent over six months in jail on charges of conspiracy, murder, kidnapping, and binding. THESE CHARGES ARE FALSE! THEIR ARREST IS BECAUSE OF THEIR POLITICAL WORK. THERE IS NO CHANCE OF A FAIR TRIAL. THESE PEOPLE ARE POLITICAL PRISONERS!

All six women are kept in isolation from the other prisoners at Niantic State Womens Farm, Conn. Three of these women are pregnant. Their babies will be born under armed guard and then taken away from them.

NONE HAVE BEEN TRIED OR FOUND GUILTY OF ANY CRIME! YET THEY ARE:

- Denied their legal right to interview counsel
- Denied their civil right to choice of doctors
- Denied their physical right to exercise, fresh air, rest and proper clothing
- Denied their human right to their children
- Denied their constitutional right to prepare for their defense

WE DEMAND LIBERATION FOR ALL WOMEN!

These women are suffering an extension and reflection of the conditions forced on all women. They are victims of the oppression brought down on all people struggling for their freedom, whether they be battling in Vietnam, Bolivia, the California grape vineyards, Angola, or a Chicago ghetto. New Haven is the crucial place the government has chosen to try to destroy the Black Panther Party. Bobby Seale will be brought to trial in New Haven. Come to New Haven on November 22!

A Court Order came down on November 7 forbidding demonstrations, protests, pickets or the like within 500 feet of the courthouse where the trial is being held from that date until the trial begins. An air of secrecy hangs over the trial. No radio or TV coverage or cameras, not even sketching, will be allowed in the court room. Lawyers and their aides and all people connected with the case have been forbidden to speak to the public until this trial begins!

WE, AT LEAST, WILL NOT BE SILENCED! WE WILL DEMONSTRATE. A MARCH WILL TAKE PLACE FROM BEAVER POND PARK, EIGHT BLOCKS TO THE NEW HAVEN GREEN, 500 feet from the court-house in question. OUR ANGER WILL BE HEARD!

WE DEMAND

- Freedom for all political prisoners
- Immediate release of the pregnant women on their own arrangements until the trial.
- Reasonable bail for the remaining Sisters and Brothers of the Black Panther Party.
- An end to their isolation both from other prisoners and from visitors of their choice.
- Recognition of their constitutional rights to freedom of association or assembly in order to prepare for their defense.
- The human rights of mothers and children to medical, prenatal, and obstetric care by physicians of their own choice in non-coercive surroundings.
- The right for these mothers to make their own arrangements for the custody of the children in accordance with their wishes and the wishes of the Black Panther Party.

Although we do not believe that children are the private property of their mothers, we challenge the right of this State to substitute itself as guardian of children. This State subjects women to barbarous treatment by maintaining inadequate and repressive arrangements, foster homes, and state institutions, as well as subjecting poor women and children to an oppressive welfare system. Therefore, the State has proven itself an unfit guardian for human beings.

WE WILL SHOW THE PRISONS, THE COURTS, AND THE STATE THAT WE WILL NOT TOLERATE THE OPPRESSION OF OUR SISTERS ANYWHERE IN ANY WAY.

JOIN US—November 22—in New Haven

New England WOMEN'S LIBERATION groups and the Black Panther Party are calling for a massive demonstration to support our sisters and all political prisoners.

BRING YOUR CHILDREN! WE WILL HAVE DAY CARE FOR THOSE WHO WANT IT. Call (203) 776-1117



NEW HAVEN NOV. 22

For further information please contact The Black Panther Party of Connecticut (203) 562-7463
Please send contributions to The Connecticut Panther Defense Fund, P.O. 7117, New Haven 06519

have been forbidden to speak to the public..." Charges against Huggins were ultimately dropped, and she was finally released on May 25th, 1971. Angela Davis called her "the strongest, most courageous Black woman in America."

OCLC records just two similarly-titled holdings, at Yale and Northwestern, though the example at Yale is likely a different broadside, which appears in an article in *The Yale Herald*. That broadside has no illustration and different text, and was evidently printed later, since, among other variations, it notes the traumatic labor and delivery of the first of the three pregnant women to give birth.

REFERENCES: Arakaki, Connor. "Let the Archives Speak: May Day, 1970 on the Green," *The Yale Herald*, April 8, 2024, online; Davis, Angela. "A Letter to Ericka from Angela," in *If They Come in the Morning: Voices of Resistance* (San Francisco, CA: The National United Committee to Free Angela Davis, 1971), p. 123.

Item #10194

\$950.00

AN EXTENSIVE RUN OF *THE LIBERATOR*,
WITH IMPORTANT FREDERICK DOUGLASS
CONTENT & MUCH MORE

45. Garrison, William Lloyd, editor & publisher. *The Liberator*. [A Collection of 192 Original Issues, 1845–1862.] Boston: Wm. Lloyd Garrison & Isaac Knapp, Publishers; J. Brown Yerrinton, Printer, 1845–1862. 192 original tabloid weekly issues (bifolium, 25" x 19") printed on rag paper; unbound as originally issued, unfolded, laid into three oversized archival clamshell boxes. Three issues have articles excised; a dozen or so with more-than-average wear, including tears, splits, and/or heavy toning; all with original horizontal fold-lines at center, likely as issued. All others complete, most in clean, Very Good condition with the paper clean and supple. Most issues bear the name in holograph of subscriber Sydney Howard Gay, a noted New York abolitionist and editor of the *National Anti-Slavery Standard*. Others issues are marked for "W. B. Spooner" (William B. Spooner, a prominent temperance figure in Boston), and "A. S. Standard" (presumably the *National Antislavery Standard*). Contents as follows: Volume 15 (1845), 2 issues: nos. 24, 25 (Jun 13, 20) Volume 17 (1847), 26 issues: nos. 19–22; 30–42; 44–53 Volume 18 (1848), 49 issues: nos. 1–10; 13–20; 22–52 Volume 19 (1849), 34 issues: nos. 10, 12, 13, 15, 17, 18; 20–28; 30; 32–51 Volume 20 (1850), 34 issues: nos. 7–26; 35; 37–41; 43–46; 48–51 Volume 21 (1851), 43 issues: nos. 1–3; 5–12; 17–35; 39–45; 47 52 (also nearly complete) Volume 25 (1855), 1 issue: no. 23 Volume 30 (1860), 2 issues: nos. 47, 50 Volume 32 (1862), 1 issue: no. 10 Also laid in are eight partial or badly damaged issues not reckoned in the above inventory.



An excellent, extensive run of Garrison's fiery abolitionist newspaper, one of the most radical American periodicals of its time and certainly the most radical of any with a national circulation.

Throughout its thirty-five years of publication, *The Liberator* championed not only the abolition of slavery and equal rights for African American citizens, but also women's suffrage, mental health and prison reform, education reform, freethought, and a litany of other progressive causes, many in an era when such notions were sufficiently far out of the mainstream that they were considered not just contrarian, but simply beyond the pale of serious discourse. By providing space in his pages for such radical voices as Frederick Douglass, William Wells Brown, Henry C. Wright, Susan B. Anthony and others beginning as early as the 1830s, Garrison

and *The Liberator* paved the way for the Progressive movements of the later decades of the nineteenth century, precursors without which the sweeping social reform movements of the twentieth century would never have existed.

The Liberator was an epoch-making newspaper, and its influence was broad and long-lasting. The current run of issues is the largest we have ever handled, providing a substantial picture of the paper's outlook in the years around the Mexican War, the Gold Rush, and the consequential Presidential elections of 1848, all of which are discussed at length (and from a refreshingly idiosyncratic editorial point of view) in these pages. Included are numerous significant contributions by both Frederick Douglass and William Wells Brown, including the first appearance of Douglass's famous "To My Old Master," in which he addressed his former enslaver Thomas Auld on the tenth anniversary of his emancipation: "I intend to make use of you as a weapon with which to assail the system of slavery—as a means of concentrating public attention on the system, and deepening their horror of trafficking in the souls and bodies of men. I shall make use of you as a means of exposing the character of the American church and clergy—and as a means of bringing this guilty nation with yourself to repentance." And, in the June 20, 1851 issue, a brief prospectus for what would become another history-making publication, *Frederick Douglass' Paper*, edited by Douglass himself, which appeared in Rochester that same month and ran through 1860.

William Wells Brown, a regular contributor, maintained a lively correspondence with fellow abolitionists in the pages of *The Liberator*; the current run includes his lengthy missives to Samuel May, Edmund Quincy, Wendell Phillips, Frederick Douglass, and others. The American proto-anarchist and freethinker Henry C. Wright contributes many articles in 1848 on the Free Church controversy and on church reform more generally. The issue for December 14, 1860 prints (with extensive editorial criticisms) a substantial portion of outgoing President James Buchanan's Message to Congress (his State of the Union address), in which he defended the sovereignty of the Southern states,

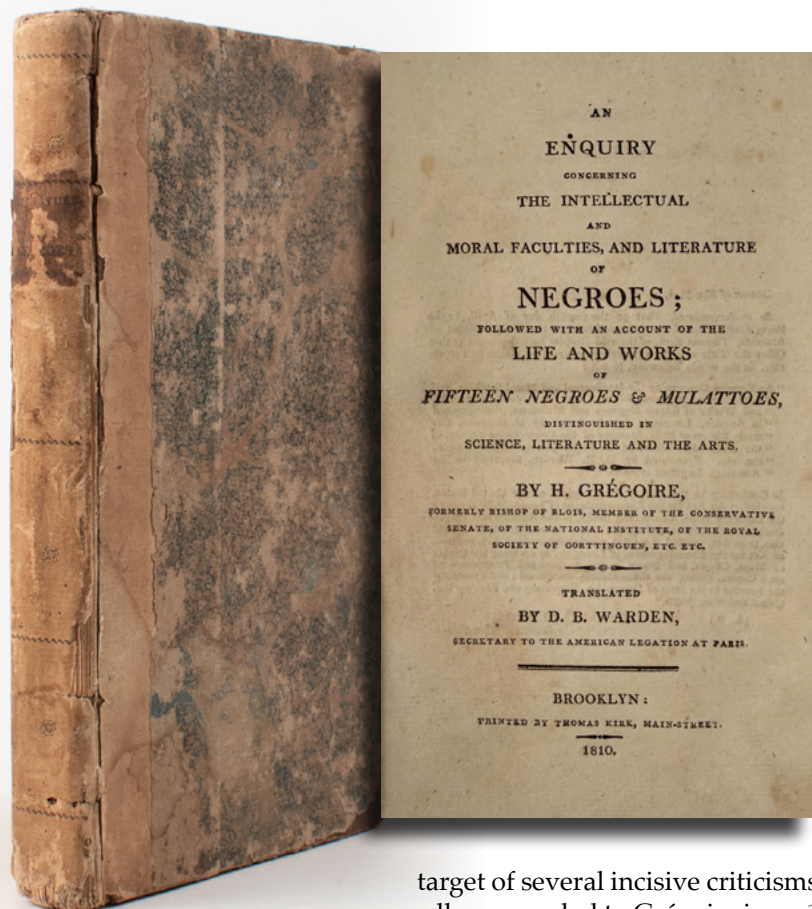
affirmed the constitutionality of the Fugitive Slave Act, and warned that "disunion will become inevitable" if the northern states refused to enforce it. Other regular contributors of note include Samuel May, David Ruggles (advertising his Northampton sanatorium), Theodore Parker, Parker Pillsbury, George Thompson, Cassius Clay and many others.

Highly important as an exemplar of the first great phase of organized radicalism in America, and extremely uncommon in a grouping of this size, especially in an unbound state (we note only two comparable collections in commerce in the past quarter-century, both bound collections of ca. 200 issues, one offered by Bonham's in 2023, another by Sotheby's in 2021). This collection unbound, with significant provenance and covering some of the most critical years of the abolitionist movement.

Item #9059

\$20,000.00





GRÉGOIRE IN ORIGINAL BOARDS

46. Grégoire, H[enri].; D. B. Warden, trans. *An Enquiry Concerning the Intellectual and Moral Faculties, and Literature of Negroes; Followed with an Account of the Life and Works of Fifteen Negroes & Mulattoes, Distinguished in Science, Literature and the Arts*. Brooklyn: Thomas Kirk, 1810. 8vo (8.875" x 5.625"), white paper spine with paper title label, marbled paper over boards. 253, [2] pp., with blue cloth clamshell box, with gilt leather title label at spine. Early ownership inscription in pencil at ffep: "Edward P. Spooner." Early gift inscription in ink just below: "Edward P. Spooner From Mrs. Thomas Leach of Boston." Bookplate of "Edward P. Spooner, Fairhaven" at front paste-down. CONDITION: Good-, covers quite worn with losses and discoloration, hinges split but holding firm, occasional foxing and moderate damp-stains. Clamshell box sunned at spine, but generally very good.

First American edition, originally published in French in 1808 as *De la littérature des nègres*. In this Enlightenment treatise, French priest Abbé Henri Grégoire argues for the full equality of Black people while condemning slavery and white supremacy on empirical grounds, citing the achievements of notable African-descended people in science, literature, and the arts as evidence. The work begins with a discussion of terminology, followed by commentary on anti-black racism, slavery, and evidence for moral development through the Christian religion. The third and fourth chapters, on the "moral qualities of the Negroes," expand on this theme by citing specific examples of virtuous behavior. The remaining chapters cover the scientific, political, and artistic achievements of people of African descent, featuring biographical sketches of Benjamin Banneker, Gustavus Vassa (Olaudah Equiano), Ignatius Sancho, and Phillis Wheatley, and eleven other notable figures. Throughout the work, Grégoire refutes arguments of Black inferiority and calls out their proponents by name. Then-president Jefferson is the

target of several incisive criticisms for his dismissal of Black authorship and hypocritical views on liberty and slavery (Jefferson personally responded to Grégoire in an 1809 letter). *De la littérature des nègres* was published in translation in the United States in 1810, ensuring its impact was felt strongly on both sides of the Atlantic. The anecdotes and biographical sketches compiled here by Grégoire were later incorporated into important abolitionist works by Abigail Mott, Robert Benjamin Lewis, William Wells Brown, and others.

Abbé Henri Grégoire (1750–1831) was a French humanist priest, revolutionary, and abolitionist, remembered for his vocal defense of the oppressed. In 1789, Grégoire was elected to the Estates-General as a deputy of the clergy, but joined the Third Estate and played an active role in the French Revolution, where he advocated for the abolition of the monarchy and the rights of Jewish and Black people. He joined the *Société des Amis des Noirs* and became a leading advocate for the abolition of slavery (which the Convention decreed in 1794), as well as for the enfranchisement and political participation of free people of color. After swearing allegiance to the Civil Constitution of the Clergy, which brought the church under state control, he became the constitutional bishop of Blois in 1791, survived the 1793–94 dechristianizing campaign, and afterwards worked to restore the Constitutional Church. Grégoire opposed the rule of Napoleon and welcomed the Haitian Revolution, while continuing his antislavery campaign after slavery was restored in 1802. He published his treatise *De la littérature des nègres* in 1808, for which he remains best known. Though elected to the Chamber of Deputies in 1819, Grégoire was prevented from taking his seat due to his revolutionary and religious stances, becoming a *cause célèbre*.

REFERENCES: Blockson 10355; Afro-Americana 4347; Blockson Commented 18; Weinstein 36; Shaw 20254; Doggett 112; Hogg 2439b; "Henri Grégoire" at Britannica online.

ELLWOOD GRIEST'S
UNDERGROUND RAILROAD NOVEL, 1873

47. Griest, Ellwood. *John and Mary; or, the Fugitive Slaves, a Tale of South-Eastern Pennsylvania*. Lancaster, Pa.: [Lancaster] Inquirer Printing and Publishing Company, 1873. Hardcover. Sm 8vo (7.875" x 5"), gilt reddish-brown cloth. 226 pp. CONDITION: Good, some wear to cover and extremities, spine a little worn, foxing to contents with a few occasional smudges.

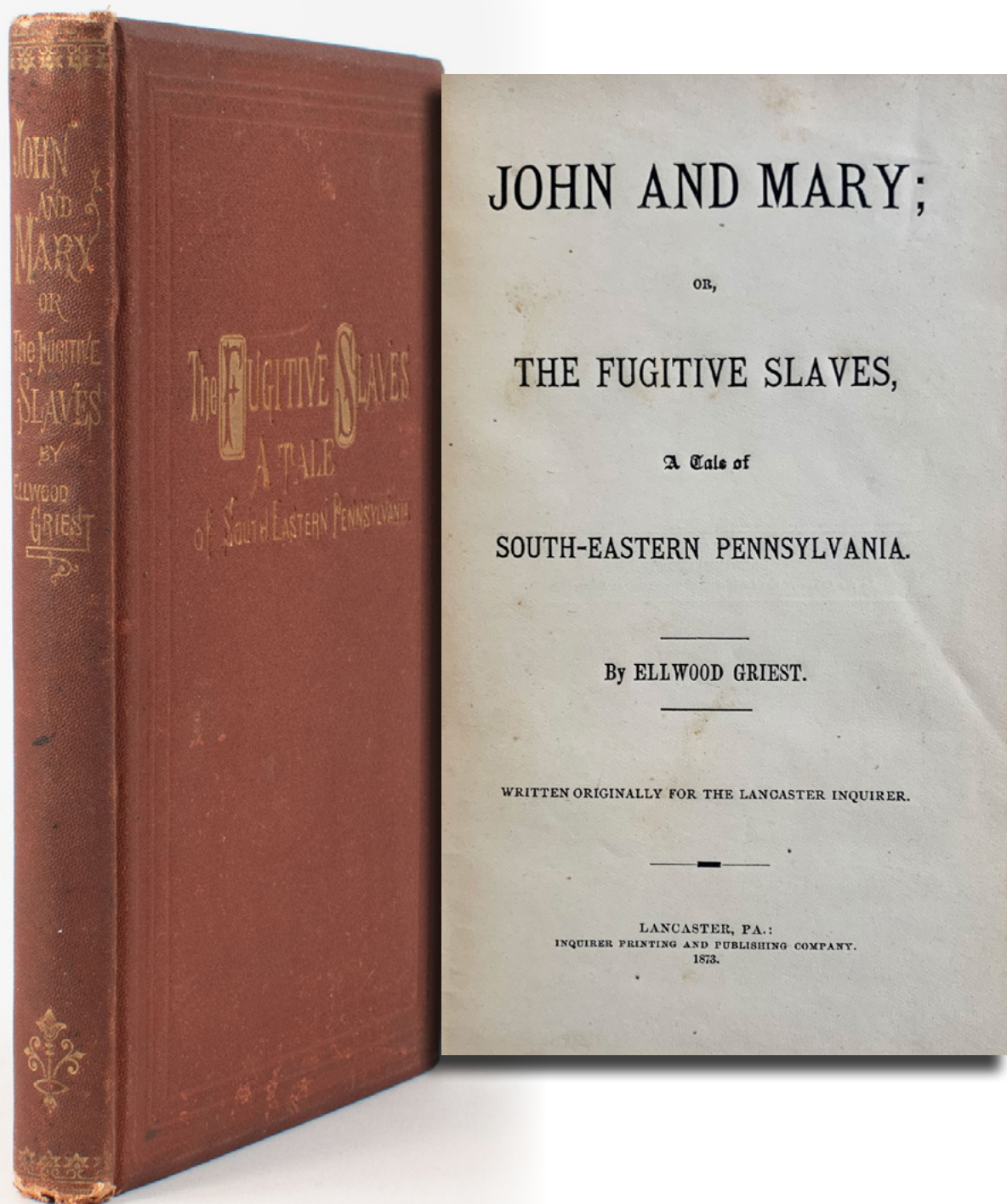
First edition. Originally published in the *Lancaster Inquirer*, Griest's historical novel follows the titular John and Mary on their treacherous journey along the underground railroad to Pennsylvania. It is described in the preface as "founded on facts that came within personal knowledge of the writer" and an attempt to "[f]aithfully [describe] the influences and results of the institution of slavery" for the younger generations of the postbellum era.

Ellwood Griest (1824–1900) was a prominent citizen of Lancaster who worked as blacksmith, postmaster, and editor-publisher of the *Lancaster Inquirer*. Griest was born to a Quaker family on Octorara Creek near the Mason-Dixon line ("The Octorara" is also the name of the first chapter of *John and Mary*). A Republican abolitionist, Griest served as a major in the Union Army but was captured in Virginia and exchanged in 1864 after four months imprisonment. Griest returned to politics after the war, and in 1876 narrowly fell short of being elected to Congress. In 1888 he served as a presidential elector for Benjamin Harrison. Griest is described in his obituary as a well-respected community member of high moral character, and *John and Mary*, his only known novel, is mentioned as "one of the most valuable contributions to local history in Lancaster county."

REFERENCES: Blockson 9577; Afro-Americana 4363; "Ellwood Griest Dead," *The Daily New Era* (Lancaster), February 2, 1900, p. 1.

Item #10411

\$800.00





SELF-PORTRAIT

William H. Johnson

EXHIBIT OF FINE ARTS

by
American Negro Artists

Presented by the
Harmon Foundation
and

The Commission on Race Relations
Federal Council of Churches

HARMON FOUNDATION'S 1930 AFRICAN AMERICAN FINE ART EXHIBIT

48. Harmon Foundation. *Exhibit of Fine Arts by American Negro Artists*. New York: Harmon Foundation, 1930. 12mo (8" x 5"), pictorial wrappers. 10 [including front wrapper], [6] pp. [including rear wrapper], illus. CONDITION: Very good, very light wear, dusting at fore-edge of front wrapper.

The catalog for the Harmon Foundation's 1930 exhibition of fine art by contemporary Black artists.

Established in 1922 by the white real-estate developer William E. Harmon, the Harmon Foundation was one of the first U.S. arts organizations to recognize African American achievement in the fields of education, industry, art, literature, music, race relations and science. Many of these achievement emerged out of the Harlem Renaissance. Here the Harmon Foundation has partnered with the Commission on Race Relations, Federal Council of Churches to produce the present exhibition.

Featuring a self-portrait of the artist William H. Johnson on the front-cover, this catalog includes reproductions of sixteen paintings and sculptures by African American artists whose works appeared in the 1930 exhibition arranged in connection with the Foundation's Awards for Distinguished Achievement among African Americans (itself an outgrowth of the Award in Fine Arts). Among the artists included were Mary Lee Tate, Laura Wheeling Waring, Allan Crite, Henry B. Jones, Palmer Hayden and many others. This was the third year in which the visual art of black men and women was shown under the Foundation's auspices. The express purpose of exhibition was not only to encourage African Americans in creative expression of a high order, but also "to assist him to a more sound and satisfactory economic position in the field of fine art." Some ninety-five works are listed here, as well as the Harmon Awards for previous years (beginning in 1926).

Item #10264

\$1,250.00

HARMON FOUNDATION'S 1935 EXHIBITION
OF AFRICAN AMERICAN FINE ART

49. Harmon Foundation. *Negro Artists: An Illustrated Review of their Achievements Including Exhibition of Paintings by the late Malvin Gray Johnson and Sculptures by Richmond Barthé and Sargent Johnson Presented by the Harmon Foundation in Cooperation with the Delphic Studios April 22 - May 4, 1935, Inclusive.* New York: Harmon Foundation, 1935. 12mo (8" x 5"), illustrated wrappers. 60 pp., including wrappers, numerous illus. CONDITION: Very good.

The illustrated catalog for the Harmon Foundation's 1935 exhibition of works by three contemporary black artists, held at the Delphic Studios.

In addition to featuring the works and biographies of artists Malvin Gray Johnson, Richmond Barthé, and Sargent Johnson, the catalog is both a retrospective of the Harmon Foundation's efforts to showcase and foster African American artists and an appraisal of the current African American art scene. Included are sections entitled "A Decade of Progress" (the past ten years of the Harmon Foundation); "Art Study Through the Workshop"; "Schools and Universities Expand Art Courses"; "New Notes on Negro Artists"; exhibition tours; art news from around the U.S. as it relates to contemporary African American artists and their work; art work at a New York Y.M.C.A. and various other schools; photo illustrations of in-class settings where art is being taught to black Americans; and a lengthy "Directory of Negro Artists" (several of whom were recently deceased).

Established in 1922 by the white real-estate developer William E. Harmon, the Harmon Foundation was one of the first U.S. arts organizations to recognize African American achievement in the fields of education, industry, art, literature, music, race relations and science. Many of these achievement emerged out of the Harlem Renaissance.

Item #10265

\$1,250.00

NEGRO ARTISTS

An Illustrated Review of Their Achievements



THINNIN' CORN

Malvin Gray Johnson

Photograph by James L. Allen

HARMON FOUNDATION
INCORPORATED
140 NASSAU STREET
NEW YORK, N. Y.

EXHIBITION
OF THE WORK OF
NEGRO ARTISTS



CHESTER

Sargent Claude Johnson

PRESENTED BY THE
HARMON FOUNDATION
AT THE
ART CENTER
1931

HARMON FOUNDATION'S 1931
AFRICAN AMERICAN FINE ART EXHIBITION

50. Harmon Foundation. *Exhibition of the Work of Negro Artists*. New York: Harmon Foundation, 1931. 12mo (8" x 5"), pictorial wrappers. 48 pp., including wrappers, numerous illus. CONDITION: Very good.

The illustrated catalog for the Harmon Foundation's 1931 exhibition of fine art by contemporary Black artists.

Illustrated on the front wrapper is a bust of an African American boy entitled "Chester" by Sargent Claude Johnson. This catalog was produced in connection with the 1931 Harmon Foundation exhibit that took place at the Art Center at 65 East 56th St. in New York City, and ran from February 16th to 28th. The work comprises a "Foreword" and sections entitled "Some Historical Reflections"; "The African Legacy and the Negro Artist"; "Art and the Public Library"; "A University Art Service"; "Looking Forward"; and a list of the 123 works in the show; a list of Awards and Honors conferred by the Harmon Foundation (starting in 1926); twelve pages of photo reproductions of these works; and biographical sketches of the artists whose works have been shown in Harmon Foundation exhibitions. Among those included in the 1931 show were James Latimer Allen, Lois Mailou Jones, Hale Woodruff, Nancy Prophet, Benjamin Kitchin, and Vivian Key.

Established in 1922 by the white real-estate developer William E. Harmon, the Harmon Foundation was one of the first U.S. arts organizations to recognize African American achievement in the fields of education, industry, art, literature, music, race relations and science. Many of these achievement emerged out of the Harlem Renaissance.

Item #10266

\$1,250.00



THE BOSTON PRO-SLAVERY MOB THREATENS GEORGE THOMPSON AND ASSAULTS WILLIAM LLOYD GARRISON

51. [Homer, James L., editor of the Boston Gazette.] *Thompson, the Abolitionist*. Boston: [October, 1835]. Letterpress broadside, 8.875" x 12 (sheet size). Early ink inscription on verso reading: "Return to C.C. Mason of the Me Cong. the M.E. Ch." CONDITION: Good, old folds, a few tissue repairs on verso to small holes, loss along fold in lower margin just nicking "2" in "2 o'clock," a few small losses to lower edge, some toning and foxing.

[with]

Garrison, William Lloyd. *Autograph letter signed, to William E. Gould, regarding the confrontation with the pro-slavery mob in October, 1835*. Boston, 8 December 1877. 2 pp., 7.75" x 5", with original cover addressed to Gould with 3 cent stamp and Boston postmark. Written in response to Gould's letter requesting information on the Thompson broadside (see below). CONDITION: Very good, old folds.

[with]

Gould, Emma Maynard Dow. *Autograph letter signed by Emma [Maynard Dow Gould], William Gould's wife, to John, likely John Mead Gould, William's brother, regarding the broadside and Garrison letter offered here*. [Probably Boston,] 2 May 1892. 1 p., 7.75" x 4.875". CONDITION: Very good, old folds.

[with]

Half plate daguerreotype of the Gould family. Portland, Maine, 1853. Housed in a thermoplastic case. CONDITION: Very good, image clear and un-touched, mat tarnished, case fully intact and attractive.

An exceptionally rare broadside relating to one of the most notorious moments in the history of abolitionism, accompanied by a letter of William Lloyd Garrison providing an account of events and referring to his "ruffianly seizure" by the pro-slavery mob, with a related family letter and Gould family daguerreotype.

In 1835, one of the leading British abolitionists, George Thompson (1804–1878), traveled from the United Kingdom for a lecture tour of the United States in response to an invitation from William Lloyd Garrison, whom he had met in 1832 in Scotland where the two became friends. In the 1877 ALS included here, Garrison recalls the events surrounding the broadside: "On the 21st of October, 1835, the Boston Female Anti-Slavery Society attempted to hold its annual meeting. At that time George Thompson, the eloquent and successful advocate of British West India Emancipation, was laboring here with the Abolitionists, and by their invitation, to effect a similar deliverance for the Southern slave population. To intensify the popular pro-slavery spirit against him, he was falsely and maliciously branded by the press as a British emissary who had been sent here by the British Government with his pockets lined with British gold 'for the purpose of overthrowing our Glorious Union' etc, etc."

The broadside, explicitly intended to incite a mob (yet attempting to characterize its purpose as patriotic), calls for the pro-slavery supporters to seize and tar Thompson:

That infamous scoundrel THOMPSON, will hold forth this afternoon, at the Liberator Office, No. 48, Washington Street. The present is a fair opportunity for the friends of the Union to snake Thompson out! It will be a contest between the Abolitionists and the friends of the Union. A purse of \$100 has been raised by a number of patriotic citizens to reward the individual who shall first lay violent hands on Thompson, so that he may be brought to the tar kettle before dark. Friends of the Union, be vigilant!

Aware of the gathering mob, Thompson did not attend the meeting as scheduled, and Garrison instead went to speak to the Society. Garrison continues with his description of the events unfolding, including fascinating details of the author and publisher of the inciting broadside: "It was deemed prudent by ladies, for his own personal safety, that he should not attend the meeting aforesaid; nevertheless, it was rumored that he was to be present, and this led to the issuing of the mob-exciting placard which you have copied in your letter, and about which you express a wish to be further informed. That placard was written by James L. Homer, editor of the Boston Gazette, and printed in his office, and distributed throughout the city!"

Garrison concludes with his own experience on the day: "The result was the gathering of a mob of five thousand persons, the breaking up of the ladies meeting, my ruffianly seizure, and being dragged through the streets, finally rescued by the city constabulary, and incarceration in Leverett Street jail to save my life." Garrison was indeed seized by the pro-slavery mob and was dragged through the streets with a rope around his waist with the intent of tarring and feathering him or worse. Boston Mayor Theodore Lyman II intervened and confined Garrison for his own safety.

The example of the broadside offered here, at one time owned by Reverend C. C. Mason of the Methodist Episcopal Church, was subsequently given to William Gould, whose curiosity regarding events surrounding it led him to write to Garrison. Gould's letter, penned from Portland, Maine on November 14th, 1877, is in the Boston Public Library's Anti-Slavery Collection (MS A.1.2 v.39, p. 154A). He writes in part: "I have copied upon the page annexed a sheet sent me by an old minister. It is so very different from the state of things today that I want to frame it for my Library & I would be very glad to frame also, any reply you may be pleased to make to me, when I now ask you if you will. Kindly tell me what year this was. What was the result of the appeal, and (if it is known) who was the author of the document."

Also included here is an 1892 letter from Gould's wife Emma (1836–1918) to his brother John, offering the collection of items to him: "Edw. has, framed, a relic which he thinks you may like. It is a placard, printed in Boston in Feb. [sic] 1835, intended [to] incite a pro-slavery mob at the time of an anti-slavery meeting with it is an autographed letter from Wm. Loyd [sic] Garrison explaining it, which he wrote Edw. in reply to one from him asking information about the affair. If you would like it, perhaps Theo will come for it. I am breaking up, and packing, and it will be one thing out of my way. If you do not come for it he will give it to the Historical Society." Emma refers here to her husband by his middle name, Edward.

Lending additional interest to this lot is a half plate daguerreotype of the Gould family of Portland, Maine. Edward Gould (1805–1894) and his wife Althea Chase Gould (1808–1894) are seated at center surrounded by their six children. William E. Gould, the eldest son, stands at the center, his hand resting on his father's shoulder. To the left of William is his brother John Mead Gould, who would go on to achieve distinction in the Civil War.

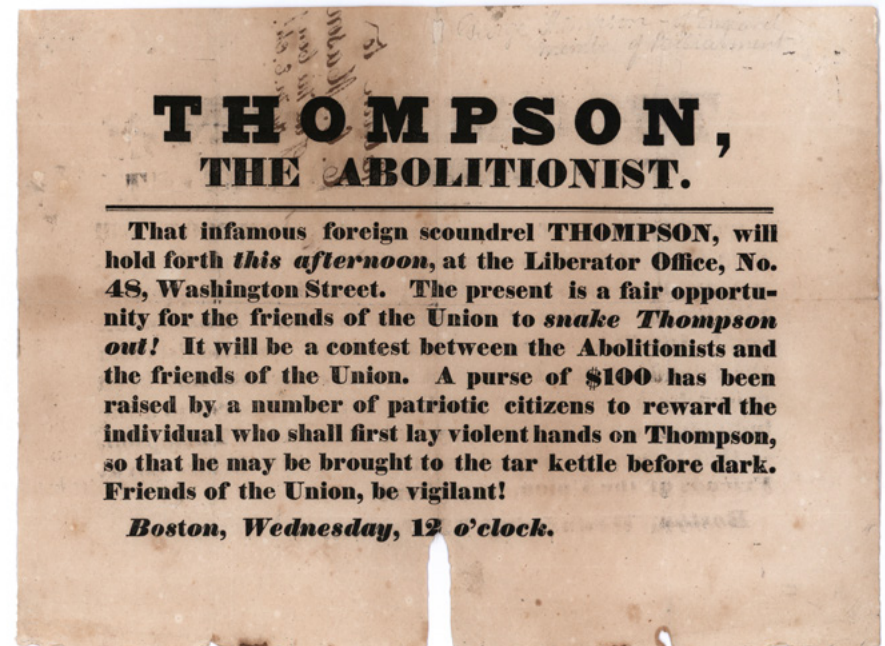
Although often cited in accounts of the abolitionist movement, the Thompson broadside is exceptionally rare. We locate just two copies in institutions, at The National Museum of African American History & Culture and the Massachusetts Historical Society. OCLC records a copy at the Library of Congress (dated 1851 in the record), but it is pictured on the LC site and appears to be a reproduction of some sort.

An important group of items documenting the conflict in Boston surrounding abolitionism in the 1830s and a wonderful example of private historical preservation.

Provenance: Reverend Charles C. Mason (b. ca. 1820), to William E. Gould (1837–1919), to his brother John Mead Gould (1839–1930).

Item #9998

\$25,000.00



AN ICON OF THE CIVIL RIGHTS MOVEMENT

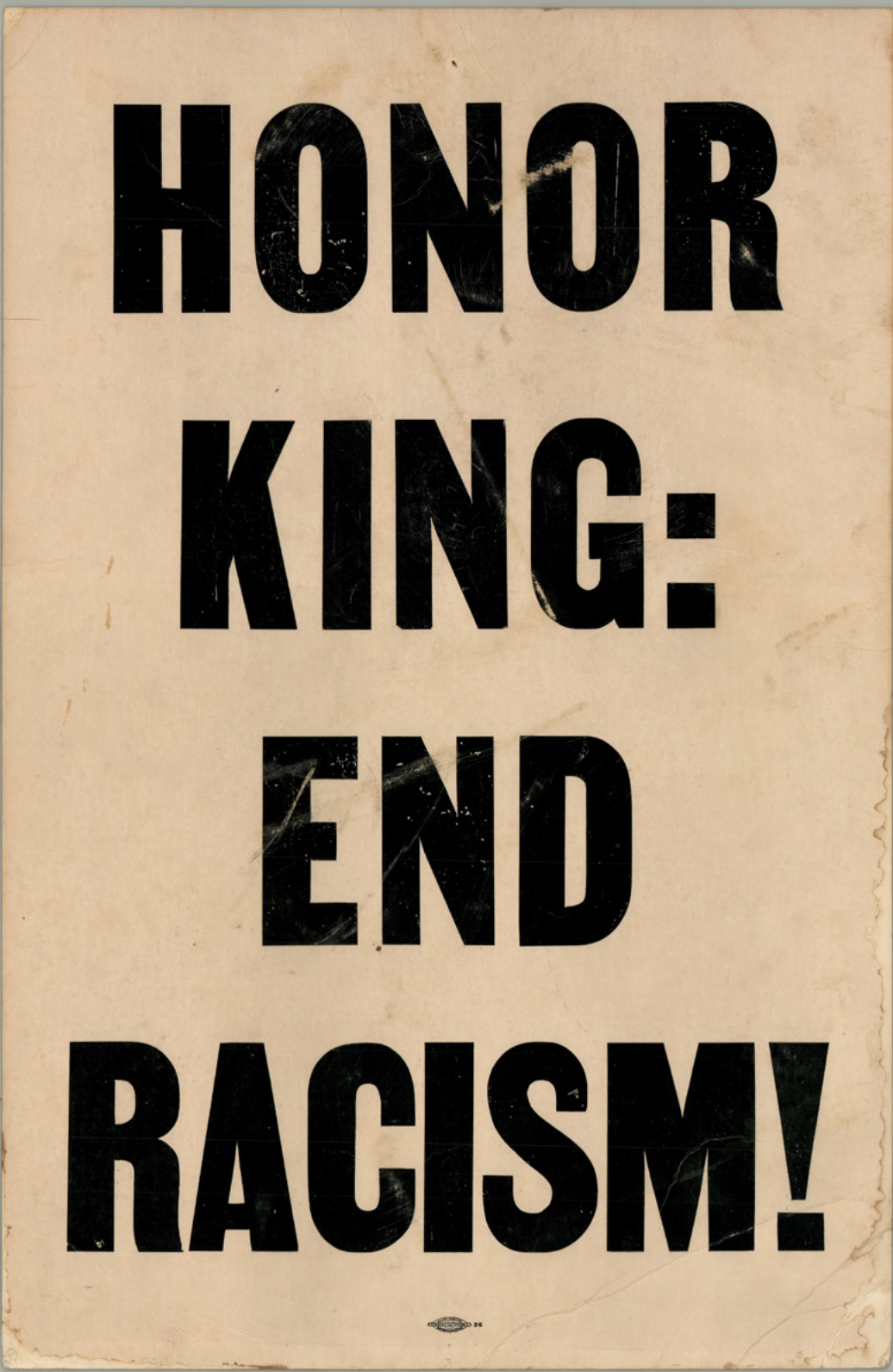
52. Honor King: End Racism! Memphis: Allied Printing, [1968]. Poster on heavy paper, 21.5" x 14". CONDITION: Very good, some scratches, soiling and minor stains.

A rare example of the sign carried by striking sanitation workers in Memphis following the assassination there of Martin Luther King, Jr. on April 4th, 1968, from the collection of civil rights activist Samuel Walker.

The Memphis sanitation workers' strike began on February 12th, 1968, after years of low wages, hazardous working conditions, and discriminatory treatment of the city's predominantly Black sanitation workforce. The immediate catalyst was the February 1st deaths of Echol Cole and Robert Walker, who were crushed inside a malfunctioning garbage truck. Some 1,300 workers walked out under the leadership of T. O. Jones and the American Federation of State, County and Municipal Employees (AFSCME), demanding union recognition, safer equipment, and better wages. Mayor Henry Loeb refused to recognize the union, and police repression of peaceful demonstrations helped rally Memphis's Black churches, students, and civil rights organizations behind the strike. The workers became nationally identified with the stark placards "I AM A MAN," an assertion of dignity and equality that connected their economic grievances to the broader civil rights struggle, and "HONOR KING, END RACISM," associated with the movement's continuation after King's assassination and linking support for the workers with the larger struggle against racial discrimination.

Martin Luther King, Jr. regarded the Memphis strike as an important expression of the economic justice he hoped to address nationally through the Poor People's Campaign. He first addressed some 25,000 supporters in Memphis on March 18th and returned to lead a march on March 28th, which descended into violence despite his commitment to nonviolence. Determined to return and complete the campaign, King came back on April 3rd and delivered his final speech, "I've Been to the Mountaintop," declaring that the struggle in Memphis had to be carried through to its conclusion. He was assassinated the following evening at the Lorraine Motel. On April 8th, Coretta Scott King joined civil rights and labor leaders in leading an estimated 42,000 people in a silent march supporting the sanitation workers. Continued pressure, together with federal mediation, finally produced an agreement on April 16th recognizing the union and providing improved wages, although workers had to threaten another strike several months later to get the city to honor its commitment.

Samuel Emlen Walker (b. 1942) was a senior at the University of Michigan when he answered the call of Robert "Bob" Moses of the Student Nonviolent Coordinating Committee for volunteers to bolster community organizing



**HONOR
KING:
END
RACISM!**

and voter registration efforts in Mississippi during the famous Freedom Summer of 1964. After graduating in December, Walker returned to Gulfport in January of 1965, where he stayed until the fall of 1966, to continue working with the Mississippi Freedom Project on community organizing, voter registration, and, in 1966, the Head Start program. Following his work with the SNCC, Walker earned an M.A. and a Ph.D., and, a decade after his first summer in Mississippi, began his career as a professor of criminal justice, first with a focus on police-community relations and, later, on police accountability. In addition to compiling an archive of materials relating to his service with the SNCC, Walker gathered other materials relating to the Civil Rights Movement and African Americana more generally.

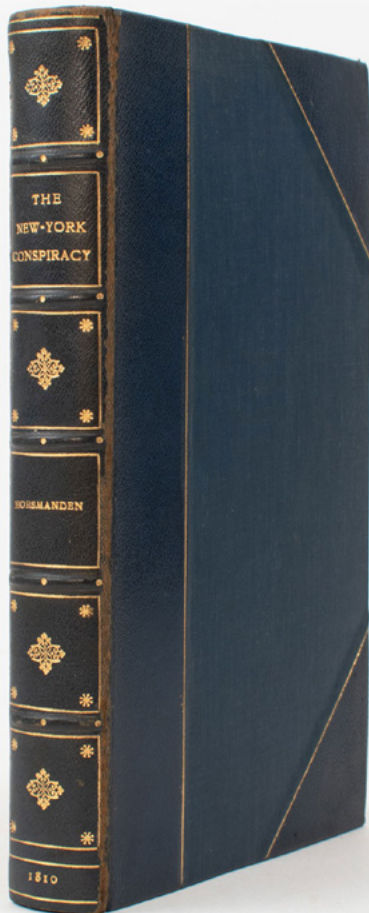
A rare survival of one of the most tragic moments in the struggle for civil rights.

REFERENCES: "Memphis Sanitation Workers' Strike" at Stanford's Martin Luther King, Jr. Research and Education Institute online.

PROVENANCE: Samuel Walker, a Mississippi Freedom Summer activist.

Item #10074

\$15,000.00



THE 1741 "NEGRO PLOT" IN NEW YORK

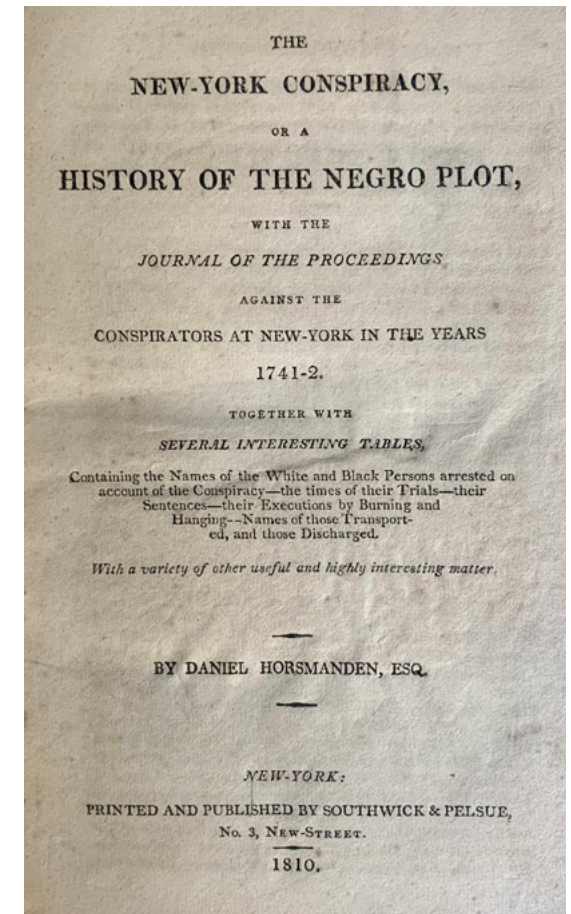
53. Horsmanden, Daniel. *The New-York Conspiracy, or a History of the Negro Plot, with the Journal of Proceedings Against the Conspirators at New-York in the Years 1741-2. Together with Several Interesting Tables, Containing the Names of the White and Black Persons arrested on account of the Conspiracy—the times of their Trials—their Sentences—their Executions by Burning and Hanging—Names of those Transported, and those Discharged. With a variety of other useful and highly interesting matter.* New York: Southwick & Pelsue, 1810. Sm 4to (9.25" x 6"), later three-quarters blue morocco with blue cloth, gilt spine, marbled endpapers. [1-5]-385 pp., 7 pp. table of names. Heraldic wood engraving affixed to verso of title page with note in pencil below: "Robert Southey's Bookplate." CONDITION: Good, hinges rubbed, contents un-trimmed, occasional foxing and minor damp-stains, a few phrases underlined in pencil.

Stated second edition. The scarce 1810 edition of the exceedingly rare original 1744 report by judge Daniel Horsmanden, presiding judge in the trials relating to the New York Conspiracy of 1741, a purported planned insurrection by slaves and poor whites in the colony of New York. Though the scale and nature of the plot (if one existed at all) remains debated, the event resulted in widespread panic and ended with the trial and execution (by hanging or burning at stake) or exile of over 100 people, mostly enslaved.

REFERENCES: Howes H652; Blockson 9787; Afro-Americana 4966.

Item #10443

\$3,000.00



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

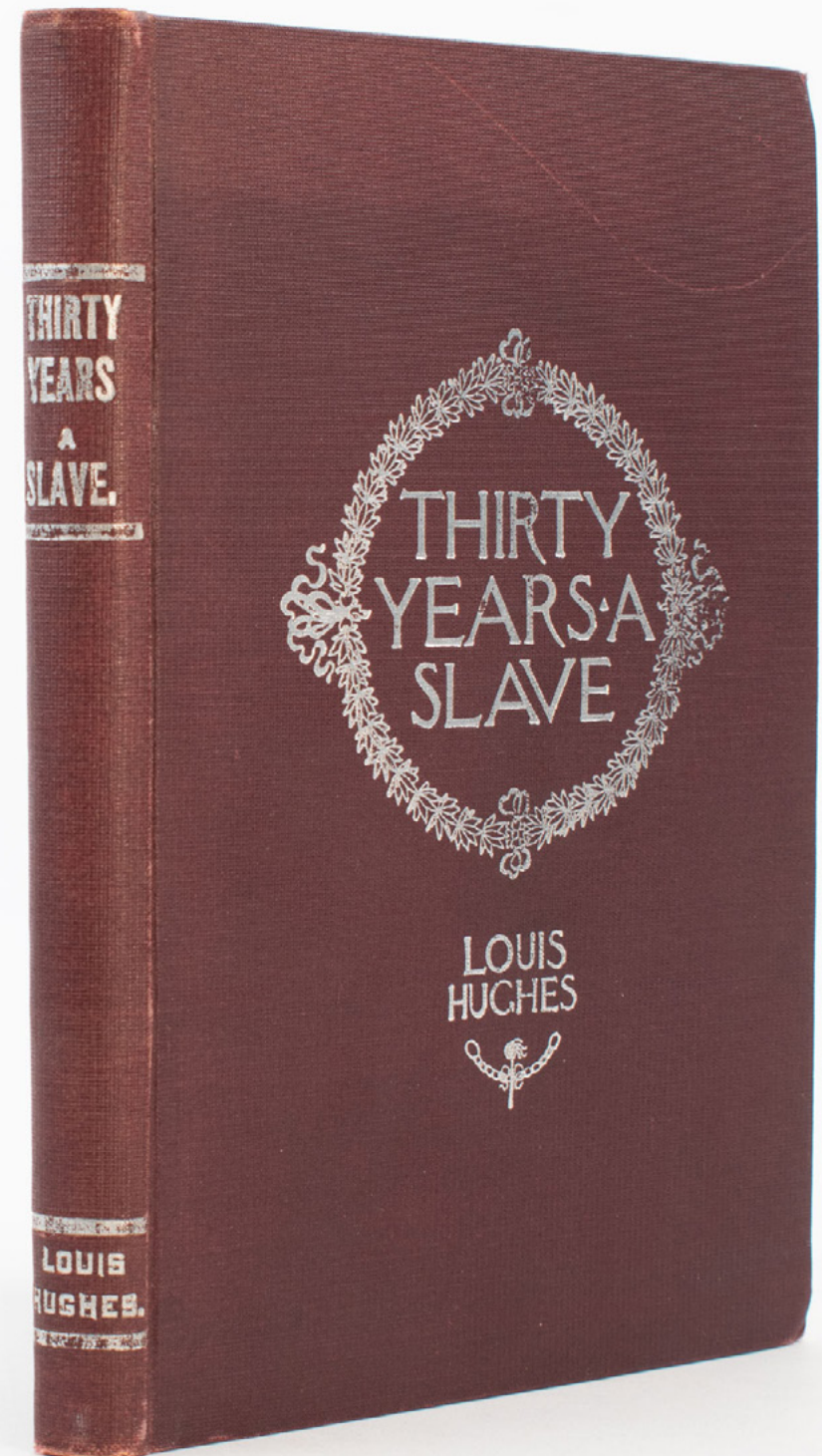
54. Hughes, Louis. *Thirty Years a Slave: From Bondage to Freedom: The Institution of Slavery as Seen on the Plantation and in the Home of the Planter*. Milwaukee: South Side Printing Company, 1897. 8vo (8.5" x 6.25"), burgundy cloth stamped in silver. Frontis., 210 pp., 7 b&w plates of antebellum and 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

THE CRISIS DELVES INTO A 1961 BUS DESEGREGATION RULING



55. Ivy, James W., ed. *The Crisis : A Record of the Darker Races*. Vol. 68, No. 9 - Whole Number 587. New York: NAACP / The Crisis Publishing Company, Inc., November 1961. Sm 8vo (7.75" x 5.375"), illustrated wrappers. 531-590 pp., b&w illus. throughout. Address label of "Eldred Day" in Lawrence, Kansas, affixed at front wrapper. CONDITION: Very good-, small chip at right edge of front wrapper, slight dampstaining and rippling to wrappers.

The cover of this issue of *The Crisis* features Mary Villa, a Hunter High School graduate who "received three college scholarships." Among the articles within are a piece on the September 22nd, 1961 Interstate Commerce Commission ruling for desegregation (prompted by "A series of NAACP-sponsored law suits and complaints") and including the full language of the ruling; a report on "the aims and some of the recent activities" of the Women's Civic Guild of Washington, D.C.; and a short piece on the nomination of Thurgood Marshall to the Second Circuit Court of Appeals. Regular features include "Along the N.A.A.C.P. Battlefront," updates on chapter and branch activities, "College and School News," 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 #10325

\$175.00

THE CRISIS PRINTS ARTHUR SPINGARN'S
TWENTY FIFTH ANNUAL REVIEW OF
BOOKS BY BLACK AUTHORS

56. Ivy, James W., ed., Arthur B. Spingarn, Annetta G. Jefferson, et. al. *The Crisis : A Record of the Darker Races*. Vol. 68, No. 2 - Whole Number 580. New York: NAACP / The Crisis Publishing Company, Inc., February 1961. Sm 8vo (7.75" x 5.375"), illustrated wrappers. 67-126 pp., b&w illus. throughout. CONDITION: Wrappers good, with some wear including 1.5" loss in lower-left corner, contents very good.

This issue of *The Crisis* includes the article "The Negro as Conscience of America," by teacher and producer Annetta G. Jefferson; Arthur Spingarn's twenty-fifth annual review of "Books by Negro Authors," which in 1960 included *No Longer At Ease* by Chinua Achebe; E. R. Braithwait's *To Sir, With Love* (later turned into a film seven years later, starring Sidney Poitier); a reprint of Frederick Douglass's *Narrative*, among many others; and "New Challenges to Neighborhoods," on "How citizens may effectively participate in the neighborhood council movement," by New Jersey professor and activist Stanley B. Winters. A brief piece on the imprisonment of Father Theodore R. Gibson, in Florida is followed by regular features "Looking and Listening. . .," "Along the N.A.A.C.P. Battlefield," "What the Branches Are Doing," and so on. The cover features a portrait of a young woman in a patterned blouse—Kathleen Briggs of Richmond, Virginia—who "has been active in the Richmond 'sit-ins.'"

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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 #10319

\$175.00



The CRISIS

FEBRUARY, 1964

15¢

CIVIL RIGHTS, 1963: A SUMMARY

Roy Wilkins

MORE ON DESEGREGATING ADVERTISING

Sylvia Applebaum

BOOKS BY NEGRO AUTHORS IN 1963

Arthur B. Spingarn

FREEDOM NEWS

CIVIL RIGHTS RETROSPECTIVE FOR 1960 AND BANNER BOOKS BY BLACK AUTHORS IN *THE CRISIS*

57. Ivy, James W., ed., Arthur B. Spingarn, Roy Wilkins, et. al. *The Crisis : A Record of the Darker Races*. Vol. 68, No. 9 - Whole Number 587. New York: NAACP / The Crisis Publishing Company, Inc., November 1961. Sm 8vo (7.75" x 5.375"), illustrated wrappers. 68-133 pp., b&w illus. throughout. Address label of "Mrs. Lawrence Ballard" in Springfield, Ohio, affixed at back wrapper. CONDITION: Very good, two leaves (pp. 117-120) partially uncut, with several small tears at margins

Among the highlights in this issue of *The Crisis* are a retrospective of the Civil Rights movement during 1963 by movement leader and NAACP Executive Secretary Roy Wilkins and a "résumé" of "Books By Negro Authors in 1963," listing James Baldwin's *The Fire Next Time*, Gwendolyn Brooks's *Selected Poems*, W. E. B. Du Bois's *The A.B.C. of Color* (a collected volume, selected by Du Bois himself shortly before his death in 1963), as well as works by Langston Hughes, Le Roi Jones, Louis Lomax, and many others. Other pieces include a "Report on progress in desegregating advertising" by NAACP member and New York professional Sylvia Applebaum; a section, printed on yellow paper, of "Freedom News" ("Brief highlights and comments" from NAACP branches, college chapters, youth councils, etc.); updates on the NAACP itself, both outreach and organizing activities ("secured a pledge from the Trailways Bus Company, one of the nations largest, to take on 16 Negro drivers when hiring is resumed in March") and internal changes ("NAACP enlarges national staff"), and so on.

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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 #10326

\$175.00

*THE CRISIS ON SCHOOL INTEGRATION
IN NEW ORLEANS, THE BLACK VOTE, AND MORE*

58. Ivy, James W., ed., Gloster B. Current, Clarence A. Laws, et. al. *The Crisis : A Record of the Darker Races*. Vol. 68, No. 1 - Whole Number 579. New York: NAACP / The Crisis Publishing Company, Inc., January 1961. Sm 8vo (7.625" x 5.25"), illustrated wrappers. 3-62 pp., b&w illus. throughout. Address label of "Eldred Day" in Lawrence, Kansas, affixed at back wrapper. CONDITION: Very good, dampstain along spine, as well as top of rear wrapper, 1" closed tear at top left corner of rear wrapper.

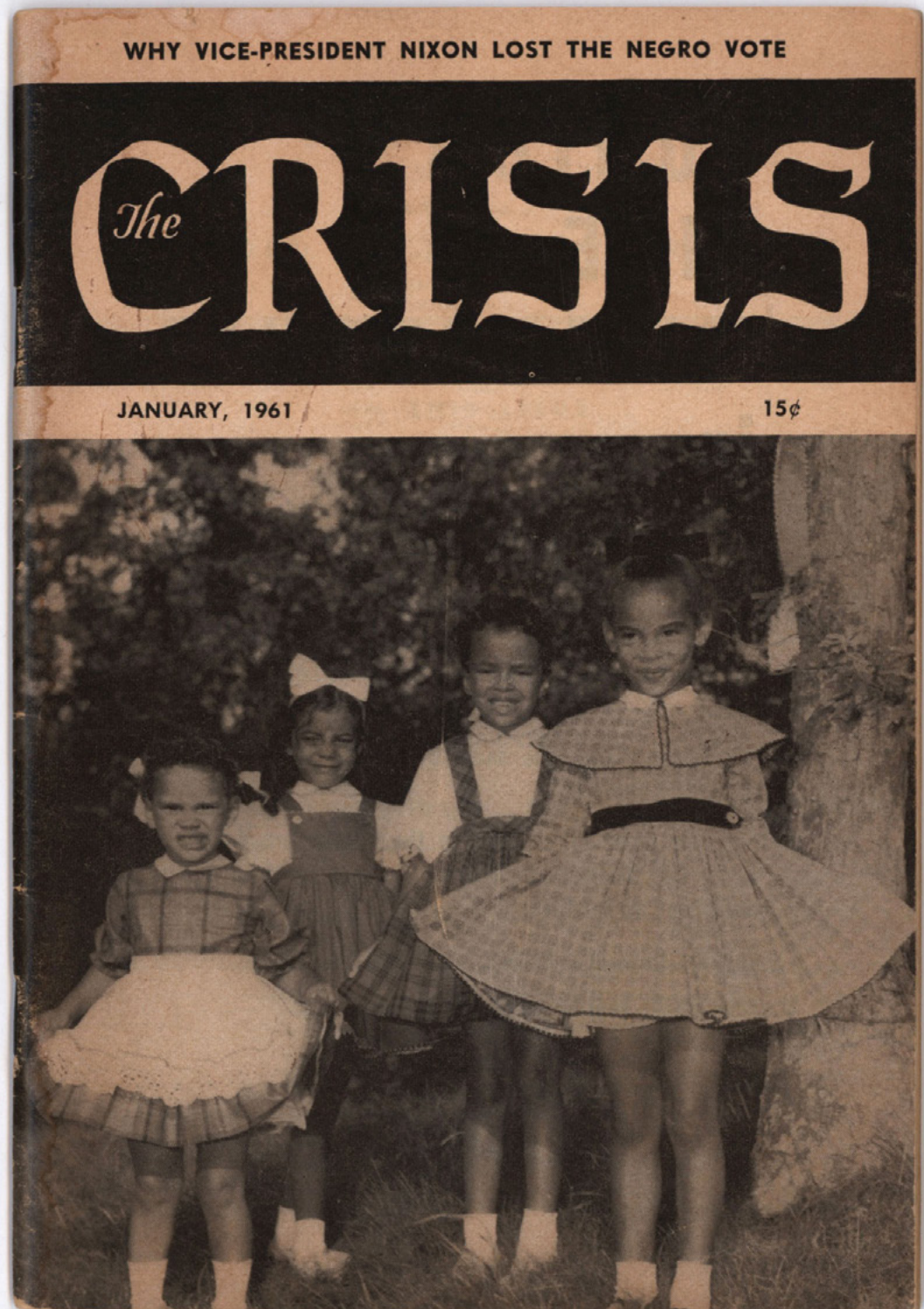
This issue of *The Crisis* includes two in-depth articles: "Why Nixon Lost the Negro Vote," by Gloster B. Current, and the "Second Battle of New Orleans"—offering "A sketch of the four little girls involved in the New Orleans integration fight"—by Clarence A. Laws, NAACP field secretary. Laws' article describes the academic interests and progress of Ruby Nell Bridges, as well as "T...", "G...", and "L...", whose name were not released, due to intimidation and violence. Regular features include "Looking and Listening. . .," "Along the N.A.A.C.P. Battlefront," "What the Branches Are Doing," "College News," and "book Reviews." The cover illustration—tying in nicely with the article on six-year-old Ruby Nell Bridges and her fellow pathbreaking students—shows four adorable young girls, posing for the camera in their pretty dresses: "This quartet of junior models participated in the Sag Harbor, N. Y., NAACP benefit that cleared \$500 to support student 'sit-ins.'"

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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 #10318

\$175.00



SPECIAL MEMO FROM NAACP EXECUTIVE SECRETARY

The CRISIS

MARCH, 1961

15¢



*THE CRISIS COVERS
BLACK WOULD-BE VOTERS
EVICTED IN TENNESSEE*

59. Ivy, James W., ed., Gloster B. Current, John A. Morsell, et. al. *The Crisis : A Record of the Darker Races*. Vol. 68, No. 3 - Whole Number 581. New York: NAACP / The Crisis Publishing Company, Inc., March 1961. Sm 8vo (7.625" x 5.25"), illustrated wrappers. 131-190 pp., b&w illus. throughout. CONDITION: Very good-, light soiling to wrappers with a small dampstain and pink discoloration to front wrapper and small chip at left margin of rear wrapper.

The cover of this issue of *The Crisis* shows two young Spelman College students, Joan Andrews and Marilyn Pryce, who "have been chosen...to receive foreign study-travel awards...for one year and two summers." The feature article, "Which Way Out...?" by NAACP branches director Gloster B. Current covers "the basic facts about the difficult situation in Haywood and Fayette counties, Tennessee" in which Black sharecroppers were evicted by their white landlords in the midst of early activist efforts to register African American voters. Tent settlements were set up on the lands of Black farmers, in which many families of color lived from 1959 into 1963. The article is illustrated with shots of youngsters and families in the "Tent City." Other pieces in the issue include "Another Look at Negro Politics," a book review by John A. Morsell; a "Memo from the desk of the Executive Secretary" of the NAACP, Roy Wilkinson; and regular updates from "Along the N.A.A.C.P. Battlefront," chapters and branches, "College and School News," and so on.

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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 #10320

\$175.00

A FREEDOM-RIDER'S REFLECTIONS,
BLACK WAGE EARNERS, AND MORE IN *THE CRISIS*

60. Ivy, James W., ed., Jim Peck, Herbert Hill, et. al. *The Crisis : A Record of the Darker Races*. Vol. 68, No. 6 - Whole Number 584. New York: NAACP / The Crisis Publishing Company, Inc., June-July 1961. Sm 8vo (7.625" x 5.25"), illustrated wrappers. 323-382 pp., b&w illus. throughout. Address label of "Eldred Day" in Lawrence, Kansas, affixed at back wrapper, from which a coupon at the lower-left corner has been clipped. CONDITION: Very good, faint dampstain to front wrapper

The cover of this issue of *The Crisis* features a group portrait—a woman and five young children holding NAACP balloons—taken at the "Fashion for Freedom Show given by the Springfield, Massachusetts, branch." The feature article, authored by freedom rider Jim Peck, is amply illustrated and opens with a shot of Peck "in a Birmingham, Ala., hospital...after he was beaten by an angry mob." Other pieces include Herbert Hill's "The Negro Wage Earner and Apprenticeship Training," an architectural plan of a segregated mortuary ("Separation to the Bitter End"), and regular updates from "Along the N.A.A.C.P. Battlefront," chapters and branches, "College and School News," and more.

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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 #10324

\$175.00



portrays them as active participants in the economy and war effort, in line with the broader pro-Indigenous yet assimilationist conceit of the work. This depiction reflects the values of Friendship Press, the social justice-minded Christian publisher that hired Jefferson to create the map. Nonetheless, it remains an impressive early example of counter-mapping emphasizing the diversity of Native American cultures and reminding audiences of indigenous presence and history.

Half a dozen historical-biographical notes appear on the map, noting the activities of missionaries (Eliot, Williams, Whitman), the founding of Jamestown, Sequoyah's Cherokee alphabet, and the Iroquois unifier Hiawatha. The Trail of Tears is marked with teardrops, leading to the former Indian Territory, with an information box listing the many "tribes now located in Oklahoma." Additional vignettes of pottery, beadwork, a totem pole, a travois, and canoers, fill the blank space. The map is decorated with a title cartouche and ornamental border that includes the names of thirty-three famous Native Americans from history.

Born in Washington, D.C. to Louise and Paul Jefferson (the latter a calligrapher for the U.S. Treasury Department), Louise E. Jefferson (1908–2002) was an artist, photographer, illustrator, and cartographer. She studied fine and graphic art at Hunter College and Columbia University, was a close friend of Langston Hughes, and, with sculptor Augusta Savage and others, became a founding member of the Harlem Artists Guild in 1935. Over the course of her career she did a wide range of freelance work, including for Black and Civil Rights publications like *Opportunity* (1923–1949), which published early writings of Zora Neale Hurston, Langston Hughes, and Countee Cullen, and *The Crisis*, the official publication of the NAACP. In 1936 she published a children's book titled *We Sing America*, which included illustrations of Black and white children playing together and was banned in Georgia. In 1942 she became the first African American director in publishing when she was hired as the Artistic Director for the Friendship Press, the publisher of the National Council of Churches. Founded in 1935, the Press "produced a variety of works that expressed its value commitments and support for the health and welfare of children, constructive race relations, church missions, vibrant culture, and peace among nations" ("Our Story"). Jefferson retired from the Friendship Press in 1960, but continued to work, and undertook five trips to Africa to research her 1974 *Decorative Arts of Africa*, illustrated with her own drawings and photographs of her research in fifteen African countries.

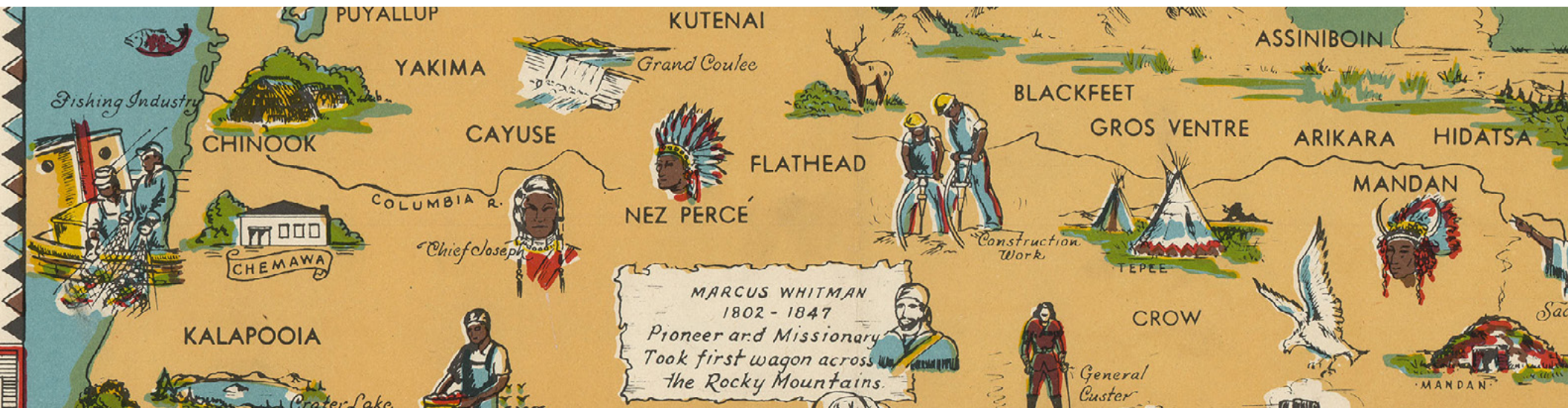
Among Jefferson's other pathbreaking pictorial maps are *Makers of the U.S.A.* (1943), *Uprooted People of the U.S.A.* (1945), and *Americans of Negro Lineage* (1946), which, like the map offered here, are important examples of "counter-mapping," that is, using maps to account for the existence and rights of marginalized groups. Jefferson's maps push back against racial exclusion in the historical record, affirm the presence and importance of a diverse array of people in American history, and manifest "an imaginary picture of a country that had yet to extend civil rights to all its people" ("Louise").

A scarce map by an important female member of the Harlem Renaissance and "counter-mapper" of marginalized peoples.

REFERENCES: "Our Story" at Friendship Press online; Yessler, Reagan and Derek Hilton Alderman. "Art as 'Talking Back': Louise Jefferson's Life and Legacy of Counter-Mapping," *Cartographica: The International Journal for Geographic and Information Geovisualization*, Vol. 56, No. 2 (2021); "Black History Month: Honoring Louise E. Jefferson" at University of Colorado Boulder online; "Louise E. Jefferson" at the Carnegie Museum of Art online.

Item #10060

\$750.00



FROM DIXIE TO CANADA



AN UNDERGROUND RAILROAD CONDUCTOR AS AUTHOR

62. Johnson, H[omer]. U[ri]. *From Dixie to Canada : Romances and Realities of the Underground Railroad*, Vol. 1. Orwell, Ohio: H. U. Johnson, 1896. 16mo (6.75" x 4.75"), brown cloth. Frontis. port., vi, 194 pp., 7 b&w illus. (2 from photograph and 5 from pen and ink sketches). CONDITION: Very good, spine slightly cocked, slight wear to extremities, contents lightly foxed.

Stated second edition. First published in 1894. Stated first volume, no others published. A series of semi-fictionalized accounts of escaped slaves navigating the Underground Railroad in Ohio, based on the author's research and personal experience. Johnson's preface states that "During the eighties the writer...undertook a systematic research into the matter [of the Underground Railroad], the result of which was the accumulation of a large fund of incidents and information pertaining to the Road, much of which was published in the Home Magazine between 1883 and 1889, inclusive."

Homer Uri Johnson (1830-1901) was a teacher, Civil War veteran, occasional minister, and conductor on the underground railroad from northeast Ohio. He published several books and poems, although *From Dixie to Canada* is his only book of note. Regarding the work, his obituary states that "[a] good many copies of his book were sold and if someone in and fitted for the business had actively put the work on sale[,] it might have brought him a considerable income."

REFERENCES: Afro-Americana 5327; Blockson 9441; "H. U. Johnson [Obituary]," *The Lancaster Teller* (Lancaster, Wis.), November 28, 1901, p. 4.

Item #10412

\$250.00

JAMES WELDON JOHNSON
CHANNELS BLACK PREACHERS

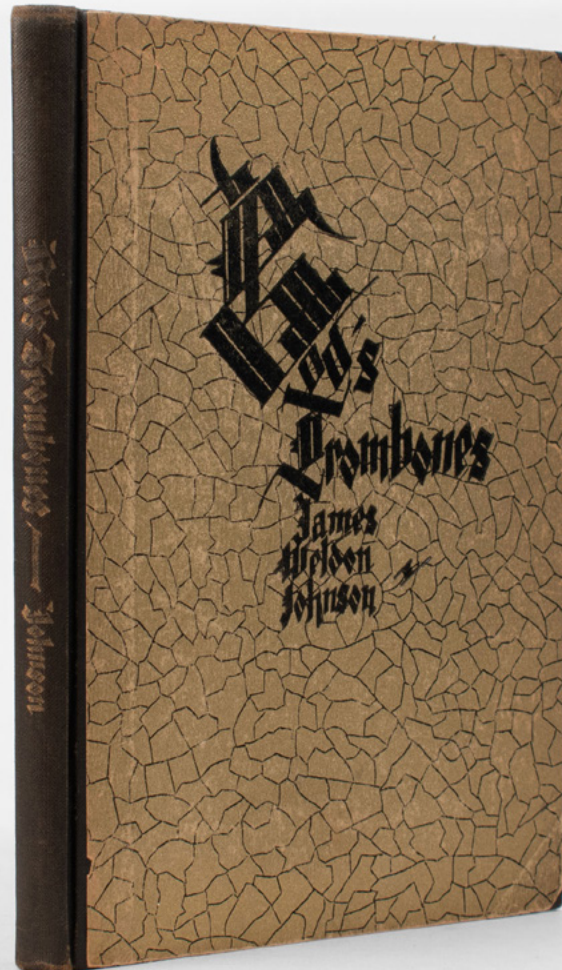
63. Johnson, James Weldon; Aaron Douglas, illus. *God's Trombones : Seven Negro Sermons in Verse*. New York: The Viking Press, 1927. 8vo (8.875" x 6.375"), half black cloth with gold and black paper over boards, black cloth corners at front cover. 56 pp., b&w illus. Ownership inscription in ink at ffep: "Raymond G. Worster." CONDITION: Very good, light to moderate wear to covers, corners rubbed.

First edition, first printing of this volume of seven poems—James Weldon Johnson's remarkable attempt to "fix something" of the "old-time Negro preacher[s]"—their "positive genius," their enjoyment of language, their role in society (both Black and white), and, of course, their "wonderful voice, a voice—what shall I say?—not of an organ or a trumpet, but rather of a trombone, the instrument possessing above all others the power to express the wide and varied range of emotions encompassed by the human voice..."

REFERENCES: Blockson 5369.

Item #10344

\$1,000.00



JAMES WELDON JOHNSON'S
BLACK MANHATTAN, INSCRIBED

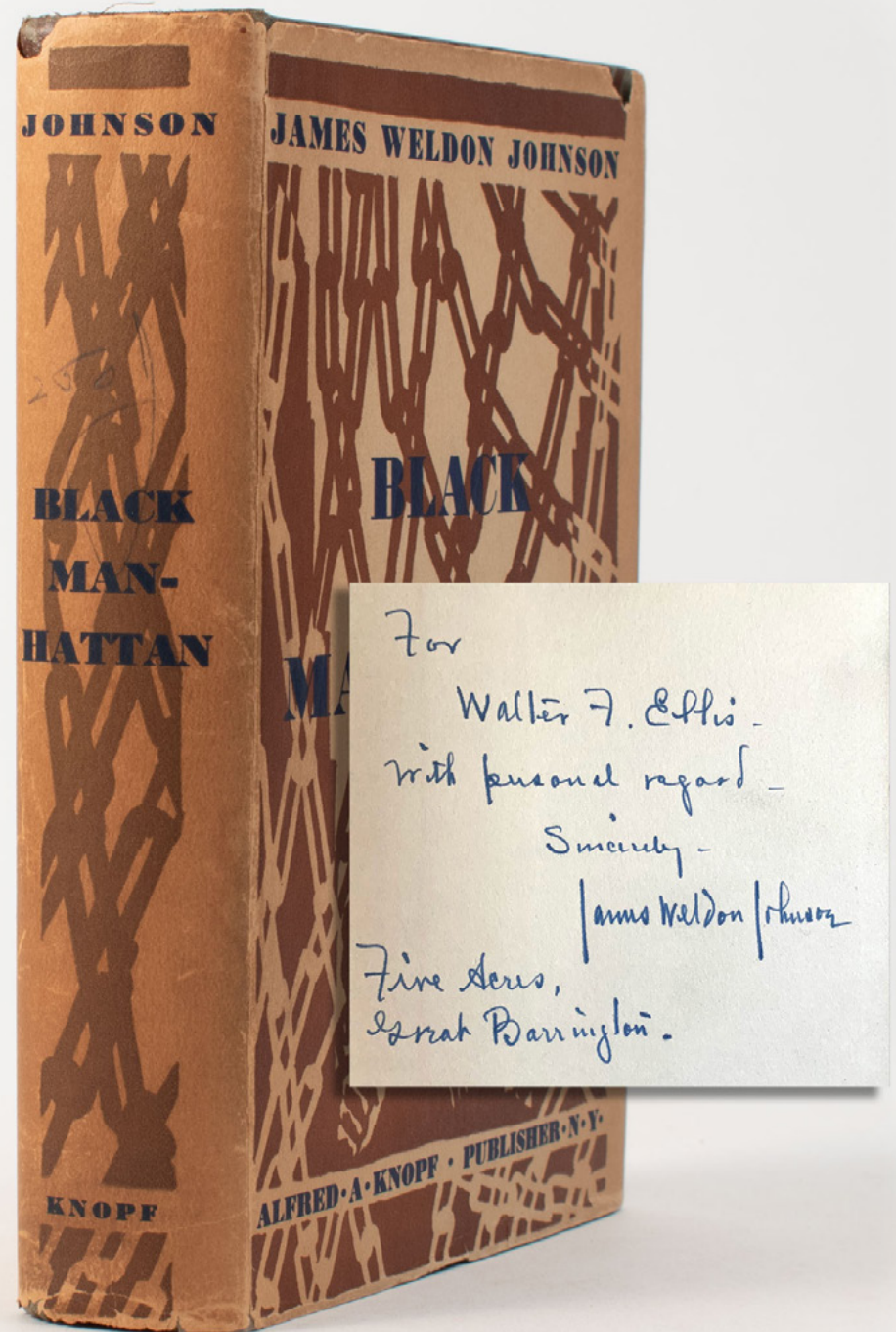
64. Johnson, James Weldon. *Black Manhattan*. New York: Alfred A Knopf, 1930. Sm 8vo (7.75" x 5.5"), gray cloth with brown chain pattern, stamped in red. Frontis. port. of Ira Aldridge, xvii, 284 pp., xxxiv, 12 b&w plates, photographic end-papers. Author's presentation inscription at ffe. CONDITION: Very good, dust jacket repaired with tape at spine and with unrepaired 2.5" tear along fold.

First edition, inscribed by the author thus: "For Walter F. Ellis - with personal regard - Sincerely - James Weldon Johnson Five Acres, Great Barrington." Johnson's overview of the history of African Americans in New York City from the colonial era to the Harlem Renaissance, with an emphasis on the development of Black culture and its creative tradition.

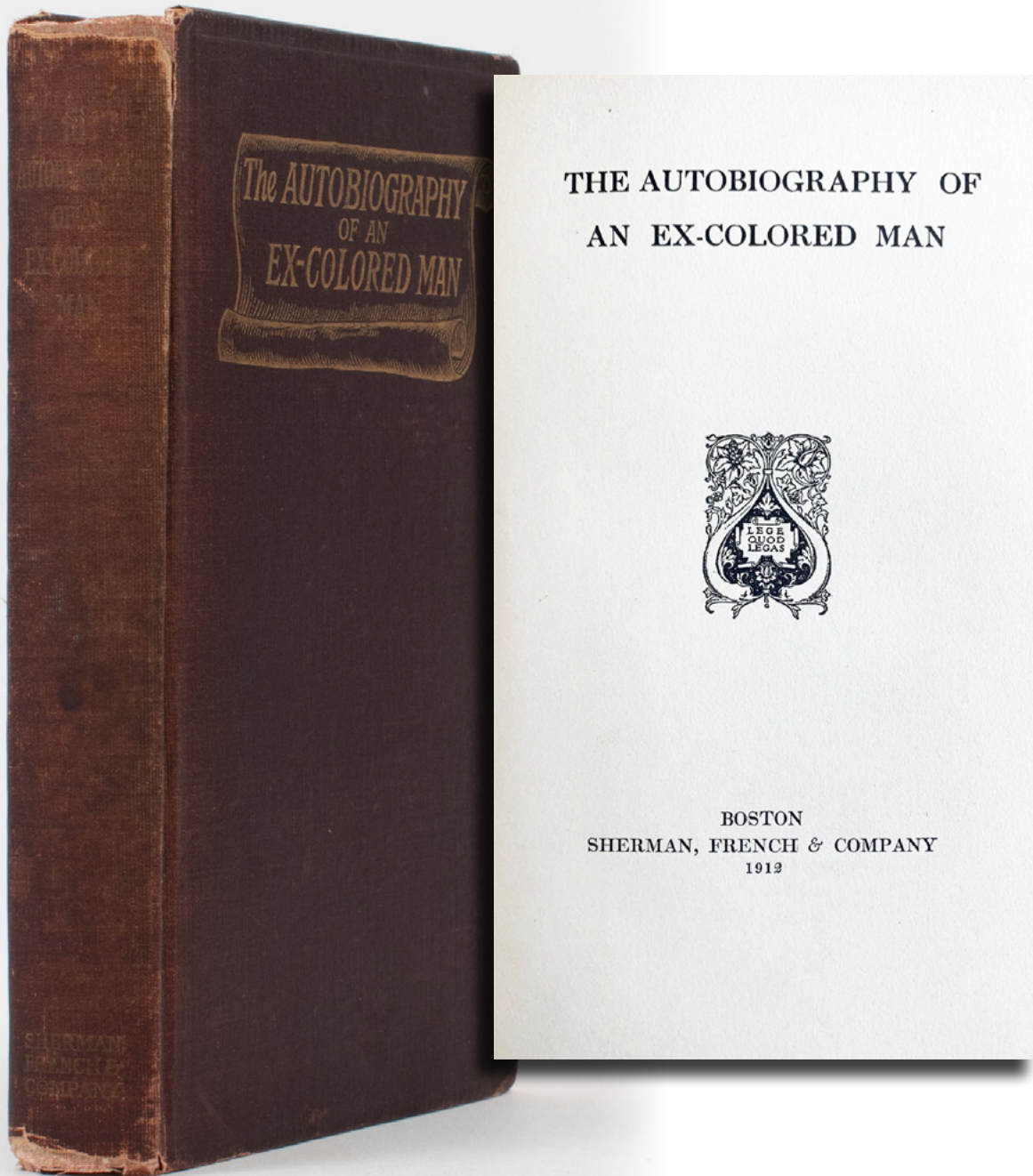
REFERENCES: Weinstein 221; Blockson 2373.

Item #10480

\$15,000.00



A KEY NOVEL OF THE HARLEM RENAISSANCE



65. [Johnson, James Weldon.] *The Autobiography of an Ex-Colored Man*. Boston: Sherman, French & Company, 1912. 8vo (8.125" x 5.5"), gilt burgundy cloth. [vi], 207 pp. Early ownership inscription in pencil at ffe: "Geo. M. Smith 1030 Toren St Grand Rapids, Mich." CONDITION: Good, spine cocked and sunned, spine lettering faded, head and foot of spine chipped, some wear to extremities, offsetting from newspaper clipping? to front paste-down and ffe, volume tight and sound.

First edition of James Weldon Johnson's landmark novel about a mixed-race man navigating life in post-Reconstruction America. It was published anonymously and is narrated as if an autobiography, though the work is entirely fictional. It follows the unnamed protagonist, a talented musician, as he moves between cities while pursuing a career playing ragtime. After traveling to Europe, he returns to the South, where he witnesses a lynching, an experience that profoundly shakes his understanding of race. Having spent much of his life moving between racial worlds, the protagonist decides to reject his Black heritage and pass as white. He abandons musical ambitions, and moves to the North, achieves financial stability, and marries a white woman. The story ends tragically, the "ex-colored man" coming to regret his decision to abandon his heritage and, with it, the opportunity to uplift his race.

The anonymous 1912 publication of *The Autobiography of an Ex-Colored Man* attracted little positive critical attention and sales were weak. However, in 1927 the novel was republished under the author's own name, and garnered widespread acclaim. Today it is widely considered Johnson's best literary effort and a defining work of the Harlem Renaissance.

REFERENCES: Blockson Commented 56; Weinstein 194; Blockson 4716-18 (citing 1927 Garden City Pub. Co edition, 1927 New American Library edition, 1960 Hill & Wang edition).

Item #10502

\$6,500.00

BLACK ABOLITIONIST AND ACTIVIST
WILLIAM HENRY JOHNSON

66. Johnson, William Henry. *Autobiography of Dr. William Henry Johnson Respectfully Dedicated to His Adopted Home, The Capital City of the Empire State*. Albany: The Argus Company, 1900. Sm 4to (9.375" x 6.25"), half red morocco, marbled covers, gilt spine. 295 pp., 92 b&w illus. Author presentation inscription in ink on prelim. CONDITION: Very good, covers near fine, light foxing to contents, 1" stain at lower fore-edge not affecting contents.

First edition, inscribed thus: "To Serg and Emory W. Hatton United States Army With the Compliments of A [?] friend Wm. H. Johnson." An African American abolitionist and civil rights advocate, Johnson was most active in Albany, New York. His "autobiography" comprises chapters and sections written by Johnson and others, selected correspondence, newspaper articles, excerpts from his speeches, and other materials that sketch an outline of his life. Despite his remarkable influence on civil rights legislation in New York state, Johnson is little-known today, and this work provides the most important testimony of his life.

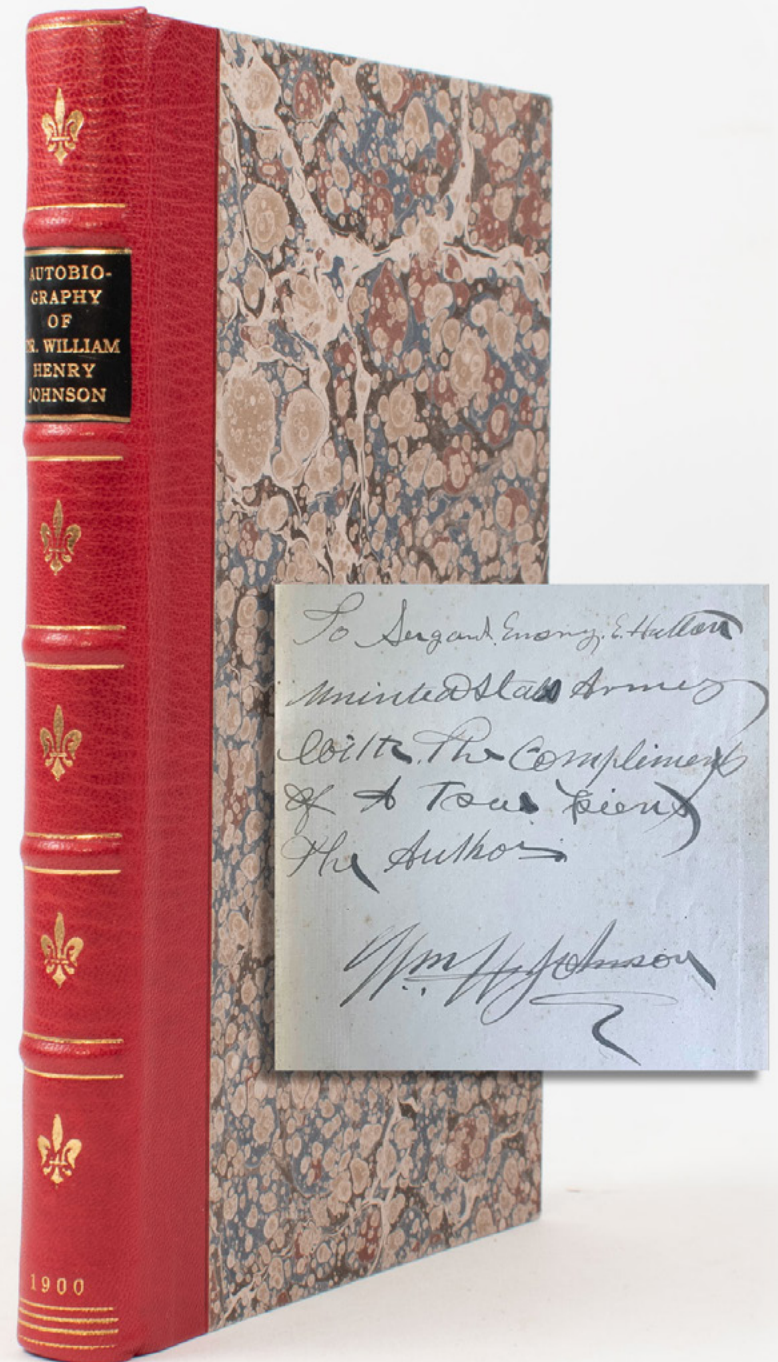
William Henry Johnson (1833–1913) was born to free parents in Virginia. After leaving home at only twelve, he worked in Philadelphia as a hairdresser before arriving in Albany in 1851, where he became a conductor on the Underground Railroad. Returning to Philadelphia in 1855, Johnson was active in African American intellectual circles, including the Banneker Literary Institute, and was recognized as a gifted speaker. He was forced to flee Philadelphia to avoid being arrested for assisting escaped slaves, prompting his move to Norwich, Connecticut. During the Civil War he served with a Connecticut unit and saw action at the First Battle of Bull Run, Roanoke, and New Bern. After the war, Johnson returned to Albany, where he became heavily involved in state politics. He was a member of the New York State Equal Rights Committee and served as its chair from 1866–73. From the 1870s and 1890s, Johnson drafted and helped pass important state civil rights legislation countering discrimination in voting, education, the military, insurance, and real estate. He attended several Republican National Conventions from 1856 (the first) until at least 1900. His autobiographical sketch (pp. 17–20) states that he was "the first colored man elected to any official place in this State," serving as elected "janitor" (probably a nominal political patronage job) to the State Senate, janitor to the High Court of Appeals, and committeeman on the Republican State Committee.

Rare in the trade.

REFERENCES: Afro-Americana 5347; "William H. Johnson, Abolitionist" at African American Registry online.

Item #10437

\$6,500.00



A PENNSYLVANIA QUAKER TAKES TEA
WITH FREDERICK DOUGLASS



67. Jones, Henry. Manuscript journal of a Pennsylvania Quaker and abolitionist with mention of lectures of various abolitionists, including Frederick Douglass. Montgomery County, Pennsylvania, 23 February 1858–18 November 1860; 3 January 1861–6 March 1864. 192 pp. in ink, 6.25" x 8", in 2 disbound gatherings (each 96 pp.), the first laid into original blue paperboard covers, 7.75" x 8.75", with "Henry Jones 8th Month 14 1858" in ink at cover, the second laid into coated black cloth, 7.5" x 9.5". CONDITION: Very good.

Two diaries kept by Quaker Henry Jones before and during much of the Civil War, recording and reflecting on matters of personal as well as national interest, including John Brown's uprising and execution, the Emancipation Proclamation, Anti-Slavery Society meetings, lectures by such abolitionists as Henry Ward Beecher and Wendell Phillips, the Draft Riots of 1863, and tea with Frederick Douglass.

In addition to Jones's trip to Niagara Falls (occupying some five pages early in the first diary), visits to Philadelphia, attendance at Quaker meetings, and matters of home, farm, and social sphere, the first of the two diaries offered here records the gathering clouds and progression of the Civil War (including an entry written just as, Jones supposes, John Brown may be going to the gallows), attending the 1860 election, and the impending secession of the remaining Southern states following the lead of South Carolina, Georgia, and Alabama. The second diary, which spans from January 3rd, 1861 to March 6th, 1864, records various anti-slavery lectures (including one, by Henry Ward Beecher, called "Yea, Yeah and Nay, Nay, or a defence of the truth. The subject was handled in a true 'Buckerish' style"), Lincoln's inauguration, the attack on Fort Sumter and ensuing feverish preparations for war ("The aspect of things is War like and terrible," "Troops are multiplying," "Military companies are marching thro the str[ee]t & under drill in the 'Square'"), and more. While Jones does not record each item of war news as it reaches him ("So much of the greatest moment occurred & is occurring with our now distracted country, that I must pass stirring events silently by"), momentous events are consistently noted, alongside his own impassioned reflections. For instance, on November 7th, 1861, he writes:

At Quarterly Meeting in Horsham; Saml Levic there & spoke at great length on the present War &c. Said the hand of the Lord was in it, that all might fight but the Quakers, or all those that had not had the light. Then those that have not had the light may hold slaves, Whip them to death; may steal, lie and swear, & commit murder! Who seeks to excuse the latter classes? None. This thing of separating the sin from the sinner, is a hard business. If want of "light" and the force of early education, form a justification in one case why not in all? It is easier with the mantle of Charity, to cover the small sin than the great. The adoption of this view must change our phraseology & habit of thinking in the subject. When a man steals, cheats, swears, &c., we must politely say it was very wrong provided, he knew it. If our house is entered by the mid-night assassin & a member of the family murdered, we must speak of the crime with said qualifications. It will be very long before this view receives general adoption...

In April of 1862, Jones records the passage of the District of Columbia Compensated Emancipation Act; in September, after "Our arms in Virginia have suffered a repulse & have fallen back to the Potomac," he judges that, "If war and its horrors we must have, let every available means be employed to terminate this wicked rebellion. Liberate and employ the Slaves; if we do not this, my belief is, that we shall fail to conquer the South, & degrade the North." On January 1st, 1863, Jones hails the Emancipation Proclamation ("Honored, forever honored, be the name of Abra[ha]m Lincoln!") and in early December of that year attends "the 3rd decade Meeting of the America Anti-Slavery Society, to continue two days." On the first day, he "Attended [morning] and af[ternoon] sessions. In evening I heard H Ward Beecher most eloquently hold forth in the 'Academy of Music' upon his recent visit to Eng; & its connection with our War & Slavery. His Anti-Slavery was equal

Garrison's." The second day,

At morning meeting we had the presence of HW Beecher, who delivered a short but neat speech, in which those present were highly complimented. The speakers were of all classes & degrees of talent. Among them Garrison, Lucretia Mott, McKim, Saml J May, Sam May Jr, S. Foster, Ch: Burleigh, Robert Purvis, Frederic Douglas, Theodore Tilton, Mary Grew, Lucy Stone, Susan B. Anthony, Frances D. Gage, Annie Dickinson, Hon. Henry Wilson. The latter sat upon the platform a full session & near its close delivered a strong Anti-Slavery speech. The occasion was one of much interest, without any molestation and a general good feeling seemed to prevail, in view of the cheering signs that the great evil, that 30 years ago induced this organization, must soon disappear from our land.

On February 2nd, 1864, Jones records his second opportunity of hearing Frederick Douglass speak:

Left at one oc. (Th: Foulke in comp[an]y) to attend a Lecture in Horsham Hall, by Frederick Douglas. He appeared and gave a good Lecture to a full house. So great has been the change in public sentiment that many present today three years ago, would have repelled the idea of being thus present. In the steady progress of events toward freedom & equality, during the present rebellion, thousands have been borne unconsciously along, till now they stand aiders and abettors of those, whom formerly they stigmatized as disorganizers & fanatics. Well let all join in hastening the grand day, the jubilee of Freedom, but to the pioneers in the cause, let the greater honor be inscribed. These noble men & women, tho' faults they may have shown, have kept the cause of justice alive, and the nation, if it is redeemed from slavery, as the hour promises, will owe & must render there the highest meed of praise....After the lecture, we invited Frederick to tea, & Th: Atkinson & wife, in whose company he was, which was accepted. With these & some others come to hear him, the evening was spent very pleasantly. F was in a good mood, and showed quite as much intelligence as some white men! His age is 47. Tomorrow he Lectures at Newtown. The proceeds of Lectures go to the Freedmen South.

"Henry Jones (1816-1910) was a Quaker farmer and abolitionist from Upper Dublin, Montgomery County, Pennsylvania. Jones' parents, Henry Jones and Jane Lewis, were descendants of Welsh Quakers who settled in the area in the 1680s. Jones was the youngest of four boys, born five months after the death of his father in October 1815. His brothers were: Lewis (b. 1806), Clement (b. 1808), and John L. (b. 1811). In 1821, the family relocated to Mrs. Lewis' parents' three farms in Three Tuns in Montgomery County. After their mother's death in 1840, Lewis took over his father's homestead and the other brothers remained in Three Tuns, dividing the three farms between them. Henry in partnership with his brother, Clement, managed the Upper Dublin farms, operated a mill, and kept a general store in Gwynedd, Pennsylvania. In the late 1850s, Henry gave up the store and devoted himself to farming; he later sold the farm. He married Margaret Yerkes Shoemaker (1828-1896) in 1850. The couple had no children. As a committed abolitionist, Jones regularly attended anti-slavery meetings. He was also a member of the Hicksite Society of Friends. In 1870, he obtained an appointment to run a trading post in Nemaha, Nebraska and returned to Pennsylvania in the mid-1870s, where he remained until his death" ("Jones (Henry) Diaries").

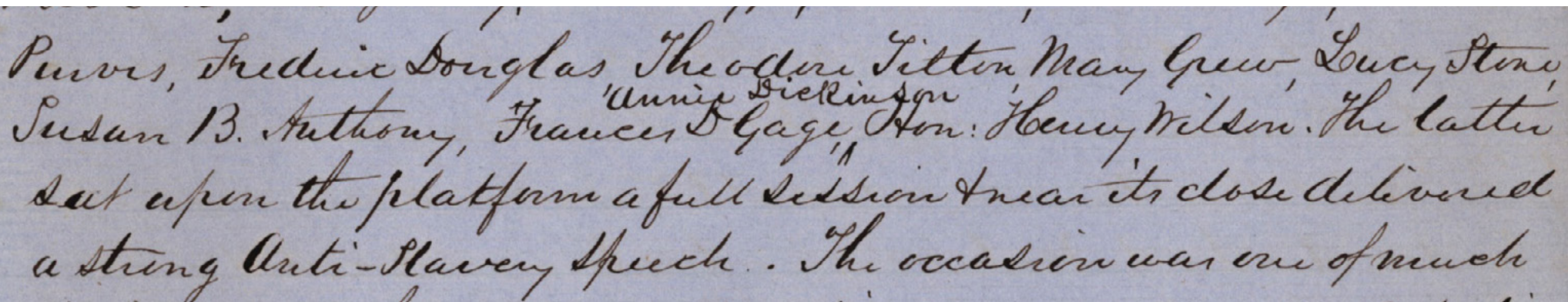
Representative passages can be found on our website.

Two thoughtful journals recording most of the Civil War from the perspective of an established anti-slavery Quaker man in Pennsylvania.

REFERENCES: "Jones (Henry) Diaries, 1837-1871" at OAC University of California online.

Item #10093

\$6,500.00



Purvis, Frederic Douglas, Theodore Tilton, Mary Grew, Lucy Stone,
Susan B. Anthony, ^{Annie Dickinson} Frances D. Gage, Hon: Henry Wilson. The latter
sat upon the platform a full session & near its close delivered
a strong Anti-Slavery speech. The occasion was one of much

IMPORTANT DECISION. NEW JURY ORDER SUSTAINED.

Upon the opening of the United States Circuit Court yesterday morning Judge Bradley delivered a decision upon the argued motion to quash the indictment against Mr. A. B. Collins, of Macon, on the ground of the illegal selection of the grand jury. The decision sustains the order of Judge Erskine recently delivered in Atlanta. We present below the decisions of Judge Bradley and Judge Erskine in full, which will be read with great interest:

UNITED STATES CIRCUIT COURT—SOUTHERN DISTRICT OF GEORGIA.

United States vs. Appleton P. Collins.—On indictment for violation of Enforcement Act.

The opinion of the Court was delivered by Hon. Joseph P. Bradley, Associate Justice Supreme Court United States.

BRADLEY, J.

A motion is made to quash the indictment in this case on the ground that the Grand Jury, by which it was found, was illegally selected and empaneled.

The process and procedure of the courts of the United States are, of course, subject to the sole regulation of Congress and of those Courts. They are entirely independent of State laws and usages, except so far as these may be adopted or followed as a matter of convenience. There is no fundamental principle which requires a conformity thereto. Undoubtedly the convenience of the legal profession and the habits of the people will be best consulted by a general conform-

ance, according to the mode of forming such juries, practised in the highest court of law of the State, "in so far as such mode may be practicable by the Courts of the United States, or the officers thereof, and for this purpose," (that is, for the purpose of securing the designation of jurors by ballot, lot, or otherwise, according to the mode practised in the State Courts); the Courts of the United States "shall have power to make all necessary rules and regulations for conforming the designation and empanelling of juries, in substance, to the laws and usages of the State. From this language of the act it is obvious that all that is required is that the mode of designating and empanelling be substantially the same; not that the officers to carry it into effect shall be the same either in rank, or in number; nor that the same kind of jury boxes or material of which the boxes are composed, whether wood or iron, shall be the same; nor that they shall be kept and guarded in the same manner; nor that the same number of names shall be placed in the box; nor that in any other matter of detail, a minute imitation of the State practice is to be observed. In these matters the Courts of the United States may exercise their discretion as to the best mode of securing the main object of the law, which is, to secure the service of properly qualified juries; selected and empaneled substantially according to the mode pursued in the State Courts.

Now, what is the mode pursued in these Courts? The Constitution of the State (Art. V, sec. X. II, par. II) simply declares that "the General Assembly shall provide by law for the selection of upright and intelligent persons to serve as jurors," and that "there shall be no distinction between the classes of persons who compose grand and petit juries." Not every person, not every citizen, is to be placed on the jury list. A selection is to be made; and the object of that selection is to procure those who are upright and intelligent. Who is to make this selection is left to the Legislature to pre-

scribe, and the officers thereof. The United States have no such officer as the Ordinary. No officer could be more appropriately appointed than the Marshal. But the commission need not be minutely made between the officers. A board of respectable and suitable officers is constituted for the purpose of making the selection of jurors from the body of citizens. This is in substantial conformity to the State law.

The disposition of the names when selected is the same. They are placed in a box, on separate pieces of paper, and from that box the panels of grand and petit jurors are drawn from time to time as occasion requires—substantially in the same manner as in the State Courts, due regard being had to the convenience of the Court and the circumstances of the case. The objection that the drawing is to be made by the Marshal and the Clerk, within thirty days after each term, and not as in the State Court, on the last day of term in open Court goes to a matter of practice and detail, and not to the substantial mode of designating or empanelling the juries, in the respects demanded by the act of Congress. The mode adopted is the same. It is the drawing of the names by lot. The designation of the officers by whom it shall be done is left to the discretion and judgment of the Court.

It seems to me, after a careful consideration of the objections which have been so ably urged, that the regulations adopted by this Court are in substantial compliance with the act of Congress. As it may be doubtful whether the question raised by this motion can be carried to the Supreme Court, and as it is a matter of great interest to this and other States, I shall avail myself, on the first opportunity, of consulting the views of my associates on the Supreme Bench, and if any different result should be arrived at, this Court will cheerfully modify its rules. As they now stand, whilst they seem to us entirely unobjectionable in point of law they are in the most practicable and convenient form for the due administration of justice and the pro-

tection of race or color. Comment was made by learned counsel on both sides, during argument, on the insertion of the word "most" before and in connection with "upright and intelligent," in the rule of the District Court. Whether the word "most" was in the draft of the rule which I wrote, I do not now remember. If so, it was unadvisedly there. But what impediment could it have been to justice? Can either side complain? Was not the word, by fair intendment, to apply to each class, white or colored? At most the word but expressed moral fitness as necessary to the end proposed. But to return; nearly seventeen hundred names were forwarded to the Marshal (before the abrogation of this rule) by those clerks who responded to his request, and for which the Government paid them. While this rule was of force, more than two hundred and fifty names were drawn from the jury box by the court or its officers, the Marshal and Clerk; but strange as it may appear, every ballot drawn from the box contained the name of a white person. Now, as the ratio of the classes, in this Judicial District, has been for years past, as eight white to five colored, or nearly so, 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 releasing 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.

On the first of June, 1872 Congress passed an act taking away the Circuit Court power from the District Court for this District, and establishing a separate Circuit Court at the first term a rule of Court was adopted, and it was under this rule

the State laws, from jury duty in the State Courts, for the principle is that those who are exempt from serving on juries are not thereby, unless there be some statutory regulations, or perhaps usage, disqualified from doing so. The language employed by Congress in this clause of the act of 1840 is direct and positive; it is also mandatory to the Federal Courts, that jurors to serve therein shall have like qualifications and be entitled to like exemptions as those of the highest Courts of law in the State where the National Court is held. Under this clause no discretion is given to the Court.

Clauses 2, 3 and 4 may be considered together. They provide for the designating or selecting of jurors by ballot, lot or otherwise, according to the mode of forming juries as practised in the State, wherein the Federal Court is being held, so far as such mode may be practicable by said Courts or its officers, giving the power to said Courts to make all necessary rules and regulations for conforming and adopting the designation and empanelling of jurors in substance, to the laws and usages in force in the State at the time. Now, it was contended by counsel for the challenger, that for the designating or selecting of qualified persons to serve as jurors in this court, State officers, for example, a board comprising the Ordinary of the county, the Superior Court Clerk, and also three Commissioners appointed by the Judge of the Superior Court is the proper agency to act in the premises; that it, and not the National Court or its officers, is the touchstone to discover and the agent to designate each particular juror to serve in his court from the list on the books of the Receiver of Tax Returns. The employment of State agency to designate or select jurors for the United States Courts was not, in my opinion, contemplated by Congress in making this law. The language of the act is, that the jurors "shall be designated by ballot, lot or otherwise, according to the mode of forming juries now practised" and hereafter to be practised therein, in so far as such mode may be

UPHOLDING THE SELECTION OF MIXED-RACE JURIES IN RECONSTRUCTION-ERA GEORGIA

68. 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.

ROBERT KERLIN'S ANTHOLOGY OF BLACK POETS

69. Kerlin, Robert T., ed. *Negro Poets and Their Poems*. Washington, D.C.: Associated Publishers, Inc., 1928. Hardcover. Sm 8vo (7.625" x 5.25"), gilt green cloth. Frontis., xv, 285 pp., 39 b&w illus. port. Bookplate of "Clarence Edwin Tobias, Jr." at front paste-down. CONDITION: Very good, mild wear to extremities, lacking dj.

First edition. An anthology of African American poetry with an emphasis on contemporary works of the Harlem Renaissance. Includes poems by Langston Hughes, W. E. B. Du Bois, Claude McKay, James Weldon Johnson, Georgia Douglas Johnson, and many others.

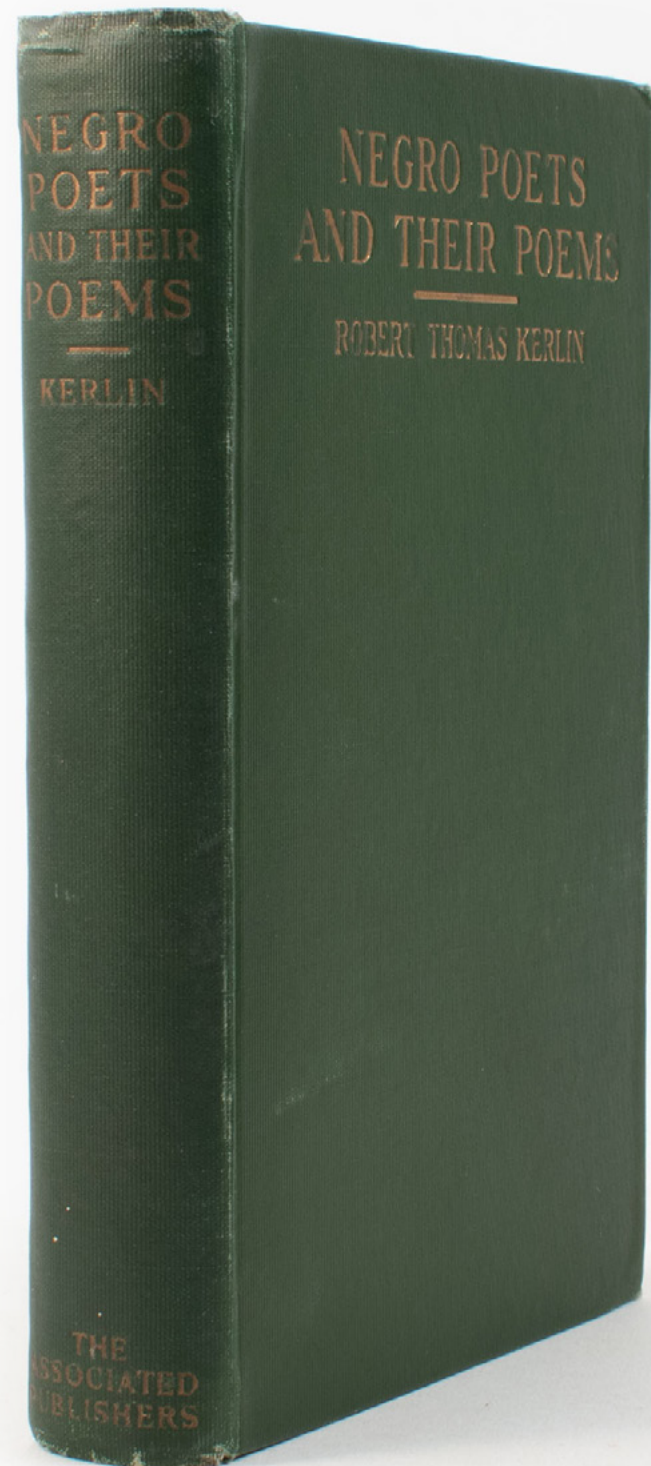
Robert T. Kerlin (1866–1950) was a professor, minister, soldier, and civil rights activist. A Missouri native and the son of farmers, Kerlin rose from poverty to pursue higher education at Central College (Fayette, Missouri), Johns Hopkins, and Harvard, before earning his PhD from Yale in 1906. He then worked as an English professor and minister, serving as a chaplain during the Spanish-American War. Kerlin authored several books on religion, English, African American studies, and other subjects.

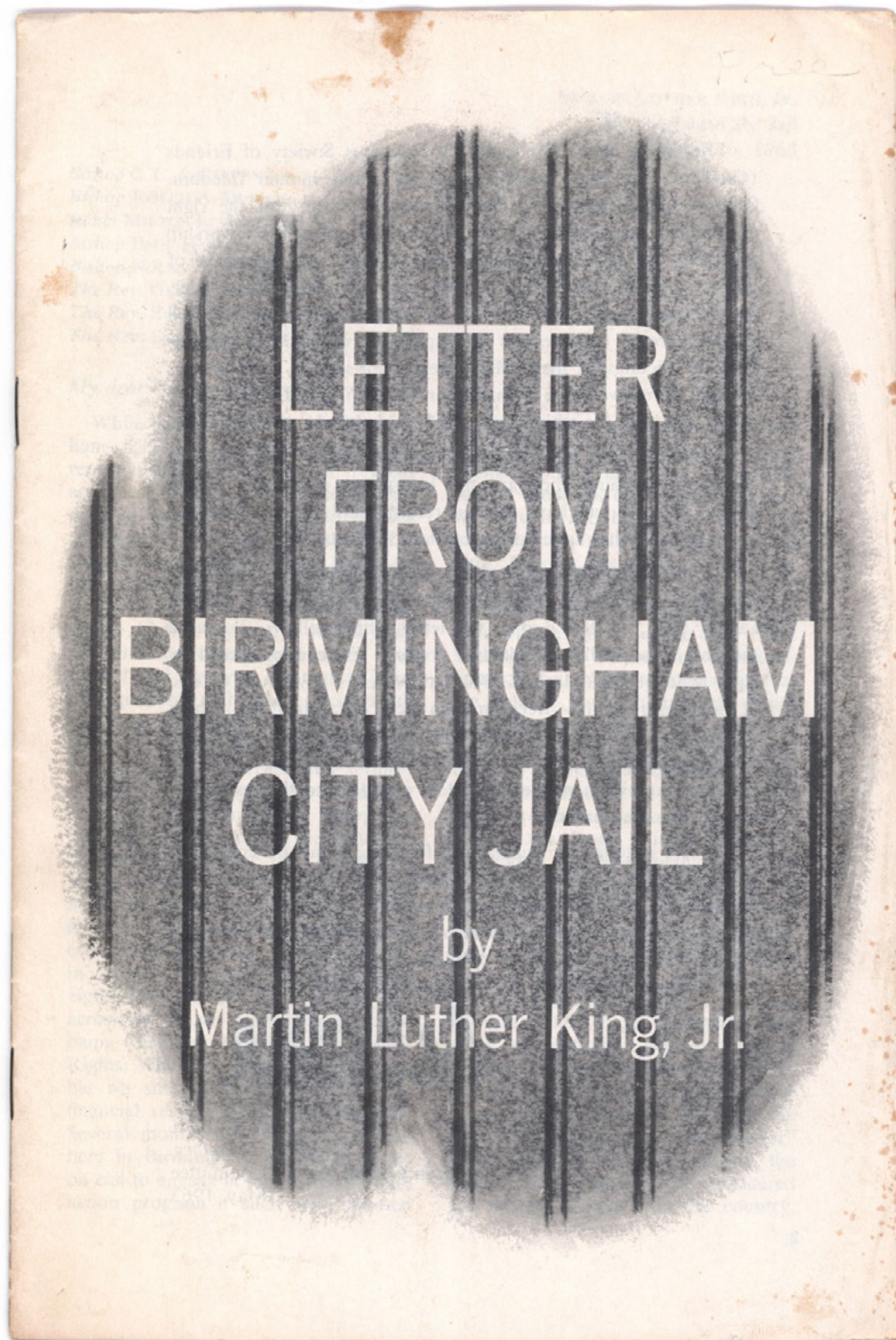
Throughout his career, Kerlin remained a stalwart supporter of civil rights for African Americans, with his activism costing him faculty positions on several occasions. In 1921, the Virginia Military Institute dismissed Kerlin as professor and head of the English department after he published his "Open Letter to the Governor of Arkansas" in *The Nation*, advocating on behalf of African Americans who defended themselves from a white mob and federal troops during the Elaine massacre in Arkansas.

REFERENCES: Blockson 5962 citing the second edition of 1935; "Robert T. Kerlin, VMI Faculty & Civil Rights Activist" at VMI Archives online.

Item #10378

\$350.00





DR. KING FROM THE BIRMINGHAM CITY JAIL

70. King Jr., Martin Luther. **Letter From Birmingham City Jail.** Philadelphia: American Friends Service Committee, 1963. Sm 4to (9" x 6"), staplebound, white printed wrappers. 15 pp. **CONDITION:** Good, light foxing and minor wear to covers, vertical fold mark visible.

First edition, first printing, dated "5-63" at the foot of the rear wrapper. Dr. King's open letter advocating nonviolent direct action and civil disobedience, written while imprisoned for leading civil rights demonstrations in Alabama. King wrote in response to a public statement by eight white Alabama clergymen condemning the protests and urging calm (the text of that letter is included at the end of the pamphlet). In his reply, King acknowledges the clergymen as Christian brothers, but firmly rejects the notion that African Americans should "wait" for civil rights and identifies the main obstacle to their struggle as the "white moderate who is more devoted to 'order' than to justice." He also responds to the clergymen's veiled allegation that he is an outside agitator, speaking to the unity of the movement and the importance of collective action, a sentiment encapsulated by the letter's most famous line: "Injustice anywhere is a threat to justice everywhere."

The American Friends Service Committee, founded in 1917, is a Quaker-led social justice and advocacy organization. In addition to publishing "Letter From Birmingham City Jail," its involvement in the Civil Rights Movement included sponsoring King's 1959 visit to India and participating in the 1968 Poor People's Campaign.

A key document of the Civil Rights Movement.

REFERENCES: Blockson 3226; "History" at American Friends Service Committee online.

Item #10505

\$6,500.00

**INSPIRATIONAL PORTRAITS OF
BLACK NOTABLES PLUS LINCOLN**

71. Large Pictures for Assembly Halls and Offices... Washington, D.C.: The Associated Publishers, [1920s]. Illustrated broadside, 10" x 7" (sheet size). **CONDITION:** Good, horizontal crease mark, some losses to lower edge, minor tears at margins.

A "Negro uplift" broadside advertising near-life size portraits of six important figures in African American history—Frederick Douglass, Booker T. Washington, Paul Laurence Dunbar, Abraham Lincoln, Phillis Wheatley, and Toussaint Louverture.

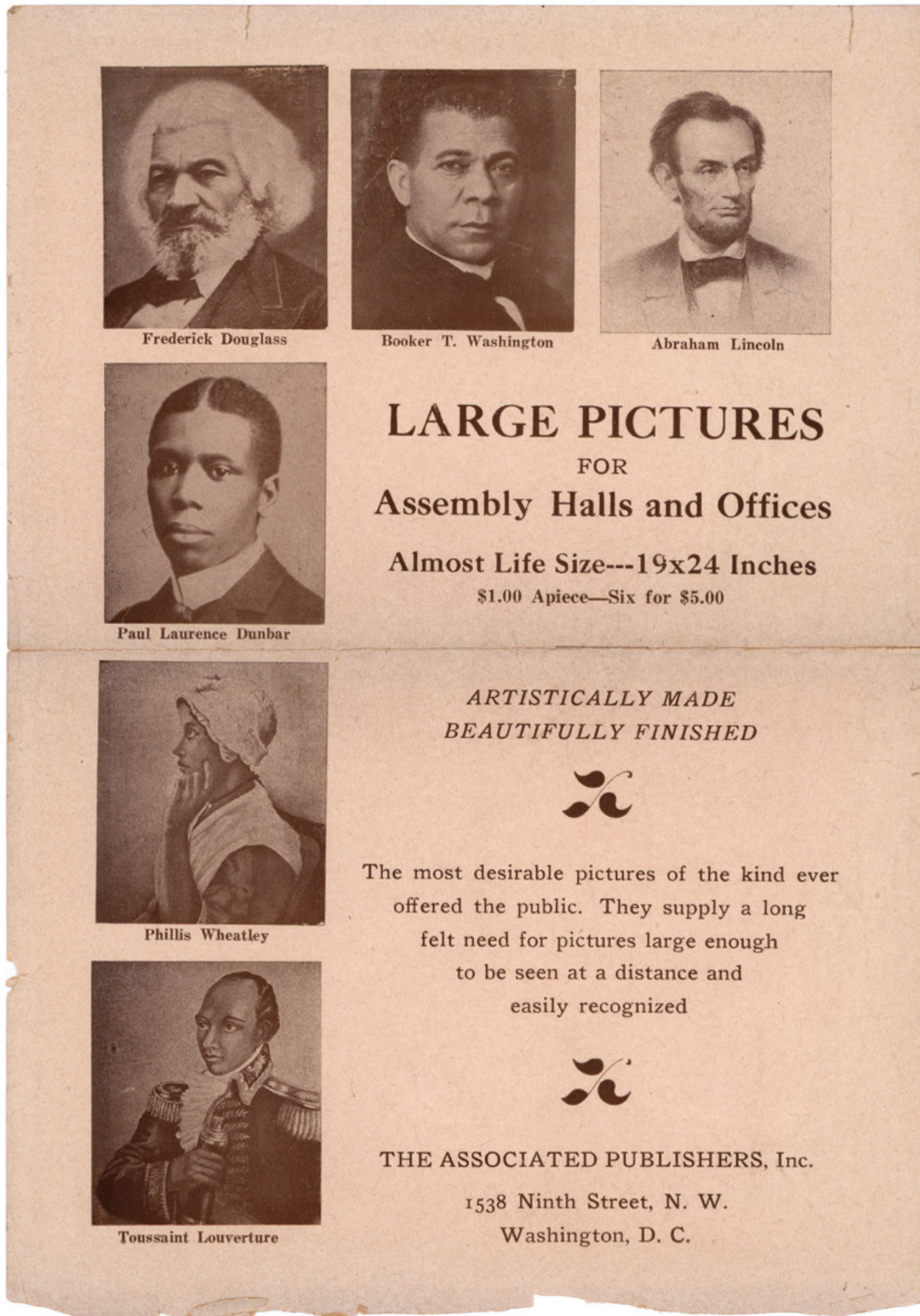
The first three reproduce photographic portraits, while the latter three are reproductions of paintings or engravings. These "Large pictures" are advertised for use in "Assembly Halls and Offices" and are described as "the most desirable pictures of the kind ever offered the public." The price is listed as \$1.00 a piece or six for \$5.00. The name and address of Associated Publishers, Inc. appears at the bottom.

The poster is emblematic of the "racial uplift" (or "Negro uplift") movement of the late nineteenth and early twentieth centuries, which began in the African American community as a way to better their socioeconomic and political status through education, financial success, and activism. Printed material from that era often focused on visual representations of successful African Americans intended for homes, offices, and community institutions.

Associated Publishers, Inc. was founded by Carter G. Woodson in Washington, D.C., in 1922 as a vehicle to publish his own work and other Black scholarship that had been previously rejected by white publishers. Woodson, often called "the Father of African American history," also intended for the business to fund research at his Association for the Study of Afro-American Life and History, but the firm never became profitable. Associated Publishers did succeed, however, in issuing a large number of works on African American subjects, many of them by Black authors who may not have had their work published elsewhere. The firm was most active in the 1920s and 1930s, and continued in operation until the 1940s.

Item #10064

\$450.00



**LARGE PICTURES
FOR
Assembly Halls and Offices**

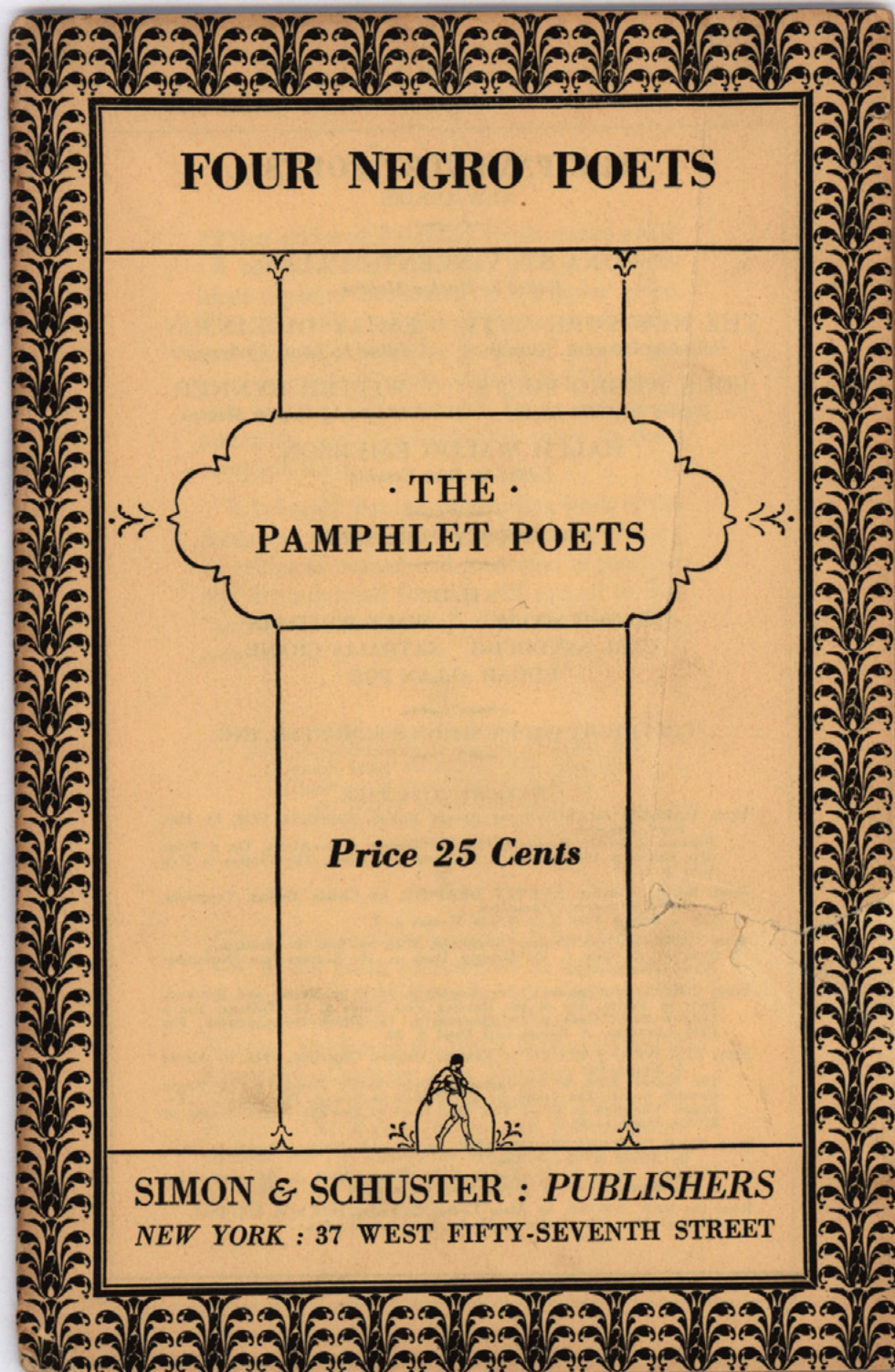
Almost Life Size---19x24 Inches
\$1.00 Apiece—Six for \$5.00

*ARTISTICALLY MADE
BEAUTIFULLY FINISHED*

The most desirable pictures of the kind ever
offered the public. They supply a long
felt need for pictures large enough
to be seen at a distance and
easily recognized

THE ASSOCIATED PUBLISHERS, Inc.
1538 Ninth Street, N. W.
Washington, D. C.

Frederick Douglass
Booker T. Washington
Abraham Lincoln
Paul Laurence Dunbar
Phillis Wheatley
Toussaint Louverture



**"RACIAL REPRESENTATIVES...
OF THEIR TIME AND NATION"**

72. Locke, Alain, ed., and Langston Hughes, Claude McKay, Jean Toomer, Countee Cullen. **Four Negro Poets**. New York: Simon & Schuster, [1927]. 8vo (8.325" x 5.5"), original staple-bound printed wrappers. 31 pp. **CONDITION:** Very good, two faint vertical creases to front wrapper and document tape repair at verso of front wrapper along 2" tear at right edge, slight toning and wear to spine, one small spot of soiling to rear wrapper, contents very good.

First edition of this Pamphlet Poets series collection of poems by Countee Cullen, Langston Hughes, Jean Toomer, and Claude McKay, edited by the "dean" of the Harlem Renaissance, Alain Locke.

Lauding Toomer, Cullen, Hughes, and McKay as "modernists among moderns," Locke introduces this collection of their previously-published poems as "A reflection of Negro experience true to its idiom of emotion and circumstance." He highlights McKay's "proud spirit...[linking] our newly insurgent race pride and consciousness with the rebel poetry of radical thought," Toomer's "probing into the sub-soil of Southern life," Cullen's "polished lyricism...[and] exuberant flow of an awakening Negro life," and Hughes's "democratic sweep and universality." Biographies of the poets appear on the final page.

Simon and Schuster began the "Pamphlet Poets" series just two years after the publishing house was founded, intending the 25-cent volumes as affordable introductions to poetry. The series was published for just three years, and reached sixteen titles, including a volume devoted solely to Langston Hughes, also introduced by Locke.

Scarce in the trade: no examples recorded in Rare Book Hub.

Item #9607

\$275.00

VERNON LOGGINS ON
"THE NEGRO AUTHOR," INSCRIBED

73. Loggins, Vernon. *The Negro Author : His Development in America*. New York: Columbia University Press, 1931. Hardcover. 8vo (8.25" x 6"), gilt burgundy cloth. ix, 480 pp. Presentation inscription by Loggins at ffe. CONDITION: Very good, minor wear to extremities, contents near fine.

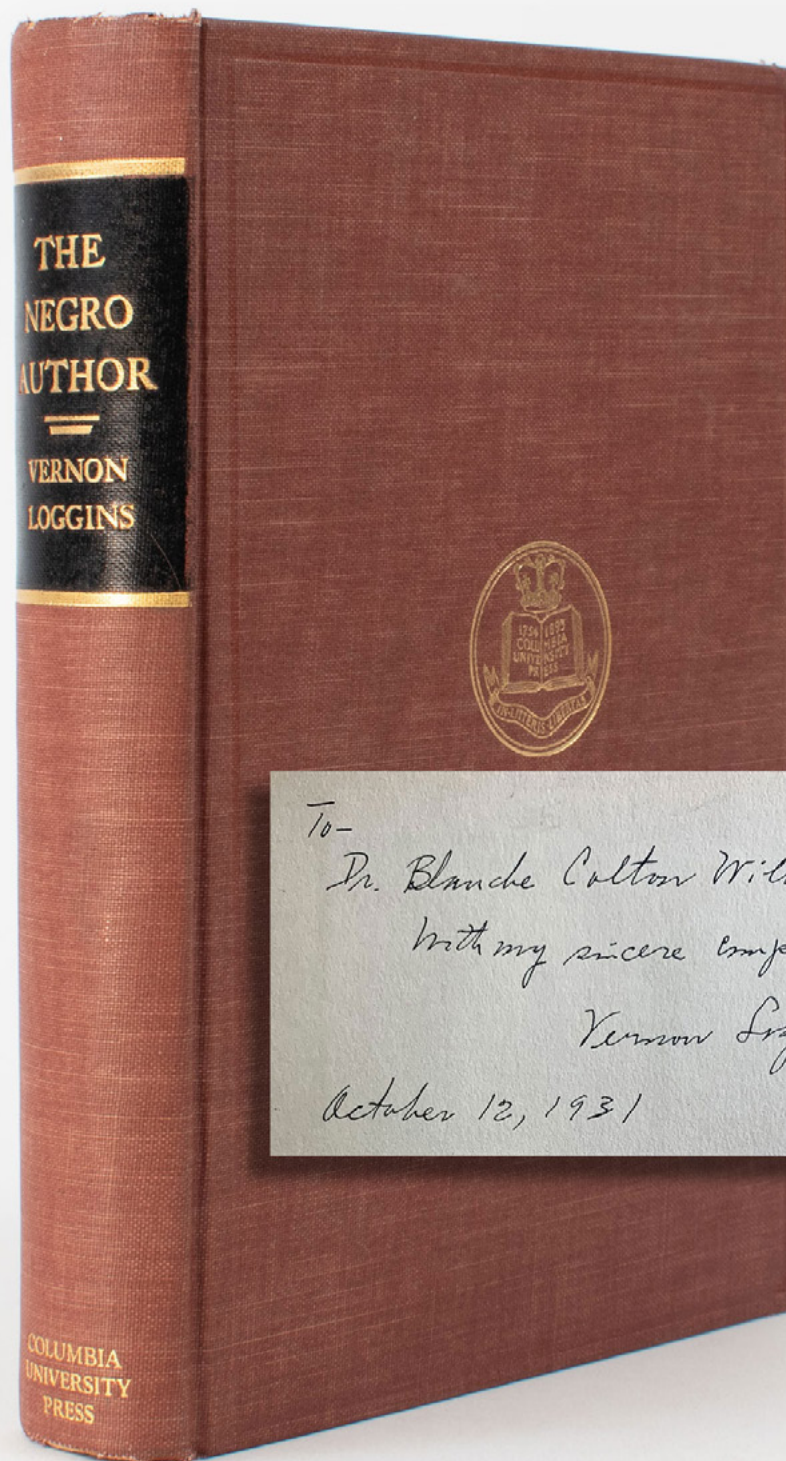
First edition. Inscribed by author: "To - Dr. Blanche Colton Williams - with my sincere compliments! Vernon Loggins. October 12, 1931." Loggins surveys the history of African American authorship from the colonial period through 1900, treating a variety of subjects including biography, poetry, literature, abolitionism, history, and sociology, among others.

Vernon Loggins (1893-1968) was a professor of English at Columbia University from 1925 until his retirement in 1960. His book *The Negro Author* was called by Eda Lou Walton in *The New York Times Book Review* "a thoroughly scholarly, unbiased and very interesting study of conscious Negro literature from its very earliest inception down to the later years when the Negro as an artist came to be recognized." The recipient of this copy, Dr. Blanche Colton Williams, was a fellow professor in the Columbia English department.

REFERENCES: Blockson 5947; "Vernon Loggins of Columbia Dies; Retired English Professor Wrote Several Books," *The New York Times*, October 4, 1968, p. 47.

Item #10365

\$350.00



SONG OF THE FIRST OF ARKANSAS.

The following song was written by Captain Lindley Miller, of the First Arkansas Colored Regiment. Captain Miller says the "boys" sing the song on dress parade with an effect which can hardly be described, and he adds that "while it is not very conservative, it will do to fight with." Captain Miller is a son of the late ex-Senator Miller, of New Jersey.

Oh! we're de bully soldiers of de "First of Arkansas."
We are fightin' for de Union, we are fightin' for de law;
We can hit a rebel fuder dan a white man eber saw,
As we go marching on.
Glory, glory, hallelujah, &c.

Seedar! above de centre, where de flag is wavin' bright;
We are goin' out of slavery; we are bound for freedom's light;
We mean to show Jeff. Davis how the Africans can fight,
As we go marching on.

We hab done wid hoein' cotton, we hab done with hoein' corn,
We are colored Yankee soldiers now, as sure as you are born;
When de Massas hear us yellin' dey'll tink its Gabriel's horn,
As we go marching on.

Dey will hab to pay us wages, de wages ob their sin,
Dey will hab to bow their foreheads to their colored kith and kin,
Dey will hab to gib us house-room, or de roof shall tumble in,
As we go marching on.

We heard de proclamation, massa hush it as he will;
De bird he sing it to us, hopplin on de cotton hill,
And de possum up de gum tree he couldn't keep it still,
As he went climbing on.

Dey said, "Now colored bredren, you shall be forever free,
From the first of January, eighteen hundred and sixty-three;
We heard it in de riber goin' rushin' to de sea,
As it went sounding on,

Father Abraham has spoken, and de message has been sent,
De prison doors he opened, and out de pris'ners went,
To join de sable army of de "African descent,"
As we go marching on.

Den fall in colored bredren, you'd better do it soon,
Don't you hear de drum a beatin' de Yankee Doodle tune?
We are wid you now dis mornin', we'll be far away at noon,
As we go marching on.

Published by the Supervisory Committee for Recruiting Colored Regiments

BLACK CIVIL WAR SOLDIERS SING TO THE TUNE OF "JOHN BROWN'S BODY"

74. Miller, Capt. Lindley. *Song of the First of Arkansas*. [Philadelphia?]: Published by the Supervisory Committee for Recruiting Colored Regiments, [1863]. Songsheet, 8.875" x 5.75". CONDITION: Very good.

A songsheet comprising eight verses written in dialect by the white captain of an African American regiment and published by the Philadelphia-based Supervisory Committee for Recruiting Colored Regiments to encourage more Black men to enlist.

One of the earliest colored regiments of its kind, the First Arkansas Volunteer Infantry Regiment (African Descent) began recruiting on the heels of Lincoln's Emancipation Proclamation and was sworn into service on May 1st, 1863, with formerly enslaved recruits in Helena, Arkansas. In November the regiment gained as captain a young New Jersey lawyer named Lindley Miller (1834–1864), who had requested service with Black troops following the death of his young wife and infant in childbirth. The regiment saw action at a skirmish at Mound Plantation and a few days later at Goodrich's Landing, and spent much of the rest of the war in Vicksburg.

Composed and sung to the tune of "John Brown's Body," this "Song of the First of Arkansas" is printed here with the following introduction: "The following song was written by Captain Lindley Miller, of the First Arkansas Colored Regiment. Captain Miller says the 'boys' sing the song on dress parade with an effect which can hardly be described, and he adds that 'while it is not very conservative, it will do to fight with.'" Early verses boast that "We can hit a rebel fuder dan a white man eber saw," and "We mean to show Jeff. Davis how the Africans can fight." The third and fourth stanzas proclaim an end to their former way of life, and paint what, to Southern slaveholders, would have been a nightmare scenario of reparations and respect for African Americans:

We hab done wid hoein' cotton, we hab done with hoein' corn,
We are colored Yankee soldiers now, as sure as you are born;
When de Massas hear us yellin' dey'll tink its Gabriel's horn,
As we go marching on.

Dey will hab to pay us wages, de wages ob their sin,
Dey will hab to bow their foreheads to their colored kith and kin,
Dey will hab to gib us house-room, or de roof shall tumble in,
As we go marching on.

Subsequent verses touch on "Father Abraham" and "de proclamation," and the final stanza urges: "Den fall in colored bredren, you'd better do it soon / Don't you hear de drum a beatin' de Yankee Doodle tune?"

Miller was promoted to Major, but died of a fever before he could take up his new post with an African American regiment in Missouri. In addition to this

Civil War-era printing, his verses were published in standard English almost a century later by Irwin Silber under the title “Marching Song of the First Arkansas (Negro) Regiment.”

The Supervisory Committee for Recruiting Colored Regiments was founded in the summer of 1863 by prominent Philadelphia businessman and reformer Thomas Webster (1818–1894). The Committee engaged with free African Americans in and beyond Pennsylvania to encourage them to join the military, distributing advertisements urging them to take up arms for those still enslaved and to demonstrate their equality as American citizens. Webster also established and served as chair for the Free Military School for Applicants to the Command of Colored Regiments, and became an eminent figure in military circles, corresponding with those at the highest commands, including Secretary of War Edwin M. Stanton and President Lincoln. The Military School trained nearly 500 officers for the newly-organized Black regiments during its short period of operation.

REFERENCES: LCP exhibition catalogue, *Negro History*, entry #139; “Abraham Barker collection on the Free Military School for Applicants for the Command of Colored Regiments” at the Historical Society of Pennsylvania online; “Frederick Douglass Thomas Webster, August 18, 1863” at The Frederick Douglass Papers online; “Men of Color To Arms” at the Library Company of Philadelphia online. “Lindley Hoffman Miller Letters” at Macculloch Hall Historical Museum online.

Item #9955

\$975.00

SLAVES AT HOME BEHIND UNION LINES
ON SOUTH CAROLINA'S
SEA ISLANDS, CIRCA 1862–63

75. Moore, Henry P., photog. **Live Oak Avenue and Negro Quarters, Drayton's House, Hilton Head, S.C.** [Hilton Head, South Carolina, 1862–63.] Albumen print, 5.25" x 8" on larger paperboard mount. CONDITION: Very good, some toning to image margins.

A rare and remarkable photo by sometime Civil War photographer Henry P. Moore, documenting an avenue of slave cabins and many of their inhabitants, on a Hilton Head Island plantation shortly after the Union gained control of the area.

This photograph shows men, women, and children—no longer enslaved but not yet citizens—in front of two rows of neat cabins lining a road of soft, deeply-rutted sand. Mature trees on the left shade the saplings on the right, and at least two white soldiers stand among the Black residents. Nearest the camera stands one such soldier, in profile, beside three young boys and an older girl holding an infant. On the other side of the avenue stands another woman, a baby in her arms and a child by her side, and further back a woman with a very young child at her skirt. A number of men are scattered in the distance, one standing in the shadow of a chimney, two (including another soldier) leaning against trees, one in an apron (behind the group to the right) apparently just emerged for the photo.

Maps from the period showing some fifteen cabins on each side suggest that the view offered here pictures about half of the structures lining “the street,” as Sea Island slaves called their avenues. While the single “street” of General Thomas Fenwick Drayton’s plantation was small in comparison to those on the wealthiest rice plantations, “Fish Haul Plantation,” as it was also known, comprised 700 acres and, in 1860, fifty-two slaves. “Materially speaking, Sea Island slaves were among the most fortunate in the United States when the war began. Living on long-established and prosperous plantations allowed them to access much better food and housing than was possible for enslaved people laboring on poor farms in the Appalachians, or on upstart plantations along the southwestern frontier. This photograph does not show ‘typical’ slave housing. On the contrary, it reveals some of the best slave housing available at the time” (Bolster and Anderson, p. 66). By the time photographer Henry P. Moore arrived, over 600 former slaves had escaped behind Union lines to Hilton Head Island, and in September of 1862, Union Major General Ormsby Mitchel began organizing the first self-governed Freedmen’s town in the United States. Mitchelville, as it was called, had “neatly arranged streets, 1/4-acre lots, a town supervisor and councilmen elected by the black residents, laws regulating sanitation and community behavior, and a compulsory education law” (“Fish Haul”). Residents found employment with the army during the war and until the end of the three-year occupation that followed, after which the community gradually dispersed.

Henry P. Moore (1835–1911), a New Hampshire native, traveled to South Carolina on two or perhaps three occasions during the early years of the Civil War, following the Third New Hampshire Volunteers. Moore arrived on Hilton Head Island in late February of 1862, just a few months after it had been captured in the Battle of

Port Royal (November 7, 1861). He was greeted with glee by his fellow New Hampshireites: "As we were sitting around our fire after supper," recounted one member of the regiment, "Capt. Ranlet came from the main camp bringing a person whom he introduced...as a 'Secesh' prisoner; and who was it but our friend H. P. Moore just from Concord, and natural as life. If you could have seen us pitch into him and shake him up, you might have a very small idea as to the strength of our 'home feeling.' He comes with the intention of taking views of the camps and plantations, and has had over one hundred applications for large sized pictures. He is just the man we want, for it has been impossible to obtain pictures of any kind worth having, or durable enough to retain their color even a month." Moore traveled throughout Union controlled territory in the South, staying from February through April or May of 1862 on his first trip and from April 22nd to the end of May the following year. He "became best known for his pictures of Sea Island slaves. Photographs of slaves are relatively rare...[and] Moore's historic images of African Americans are extraordinary" (Bolster and Anderson, p. 17).

Moore grew up in Goffstown and then Concord, New Hampshire, in an inn-running family, and pursued a variety of artistic professions, working first as a viewmaker (he sold town views to Endicott & Company, J. H. Bufford, and others), a photographer (successfully capitalizing on the market for spirit photos in the 1870s), and, in 1868, inventing a lucrative method of duplicating photographs, daguerreotypes, tintypes, and other images, which he called the "silvertype." After a brief stint in retirement, dabbling in taxidermy and poultry farming, Moore returned to business, decorating chinaware with photographic images.

An arresting photograph of formerly-enslaved residents outside their plantation cabins, on the site that would soon become the first self-governed Freedmen's community in the United States.

REFERENCES: Bolster, W. Jeffrey and Hilary Anderson. *Soldiers, Sailors, Slaves, and Ships : The Civil War Photographs of Henry P. Moore* (Concord: New Hampshire Historical Society, 1999); "Hilton Head Island Plantations" at Heritage Library online; "Fish Haul Archaeological Site, Beaufort County" at South Carolina Department of Archives and History online; "Documented Mitchelville" at Finding Freedom's Home : Archaeology at Mitchelville online.

Item #10355

\$10,000.00





CONTRABANDS ABOARD THE *USS VERMONT*

76. Moore, Henry P., photog. [Contrabands aboard U.S. Ship Vermont, Port Royal, South Carolina.] [Port Royal, South Carolina, 1862–63.] Albumen print, 5.25" x 8" on larger paperboard mount. CONDITION: Very good, rich tonality, some fading to edges of image.

New Hampshire photographer Henry P. Moore's rare and iconic Civil War photograph documenting a group of formerly enslaved men, recently classified as contrabands of war, aboard a U.S. ship in Port Royal, South Carolina, not long into the Union blockade.

The men shown here, no longer slaves but not yet citizens, wear navy-issued clothes and gather beneath the main mast of the 74-gun warship *USS Vermont*, aboard which many of them likely mustered into the U.S. Navy. Very early in the Civil War, Union commanders were confronted with the question of what to do with slave refugees. In May of 1861, General Benjamin Butler had classified them as "contrabands of war," and in September, Secretary of the Navy Gideon Welles announced that, "where their services can be made useful," officers should "enlist them for the naval service, [with] no higher rating than boys, at a compensation of \$10 per month and one ration per day" (*Official Records* p. 689). Contrabands, in turn, made essential contributions to the Union effort, and though working in inferior conditions—often for vastly inferior compensation—they offered their services as "mechanics, cooks, stevedores, and teamsters," and proved useful as "sailors, spies, guides, nurses, orderlies, and producers of food" (p. 3). Among the most important contributions of Black Americans to the navy was their service as coastal pilots (as famously exemplified by Robert Smalls, who in May of 1862 captured the Confederate steamer *Planter* in Charleston Harbor) and as informants, providing "reliable intelligence to the commanders of the Potomac Flotilla and the North and South Atlantic Blockading Squadrons about Confederate fortifications, troop movements, blockade runners, and the location of torpedoes and gun batteries" (p. 3).

The *USS Vermont* arrived in Port Royal in April of 1862 and served as an "ordnance, receiving, and store ship in the South Atlantic Blockading Squadron until being transferred to New York in 1864 ("Vermont"). The names of dozens of "Contrabands" and "Negroes" are listed in the muster rolls of the *Vermont*, the vast majority of them coming "From Shore," with birthplaces across North and South Carolina, Georgia, Florida, and Virginia, and professions ranging from carpenter, brickmaker, and cooper, to waiter, coachman, ostler, and more.

Henry P. Moore (1835–1911), a New Hampshire native, traveled to South Carolina on two or perhaps three occasions during the early years of the Civil War, following the Third New Hampshire Volunteers. Moore arrived on Hilton Head Island in late February of 1862, just a few months after it had been captured in the Battle of Port Royal (November 7, 1861). He was greeted with glee by his fellow New Hampshireers: "As we were sitting around our fire after supper," recounted one member of the regiment, "Capt. Ranlet came from the main camp bringing a person whom he introduced...as a 'Secesh' prisoner; and who was it but our friend H. P. Moore just from Concord, and natural as life. If you could have seen us pitch into him and shake him up, you might have a very small idea as to the strength of our 'home feeling.' He comes with the intention of taking views of the camps and plantations, and has had over one hundred applications for large sized pictures. He is just the man we want, for it has been impossible to obtain pictures of any kind worth having, or durable enough to retain their color even a month." Moore traveled throughout Union controlled territory in the South, staying through April or May of 1861 on his first trip and from April 22nd to the end of May the following year. He "became best known for his pictures of Sea Island slaves. Photographs of slaves are relatively rare...[and] Moore's historic images of African Americans are extraordinary" (Bolster and Anderson, p. 17).

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A remarkable photograph documenting formerly-enslaved navy servicemen aboard a U.S. warship, likely taken at least a year before the Emancipation Proclamation.

REFERENCES: Hudson, Leonne M. "Bluejackets and Contrabands: African Americans and the Navy," *Civil War Book Review* Vol. 12, No. 1 (2010); "Vermont (SSN 792)" at General Dynamics online; Bolster, W. Jeffrey and Hilary Anderson. *Soldiers, Sailors, Slaves, and Ships : The Civil War Photographs of Henry P. Moore* (Concord: New Hampshire Historical Society, 1999); "Muster Rolls of the U.S.S. Vermont 1862–1864" at National Archives online; *Official Records of the Union and Confederate Navies in the War of the Rebellion*, Series I, Vol. 16 (Washington, 1903).

ENLARGED SECOND EDITION OF ABIGAIL MOTT'S
ANECDOTES OF PERSONS OF COLOR

77. Mott, A[bigail]., comp. *Biographical Sketches and Interesting Anecdotes of Persons of Color. To Which is Added, a Selection of Pieces in Poetry*. New York: Mahlon Day, 1837. 8vo (8" x 5"), original brown floral-patterned cloth, renewed spine with gilt title label. iv, 260 pp. CONDITION: Good, some wear to extremities, contents foxed.

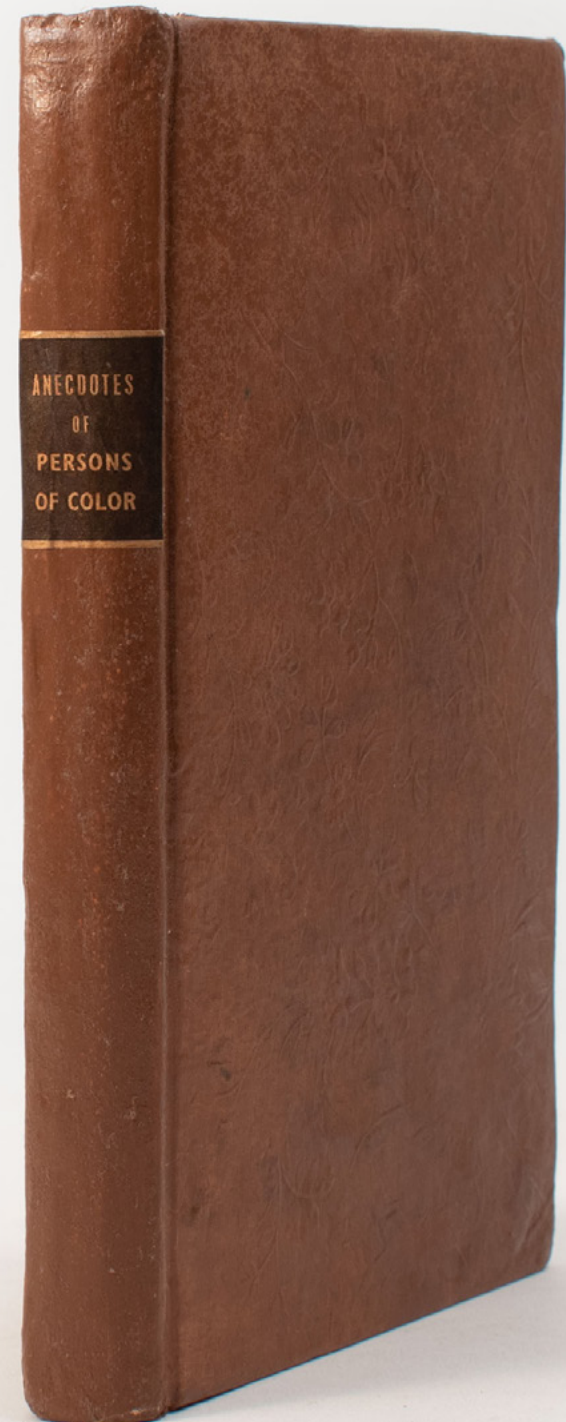
Second American edition, enlarged, first published in 1826. Mott, a prominent Quaker abolitionist and women's rights advocate who was active in the Underground Railroad, drew on a variety of sources to compile this book, which was intended to circulate in schools and teach children about the evils of slavery and the ability of African Americans to educate themselves and become productive members of American society. In addition to highlighting well-known figures including Phillis Wheatley, Toussaint L'Ouverture, Benjamin Banneker, and Captain Paul Cuffee, Mott focuses on everyday people—both Black and Indigenous—who rose in the world with dignity thanks to their hard work and thrift. Numerous "Interesting Anecdotes" point to the moral virtues and religious convictions of ordinary people navigating hardship. The present 1837 edition features additional biographies and anecdotes, as well as a new section of "Pieces in Poetry."

Abigail Mott (1795–1846) began the task of arranging biographies of people of color in the 1820s and published the first edition of *Biographical Sketches* in 1826. The Mott family included several notable Quaker abolitionists, chiefly Abigail's brother James (with whom she co-wrote a book on female education) and his wife Lucretia Mott. *Biographical Sketches* was funded by grammarian Lindley Murray, who died in the year of its initial publication. Subsequent editions and adaptations—including the present volume—were funded by Murray's estate, which supported "books calculated to promote piety and virtue, and the truth of Christianity." After the Civil War and thirty years after Mott's death, her work was continued by Mary Sutton Wood, who published *Narratives of Colored Americans* (1877), heavily based on *Biographical Sketches*, with Mott receiving posthumous credit.

REFERENCES: Sabin 51111; Afro-Americana 6901; Blockson 9221.

Item #10462

\$2,500.00



NARRATIVES
OF
COLORED AMERICANS.

God "hath made of one blood all nations of men for to dwell on all the face of the earth."—ACTS xvii., 26.

PRINTED BY ORDER OF THE TRUSTEES OF THE RESIDUARY
ESTATE OF LINDLEY MURRAY.

NEW YORK:
WILLIAM WOOD & CO., 27 GREAT JONES STREET.
1877.

UPLIFT IN THE 1870s

78. Mott, A[bigail].; M. S. Wood, comp. *Narratives of Colored Americans*. New York: William Wood & Co., 1877. Sm 8vo (7.25" x 5.25"), beige cloth with gilt spine. iv, [5]–276 pp. Ownership inscription at ffe: "L. A. Cartland." Clipping of religious text laid in at p. 195. CONDITION: Good, wear to extremities and covers, some separation of front cover at hinge, contents damp stained along lower edge.

First edition. A compilation of narratives of enslaved and free people of color, consisting of several dozen biographical sketches and anecdotes. The work highlights the lives of well-known figures including Phillis Wheatley, Toussaint L'Ouverture, Benjamin Banneker, and Captain Paul Cuffee, focusing on people who rose in the world with dignity thanks to their hard work and thrift. Other narratives point to the moral virtues and religious convictions of ordinary people enduring hardship. Selections of poetry are interspersed throughout. The majority of the narratives center on the lives of people of African descent, though a few treat Indigenous subjects.

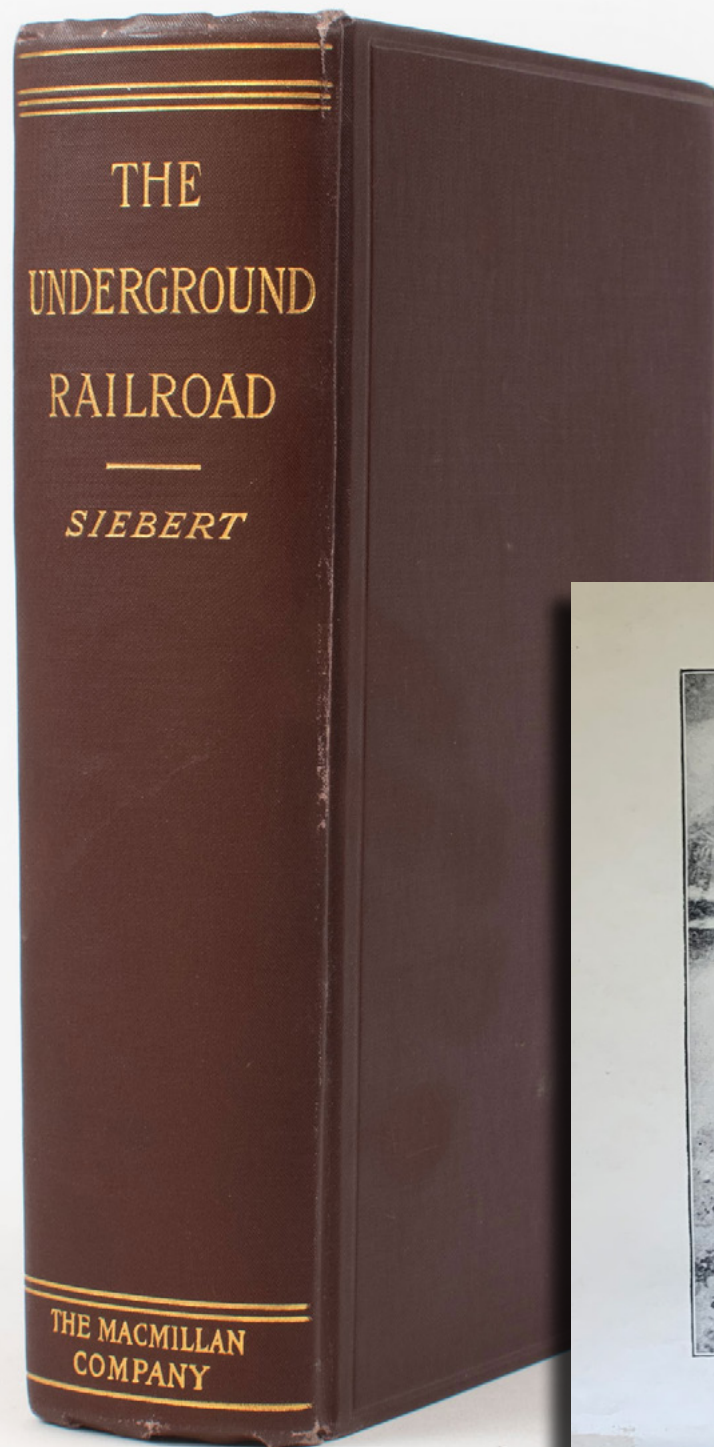
The work was compiled by Abigail Mott (1795–1846) and Mary Sutton Wood (1805–1894), both Quaker abolitionists. Mott began the task of arranging biographies of people of color in the 1820s and published *Biographical Sketches and Interesting Anecdotes of Persons of Color* (1826), which was re-issued in 1837 and subsequently with additional biographies, anecdotes, and selections of poetry. The Mott family included several notable Quaker abolitionists, chiefly Abigail's brother James (with whom she co-wrote a book on female education) and his wife Lucretia Mott. *Biographical Sketches* was funded by grammarian Lindley Murray, who died in the year of its initial publication. Subsequent editions and adaptations—including the present one—were funded by Murray's estate, which supported "books calculated to promote piety and virtue, and the truth of Christianity."

Narratives of Colored Americans was published nearly thirty years after the death of Mott and includes much of the original content of *Biographical Sketches*, with revised anecdotes and biographies (including notes on Sojourner Truth and Catherine Ferguson). *Narratives* also abandons the three-part structure of *Biographical Sketches*, opting for a more fluid integration of anecdotes, biographies, and verse. Mott receives posthumous credit along with Mary Sutton Wood, a writer and poet about whom little else is known. Although of nearly the same generation, Wood survived Mott by nearly five decades, lived to see the abolition to slavery, and continued Mott's work in the postbellum era.

REFERENCES: Blockson 3441 and 3442 (citing the 1971 reprint and 1882 editions, respectively).

Item #10441

\$950.00



WILBUR SIEBERT'S HISTORY OF
THE UNDERGROUND RAILROAD

79. Siebert, Wilbur H. *The Underground Railroad : From Slavery to Freedom*. New York: The MacMillan Company; London: MacMillan & Co., Ltd., 1899. 8vo (8.75" x 6.25"), maroon cloth, gilt spine, t.e.g. Frontis., xvii, 478 pp., [6] pp. ads., 38 b&w illus., 5 maps (incl. one folding map on p. 113). CONDITION: Very good, faint spots of discoloration to front cover, minimal wear.

First edition, second printing. A comprehensive history of the Underground Railroad, with chapters on its origin and growth, operation, outcomes for fugitives, associated prosecutions, and legacy. With an introduction by Albert Bushnell Hart.

REFERENCES: Afro-Americana 9407 (citing first edition).

Item #10445

\$750.00



THE UNDERGROUND RAILROAD:
LEVI COFFIN RECEIVING A COMPANY OF FUGITIVES IN THE OUTSKIRTS OF CINCINNATI, OHIO.
(From a painting by C. T. Webber, Cincinnati, Ohio.)

BLIND TOM APPEARS IN PHILADELPHIA IN 1865

80. **A Sketch of the Life of Thomas Greene Bethune (Blind Tom.)** Philadelphia: Ledger Book and Job Printing Establishment, 1865. 24mo (5.625" x 3.875"), illustrated self wrappers. 8 pp. including title leaf. CONDITION: Very good, a few touches of foxing and minor stains.

An exceedingly rare Blind Tom biographical sketch, published in connection with his appearance in Philadelphia to give a series of concerts over the course of three weeks in September and early October of 1865.

Newspaper notices appearing in *The Philadelphia Inquirer* trace his performances there. On September 4, the paper records "Blind Tom, the great musical wonder, will shortly astonish the Philadelphia public." Again, on September 16, "The great negro prodigy Blind Tom appears at Concert Hall. He is the son of ordinary southern Negro field hands, blind untutored, and prior to the war a slave. He will continue his entertainments next week." On October 3rd, the *Inquirer* advertised the "Last Week of Blind Tom," adding that "comfortable seats are reserved in the gallery for the accommodation of colored people." Tom was approximately sixteen years old when he performed in Philadelphia in 1865. It also appears that he performed 'farewell concerts' in Philadelphia at the end of 1865.

The sketch offers a vivid portrait, noting among other things, that

Tom, from the hour of his first musical triumph, was regarded by the Negroes of the plantation upon which he lived, and those of the surrounding country, as a spirit from another world, and he was treated with the upmost tenderness by the people of color, while the white population, struck with his remarkable powers, made him an idol.

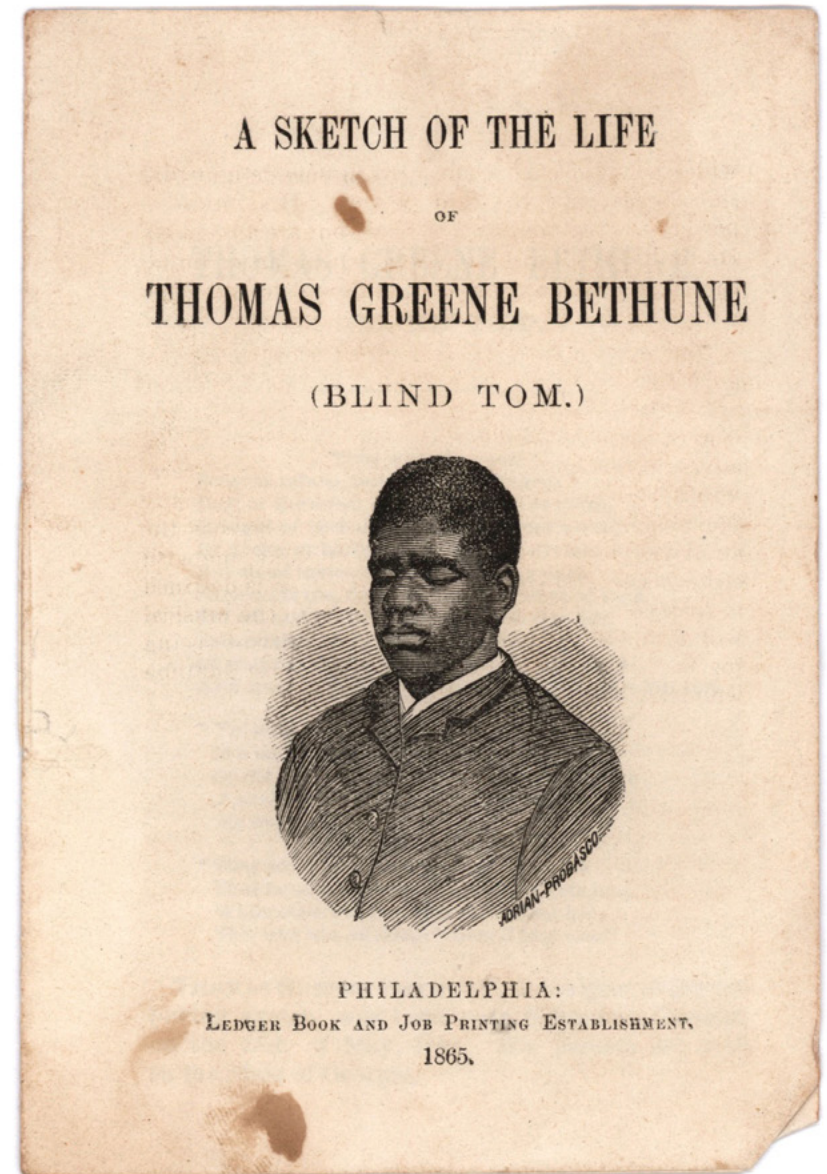
Thomas Greene Bethune or Thomas Greene Wiggins (1849–1908), born into slavery in 1849, revealed his prodigious musical abilities at a very early age. His concert career began at the age of eight, and by the beginning of the Civil War he had earned thousands of dollars for his owner, Georgia lawyer and publisher James Neill Bethune. Tom continued to perform during the War, and Bethune donated much of the proceeds to the Confederacy. Following the war, Tom chose to remain in the custody of the Bethune family, essentially consenting to "legal slavery" for the remainder of his life, and by the time of his death had amassed for his owners a fortune estimated at three-quarters-of a million dollars. Today it is thought that Tom was autistic, adding another dimension to the story of his exploitation.

This is one of three recorded Blind Tom items published by the Ledger Book and Job Printing Establishment of Philadelphia in 1865—all apparently relating to his appearances there—the other two being a playbill for the concerts and a lithographic portrait titled *Blind Tom, a Musical Prodigy*.

OCLC records a single copy, at the New York Historical Society.

REFERENCES: "The Marvelous Musical Prodigy Thomas Greene 'Blind Tom' Wiggins" at the Smithsonian online; "Thomas 'Blind Tom' Wiggins (1849-1908)" at BlackPast online; *The Philadelphia Inquirer*, September 4, September 16, and October 3, 1865 at newspapers.com.

Item #10004



\$1,250.00

INIQUITY OF THE SLAVE TRADE.

A TRUE STORY.



London: Printed by S. Rousseau, Wood Street, Spa Fields;
and sold by J. Burditt, No. 60, Pater Noster Row.

(Price One Penny.)

ROBERT SOUTHEY
VERSIFIES AGAINST SLAVERY

81. Southey, Robert, et al. *Iniquity of the Slave Trade*. London: Printed by S. Rousseau, Wood Street, Spa Fields; and sold by J. Burditt, No. 60, Pater Noster Row, [ca. 1806–1811?]. 16mo (6.5" x 4.5"), printed self wrappers. [8] pp., not sewn. CONDITION: Very good, Japanese tissue reinforcements along spine folds and along marginal loss at top right edge of final leaf.

A scarce variant issue of this anti-slavery publication—the brief prose anecdote, followed by its rendering in verse by Robert Southey, of a Reverend's meeting with a sailor tormented by guilt for his role in the fatal beating of a captive woman aboard a slave ship.

The woodcut illustration on the front wrapper depicts a Black woman, stripped down and bound to the mast of a ship, in the midst of being whipped by a sailor under the cruel direction of his captain. This is the scene of guilt recounted at third hand in the "anecdote" that makes up the first part of the text, and that is retold in verse by Robert Southey in the second. Southey first introduced his poem to the public in the second volume of his *Poems* (1799), and his preface to it is reproduced here, including the explanation that "By presenting it as a poem, the story is made more public, and such stories ought to be made as public as possible." The incident, recorded by a friend of one Rev. J. Pyne, "an aged minister, who lived at Bristol" and signed by "Mr. P—" to attest its truth, is Pyne's encounter with a sailor whom he encountered groaning and "prostrate" with guilt in a wagon in the country near Bristol, oppressed by recollections of a misdeed he readily confessed:

That he had some time before been employed in a slave ship, and when last quitting the coast with their cargo, there was one woman who seemed to feel the misery of her situation more than the rest, and disturbed the repose of the captain with the noise of her mourning and perpetual lamentations, who therefore ordered her to be tied up and well flogged; the execution of these orders fell to his lot, and the captain standing by obliged him to execute them with such severity, that the poor creature expired in great agonies the next morning. Since that time his mind, he said, had been overwhelmed with guilt and the recollection of the poor woman's sufferings, so he had never known peace or happiness since...

Southey's poem, called "The Sailor who had served in the Slave Trade," begins with Pyne's first apprehension of the sailor's presence nearby ("He stopt!—it surely was a groan / That from the hovel came..."), and traces his questioning of the wretched man and the agonized

confessions that ensue, including the sailor's ceaseless apprehension of the devil before him ("He follows, follows every where, / And every place is Hell"):

O, I have done a cursed deed
The wretched man replies,
And night and day, and every where,
'Tis still before my eyes:

I sail'd on board a Guinea-man
And to the slave coast went;
Would that the sea had swallow'd me,
When I was innocent....

One woman sulkier than the rest,
Would still refuse her food;—
Hark! hark! e'en now I hear her cries,—
I see her in her blood!

The captain made me tie her up,
and flog, while he stood by;
And then he curs'd me if I staid
My hand, to hear her cry.

She groan'd, she shriek'd—I could not spare
For the captain he stood by—
Dear God! That I might rest one night
From this poor woman's cry!

She twisted from the blows—her blood,
Her mangled flesh I see—
And still the captain would not spare—
Oh, he was worse than me!

This is one of multiple editions of these texts, published under varying titles published from circa 1798 to 1820. OCLC records just one holding of the present edition, at NYPL.

A rare edition of these prose and verse accounts of a heart-wrenching incident aboard a slave ship, published more than two decades before Britain abolished slavery.

Item #9957

\$3,750.00

SLAVE TRADE.

THE following anecdote is well worthy of being recorded, and is full attested by the Rev. J. Pyne, an aged minister, who lived at Bristol. This account was written by a friend, who, after hearing it, wrote it in a Book, and which Mr. P—, at his request, signed his name to the truth of it.

One afternoon in September, 1798, as Mr. P—, who lived near the outside of the city, on Philip's Plain, was walking towards the fields for the benefit of the air, leaning over an old wall, he thought he heard some one moaning and lamenting in a pitiful manner, and on looking about, he found that the sound came from an old cart-hovel. On this he drew near to the place, and perceived in it a waggon, in which he discovered a man praying, in great agony of spirit. He repeated sometimes the Lord's Prayer and part of the creed, and then cried for mercy in other words, with the most dismal groans. He listened to him some time, and at an interval of his mournful effusions, called to him, and asked him what was the reason that he seemed to be in so much distress. The poor man rose up (for before he was prostrate in the waggon,) and, looking the picture of despair, came down. He had on a sailor's dress, and said he had retired there, as he did at every convenient place, to confess his sin, and seek mercy from the



THE BLACK WORKER,
INSCRIBED BY ABRAM HARRIS

82. Spero, Sterling D.; Abram L. Harris. *The Black Worker : The Negro and the Labor Movement*. New York: Columbia University Press, 1931. Hardcover. 8vo (8.875" x 6.25"), gilt black cloth. x, 509 pp. Presentation inscription by author in ink at ffep: "For Mr. Laurence J. W. Hayes. Abram L. Harris. Howard University. April 19th 1939." Bookplate of Laurence J. W. Hayes at front paste-down as well as ownership inscription in ink: "Laurence J. W. Hayes. Howard University." CONDITION: Good, some wear to extremities, bookseller's ticket at ffep, contents underlined and annotated in ink throughout, apparently by Hayes, offsetting at pp. 438-39 where newspaper clipping was laid in, lacking dj.

First edition. Inscribed by co-author Abram L. Harris. The work is "an effort to set forth descriptively and analytically the results of a study of the American labor movement in... the relation of the dominant section of the working class to the segregated, circumscribed and restricted Negro minority."

Abram L. Harris (1899-1963) was an economist and social critic, one of the first prominent African American scholars in the field. Harris was head of the economics department at Howard University from 1936 to 1945, when he became a professor at the University of Chicago, a position he held until his death.

Sterling D. Spero (1896-1976), co-author, was professor of public administration at New York University, a specialist on employment in public service.

Laurence J. W. Hayes was a government worker and journalist based in Washington, D.C. A native of New Orleans, Hayes received his MA in history from Howard University and went on to publish *The Negro Federal Government Worker* in 1941, an examination of the systemic barriers faced by African American employees in the federal workforce over the preceding half century. During World War II, Hayes served in the Marine Corps as part of the first group of Black marines.

REFERENCES: Blockson 2459; "Abram L. Harris, Economist, Dead; Professor at University of Chicago Wrote on Negro," *The New York Times*, November 17, 1963, p. 87; "Sterling Spero of N.Y. U. Dead; Public Administration Professor" *The New York Times*, January 4, 1976, p. 47; "Laurence J. W. Hayes" at *The Louisiana Weekly*, June 29, 1935, p. 4.

Item #10385

\$750.00

**BLACK STUDENTS PROTEST THE VIETNAM WAR
AND OPPRESSION AT HOME, 1969**

83. Student Mobilization Committee to End the War in Vietnam. the fight for freedom...is at home! Strike! Nov. 14 March on Washington & San Francisco Nov. 15 : Bring All The GIs Home. Washington, D.C., [ca. 1969]. Illustrated single sheet poster, black on purple background, 22" x 17". CONDITION: Very good, old folds, moderate wear, a few minor chips and tears.

A scarce and vivid poster announcing marches on Washington D.C. and San Francisco, produced by the Student Mobilization Committee To End The War In Vietnam.

The rousing phrase "the fight for freedom...is at home!" accompanies a photo-illustration showing a large group of African American men and women participating in a protest. The head of a single police officer, seen from behind, appears in the lower left corner and effectively represents the oppression against which the students protest. Many of the protesters raise their clenched fists in the style of the Black Panther salute and appear to be chanting. The poster effectively appeals to African Americans to engage in protesting the War as a means of simultaneously combating racial inequality in America.

The U.S. saw extensive protests surrounding its involvement in the Vietnam War, many of which were organized by the Student Mobilization Committee (SMC, est. 1966), a nationwide organization of students who sought to end the war. For their events, SMC created brochures, posters, buttons, and stickers. SMC worked with other anti-war mobilization committees in the late '60s such as the Washington D.C.-based Vietnam Moratorium Committee (VMC), which sponsored anti-war moratoriums around the world in the fall of 1969. The VMC's first organized moratorium took place on October 15th 1969 and the second on November 15th, in which over half a million activists marched on D.C. and demonstrated throughout the U.S. and the world. The November 15th event followed on the heels of the "March Against Death" demonstration held on November 14th, when people marched down Pennsylvania Ave in Washington D.C. hoisting signs with the names of dead U.S. soldiers and destroyed Vietnamese towns. The protest on the 15th featured a rally at the White House in which chanting demonstrators called for a peaceful end to the war. One of the most influential student-led nonviolent protest groups in U.S. history, the SMC began to disband in the early '70s as American combat troops stationed in Vietnam started to withdraw and return home.

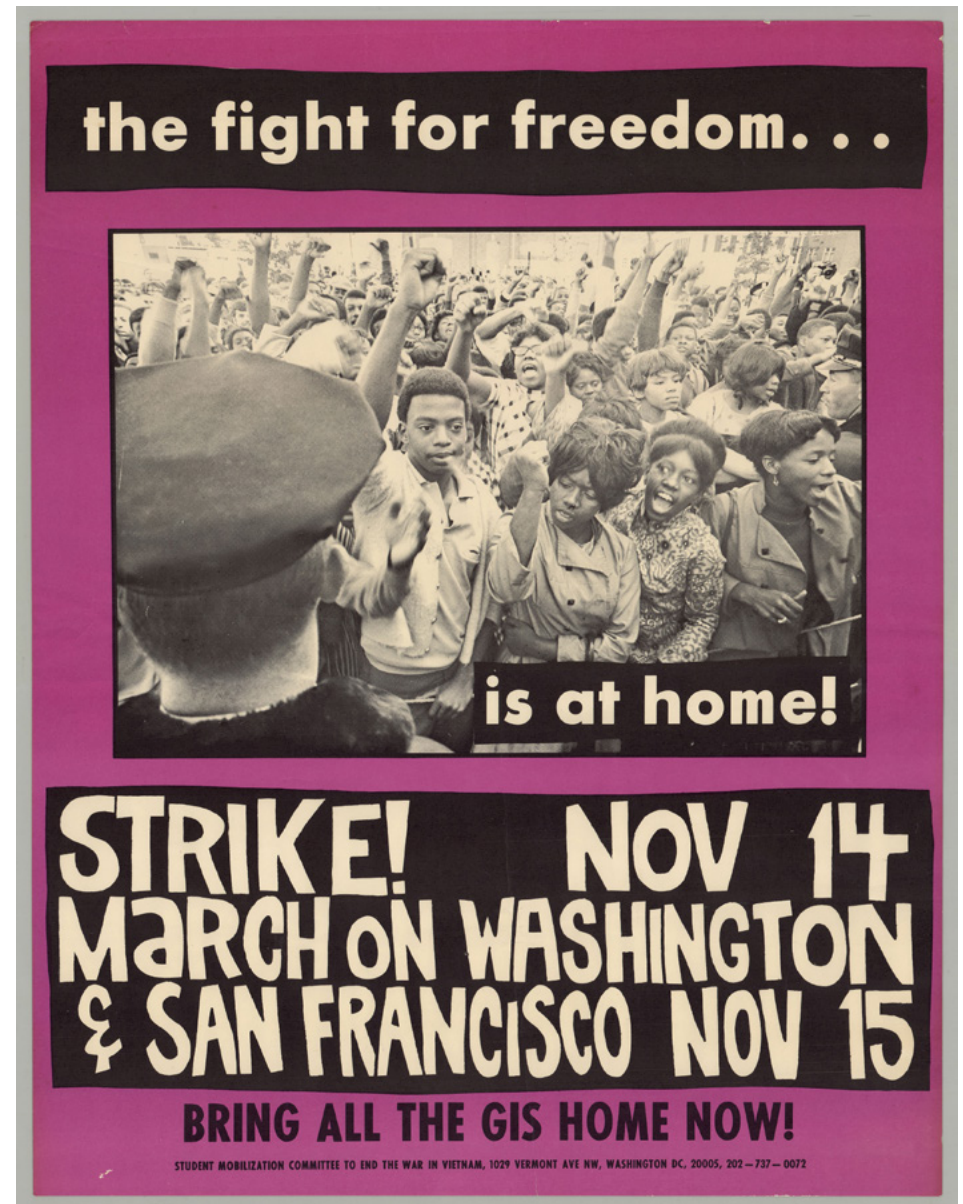
OCLC records only one copy, held at Harvard. Google searches reveal a copy held by the National Museum of African American History & Culture.

A striking poster reflecting the opposition of Black students to the Vietnam War and dovetailing with the ascendance of Black Power.

REFERENCES: Aufderheide, Ingrid. "Student Mobilization Committee to End the War in Vietnam: A Pivotal Moment in Student Protest" (2023) at The Nonviolence Project online; "Nov. 15, 1969: Second Anti-War Moratorium" at Zinn Education Project online.

Item #9608

\$950.00



THE
Fugitive Slave Bill :
ITS
HISTORY AND UNCONSTITUTIONALITY ;
WITH AN ACCOUNT OF THE
SEIZURE AND ENSLAVEMENT
OF
JAMES HAMLET,
AND HIS
SUBSEQUENT RESTORATION TO LIBERTY.

New-York :
WILLIAM HARNED, 61 JOHN STREET.
Price \$2 a hundred; single copies, 5 cents.
1850.

THE FUGITIVE SLAVE LAW
AND THE CASE OF JAMES HAMLET

84. [Tappan, Lewis.] *The Fugitive Slave Bill: Its History and Unconstitutionality; With an Account of the Seizure and Enslavement of James Hamlet and his Subsequent Restoration to Liberty.* New York: William Harned, 1850. Sm 8vo (7.75" x 4.75"), later gilt black cloth. [i], 36 pp. CONDITION: Good, title page creased and rubbed, contents moderately foxed.

First edition. A response to the recently-passed Fugitive Slave Act of 1850 arguing against its constitutionality and rallying abolitionist opposition, most notably including the only contemporary account of the case of James Hamlet (ca. 1818-?), the first person prosecuted under the new law. Hamlet was living in New York as a free man when he was arrested and taken to Baltimore on behalf of a Maryland woman claiming to be his owner. Although Hamlet claimed his mother was a free woman (thus making him free as well), he was not allowed to testify at his own trial. Hamlet's freedom was purchased by New York abolitionists and, upon returning to New York, his story became a cause célèbre.

In addition to documenting the Hamlet case, the work's intent was to educate the abolitionist public on the Fugitive Slave Act and organize resistance. Thus it includes the full printed text of the Act with a shorter "synopsis" of each section in plainer language. Following this is an account of the Act's legislative history and how members of Congress voted. The pamphlet makes clear the wide-reaching reverberations of the Act, which "[c]ompels every citizen of the free States to be a 'slave catcher,'" and pleads for like-minded abolitionists to "pledge ourselves to each other, rather to submit to its penalties, than to obey its provisions." The work concludes with an appendix documenting a "Meeting of the Colored Population" at Zion Chapel in New York, and the "Restoration of James Hamlet."

Lewis Tappan (1788-1873) was a businessman and abolitionist who helped co-found the American and Foreign Anti-Slavery Society. Both Tappan and the Society's New York office are credited in the preface of this work. In 1840, Tappan and his associates broke away from the American Anti-Slavery Society after William Lloyd Garrison and his supporters retained control of the Society amid disputes over women's participation and the role of the Constitution in the antislavery movement. Tappan's more moderate faction subsequently established the American and Foreign Anti-Slavery Society, which emphasized religious scripture and sought to separate the abolitionist cause from what it saw as more the more radical leanings of the Garrisonians.

REFERENCES: Afro-Americana 269 & 270 (citing third editions); Sabin 26125.

Item #10442

\$2,500.00

SELF-PUBLISHED FUGITIVE SLAVE NARRATIVE
DESCRIBING LIFE ON A WHALING SHIP

85. Thompson, John. *Life of John Thompson, a Fugitive Slave. Containing His History of 25 Years in Bondage, and His Providential Escape. Written By Himself.* Worcester: John Thompson, 1856. Hardcover. 12mo (7.25" x 5"), publisher's gilt- and blind-stamped brown cloth, rebacked with original spine laid down. 1 blank leaf, half title, [i]-vi, [13]-143 pp., 1 blank leaf. CONDITION: Very good, light wear to covers, occasional light foxing to contents, .5" loss to lower-right corner of p. 143, not affecting text.

First edition of this self-published narrative by John Thompson, chronicling his early life as a slave in Maryland, his successful escape to Pennsylvania, and his voyage aboard the New Bedford whaling ship Milwood to avoid recapture.

Born into slavery in Maryland to two field hands in 1812, John Thompson was secretly taught to read as a child by the young Wagar children whose lunch he carried to school each morning, and following his escape from slavery he became a sailor and author. Little is known about his life beyond what he has recorded in this account, which begins with his earliest memory: the sale, when he was six years old, of his older sister:

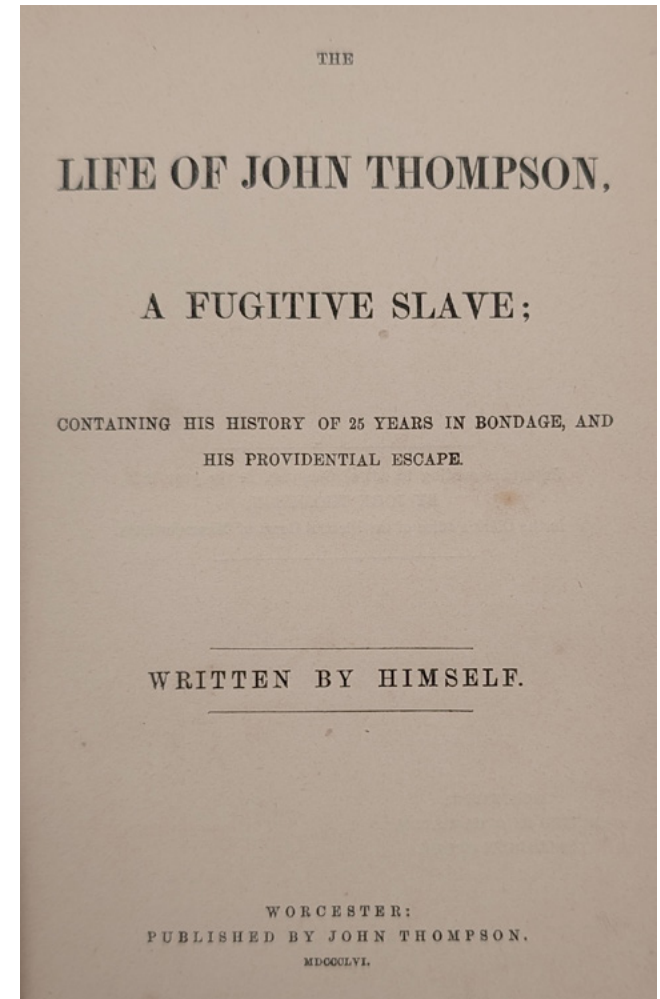
It seemed to me to be a hell upon earth...As soon as my sister saw our mother, she ran to her and fell upon her neck, but was unable to speak a word. There was a scene which angels witnessed; there were tears which, I believe, were bottled and placed in God's depository, there to be reserved until the day when He shall pour His wrath upon this guilty nation...

Thompson's narrative describes the innumerable cruelties of whites; his conversion to Methodism and the growing religious consciousness among slaves in Maryland; the formative importance of his ability to read; and his experiences with masters, employers, overseers, constables, and fellow slaves. Following the death of the "old Mistress" in 1822 and the subsequent division of the Wagar property, Thompson and his family were sold, and for many years Thompson was continually hired out, moving from plantation to plantation. In the 1830s, after being wrongly accused of forging passes by which several slaves had escaped, Thompson ran away himself, reaching Philadelphia and after a harrowing northward journey with a friend. There, he found employment and married, but after several fugitive slaves in Philadelphia were recognized and arrested, Thompson traveled to New York, and then to New Bedford, where he bluffed his way into a job as a steward aboard the *Milwood*. The captain, despite finding out his lie, "became as kind as a father to me," taking him under his wing throughout the *Milwood's* two-year voyage, which carried him "along the Outer Banks of Newfoundland, south along the coast of Africa, around the Cape of Good Hope to Madagascar, into the Indian Ocean, and as far as New Zealand." Thompson's narrative provides detailed descriptions of life and work aboard the ship, as well as his experiences and observations in its various ports of call. The narrative closes with his return to New Bedford and his eager departure for Philadelphia to reunite with his wife.

Thompson ultimately moved to Worcester, Massachusetts, where he published this narrative. It was announced as a new publication in *The Liberator* in August of 1856, with the words: "The unusual opportunities which John Thompson enjoyed of acquiring an education by stealth have enabled him to tell his story in a clear, connected, and interesting manner...We trust the Worcester people have the power as well as the will to protect him from further dangers."

An unusual self-published narrative by a fugitive slave from Maryland who, following his escape, recorded his two-year voyage around the world on a New Bedford whaling ship.

REFERENCES: Not in Library Company, *Black Soldiers, Black Sailors, Black Ink*; Blockson 9660; *Afro-Americana* 10230; Malburne, Meredith. "John Thompson, b. 1812" at Documenting the American South (UNC Chapel Hill) online; *The Liberator*, August 22, 1856, p. 2.



TO-NIGHT!

VREELAND & MIDDAGH'S

New Orleans

Uncle Tom's Cabin

And

SPECIALTY COMPANY!

Absolutely the most complete and realistic production of this immortal drama, (by Harriet Beecher Stowe) ever witnessed. Replete with Mirth, Music and Pathos, introducing Specialties between each act by recognized artists.

Don't Miss Seeing

The Best Uncle Tom!

The Greatest Eva!

The Funniest Topsy & Marks on earth!

Don't fail to see the

Double Plantation Song and Dance and Clog,

By the recognized leading Song and Dance team of America.

Don't miss seeing the Grand Noonday Street Parade by

Our New Orleans Silver Cornet Band

Using the most magnificent set of Silver Cornets in the world, manufactured expressly for this company by F. BESSON, London, Eng., at the enormous cost of \$5,000.00. These instruments will be on exhibition during the afternoon.

Don't miss seeing

MISS LIZZIE MOSHER,

The youngest and most artistic dancer before the American public.

Don't fail to hear

Our Operatic Orchestra!

Composed of Solo Performers rendering the latest selections, also Flute and Trombone Solos during the performance.

Don't fail to see

MISS BESSIE TEMPLETON,

The accomplished and charming comedienne, vocalist and dancer.

Don't miss seeing our Special Scenery, painted by SOOMAN & LANDIS, expressly for this company, including the grandest transformation scene that money can procure.

ADMISSIONS AS USUAL!

Reserved Seats now on sale at Usual Place

Carl Fisher, No. 6 Fourth Avenue, New York, sole agent for the United States, for the F. Besson, London, Eng., Band Instruments.

**UNCLE TOM'S CABIN
AND VARIETY SHOW
IN WESTERN NEW YORK**

86. Tonight! Vreeland & Middaugh's New Orleans Uncle Tom's Cabin and Specialty Company!... New York: Carl Fisher, No. 4 Fourth Avenue, ca. 1875. Broadsheet, 13.675" x 5.25". CONDITION: Good+, 3" tear at near top of right edge, 1" tear at middle-left edge, and .5" tear at lower margin.

A scarce playbill for a New York Uncle Tom's Cabin company promoting a performance of the play itself, interspersed with several variety show acts.

An early, transitional form of the "Tom Show," the performance of "this immortal drama" advertised here "introduc[es] Specialties between each act by recognized artists." Relatively little space is devoted to the play ("The Best Uncle Tom! The Greatest Eva!" etc.), in favor of promoting the variety of entertainments in store: "THE BEST Dramatic People. Specialties. Vocalists. Dancers. Quartette. Band and Orchestra. Special Scenery." Among the acts listed are a "Double Plantation Song and Dance and Clog," an "Operatic Orchestra," and two young performers, "The youngest and most artistic dancer" Miss Lizzie Mosher, and "The accomplished and charming comedienne, vocalist and dancer" Miss Bessie Templeton. Evidently due to their "New Orleans Silver Cornet Band"—which put on a "Grand Noonday Street Parade"—Vreeland & Middaugh's troupe billed themselves as a "New Orleans Uncle Tom's Cabin And Specialty Company." The scenery is proudly stated to be painted by "Sooman & Landis," i.e., Joseph Sosman and Perry Landis, founders of a prolific and successful Chicago-based scenery painting firm. Among the performers listed are three Middaughs (Charlie, T. D., and LaRue) and a C. W. Vreeland.

The proprietors of the troupe, T. D. Middaugh and C. W. Vreeland, hailed from Friendship, a hamlet in western New York, and the company seems to have performed for a brief period from 1889 to 1890 across New York State, Pennsylvania, Michigan, and Ohio. We find both Vreeland and Middaugh active in minstrel performances both before and after their brief partnership.

OCLC records just three holdings, at Yale, University of Virginia, and Middle Tennessee State University. We locate a fourth at Bowdoin College.

A rare broadsheet advertising a performance of Uncle Tom's Cabin, blending the play itself with the kinds of variety performances that would make up the next generation of "Tom Shows."

REFERENCES: "Vreeland & Middaugh's, c. 1890" at Uncle Tom's Cabin & American Culture (University of Virginia) online.

Item #9797

\$475.00



OPPOSING THE KIDNAPPING OF
FREE PEOPLE OF COLOR, AND MORE,
WITH VIVID ENGRAVINGS, 1817

87. Torrey, Jesse; Alexander Rider, illus. **A Portraiture of Domestic Slavery, in the United States: with reflections on the practicability of restoring the moral rights of the slave, without impairing the legal privileges of the possessor; and A Project of a Colonial Asylum for Free Persons of Colour: including memoirs of facts on the interior traffic in slaves, and on kidnapping.** Philadelphia: Published by the author. John Bioren, printer, 1817. 8vo (9" x 6"), half brown calf, original printed paper over boards. 94 pp., 6 copper-plate engravings, incl. frontis. Early ownership inscription in ink at top of cover and title page: "Edward Wilson." **CONDITION:** Good, spotting and minor soiling to covers, leather slightly chipped at head and foot of spine, minor worming at front inner hinge, faint dampstains to lower margin or corner of numerous pp., spot of soiling to lower margin of p. 57.

First edition of this illustrated anti-slavery book published by a white physician in Philadelphia less than ten years after U.S. outlawed the transatlantic slave trade, and including narratives taken from his own conversations with free people of color who had been violently kidnapped into slavery.

The first part of this volume carries the reader through the several circumstances that led Jesse Torrey, a Philadelphia doctor, to put pen to paper on the subject of slavery, beginning with his first sight of a slave plantation in 1815 and including his visceral experience of seeing a coffle of slaves in front of the U.S. Capitol (still in ruins after the burning of Washington during the War of 1812) and his conversation with a Black woman who, desperate not to be separated from her husband and children, jumped out of an upper window and broke her arms and back. In the same room as the injured mother—who, remarkably, survived her fruitless leap (for her children were still trafficked away from her)—Torrey describes his meeting with several free African Americans who had been kidnapped for sale in the deep south, either lured into a vulnerable position, or, in one pregnant widow's case, ripped from her bed in the middle of the night. Torrey supplements these narratives, which he noted down then and there, with excerpts from his legal attempts to restore the captured people to their rights and freedom.

Despite his horror at the practice of slavery, and his earnest efforts to rescue the several free people of color with whom he spoke, Torrey rejects the notion that Black people ought to become full citizens of the United States, or that the races should intermingle or intermarry. The first section of the volume closes with Cowper's "Resistless Appeal to the Human Heart," and subsequent sections include "A Picture of Africa at Home" (passages, with Torrey's commentary, from *The Travels*

of Mungo Park, in the Interior of Africa) and an “Additional Note” with excerpted proceedings from several meetings of both white and free Black people on the desirability of domestic colonization, and on “forming an asylum in relation to that object.”

The first several engravings, drawn from Torrey’s experience and designed by himself, are as naive and surreal in style as they are horrific in the realities they depict. The frontispiece shows some eleven coffled adults and children standing before “the Capitol of the United States after the Conflagration, in 1814,” while two allegorical female figures look down from the clouds, one holding a liberty stick, i.e., a phrygian cap on a pole. Other illustrations show the desperate mother, mid-air in the quiet, night-time street, captioned with her own words: “but I did not want to go, and I jump’d out of the window”; Torrey, seated with several kidnapped Black people in a bare room, “noting down” their narratives; and the violent night-time abduction of the other mother by five white men, who are variously grabbing her wrists, seizing her young child, raising a stick above her terrified face, and holding a candle to facilitate the nefarious operation.

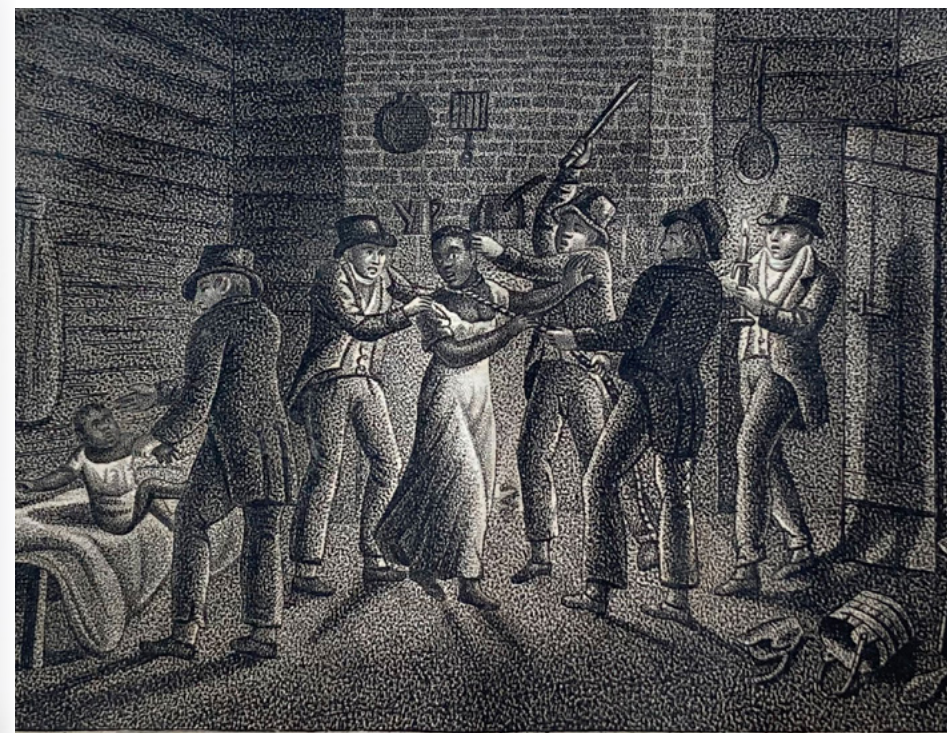
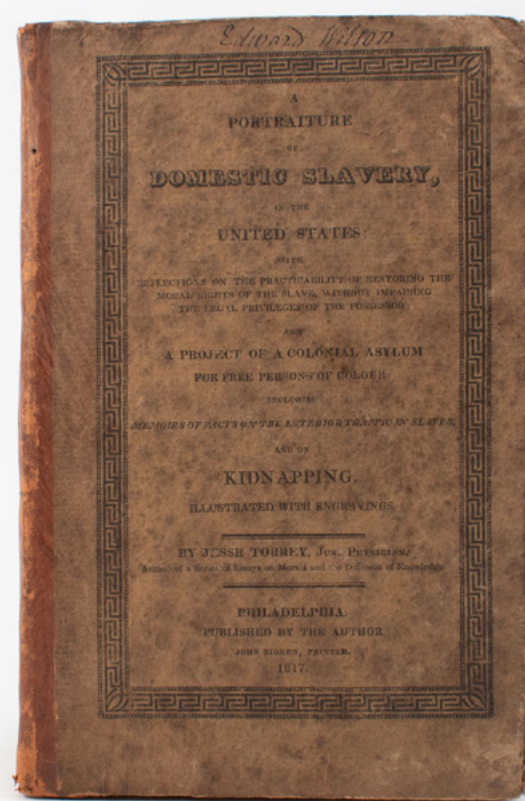
Physician and reformer Jess Torrey, Jr. (1787–ca.1834) was born in New Lebanon, New York. In 1804 he set up a free library for his fellow young people, and by 1814 had established a medical practice in Massachusetts, which he soon abandoned in order to “set out on a journey to promote the creation of public libraries” (“Jesse Torrey”). It was this tour that, two years later, he drew upon in writing *A Portraiture of Domestic Slavery*. Torrey later published works on medical subjects, natural history, and moral philosophy; advocated for temperance and government support for free public education; patented a bookbinding machine; ran a short-lived newspaper in Poughkeepsie called the *Herald of Reason and Common Sense, and Advocate of Equal Rights and Free Discussion*; and visited Monticello, where Thomas Jefferson declined collaborating with him on studies in physiology.

A remarkable reform volume, including narratives of free Black Americans illegally captured into slavery after the African slave trade was outlawed, and illustrated with scenes from their own and the author’s experiences.

REFERENCES: Sabin 96290; Howes 308; Afro-Americana 10347; Cf Blockson 9856 for 2nd ed.; “Jesse Torrey to Thomas Jefferson, 15 August 1815” at National Archives online.

Item #10369

\$2,500.00



KIDNAPPING.

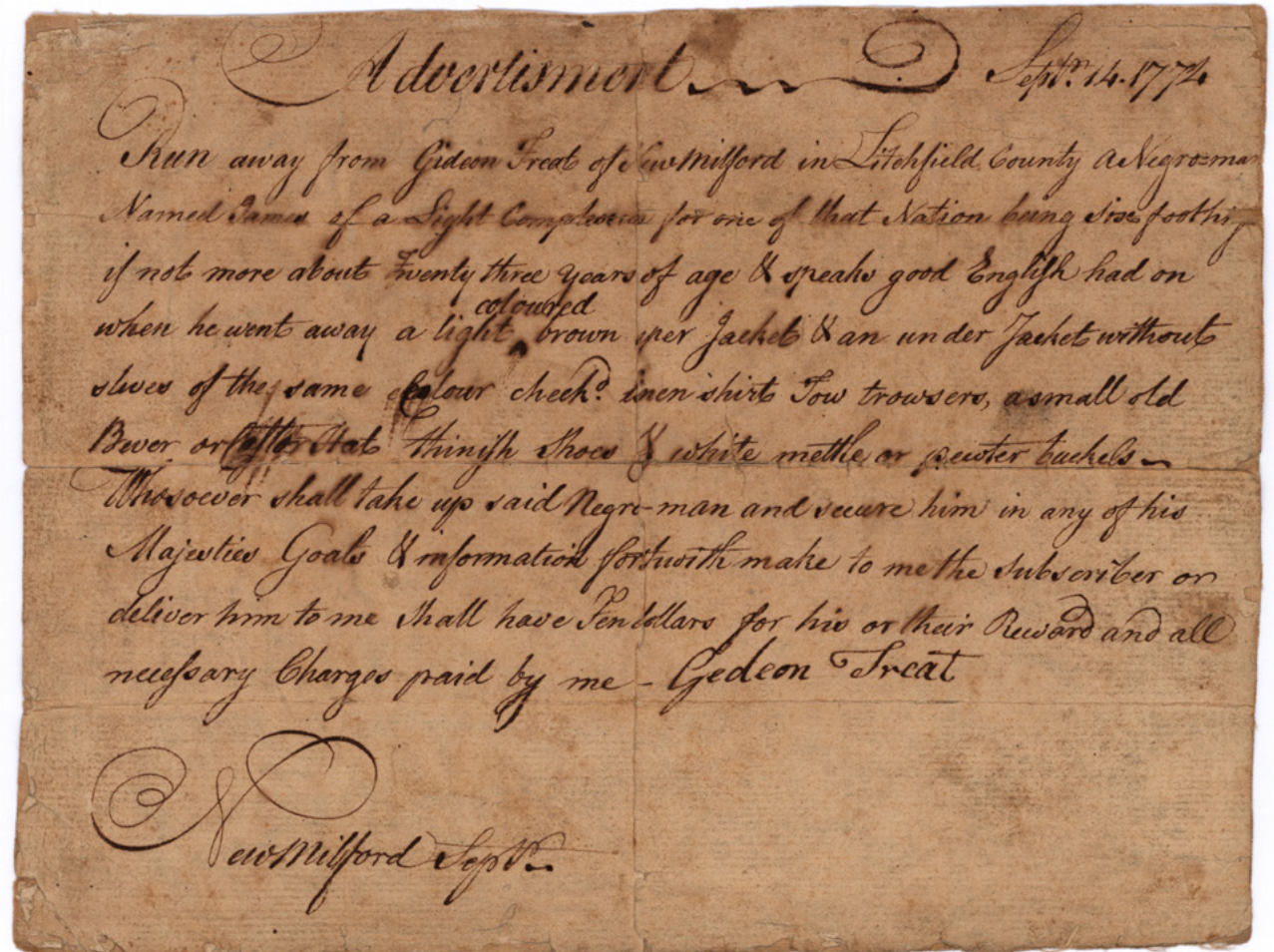
AN ENSLAVED MAN
MAKES A BREAK FOR IT,
IN NEW MILFORD, CONNECTICUT, 1772

88. Treat, Gideon. [Manuscript runaway slave advertisement.] New Milford, Conn., 14 September 1772. Autograph manuscript in ink on laid paper, 8" x 6", with old linen backing. CONDITION: Very good, old folds, 1.75" separation along one fold.

A striking eighteenth-century runaway slave advertisement in manuscript seeking the recovery of a young enslaved man, composed by one Gideon Treat of New Milford, Connecticut.

Treat's text reads in full:

Advertisement Sept. 14. 1772. Run away from Gideon Treat of New Milford in Litchfield County a Negro-man Named James of a Light Complexion for one of that Nation being Six foot high if not more about Twenty three years of age & speaks good English had on when he went away a light ^{coloured} brown upper Jacket & an under Jacket without sleeves of the same Colour checkd linen shirt Tow trowsers, a small old Bever or felt Hat thinnish Shoes & white mettle or pewter buckles. Whosoever shall take up said Negro-man and secure him in any of his Majesties Goals & information forthwith make to me the subscriber or deliver him to me shall have Ten dollars for his or their Reward and all necessary Charges paid by me - Gideon Treat / New Milford Sept.



The language used in such broadsides, referring to the slaveowner as "the subscriber," is indicative of the intent, at least, that the advertisement be printed in a newspaper. However, the same language appears on many runaway slave broadsides, suggesting that slaveowners frequently paid to have their advertisements printed in the pages of local newspapers and as broadsides—which would have been posted in public places—to maximize publicity. While printed runaway slave broadsides come to market with some regularity, manuscripts such as the present one, particularly those of the eighteenth century, are far less frequently encountered.

According to Samuel Orcutt's *History of the Towns of New Milford and Bridgewater, (Litchfield Co.) Connecticut, 1703-1882*, Gideon Treat (1747–1811), "was a very resolute, courageous, working, influential citizen, and successful as a farmer, having one of the best farms in that region of the country. He took an earnest part in establishing the Bridgewater Society, and in building the first meeting-house, and also in supporting the society until his death in 1811."

A rare eighteenth-century Connecticut runaway slave manuscript.

REFERENCES: Orcutt, Samuel. *History of the Towns of New Milford and Bridgewater, (Litchfield Co.) Connecticut, 1703-1882* online.

LOT OF EARLY MATERIALS OF
PIONEERING AFRICAN AMERICAN LINGUIST
LORENZO DOW TURNER

89. Turner, Lorenzo Dow; Arthur P. Bedou, et. al. [Early printed and photographic material of Lorenzo Dow Turner.] Washington, D.C., 1914, ca. 1920, 1928. See below for archive contents.

A collection of materials relating to pioneering Black linguist, professor, and publisher Lorenzo Dow Turner, including several very scarce early issues of his short-lived newspaper; ephemera promoting the newspaper; the first yearbook of Howard University (his alma mater), inscribed to his mother; and a fine studio photograph of Turner as a young man, taken by noted Black photographer Arthur P. Bedou. These items evidently all once belonged to Turner's mother.

Lorenzo Dow Turner (1890–1972) was born in Elizabeth City, North Carolina, the youngest son of Elizabeth Freeman and Rooks Turner. He graduated from Howard University in 1914, afterwards obtaining a Master's Degree and PhD from Harvard and the University of Chicago, respectively, and becoming head of the English Department at Howard. In 1928, university politics led him to leave the position, and, with his brother Arthur as the business manager, he established *The Washington Sun*. "Fearless, Aggressive, [and] Independent" (according to its byline), the paper was intended to "stimulate a wider and keener local interest in education, religion, and business...and...promote the civic welfare of the community" (Wade-Lewis, p. 55). The first issue appeared on September 6th, 1928, but the paper lasted only through January of 1929. The following summer, Turner accepted a temporary position at South Carolina State College at Orangeburg (now South Carolina State University), where he heard Gullah spoken for the first time by two of his students. After visiting their families on John's Island, Turner became convinced that Gullah was not, as scholars had previously supposed, merely "bad English" derived from the "baby talk" spoken by white masters to new slaves. In the fall of 1929 he accepted a position at Fisk University, where he would teach for the next sixteen years, found the first African Studies program in the country, and conduct extensive research on the African linguistic diaspora in the United States, England, Brazil, Sierra Leone, Nigeria, Ghana, and elsewhere along the west coast of Africa. This work informed his groundbreaking 1949 study *Africanisms in the Gullah Dialect*, for which he is best known. From 1946 until his retirement in 1970, Turner taught at Roosevelt University in Chicago, and, in the 1960s, helped found a training program for Peace Corps volunteers to Africa, collaborated with the Encyclopedia Britannica Educational Corporation on filmstrips for classroom use, and consulted with two dictionaries as they attempted to better account for African languages and African American culture. He was elected to the Hall of Fame of Chicago in 1969, and on his death two years later he was mourned as "one of America's truly great linguistic scholars" (*Chicago Daily Defender*, February 10, 1972).

A full account of archive contents can be found on our website.

A scarce array of materials from the early life and career of a pathbreaking and influential Black scholar.

REFERENCES: Amos, Alcione M. "Connecting Communities through Language: Life and Work of Lorenzo Dow Turner," in *Bérose - Encyclopédie internationale des histoires de l'anthropologie* online; Wade-Lewis, Margaret. *Lorenzo Dow Turner: Father of Gullah Studies* (University of South Carolina Press, 2007).

Item #8828



\$3,750.00



ARCHIVE OF A CIVIL RIGHTS ACTIVIST IN MISSISSIPPI

90. Walker, Samuel, comp. and photog. [Archive documenting Civil Rights activism in Mississippi in the 1960s.] Gulfport, MS and elsewhere, [ca. 1964–2016, mostly 1965–66.] 204 original b&w photographs, 8.5" x 11" to 4.5" x 3.25", mostly approx. 5" x 3.5"; 11 rolls plus several flat bundles of photo negatives; 11 typed letters, signed, and 1 autograph letter, signed, totaling 15.5 pp. (of which 3 pp. are in ink), from 1964–65, plus several later letters from the 1980s; 68 printed documents, including circulars, brochures, reports, and periodicals, totaling 479 pp.; 2 posters, 11" x 17" and 8.5" x 11"; later documents and ephemera relating to Freedom Summer, Walker's attendance at 30- and 50-year reunions, and more, totaling 3 linear inches. **CONDITION:** Overall very good. Photos very good with rich tonality; a few printed items with edgewear and small marginal tears, occasional toning and spotting.

A remarkable archive of photographs, letters, and printed materials documenting the work of a white civil rights volunteer in Gulfport during and after Mississippi Freedom Summer, including over sixty documents and publications (many grassroots, unrecorded, or rare) and more than 200 original photographs showing community organizing meetings, SNCC volunteers at home, and children in the nascent Head Start program.

Samuel Emlen Walker (b. 1942) was a senior at the University of Michigan when, almost by chance, he answered the call of Robert Moses of the Student Nonviolent Coordinating Committee for volunteers to bolster community organizing and voter registration efforts in Mississippi during the famous Freedom Summer of 1964. In a later reflection published through the NAACP Legal Defense Fund around 2016, Walker recounted:

It was a Sunday night in the early spring of 1964 and I really did not want to study. So I searched the paper for a good movie. I found no movie, but did see a notice indicating that Bob Moses would speak that night on Freedom Summer. Hmmm, I thought, that sounds interesting. And so I went. After listening to Bob Moses...for about 15 minutes, I was in. He was (and still is) that kind of person.

I submitted my application, went to Oberlin for an interview, and was accepted. All that remained was making sure I had \$500 for bail money, and telling my parents. My father was from an old Virginia family, and a graduate of VMI, with all of the worst old southern attitudes on race and just about everything else. We didn't talk about it. My mother was quietly very supportive; ours was one of those 1950s families, and wives did not confront their husbands....

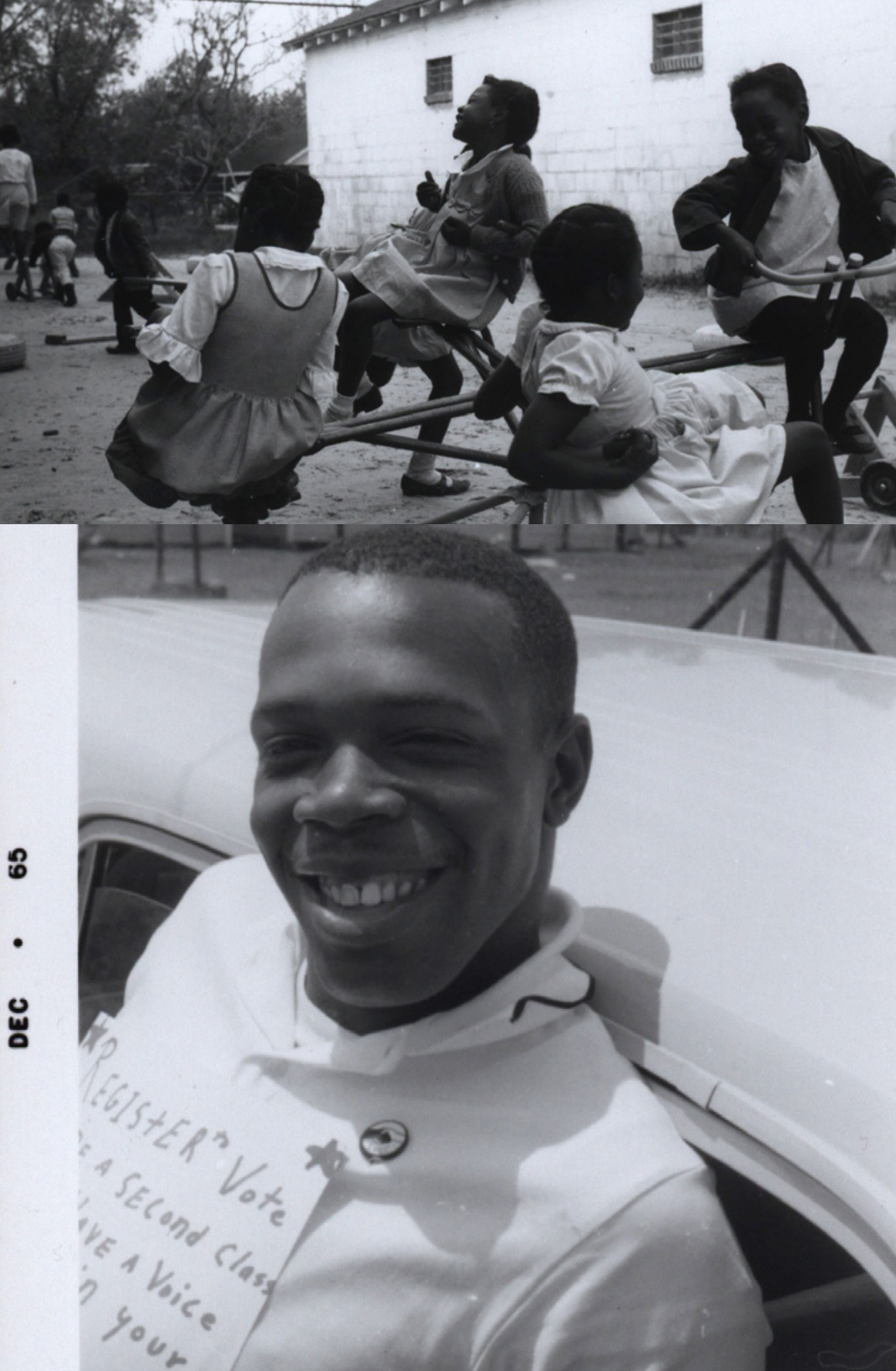
The morning after he and three fellow volunteers arrived in Gulfport—a



comparatively safe assignment, since tourism and the Air Force Base in Biloxi had already accustomed the community to “outsiders”—“we heard the news that three volunteers [James Chaney, Andrew Goodman, and Michael Schwerner] were missing. It was no surprise, and I think everyone knew they had been killed...” As a young white man going door to door among Black Gulfport residents, Walker recalls his shock at “the fear in people’s eyes—justifiable fear. It was an unforgettable experience of seeing first-hand the human damage of racism, discrimination, and the ever-present threat of violence.” After graduating in December, Walker returned to Gulfport in January of 1965, where he stayed until the fall of 1966, to continue working with the Mississippi Freedom Project on community organizing, voter registration, and, in 1966, the Head Start program. Following his work with the SNCC, Walker earned an M.A. and a Ph.D., and, a decade after his first summer in Mississippi, began his career as a professor of criminal justice, first with a focus on police-community relations and, later, on police accountability.

The majority of materials in this archive date from 1965 and 1966—a period during which, as Walker himself put it, though “the gaze of national attention” was no longer fixed on Mississippi, the grassroots movement carried on its work, “very much wiser from the experience” of the previous year, and, through their steadily determined organizing, effecting “great changes... beneath the surface” (“Mississippi Freedom”). Its most striking and substantial component is photographic. Over 200 snapshots, evidently taken by Walker and his fellow organizers, document the daily life of Civil Rights work in Mississippi: mass meetings in packed community centers; groups of singers, clapping or interlocking hands; work sessions and gatherings in yards, living rooms, and, often, on the front porch of the Gulfport Council of Federated Organizations (COFO) office (including at least one shot of Walker standing with Lawrence Guyot, director of the Mississippi Freedom Democratic Party); teachers and young students, as well as college-age activists in connected church and classroom spaces; a young Black man with an SNCC pin, posing with a sign urging people to “Register to Vote : don’t be a second class citizen”; a father and his three young daughters, beaming at the camera over their porch railing; and more. A few shots show a long column of marchers, and the presence (on foot and motorcycle) of white policemen. A group of some thirty photos, evidently taken on the University of Michigan campus, include shots of Walker and fellow student activists holding donation buckets and wearing placards reminding their fellow students that “RACISM MUST NOT LIVE WITH DEMOCRACY” and urging them to “Help Free Mississippi” and “Support freedom workers in Mississippi.”

About fifty images document Walker’s time with Head Start, the federally-funded pre-K program then in its very first years as part of President Johnson’s “War on Poverty.” Many Civil Rights workers found steady employment with the Mississippi Head Start program, and Walker informs his parents that “I will have 8 trainees under me and the nine of us will be in charge



of 60 children. The program is supposed to run for 25 weeks and my salary will be somewhere between \$90 and \$125 a week." Through its contracts and curricula the program supported desegregation, Black history education, and civil rights. Walker's Head Start photos show smiling, intent youngsters posing with their teachers, moving about their classrooms, at play with blocks and on their playground, making paintings, gathered around chalkboards for lessons and seated at tables for snack times, and more.

At least six of the eleven rolls of photo negatives in the archive also document Walker's Mississippi years, and include numerous shots not represented among the prints. Additional strips of negatives date from Mississippi in 1965, and elsewhere in 1968.

Many of the sixty-eight items of printed material in the archive—brochures, two posters, numerous circulars and booklets, reports, and several periodicals—are rare, known in fewer than five copies, and many are apparently unrecorded. Collectively, these items document the breadth and depth of interlocking organizing efforts across the South, though primarily in Mississippi, on the part of the Southern Christian Leadership Conference (SCLC), the Council of Federated Organizations (COFO), the Student Nonviolent Coordinating Committee (SNCC), and the Mississippi Freedom Democratic Party (MFDP).

They are framed by some fourteen letters, including one from the now immensely distinguished Margaret A. Burnham to Walker regarding his upcoming participation in the 1964 Mississippi Freedom Project and several letters from Walker to his parents back home in Shaker Heights, Ohio, describing his life and volunteer work in Gulfport. Walker attended training for the Head Start program in the fall of 1965, informing his parents that "Everything went very well; all we need now is the money. At the moment CDGM (Child Development Group of Mississippi) is running on an \$180,000 grant from the foundation." The following March, evidently gearing up for a second stint with the program, he describes both the chaos and the hope of their operations:

today was our first day of work. everything was done in the usual manner: the official word came through at 1 am, seven hours before we were to begin. we spent most of the day canvassing the community registering the children and making final preparations at the center. our playground is still pretty rough, but we are progressing. everything inside is ready. we expect to half [sic] about half the number of children at first, with the other half gradually trickling in as the weeks go by. tomorrow will be spent pretty much as today was and we begin actual operations on wednesday. apparently this is the biggest single Head Start program in the country; and within our program, North Gulfport is the largest single center. Washington is very concerned that everything go well and has dispatched several people to be in [t]he central office

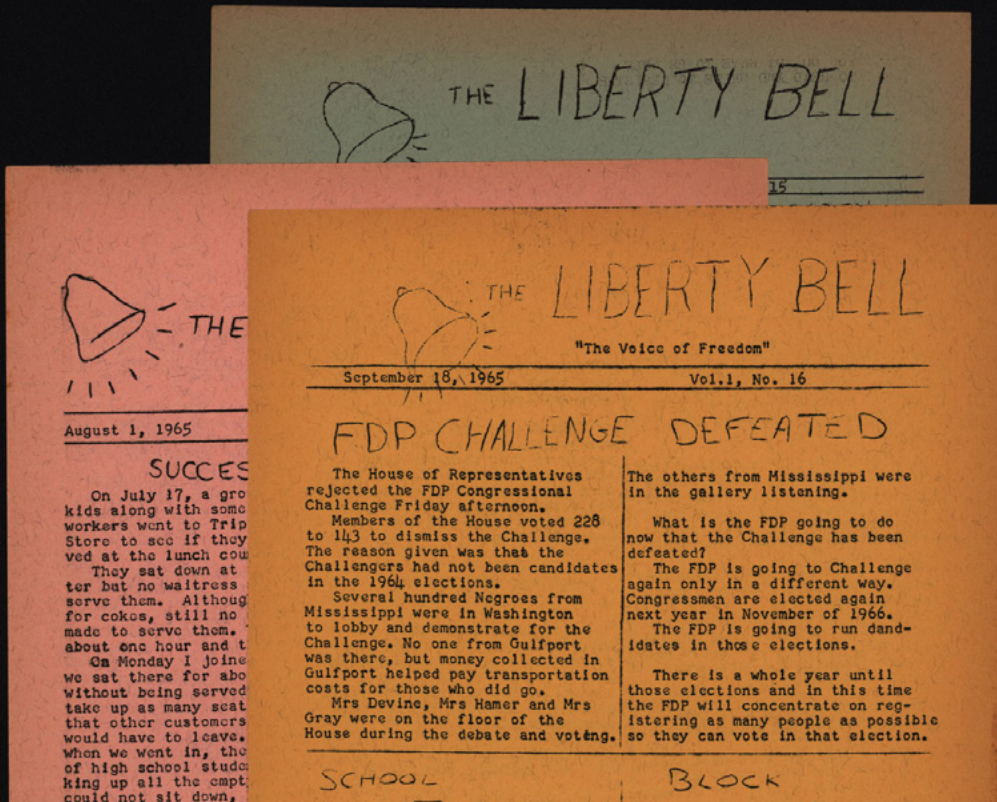
... now with your hand,
pull the lever down.



and to be directly responsible to them. this is a good sign that the program will continue beyond August 31 which is the deadline on this particular grant...

In addition to Walker's "Report and Analysis of Community Organizing in Gulfport, Mississippi July, 1965," co-authored with fellow volunteer and future documentary filmmaker Jon [here "John"] Else (b. 1944), printed materials (and occasional manuscript notes) relate to Freedom Project volunteer training, fundraising, voter education, the 1965 Mississippi Congressional Challenge and the pathbreaking candidacy of Fannie Lou Hamer, Annie Devine, and Victoria Gray, Civil Rights marches, community meetings and workshops, and more. Materials range from a manuscript note scrawled on the back of COFO letterhead planning "Gulfports First Newsletter—we are going to attempt to put out a newsletter every two weeks unless our funds no longer permit" and a half-page flyer for a mass meeting to a later printing of the funeral program for Martin Luther King, Jr.; Stokely Carmichael's *Black Power : SNCC Speaks for Itself* (ca. 1967); a 1964 issue of *JET* magazine ("Special Report: MISSISSIPPI"); and a rare circular, illustrated with portraits of Fannie Lou Hamer, Annie Devine, and Victoria Gray, on "The Congressional Challenge," covering "What is the United States Congress?"; "Why doesn't the Congress do the things we want?"; "Whom do we want in Congress?" and "What must we do here in Mississippi?"

Among the richest and most important of the archive's printed materials are an apparently unrecorded 1965 circular invitation "to walk with us on June 21st., 1965 in memory of James Chaney, Michael Schwerner and Andrew Goodman," the young Civil Rights workers lynched in Neshoba County, Mississippi in June of 1864 (an image of the march can be seen [here](#)); a strikingly illustrated poster (ca. 1964) honoring Schwerner, Goodman, and Chaney, titled "...now with your hand, pull the lever down," depicting their hands breaking free of chains and reaching up to pull the levers of "Justice," "Equality," and "Freedom"; volumes one, two, and three of the Mississippi Freedom Democratic Party's scarce, illustrated *Freedom Primer*; and eight 1965 issues of the very rare periodical published by the Freedom Democratic Party out of Gulfport, Mississippi, called *The Liberty Bell : "The Voice of Freedom"* (probably the twice-monthly "newsletter" planned on the back of the COFO letterhead). Each issue is printed on both sides of variously colored 8.5" x 14" sheets. The earliest, dated March 19th, begins with pieces covering the "Events at Selma, Ala.," and the planned "Gulfport Memorial March and Service" on March 21st: "The mourners will walk to the Federal Post Office building downtown, where they will hold a brief prayer service...People are also urged to write letters of protest to the President and to deposit these at the Post Office." At least one photo in the archive documents the prayer service, showing a crowd surrounding four men, heads bowed, beneath the lofty post office portico. Other pieces in *The Liberty Bell* provide updates on "Gulfport Staff"; a Freedom Democratic Party workshop; a Sewing Center



IN MEMORY - June 21st, 1965

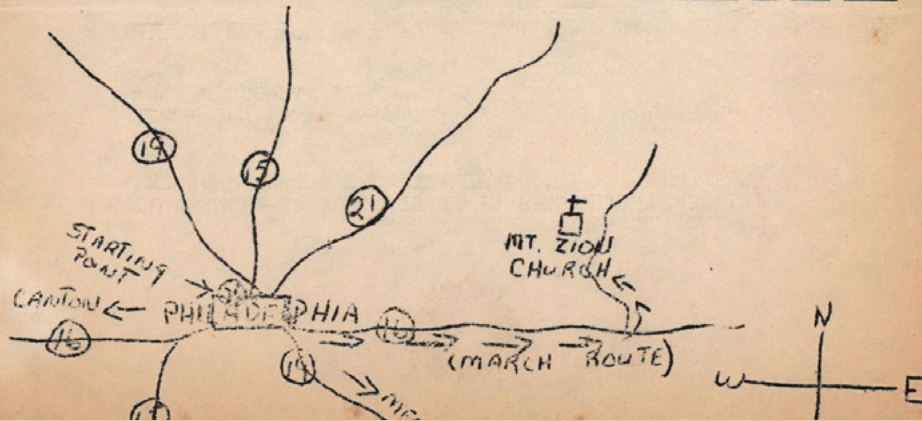
ATTENTION

YOU ARE INVITED TO WALK WITH US ON JUNE 21st., 1965
IN MEMORY OF JAMES CHANEY, MICHAEL SCHWERNER AND
ANDREW GOODMAN WHO WERE KILLED IN NESHOPA COUNTY LAST
JUNE. WE, OF NESHOPA COUNTY ARE GOING TO HONOR THESE
YOUNG MEN AND THE WORK THAT THEY WERE DOING TO BRING
FREEDOM AND DIGNITY TO ALL PEOPLE IN MISSISSIPPI
BY HOLDING A MEMORIAL MARCH FROM PHILADELPHIA,
MISSISSIPPI TO THE SCENE OF THE BURNED CHURCH THAT
THEY WENT TO INVESTIGATE.

WE WILL BE WALKING FROM THE COFO OFFICE IN
PHILADELPHIA TO MT. ZION CHURCH IN THE LONGDALE
AREA. THIS WALK IS ABOUT 12 MILES AND WILL START
AT 7:00AM. MONDAY, JUNE THE 21ST. THERE WILL BE
A SERVICE AT MT. ZION AND AFTER THAT CARS WILL BRING
PEOPLE BACK TO PHILADELPHIA WHERE SHORT SERVICES WILL
BE HELD IN THREE LOCAL CHURCHES.

COME, JOIN WITH US IN THIS WALK TO REMEMBER
THREE YOUNG MEN WHO GAVE THE GREATEST SACRIFICE -
THEIR LIVES - IN ORDER TO BRING HOPE AND FREEDOM
TO NESHOPA COUNTY. IF IT IS POSSIBLE PLEASE LET
THE COFO OFFICE KNOW IF YOU PLAN TO ATTEND THIS
MEMORIAL.
GIVE US YOUR SUPPORT AND TOGETHER WE WILL MAKE THAT
NEW WORLD THAT JAMES CHANEY, MICHAEL SCHWERNER AND
ANDREW GOODMAN WERE WORKING FOR.

Directions to the starting place and the route of the walk



MISSISSIPPI SUMMER PROJECT
1017. Lynch Street, Jackson, Mississippi
Phone: 352-9605

April 21, 1964

Dear Mr. Walker,

We have arranged an interview appointment for you to
discuss your participation in this summer's Mississippi
Freedom Project.

We assume that you realize what is at stake this summer
in Mississippi. Many adjustment problems will be incurred
by people who decide to involve themselves in the project.

meeting; an auction to raise funds for a new swimming pool; and so on. Numerous articles discuss desegregation, including "Beach Open To All" ("If you ride down Highway 90, it becomes clear that Mississippi is changing"); the Gulfport School Board's announcement of forthcoming school integration (with a plea to parents to leave "time to organize and plan" against the initiative's insidiously self-defeating rollout); and a detailed update on lunch counter sit-in and picketing efforts at Gulfport's Triplett & Day Drug Store ("Success At Last"). The Gulfport Freedom Democratic Party's delegation to Washington is discussed in two August issues, alongside school board elections and the "Greater Gulfport Block Captain" meeting for voter registration. The final issue included in the archive, published September 18th, covers the defeat, in the House of Representatives, of the Freedom Democratic Party's congressional challenge: "What is the FDP going to do now that the Challenge has been defeated?...Challenge again only in a different way...").

Other printed materials include brochures and circulars pertaining to the Poor Peoples Corp.; a circular promoting "Freedom in the Air," a documentary album produced by Alan Lomax and Guy Carawan; newsletters, booklets, circulars, and reports issued by SLCL, COFO, and SNCC, the latter including eleven issues (mostly 1964, some 1965) of *The Student Voice*.

Later materials in the archive include newspapers (and clippings) with articles on or related to Walker's Civil Rights work; a poster for a 2014 concert of Mississippi Freedom Summer "soundtrack" songs, by the likes of Nina Simone, The Zombies, Dionne Warwick, Sam Cooke, and others; programs and booklets from the SNCC Mississippi Freedom Summer thirty-year "Homecoming" in Jackson in 1994; schedules, travel tickets, buttons, a name tag, and other ephemera from Walker's attendance at the Mississippi Freedom Summer fifty-year anniversary conference; a copy of *Turning Point: The 1964 Mississippi Freedom Summer* by Frank R. Parker (1994); printouts and copies of articles, interviews, and other online pieces by Walker, Lawrence Guyot, and others; a large reproduction of a famous photo of Civil Rights workers on the COFO office porch; and so on.

A rich archival record of Civil Rights organizing activities in and beyond Gulfport, Mississippi in the wake of the famous Freedom Summer of 1963, embracing original photographs, printed materials, and letters, and assembled by a young white volunteer whose experiences in the South forged his moral convictions and future career in criminal justice and police accountability.

REFERENCES: Walker, Sam. "Mississippi Freedom Project: The Struggle for Civil Rights Continues," *The Michigan Daily* (University of Michigan), March 4, 1965; "Civil Rights Movement Photographs : Freedom Summer — 1964" and "Sam Walker" at Civil Rights Movement Archive online.

Item #10255

\$25,000.00

PHILLIS WHEATLEY'S
FIRST APPEARANCE IN A MAGAZINE

91. [Wheatley,] Phillis. "Recollection. To Miss A— M—, Humbly Inscribed by the Authoress." [In: The London Magazine: Or, Gentleman's Monthly Intelligencer; For March, 1772.] London: Printed for R. Baldwin, at No. 47, in Pater-noster Row, March 1772. 8vo (8.25" x 5.125"), disbound from larger volume. [95]–148 pp., poem on pp. 134–35. CONDITION: Very good, some toning and spotting consistent with age.

The first Phillis Wheatley poem to be published in a magazine, preceding by a year her famous visit to London, which resulted in the publication of her book, Poems on Various Subjects, Religious and Moral.

The poem is introduced by a Boston subscriber, who gives an account both of Wheatley and the genesis of the verses that follow:

There is in this town a young *Negro woman*, who left *her* country at ten years of age, and has been in *this* eight years. She is...an accomplished mistress of her pen, and discovers a most surprising genius....The following was occasioned by her being in company with some young ladies of family, when one of them said she did not remember, among all the poetical pieces she had seen, ever to have met with a poem upon Recollection. The *African* (so let me call her, for so in fact she is) took the hint, went home to her master's, and soon sent what follows....

Beginning with an invocation of Mnepe and her sister muses ("ye sacred nine") to "Inspire your vent'rous *Afric* in the deep design," the poem explores the process of recollection, its virtues and teachings, and the pain it often inspires:

To recollect, inglorious I return;
'Tis mine past follies and past crimes to mourn.
The *virtue*, ah! unequal to the *vice*
Will scarce afford small reason to rejoice.
Such, Recollection! is thy pow'r, high-throned
In ev'ry breast of mortals, ever own'd...

The first of Wheatley's poems to appear in print, "On Messrs. Hussey and Coffin," was published in 1767—when she was just thirteen or fourteen years old—in Rhode Island's *Newport Mercury*. Her next published work, "An Elegiac Poem, on the Death...the Reverend and Learned George Whitefield" (1770) appeared in broadside and pamphlet form in Boston, Newport, New York, and Philadelphia, and brought international acclaim when it appeared alongside a funeral sermon for Whitefield in London in 1771. That same year, two more poems were printed: "On the Death

POETICAL ESSAYS.

To the AUTHOR of the LONDON
MAGAZINE.

Boston, in New-England, Jan. 1, 1772.

S I R,

AS your Magazine is a proper repository for any thing valuable or curious, I hope you will excuse the communicating the following by one of your subscribers.

L.

There is in this town a young *Negro woman*, who left *her* country at ten years of age, and has been in *this* eight years. She is a compleat sempstress, an accomplished mistress of her pen, and discovers a most surprising genius. Some of her productions have seen the light, among which is a poem on the death of the Rev. Mr. George Whitefield.——The following was occasioned by her being in company with some young ladies of family, when one of them said she did not remember, among all the poetical pieces she had seen, ever to have met with a poem upon RECOLLECTION. The *African* (so let me call her, for so in fact she is) took the hint, went home to her master's, and soon sent what follows.

"MADAM,

"Agreeable to your proposing *Recollection* as a subject proper for me to write upon, I enclose these few thoughts upon it; and, as you was the first person who mentioned it, I thought none more proper to dedicate it to; and, if it meets with your approbation, the poem is honoured, and the authoress satisfied. I am, Madam,

Your very humble servant,

PHILLIS."

RECOLLECTION.

To Miss A—— M——, humbly inscribed by
the Authoress.

M NEME, begin; inspire, ye sacred
Nine!
Your vent'rous *Afric* in the deep design.
Do ye rekindle the celestial fire,
Ye god-like powers! the glowing thoughts
inspire.

Immortal Pow'r! I trace thy sacred spring,
Asist my strains, while I thy glories sing.
By thee, past acts of many thousand years,
Rang'd in due order, to the mind appears;

The long-forgot thy gentle hand conveys,
Returns, and soft upon the fancy plays.
Calm, in the visions of the night he pours
Th' exhaustless treasures of his secret stores.
Swift from above he wings his downy flight
Thro' *Phœbe's* realm, fair regent of the
night.

Thence to the raptur'd poet gives his aid,
Dwells in his heart, or hovers round his
head;

To give instruction to the lab'ring mind,
Diffusing light celestial and refin'd.
Still he pursues, unweary'd in the race,
And wraps his senses in the pleasing maze.
The Heav'nly Phantom points the actions
done

In the past worlds, and tribes beneath the sun,
He, from his throne in ev'ry human breast,
Has *vice* condemn'd, and ev'ry *virtue* blest'd.
Sweet are the sounds in which thy words
we hear,

Cælestial music to the ravish'd ear.
We hear thy voice, resounding o'er the
plains,

Excelling Maro's sweet Menellian strains.
But awful *Thou*! to that perfidious race,
Who scorn thy warnings, nor the good
embrace;

By *Thee* unveil'd, the horrid crime appears,
Thy mighty hand redoubled fury bears;
The time mis-spent augments their hell of
woes,

While through each breast the dire conta-
gion flows.

Now turn and leave the rude ungraceful scene,
And paint fair *Virtue* in immortal green.
For ever flourish in the glowing veins,
For ever flourish in poetick strains.
Be *Thy* employ to guide my early days,
And *Thine* the tribute of my youthful lays.

Now * eighteen years their destin'd course
have run,

In due succession, round the central sun;
How did each folly unregarded pass!
But sure 'tis graven on eternal brass!
To recollect, inglorious I return;
'Tis mine past follies and past crimes to
mourn.

The *virtue*, ah! unequal to the *vice*,
Will scarce afford small reason to rejoice.

Such, RECOLLECTION! is thy pow'r,
high-thron'd
In ev'ry breast of mortals, ever own'd,

of Doctor Samuel Marshall" appeared in the *Boston Evening-Post*, and "To Mrs. Leonard, on the Death of her Husband," was published in broadside form. A year after the publication of "Recollection," Wheatley herself traveled to England, where she at last found funds, through Selina Hastings, the Countess of Huntington, to publish her first book, *Poems on Various Subjects, Religious and Moral*—the first book written by an African American, and only the second book published by an American woman. Wheatley was well received in England and was manumitted shortly after her return, but despite glimmers of happiness—including the hope of a second but never-completed volume of poetry and her marriage to free Black grocer John Peters—she "sank into poverty (her husband jailed for debt), drudgery, illness, and the birth and death of three babies," and died at the age of thirty-one (Blain).

The first magazine appearance of a poem by enslaved African American poet Phillis Wheatley, written on the subject of "recollection" and dedicated to the young Boston woman who suggested the topic.

REFERENCES: Blain, Virginia, et. al. *The Feminist Companion to Literature in English : Women Writers from the Middle Ages to the Present* (Yale UP, 1990), p. 1156; Bynum, Tara A. "Phillis Wheatley Peters, A Chronology" at the Society of Early Americanists online; Moschella, Jay. "Tracing the Life of Phillis Wheatley Peters" at Boston Public Library online; "Timeline" at Phillis Wheatley Historical Society online; Weyler, Karen A. *Empowering Words: Outsiders and Authorship in Early America* (Athens: University of Georgia Press, 2013), p. 34.

Item #10247

\$9,500.00



EIGHTEENTH-CENTURY RUNAWAY NOTICE,
VIRGINIA, CIRCA 1751

92. Winnfield?, Owen. **Advertisement [Manuscript runaway servant notice]**. Augusta County, Virginia, November 23, [ca. 1751]. Autograph manuscript in ink on laid paper, 5.5" x 8.75". CONDITION: Good, a few small holes and minor losses at edges, old tape stain on right side, old folds, one extensive tissue repair on verso to separation along old fold and two smaller tissue repairs to short breaks, damp-stains along right side.

An uncommonly early manuscript runaway notice describing a "servant" who escaped from his owner in Augusta County, Virginia, just to the west of Charlottesville, circa 1751.

This handwritten advertisement announces the escape of a man named Nitingale Meeds, as follows:

Ran away from the subscriber in Augusta County the 23d Day of November Last a servant man named Nitingale Meeds Low in stature Thick sett dark skin a large blk beard with blk Eyes had on a Collard h...[?] jacket worsted buttons and holes also a pair off old Grey bro. Cloth Breeches a new brown Si...[?] Shurt loo...[?] in the Collar by abt. one inch a new pair of Country [?] and new plaid hose and old felt hat Stole with him a new Silk purse with two dble Loons weighing £8.10.7 any person that will apprehend and secure the said Servt. So that I may get him again shall receive one dble Loon Owen Winnfield

The language used in such advertisements, referring to the slaveowner as "the subscriber," is indicative of the intent, at least, that the advertisement be printed in a newspaper. However, the same language appears on many runaway slave broadsides, suggesting that slaveowners frequently paid to have their advertisements printed in the pages of local newspapers and as broadsides—which would have been posted in public places—to maximize publicity. While printed runaway slave broadsides come to market with some regularity, manuscripts such as the present one, particularly those of the eighteenth century, are far less frequently encountered.

A curious legal notation appears on the verso, reading:

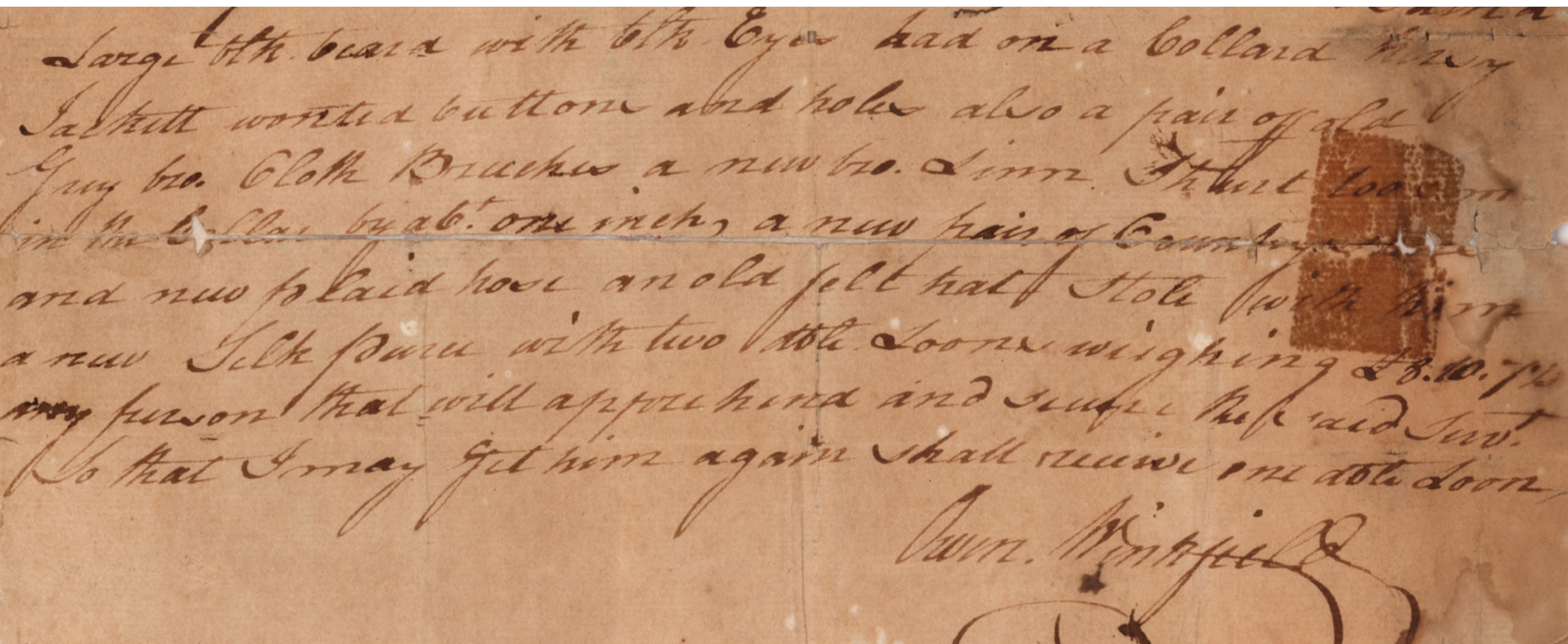
I assign the within right and title of this advertisement to John Hill as witness my hand this 8 day of April 1752 Tho Hooper [?] Jane Hooper.

As this note does not involve the name of the owner of Nitingale Meeds, nor do the names of John Hill or the Hoopers otherwise appear in the document, its meaning is elusive.

A vivid artifact of one man's attempt to gain his liberty in eighteenth-century Virginia, where two decades later Patrick Henry would famously exclaim "Give me liberty or give me death!"

Item #10058

\$4,500.00



The image shows a close-up of a handwritten manuscript on aged, yellowed paper. The text is written in a cursive script typical of the 18th century. The visible text is a runaway slave advertisement for Nitingale Meeds, dated November 23, 1752. The handwriting is somewhat faded and the paper shows signs of wear, including a large brown stain on the right side. The text matches the transcription provided in the other blocks, with some minor variations in punctuation and capitalization.

LOÏS MAILOU JONES'S COPY OF
NEGRO MAKERS OF HISTORY

93. Woodson, Carter G. *Negro Makers of History*. Washington, D.C.: The Associated Publishers, Inc., 1928. Hardcover. Sm 8vo (7.75" x 5.5"), pictorial tan cloth. Ownership inscription in ink of artist "Loïs Mailou Jones" on front paste-down. CONDITION: Very good, some minor stains to back cover.

First edition. An adaptation for elementary school children of Woodson's *The Negro in Our History*. From the preface: "The aim here is to facilitate the teacher's task of preparing children to play their part creditably in this new age. The teacher must hold up before them the examples of their own people, who have done things worthwhile." These examples are drawn from such categories as "Africans brought to America," "The Negro and American independence," "The Negro and the Indian" "Free people of color," "Authors and editors," "Genius in spite of handicap," "The Negro in the war of the states," "The Negro in the clash of nations" and many others. Includes entries on Sojourner Truth, Frederick Douglass, John P. Hale "of Maine...the first man in the United States Senate to take a stand against slavery," Harriett Beecher Stowe, John Brown, Harriett Tubman, and Booker T. Washington, among others.

This volume was once in the collection of artist and educator Loïs Mailou Jones, who doubtless found some inspiration in it and perhaps took particular notice of the accounts of such figures as poet Phillis Wheatley and sculptor Edmonia Lewis. Lending additional interest here are extensive edits in pencil in an unidentified hand effectively rewriting the first few pages.

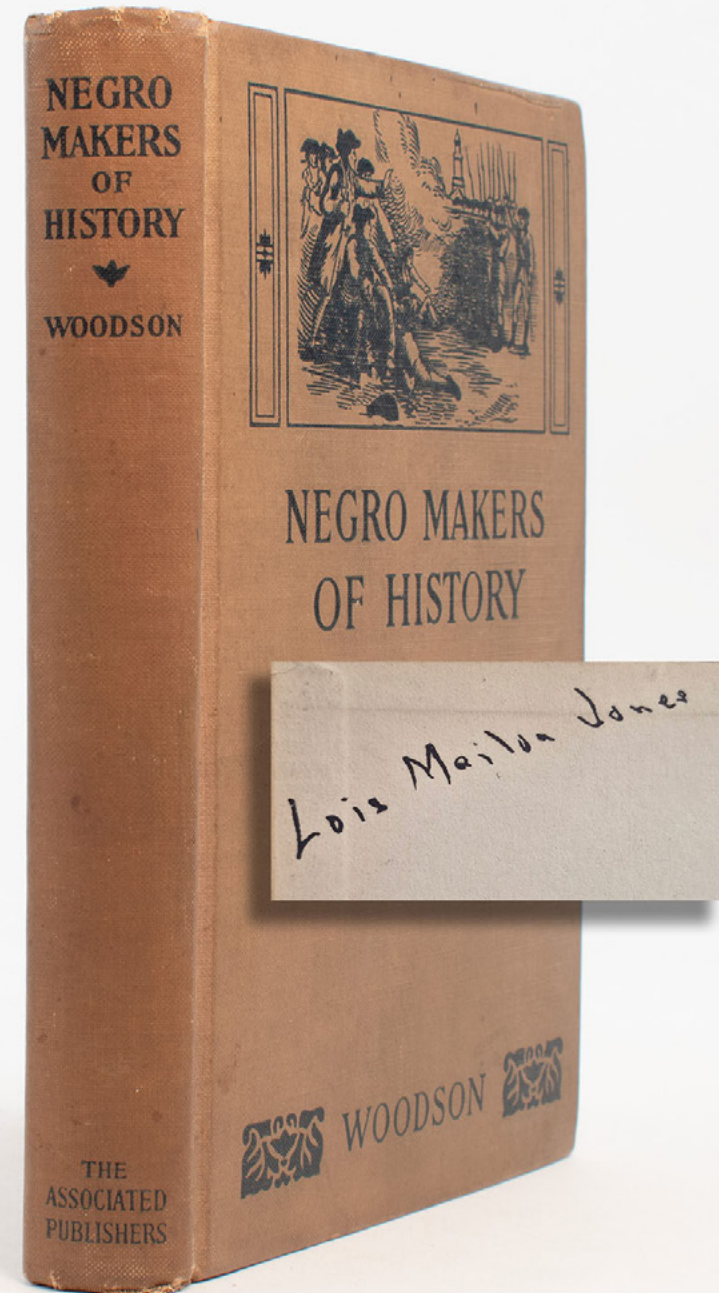
Carter Goodwin Woodson (1875–1950), the son of former slaves, has been called "the Father of African American history." The second African American to receive a doctorate from Harvard (after W. E. B. Du Bois), Woodson was a major contributor to the educational projects of post-emancipation America. Rather than teach African American history as an isolated story, his scholarship endeavored to portray African Americans as the principal protagonists within the broader history of the nation. 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" (Aldridge).

Associated Publishers, Inc. was founded by Carter G. Woodson in Washington, D.C., in 1922 as a vehicle to publish his own work and other Black scholarship that had been previously rejected by white publishers. Woodson also intended to use it to fund research at his Association for the Study of Afro-American Life and History, but the firm did not become profitable. Associated Publishers did succeed, however, in issuing a large number of works on African American subjects, many of them by Black authors who may not have had their work published elsewhere. The firm was most active in the 1920s and 1930s, and continued in operation until the 1940s.

REFERENCES: Blockson 9770; Aldridge, Derrick P. "Woodson, Carter G.," *Encyclopedia of American Studies* online; "Associated Publishers" at Encyclopedia[dot]com online.

Item #10063

\$675.00



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.

94. 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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gratifying incidents. Their fighting at Santiago in the Spanish-American War was all but wonderful. In the punitive expedition under General Pershing, in Mexico in 1916, members of the Tenth Cavalry and the Twenty-fourth Infantry distinguished themselves at Carizal as the heroes of the hour. In the World War, Negro troops and officers were justly praised as courageous men, admirable in attack. Their bravery won the admiration of observers and the gratitude of France, to the salvation of which they made a distinct contribution. Negroes, then, have been not only willing laborers in the development of the United States of America but brave soldiers in its defence.

Spiritual Contribution

The Negro is a natural artist. He has the gift of producing things useful and pleasing to the eye. He has, therefore, been accredited with achievement in both the industrial and fine arts. Numerous implements, utensils, weapons, musical instruments, and personal adornments made by the natives of Africa show expert workmanship and exceptional skill. In the fine arts the African has left such striking evidences of his aesthetic development in the Sherbro figures, the Megaliths of Gambia, and the bronze sculptures of Benin. African art, however, is not yet appreciated because it differs so widely from European art which is based upon imitation. African art is based upon sculptural design. It is original rather than imitative. The African artist is not restricted by what he sees. He endeavors to produce what he imagines, and his imagination is most fertile.

The Negro in Painting and Sculpture

In painting the achievements of the Negro have been significant. Of this, however, we have less to appreciate than in the case of bronze and stone sculptures which can more easily stand the wear of time. With the internal commotion in Africa and the foreign invasions which have destroyed so much of

The Art of Poetry

This same productive imagination is evident in the striking poetry produced by Negroes even when in primitive condition in their native land. In the folklore, the charming tales handed down from sire to son in Africa, is found evidence of this same art in tender and gracious touches. Art is found also in the very telling of these stories with a wealth of descriptive detail in a sort of recitative chanting and crooning very much like a song.

Taken abroad and taught the means of expression in modern languages, the African exhibited this poetical power in a manner which Americans and Europeans can better understand. There appeared Juan Latino, the poet, in Spain; Antar, the African, in Arabia; Alexander Puskin, the father of poetry, in Russia; Alexander Dumas, the noted French romancer; and the younger Dumas, the French dramatist of Puritanic morality. In America the same striving has been found in the efforts of Jupiter Hammon, a slave poet; Phyllis Wheatley, the writer of beautiful verse; George M. Horton, the bard of North Carolina; Frances Ellen Watkins Harper, a worker in many ways known to fame; and Paul Laurence Dunbar, the interpreter of the life of the lowly. "The story is being told today by James Weldon Johnson, Angelina Grimké, Langston Hughes, Leslie Pinckney Hill, Countee Cullen, Joseph Seaman Cotter, Georgia Douglas Johnson, and many others who manifest this spirit in the highest degree."

On the Stage

In dramatic art the Negro has also given a good account of himself. The Negro is naturally an actor. Inasmuch as he has never permitted his mind wholly to dominate his body, he finds expression much easier than in the case of other people. What other theatrical persons have to spend years in acquiring the Negro exhibits spontaneously. In the story telling and the folk drama of

INSCRIBED BY RICHARD WRIGHT
TO WILLARD MAAS AND MARIE MENKEN

95. Wright, Richard. *Bright and Morning Star*. New York: International Publishers, 1941. Sm 8vo (7.75" x 5.25"), yellow and black printed wrappers. 48 pp. Author presentation inscription in ink at title. CONDITION: Good, some wear and creasing to covers, pencil doodle on front cover, rust staining around staples, contents very good.

First separate edition. Inscribed by the Wright thus: "To Willard & Marie As ever, with all our very best Dick & Ella 5/5/41." Wright's tragic novella about resistance, betrayal, and sacrifice in the Jim Crow South, following Sue, a Black mother who risks everything to protect her son Johnny-Boy, a Communist Party organizer fighting for racial and economic equality. The work originally appeared in the literary magazine *New Masses* in 1938, and was included in a 1940 expanded edition of Wright's *Uncle Tom's Children*. It opens with a letter by Wright to International Publishers supporting the release of convicted CPUSA leader Earl Browder, followed by a brief foreword by James W. Ford.

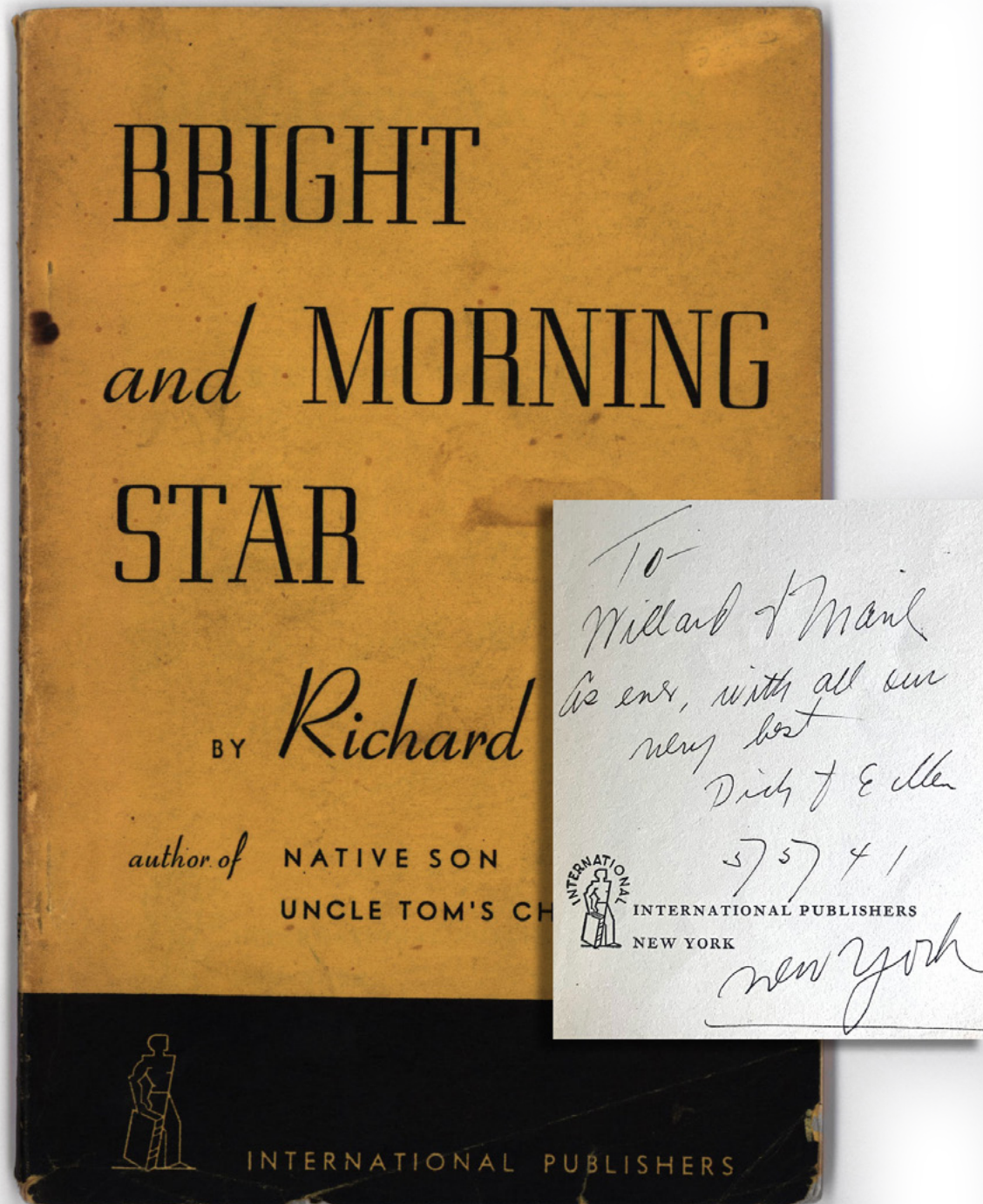
Willard Maas and his wife Marie Menken, were prominent (and somewhat notorious) figures on the New York avant-garde art scene and friends of Wright. Maas was a poet, filmmaker, and professor, while Menken was a painter and well-regarded experimental filmmaker. The couple married in 1937 and became artistic collaborators and celebrated hosts, though their volatile relationship often exposed their prominent guests to alcohol-fueled arguments in their Brooklyn apartment. Andy Warhol described Maas as "the last of the great bohemians," and Edward Albee cited the pair as an inspiration for the married couple in his play *Who's Afraid of Virginia Woolf?* (1962).

Richard Wright (1908–1960) is best known for his novel *Native Son* (1940) and autobiographical memoir *Black Boy* (1945). Born in rural Mississippi and scarred by early experiences with racism, Wright found his voice as a writer and Communist Party organizer in Chicago, becoming the most influential African American writer of the 1940s. From 1946 until his death, he lived and worked in Paris. In his novels, short stories, and other writings, Wright rejected sanitized narratives in favor of laying bare the unvarnished reality of racial oppression in the United States.

REFERENCES: Blockson 4918; "Willard Maas" at Poetry Foundation online; Suarez, Juan. "Menken, Marie (1910–1970)" at Routledge Encyclopedia of Modernism online.

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