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1 Part One: Twenty-Seven Photographs of the Wounded Knee Massacre [Moreledge, Clarence] [Trager, George] Northwestern Photographic Company

Twenty Four Photographs Related to the Pine Ridge Agency, the Lakota Sioux and the Wounded Knee Massacre. Together with Three Additional and Related Photographs from the Same Period.

Chadron, ND: 1890-1891. Prints roughly 4 ¼ x 7 inches mounted to heavy card. Most spotted and faded, surfaces soiled, a few with creases, one beginning to tear, cards worn at edges, some with small losses not affecting prints. Generally good condition overall.

Many photographs of the massacre at Wounded Knee were not identified until the late 1980s, almost one hundred years after the conflict. Once inventoried, they came to epitomize the power and limits of photographic evidence. Three scholars, Richard E. Jensen, R. Eli Paul, and John E. Carter, spent years exhaustively cross-referencing the images with other primary sources. They were able to overturn many lingering myths and misconceptions generated by the written accounts while also exposing the deceptive potential of photography as witness. Their study, *Eyewitness at Wounded Knee* (1991), is our reference and we use their plate numbers to identify prints in this collection where possible.

Jensen et al. describe the entrepreneurial aim of the photographers who gathered at Pine Ridge Agency in North Dakota in November and December of 1890. They anticipated a conflict between the US army and various Native American groups, mostly Lakota Sioux, who were followers of a new messianic movement known as the Ghost Dance. Their commercial opportunity finally came at the Wounded Knee massacre. On December 29, the US Seventh Cavalry slaughtered approximately 300 Lakotas traveling from Standing Rock reservation to the Pine Ridge Agency. Two photographers, George (Gus) Trager, of Chadron N.D., and a young itinerant photographer, Clarence Moreledge, made hundreds of photographs at Wounded Knee and Pine Ridge during the next two weeks. They documented the battlefield, the “hostile” Ghost Dance groups and their chiefs, and US calvary and Native American encampments.

Sometime in late January, Trager and his business partner, Joe Ford, returned to Chadron and formed the Northwestern Photographic Company to print, market, and distribute these desirable souvenirs of the American Indian’s Last Stand (as the massacre, known at this point as the “Pine Ridge War” was promoted). Moreledge remained at Pine Ridge with his camera and apparently sold the rest of his negatives to Northwestern Photographic Company sometime in July 1891. Trager and Ford also purchased a natural spring and began marketing its waters and other dubious businesses on the back of their cabinet cards. Most of the examples in this collection include these advertisements verso and thus can be dated to a period between late January and early fall of 1891.

As we see in this collection of Northwestern Company prints, the subjects and captions were often sensationalized or even fictitious. Dates, names, and locations were changed to coincide with the Euro-American interpretation of events. Most infamously, Trager and Moreledge were responsible for posing the body of Chief Sitanka (known as Big Foot, see no. 24) at the Wounded Knee site.

By the summer of 1891, interest in Wounded Knee had faded and Northwestern Photographic Company was no longer able to sell its views. Despite their initial popularity, very few prints survived; those that did, even in albums, are almost universally in compromised condition and large groups of this kind are exceedingly scarce. At least a few of the examples in this collection do not seem to have been previously identified. But even within those that have, there are new iterations; small changes in language and framing that reflect and trace the evolving meaning of Wounded Knee.

Inevitably, researchers including Jensen et al. had their own historical biases and their groundbreaking study leaves many questions unanswered. Misinformation and misidentification of Native American names, practices, and lives is so endemic that each variant print remains an important artifact for historical accuracy. Examples in this collection include unrecorded images of misidentified war dances, views of the Pine Ridge Agency encampments, and an image of the Pine Ridge School superintendent Emma Sickels (or Sickles), whose role in the conflict has never been fully explained by historians.

All examples with Northwestern Photographic company advertisements verso, unless noted. Many with remnants of early stickers either recto or verso, from “James & Perry” of Sheridan Wyoming, photographers and also venders of photographic equipment). Most also with manuscript annotation “Property of E.W. Snelling, Lovell, Wyoming.” Earl William Snelling (1891-1980) was a WWI veteran.

The Collection is as follows. Descriptions list the titles etched into the negatives in bold with our descriptions following.

\$18,000

1



Untitled. [Possibly Chief Fast Thunder's Camp].
Chadron, ND: Northwestern Photographic Company,
1890-1891.

Identified in online forums as the camp of Fast Thunder, an Oglala Sioux who arrived in Pine Ridge sometime in 1890. Another extant print is dated 1891 in the negative.

2



Capt. [sic] Taylor and his Noted Indian Scouts on Drill at Pine Ridge, S.D.
Chadron, ND: Northwestern Photographic Company,
1890-1891.

Lieutenant Charles William Taylor, who led the Indian Scouts is shown, far right, with his scouts, many of whom are identifiable and had recently been recruited from Buffalo Bill's show.

3



Untitled. [Soldiers from the 6th Cavalry with company flag].
Chadron, ND: Northwestern Photographic Company,
1890-1891. Led by Colonel Eugene Carr.

4



Sioux Indians Preparing for War Dance Pine Ridge Agency S.D.
Chadron, ND: Northwestern Photographic Company,
1890-1891.

Probably spring or summer 1891, related to prints attributed to Moreledge taken at Pine Ridge around July 4.

5



Chief Young Man Afraid of his Horses and his Tepee Taken at Pine Ridge Agency S.D. Jan 17 1891.
Chadron, ND: Northwestern Photographic Company,
1891.

Photo probably taken during the large council meeting that negotiated the complete surrender of the Stronghold Ghost Dancers. Many sources contest this common rendering of the chief's name and suggest the more accurate translation, Chief Young Man of whom Horses are Afraid.



6 Chief Crazy Bear in Ghost Dance Suit Killed in the battle at Wounded Knee Dec 28 1891 [sic]. Chadron, ND: Northwestern Photographic Company, 1890.

Jensen et al. were able to prove this is not an image of Crazy Bear, who some sources list as one of the dead at Wounded Knee. Crazy Bear was alive when he was photographed

several years later. He is almost certainly not wearing a Ghost Dance shirt. (*Jensen 6*)

9



Birds Eye View of 7th Cav Camp at Wounded Knee S.D. before the Fight with Chief Big Foots Band Dec 29th 1891 [sic].

Chadron, ND: Northwestern Photographic Company, 1890.

This image of the Seventh Cavalry was taken during one of Trager's earlier trips to Pine Ridge, in November, 1890. After the massacre prints such as this were issued with the later date to capitalize on the connection. Moreledge is visible in the foreground. (*Jensen 50*)

7



Pine Ridge Agency S.D. North View.

Chadron, ND: Northwestern Photographic Company, 1890.

Landscape with Native American camps and agency buildings and figure in foreground. Moreledge's numbering would suggest this photo was taken in November of December 1890. The figure in the foreground could be the photographer.

10



Chief Little Wounds Camp.

Chadron, ND: Northwestern Photographic Company, 1890-1891.

Little Wound was among the Ghost Dancers who left the "hostile" stronghold and moved onto the Pine Ridge reservation in mid-December with his band. This was probably taken after the move.

8



Untitled.

Chadron, ND: Northwestern Photographic Company, 1890-1891.

Unidentified company of US soldiers with flag.

11



Chief Hollow Wood.
Blank verso.

Known to be a photograph by George (Gus) Trager, the unidentified subject is probably an Oglala Sioux, though probably not an actual chief.

12



Untitled.

Chadron, ND: Northwestern Photographic Company, 1890-1891.

Men on horseback, possibly a cavalry unit or Taylor's Indian Scouts. Not previously identified by Jensen et al.

13



Untitled.

[Home of Chief Red Cloud]. Chadron, ND: Northwestern Photographic Company, 1890.

This photograph of Red Cloud's home at Pine Ridge was probably taken at the end of December shortly before the massacre. (*Jensen 103*)

14



Chief Kicking Bear / Young Man Afraid [of His Horses] Chief of the Siouxs / Standing Bear.

Chadron, ND: Northwestern Photographic Company, 1891.

In Jensen et al., Carter writes "Trager seems to have chosen these persons carefully to represent the full spectrum of Lakota political and religious belief. Standing bear ... epitomizes the progressive Indian ... Kicking bear .. militantly advocated a return to the past ... Young Man ... wears a mixture ... a symbol of his role as an intermediary." (Jensen et al. p. 157) The photo was probably taken at a tribal council held on January 17. (*Jensen 114*)

15



Rose Bud and Sioux Indian War Dance at Pine Ridge Agency Dec. 25th 1890.

Chadron, ND: Northwestern Photographic Company, 1891.

Jensen et al. write that this was definitely not a Ghost Dance, despite claims in some captions of images from the same series. The photo probably depicts an Omaha Dance, known as a "bulletproofing ceremony." See Jensen et al, p. 10.

16



Gen. Carr And Staff at Pine Ridge Agency, S.D.
Chadron, ND: Northwestern Photographic Company, 1891.

Eugene A. Carr's Sixth Cavalry traveled from New Mexico to join the other US armed units at Pine Ridge. This photograph was probably taken in the first two weeks of January after the massacre.

17

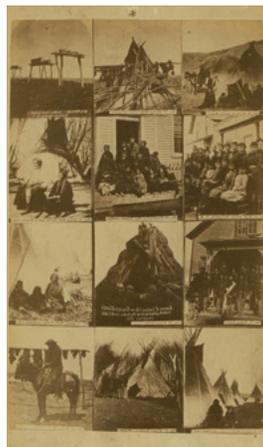


**Chief Two Strike / Chief Crow Dog / Chief High Hawk
Leaders of the Hostile Indians at Pine Ridge S.D.
During the Late Sioux War.**

Chadron, ND: Northwestern Photographic Company, 1891.

All three chiefs were leaders of the Ghost Dance. They, among other followers of the Ghost Dance, had fled to a stronghold near Pine Ridge in the fall of 1890 in the months preceding the massacre. Crow Dog and Two Strike came back to Pine Ridge in mid-December with at least third of the Stronghold "hostiles" -- but they fled the reservation and returned to the stronghold after the massacre assuming they would be killed. They later returned to Pine Ridge and surrendered.

18



Untitled.
[Cabinet card with twelve images].
Chadron, ND:
Northwestern Photographic Company, n.d.

Assemblage of images, some probably taken by Trager, Ford, or Moreledge, but likely also reprints from other photographers.

19



Sioux Indian War Dance Instantaneous. [Sic]
Chadron, ND: Northwestern Photographic Company, 1890-1891.

This photo has not been previously identified. It is similar to those taken in November 1890 and also in the spring of 1891 by Moreledge. The photo lacks his numeric system or monogram.

20



Chief Young Man Afraid of his Horses and Village.
Chadron, ND: Northwestern Photographic Company, 1890-1891.

An Oglala Chief who supported the Bureau of Indian Affairs and helped convince some Oglalas to defect and return to the agency, probably contributing to the final surrender on Jan. 15. Young Man Afraid of his Horses was depicted in many photos by Trager, sometimes using a stand-in who Trager believed was more striking, a Kiowa named Apiatan. (*Jensen 102*)

21



Gathering Up the Dead at the Battle of Wounded Knee S.D.

Chadron, ND: Northwestern Photographic Company, 1891.

Trager and Moreledge were at the battlefield when the bodies were cleared. These photographs have helped to identify both the dead and living, and more accurately estimate the total number of deaths. (*Jensen 76*)

22



Chiefs in War Paint at Pine Ridge Agency, Miss Sickles.

Chadron, ND: Northwestern Photographic Company, 1890-1891.

Some versions of this caption do not identify Miss Emma Sickles.

23



Buffalo Bill / Capt. Baldwin / Gen. W.A. Miles / Capt. Moss Pine Ridge Agency S.D.

Chadron, ND: Northwestern Photographic Company, 1890-1891.

Probably a misspelling of Captain Marion P. Maus. (*Jensen 99*)

24



Big Foot.

Chadron, ND: Northwestern Photographic Company, 1891.

Chief Big Foot (Si Tanka or Spotted Elk) was not killed during the initial action, but died later from his wounds. He was propped up by a photographer, most likely Trager or Moreledge. Although a number of iterations of this photograph are known, there are variations. The figure at far right may be a photographer. (*Jensen 73*)

25



Chief Stinking Bear / Chief Hollowood [sic] / Chief Crazy Bear.

Chadron, ND: Northwestern Photographic Company, 1890-1891.

This image of three Lakota chiefs could have been taken before or after Wounded Knee. The three chiefs were most likely not close followers of the Ghost Dance and thus remained intermediaries at the Pine Ridge reservation.



26 Jack Red Cloud.
Well known image of the son of Chief Red Cloud.

Jack Red Cloud was a Ghost Dance leader. Although this print is on the Northwestern Photographic Company card stock, it may have been appropriated from another photographer. (Jensen 41)



27 Sitting Bull Chief of the Custer Massacre.
Blank verso.

Famous portrait of the Lakota chief who was planning to leave the reservation at Standing Rock Agency to join the Ghost Dance when he was murdered on December 15, 1890. His death precipitated the Wounded Knee massacre.

Detail from number 5:

5 Chief Young Man Afraid of his Horses and his Tepee Taken at Pine Ridge Agency S.D. Jan 17 1891.
Chadron, ND: Northwestern Photographic Company, 1891.



Chief
Young Man Afraid
of his Horses and his Tepee taken at
Pine Ridge Agency S.D. Jan 17th 1891

Part Two: African-Americana

Items 2-19

2 [Ali, Muhammad] Yulsman, Jerry

A Series of Thirteen Original Photographs for a *Playboy* Shoot in October of 1964 showing Muhammad Ali Posed in front of a Portrait of Elijah Muhammad.

(New York), 1964. Thirteen gelatin silver prints on 8 x 10 paper, with images roughly 9 ½ x 6 ½, and two contact sheets printed full bleed.

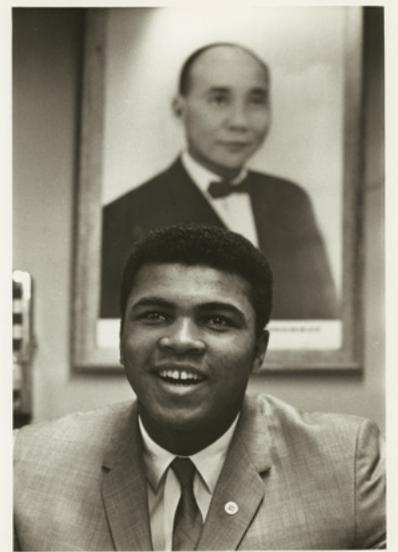
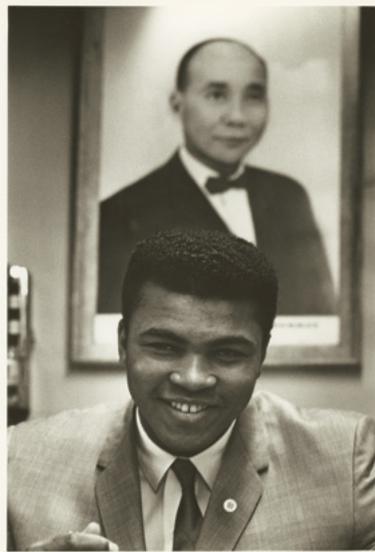
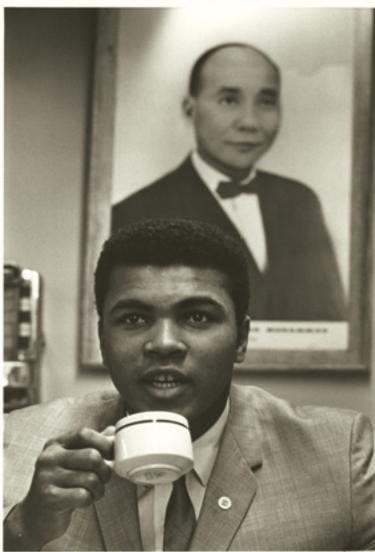
A scarce collection of photographs done for *Playboy* by the photographer Jerry Yulsman, a freelance novelist and photographer best known for his portraits of Jack Kerouac. Yulsman was active in New York in the early 1960s freelancing for magazines such as *Playboy*, *Colliers*, and *Look*.

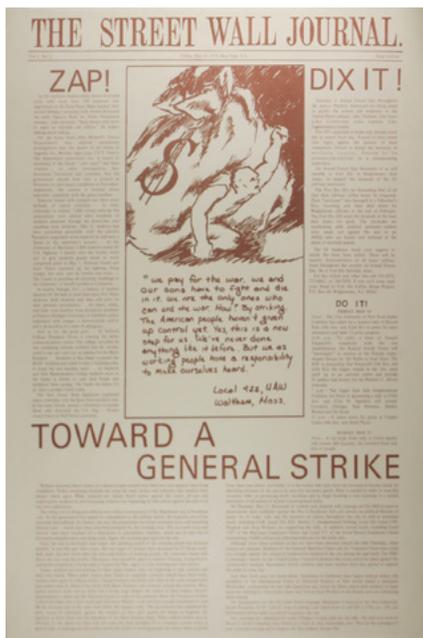
These pictures and the corresponding interview were published in the period just after Ali had joined the Nation of Islam and changed his name. Most writers in the press, including those at *Playboy*, continued to refer to Ali as Cassius Clay. Only a few journalists, Howard Cosell among them, accepted his conversion. Ali would state: "I am America. I am the part you won't recognize. But get used to me. Black, confident, cocky; my name, not yours; my religion, not yours; my goals, my own; get used to me."

Ali, then Cassius Clay, first discovered the Nation of Islam in 1959. He attended his first meeting in 1961. Several members of the Nation of Islam, including Malcolm X, were present at Ali's fights by 1962. He was refused entry into the Nation because of his boxing career. When he defeated Sonny Liston to win the heavyweight championship in 1964, the Nation of Islam agreed to accept him on March 6 when Elijah Muhammad gave a radio address announcing Clay's name change.

A fine collection, well preserved, though the two contact sheets do show rippling at edges, with Yulsman's marks to versos. The interview is included as well. These are from the *Playboy* archive. Jerry Yulsman died in 1999, and his widow confirmed that the negatives for these prints no longer existed. Three of these pictures were published in the interview, the others are unique and unpublished.

\$4,500

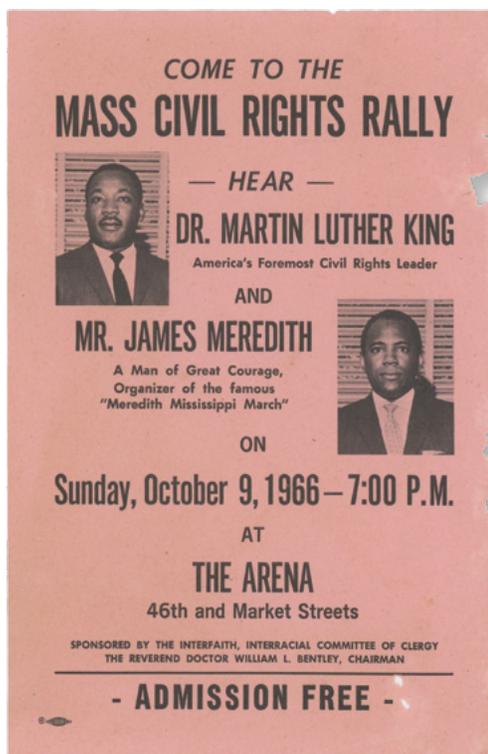




3 [Black Panther Party] Committee to Defend the Panther 21
 The Street Wall Journal, Numbers 1-3, with Two Variant Prints.
 New York, 1970. 17 x 22 inches.

Communist Party Members and sympathizers formed the Committee to Defend the Panther 21 in 1970. They sold these broadsides on the Columbia campus in the spring of 1971 to raise money for Panther 21 legal expenses. They published three issues, all present here, with two variants present as well - one image-free state of the first issue and the second issue with ink in two different colors. A near fine set with minimal age-related wear, uncommon to find complete.

Two copies located in OCLC. **\$1,675**



4 [Civil Rights Movement][King, Dr. Martin Luther][Meredith, James]

Handbill for a Mass Civil Rights Rally featuring Dr. Martin Luther King and James Meredith, Philadelphia, 1966.

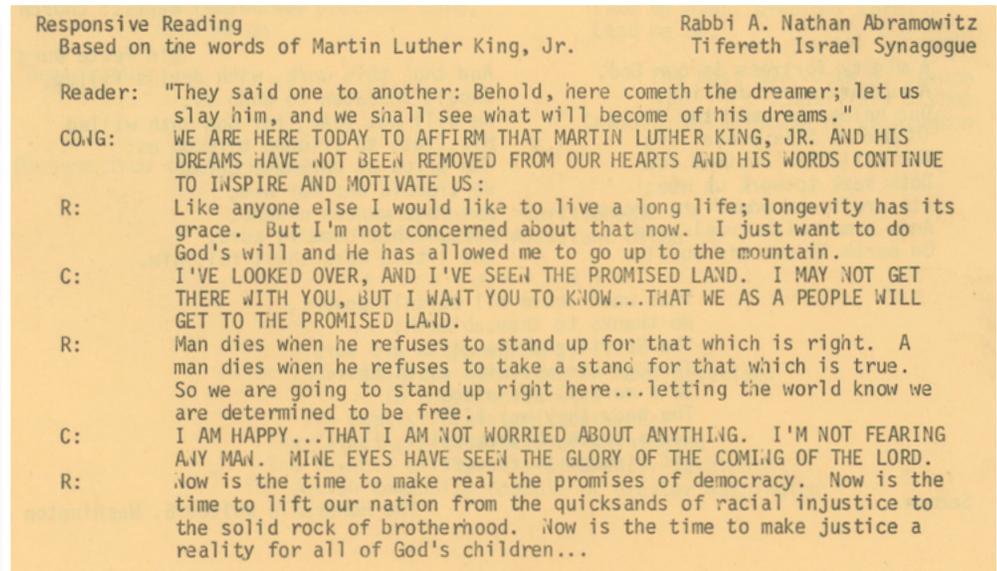
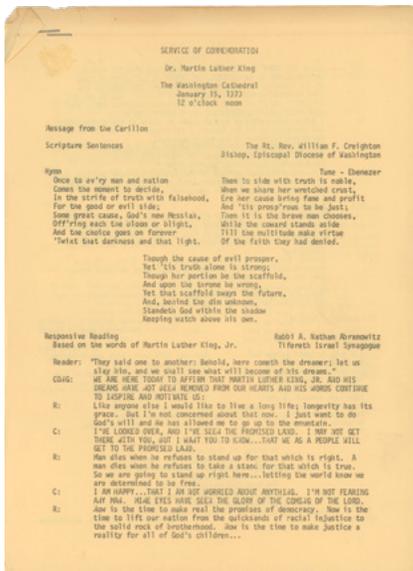
[Philadelphia, N.p., 1966] Single leaf, 8 3/8 x 5 3/8 inches.

An unrecorded handbill for a rally four months after the two men had appeared together at the March Against Fear. The rally was sponsored by the Interfaith Interracial Committee of Clergy, led by the Reverend Doctor William Bentley. Some chips and wear but still very good. **\$1,200**

5 [Civil Rights Movement] King, Dr. Martin Luther; [Interreligious Committee on Race Relations]

Service of Commemoration: Dr. Martin Luther King.

[Washington, D.C.]: 1970. [3] pp. stapled mimeograph program for a service commemorating King's birthday at The Washington Cathedral, January 15, 1970. Stapled together with a [1] pp. letter from Bishop Henry C. Bunton to the Interreligious Committee on Race Relations (ICRR) notifying members of the event, and including a [1] pp. copy of the minutes from the ICRR board meeting on January 7, 1970, at which the details were agreed upon and a [1] pp. announcement for the event. Program worn at corners, two bent; letters originally folded, creases beginning to split. Overall good.

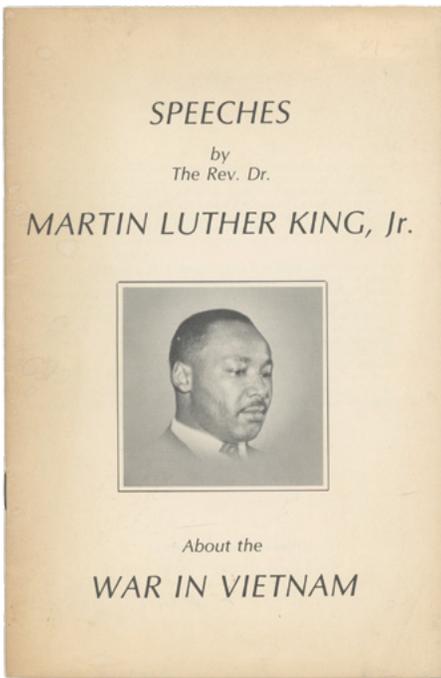


The first observance of King's birthday was sponsored by the newly created King Memorial Center in Atlanta in 1969, only 8 months after his death. In its "Making of the King Holiday" chronology, the Center describes this service as "the model for subsequent annual commemorations of Dr. King's birthday nationwide, setting the tone of celebration of Dr. King's life, education in his teachings and nonviolent action to carry forward his unfinished work."

Scarce documentation exists for this event, the second observance of Dr. Martin Luther King, Jr.'s birthday following his assassination. The Interreligious Committee on Race Relations (ICRR) organized the event. The ICRR was established in June, 1963 by leaders from Protestant, Catholic, and Jewish congregations in Washington, D.C.. One of its first goals was to support the passage of the Civil Rights Act, which was then being debated in Congress. Its larger mission was to end racial discrimination, particularly in public housing and employment, and to foster communication between black and white communities in D.C.

Few other early commemorations are documented; this mimeographed program and the ICRR meeting minutes reveal the significant evolution of the idea of a public holiday to celebrate King's life. Speakers at The Washington Cathedral included Mayor Walter E. Washington and the civil rights leaders Rev. Walter E. Fauntroy and Bishop Henry C. Bunton. The ceremony also incorporated King's "I have a dream" speech. A press release indicates how businesses, schools, and the D.C. government were already working together to initiate commemorative programs and "follow a liberal leave policy" for employees wishing to take the day off. The characteristic interfaith and interracial community celebrations and "teach-ins" that we know today were already essential components of commemoration for King in 1970. This program took place thirteen years before the federal holiday was finally signed into law.

\$1,875



6 [Civil Rights Movement] King, Dr. Martin Luther
Speeches by Rev. Dr. Martin L. King Jr. About the War in Vietnam.
 New York, The Clergy and Laymen Concerned about Vietnam, 1968. 8vo, wraps, 25 pp. with additional folded letter.

An uncommon collection of Dr. King's speeches on the Vietnam War, collected and published by the Clergy and Laymen Concerned about Vietnam. The Committee was chaired by Dr. King, John C. Bennett of the Union Theological Seminary, Rabbi Abraham Geschel of the Jewish Theological Seminary of America, Father John McKenzie of the University of Chicago, and Philip Scharper of Sheed and Ward. Another thirty-eight clergy across faiths were also members. This booklet contains the following speeches: Vietnam and the Struggle for Human Rights (April 4, 1967); The Domestic Impact of the War in Vietnam (November 11, 1967); and Vietnam is Upon Us (February 6, 1968). Also included is a folded letter from the organization, dated October 1968, introducing the collection and listing all members. A near fine example with minimal tanning to extremities. **\$275**

7 [Soul Music]
Collection of Seventeen Publicity Photos of Performers from the Golden Age of Soul Music, circa mid-1960s.
 California and New York, c. mid-1960s. Silver gelatin prints on glossy stock, most 8 x 10 inches.

A fine collection of press photos from an amazing period in American music, with many classic soul singers included, many of whom were represented by the William Morris Agency. Subjects include: Clyde McPhatter, Ketty Lester, Barbara McNair, Leon Bibb, Sheryl Easley (who performed with the Sal Salvador Orchestra on a recording in 1963), Adam Wade, Sam Cooke, Odetta, Nipsey Russell, Leslie Uggams, Maxine Brown, Pearl Bailey, Ray Charles, Tiny Joe, Freda Payne and Solomon Burke. Photos generally fine with no notable flaws, though a few have an odd fold or crease. **\$675**



8 [Photography - 19th Century][Vernacular]
Quarter Plate Tintype of an African American Mother and Son.
 N.p., late 19th century. 4 ¾ by 3 ¾ inches.

A fine image in the larger format. Some wear to edges and light rubbing, but very good with nice contrast. **\$450**



9 [Photography - 19th Century] [Vernacular] [New York City] Various Photographers

A Collection of Twenty Two Formal Cabinet Card Portraits of African-Americans in Brooklyn, circa 1880-1905, with Three Additional Portraits of African American Women from Manhattan from the Same Period.

Various photographers and formats, most albumen prints measuring roughly 4 x 6 inches on larger cabinet card mounts, several on larger mounts.

Uncommon documentation of African Americans in nineteenth-century Brooklyn. Most of New York City's early black history focuses on Manhattan, where the largest black population centers were located before the Great Migration. Often overlooked in these early histories are Fort Greene, where most of the photographic studios in this collection were located, and the nearby neighborhoods of Bedford-Stuyvesant, New York's third-largest black neighborhood in 1880, and Weeksville, one of the US's first free black communities.

The residents of these neighborhoods were active in the abolitionist movement, and had long-established churches, benevolent organizations, and black businesses. Fort Greene was the site of Coloured School No. 1, Brooklyn's first school for African Americans (1847), and a popular neighborhood for black Manhattanites seeking safety after the Civil War race riots of 1863. Although they were not completely segregated during this period, recent research has demonstrated that black settlements were already unusually isolated within their larger communities. (See Logan, et al., *Emergent Ghettos*, 2015) Late nineteenth-century Fort Greene typical in this respect: class and racial conflicts were common in its legendarily overcrowded streets where blocks of new Italianate row houses abutted older shanty towns and wooden houses.

Following the Civil War, progressive growth in public transportation and the construction of the East River bridges led to increased migration to Brooklyn and its slow evolution into the largest African American community in the country. These photographs offer a record of the early part of this transformation. A well preserved collection, generally very good, with some foxing and toning. With three additional cabinet cards of African American women from the same period from neighboring Manhattan. **\$2,500**



10 [Photography - 20th Century][Vernacular]

A Series of 60 Captioned Vernacular Photographs of an Unidentified African-American Man in Chicago circa late 1940s.

Chicago, (late 1940s). 4 x 3 inch glossy silver gelatin photographs on three 6 x 11 inch disbound album leaves.

A series of 59 photographs taped onto three leatherette boards. A wonderfully vibrant group, showing the joyful life of an off duty soldier in Chicago. Boards in rough shape, pictures very good with some fading. **\$600**

[Reconstruction] Rapier, James

11

Document Signed as Collector of Internal Revenue for the Second Alabama District, 1881.

[Alabama], 1881. 12 ½ x 6 ½ inches. Single page document.

A single page document, signed by Rapier, showing collection revenue from a retail dealer in malt liquors. James Rapier was an African-American politician during the reconstruction era who served as United States Representative from Alabama from 1873-1875. After losing a re-election bid to Jaramiah Haralson in 1877, Rapier turned his attention to the emigration movement. "Appointed collector of internal revenue for the Second Alabama District in 1877, he used the office to urge former slaves to leave Alabama and settle in the West. The black man, he asserted, would never be accorded equal rights or economic opportunity in the South. He traveled several times to Kansas, purchased land for a settlement in Wabaunsee County along the route of the Kansas-Pacific Railway, gave pro-emigration speeches in Alabama, and testified in Washington, D.C., before a Senate committee on emigration." - ANB. A fine example of a scarce signature, with minimal wear to the document. **\$425**

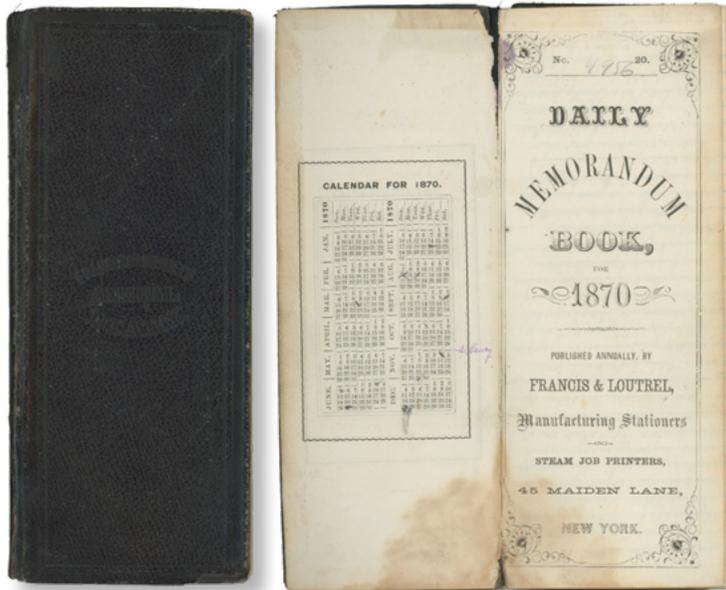
BOOK No. 211, SPECIAL-TAX STAMPS
FOR
Retail Dealer in Malt Liquors

SUMMARY of Stamps and Coupons returned to Commissioner of Internal Revenue.

PAGE.	COUPONS.	STAMPS.	VALUE.
1	11		6 66 ² / ₃
2	5		8 33 ¹ / ₃
3	6		10
4	10		16 66 ² / ₃
5		1	20
6		1	20
7		1	20
8		1	20
9		1	20
10		1	20
	25	6	
		Total	\$161 66 ² / ₃

Amounting to *One Hundred and Sixty one* $\$161\frac{66\frac{2}{3}}{100}$ Dollars
James Rapier
Collector of District of Alabama

[Ed. 11-10-91-6/00.]



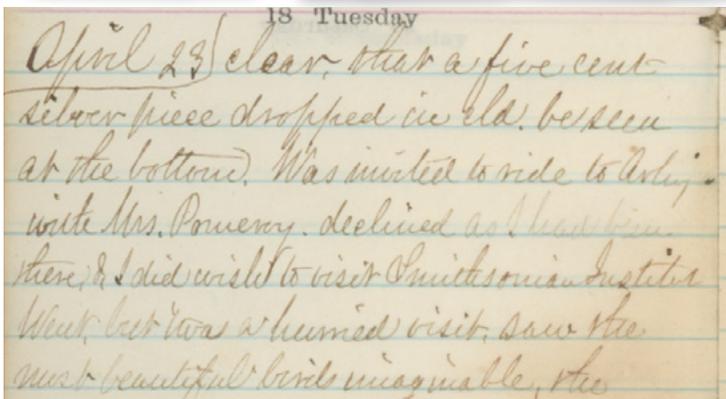
12 [Reconstruction] [Washington, D.C.] Stearns, Helen Josephine Dike

Manuscript Journal of Life in Washington, D.C. during Reconstruction, 1870.

7 ¼ x 2 ¾ in., [32] pp., plus [14] pp. of manuscript memoranda; irregular dated entries, with extensive notes documenting a trip to Washington, D.C.; in original blind stamped calf boards, dampstaining affecting final sections and rear board, not affecting journaled portions, handwriting legible.

The journal primarily records a visit made by Stearns to Washington, D.C. in April 1870, during the height of the Reconstruction era. Stearns was the wife of a prominent New York merchant and well-connected to the political class. In Washington D.C. she accompanied politicians and their wives to dinners, receptions, and touristic sites. The journal describes her observation of proceedings in the Senate and House, tours of the White House, the Smithsonian, the Treasury Department, and Mt. Vernon.

Her detailed notes catalogue both scientific (meteorites) and social (a reception “given by the President’s [Grant’s] wife”) encounters. Descriptions of her conversations with politicians and friends reveal how completely the questions of Reconstruction had saturated daily life in the capitol. Taxation and integration were key issues. Stearns



writes about a visit to a “colored” church with “A handsome lot of girls & children & really elegant looking ladies who are so light I cld barely believe there were of African origin.” Her visit to a tomb of unknown soldiers prompts a story from Gen. Woodford [Stewart L. Woodford?] about an integrated school whose teacher was dismissed for maintaining the racist slogan “we don’t want no n*****s in our school” on the blackboard. She also mentions riding near the recently established Howards College [Howard University].

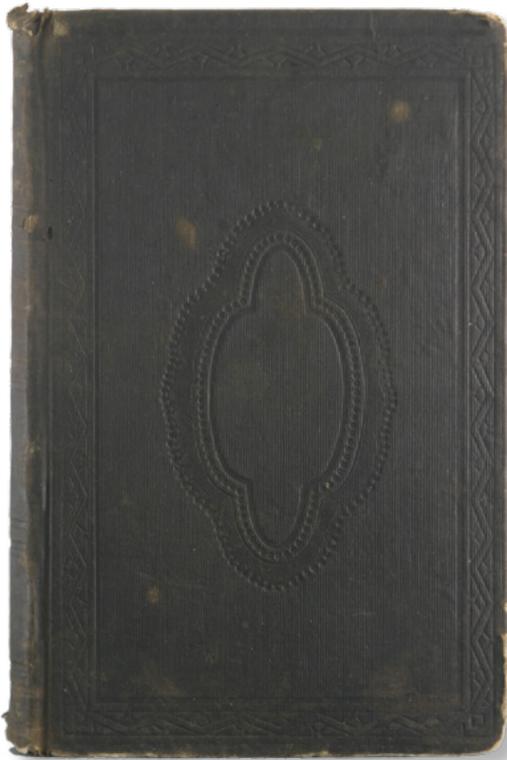
The journal is an evocative description of Washington during the city’s postwar transformation. **\$675**



13 [Slavery and Abolition][Chambers, Samuel]Brush, J.A. Carte-de-Visite Portrait of Former Slave Samuel Chambers, c. 1877.

Minneapolis, J.A. Brush, circa 1877. 2 ¼ x 4 inch image on slightly larger mount.

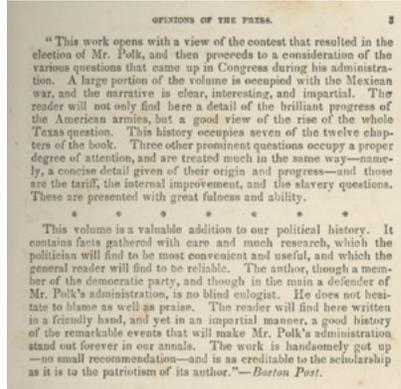
Chambers, a seven year old boy at the time of the Civil War, followed the soldiers Jasper Dickey and David Scofield from Georgia back to their homes in Minnesota. The two soldiers raised him. He died in 1936 at the age of seventy eight. Inscription on album page from which photograph was removed reads, “Samuel Chambers / Zumbrota, Minnesota. / Born a slave, but followed northern troops to Minnesota at close of war.” Verso identifies the photographer as J.A. Brush of 223 Nicollet Av., Minneapolis. A fine example. **\$750**



14 [Slavery and Abolition] Chase, Lucien B.
English Serfdom and American Slavery.
Or, Ourselves, as Others See Us.

New York, H. Long, 1854. 8vo, publisher's brown cloth, 259 pp.

The Vermont-born Chase moved to Tennessee in 1838. He was elected as a member of the Democratic Party to the Twenty-ninth and Thirtieth Congresses, serving from 1845-1849 before returning north to New York City to practice law. In this work of fiction, which is mostly intended as a diatribe against the hypocrisy of the English, he proposes that, "The African adopts himself with greater readiness than the white man." In his view, wage slavery in the north and in England was worse than the slavery in the south. An uncommon first edition copy. Some wear and tears to boards, some light marginal foxing to contents, but still sound and usable, good plus condition overall. **\$350**



15 [Slavery and Abolition][Haven, Gilbert][Abolitionists][Wesleyan University]
Carte De Visite of the Abolitionist Bishop Gilbert Haven.

Middletown, Burrows and Bundy, circa 1855-1860. 3 1/2 x 2 1/8 inches on larger mount.

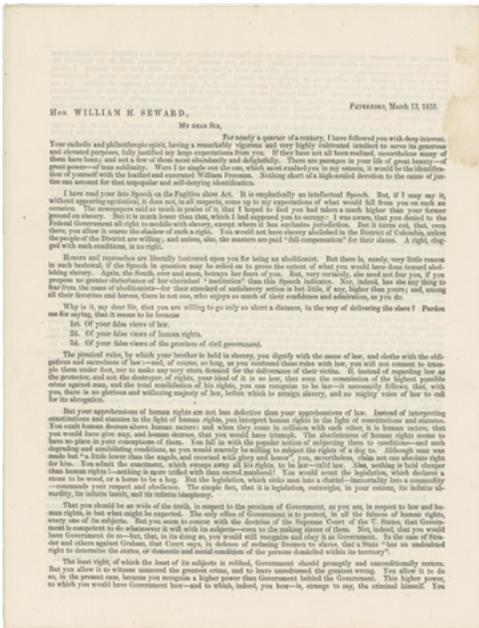


A scarce image of the noted abolitionist and Methodist minister. Note on verso identifies the other subjects as George M. Steele and False Henry Newhall. Haven's age and the location of the studio suggest that this was taken during Haven's time at Wesleyan, which he attended beginning in 1846 and where he later taught. Chip with loss to corner, otherwise a bright and well preserved image. **\$375**

16 [Slavery and Abolition] Smith, Gerrit

Letter to William H. Seward, March 13, 1855.

Peterboro, 1855. Single sheet folded, 10 x 10 inches.



One of several public letters by Smith to Seward, this one discussing the Fugitive Slave Law. Smith, by the mid-1850s, had grown increasingly frustrated by the abolitionist movement's willingness to compromise. Seward, an early figure in the Republican party, sought more gradual measures. Smith writes: "Instead of interpreting constitutions and statutes in the light of human rights, you interpret human rights in the light of constitutions and statutes... I own, that you stand, as an antislavery man, very far above most of our statesmen... but I would have you stand farther above them." Smith's growing impatience with the compromising nature of the abolitionist movement would later lead him to support the efforts of John Brown and the free-state movement in Kansas. "When most Liberty party leaders agreed to merge with more moderate antislavery factions to form the Free Soil party in 1848, Smith balked at what he regarded as abandonment of the abolitionist commitment to immediate emancipation." - ANB.

A very good copy with a light stain to margin, else near fine. Six copies in OCLC. **\$ 400**

17 [Sports - Baseball]

[The Cab Calloway Orchestra]

Photographer Unknown

Photograph of the Cab Calloway Barnstorming Baseball Team, c. 1940s.

[New York?], 1940s. Silver gelatin print, image 9 x 5 1/8 inches on slightly larger paper.



A rare vintage print of Cab Calloway's traveling baseball team. Active in the 1930s and 1940s, the team played when and where the Calloway Orchestra toured, and was generally made up of members of the band. The trombonist Tyree Glenn purportedly managed the team, which included Calloway, bassist Milt Hinton, and Dizzy Gillespie among others. They played exhibition games against local semi-pro teams and competitive match-ups with other jazz and swing big band teams fielded by the likes of Duke Ellington, Benny Goodman, and Count Basie. These teams are sometimes confused with those of the groundbreaking professional Negro League, black teams that toured in the days before the Major League was integrated.

Recent scholarship has examined how jazz and baseball were brought together by segregation laws. Jazz began integrating in the mid-1930s but baseball didn't follow suit until 1947. By stylistic similarities: that jazz and baseball require the same combination of disciplined practice and improvisation. The affinity between the two goes back to the origins of jazz: the word was first used in print in relation to a baseball pitch (1912).

Milt Hinton is top center, Calloway is to his right. Some fading and edgewear, crease to corner, but still a very good example with good contrast. **\$600**

18 [Sports - Boxing] Moore, Archie

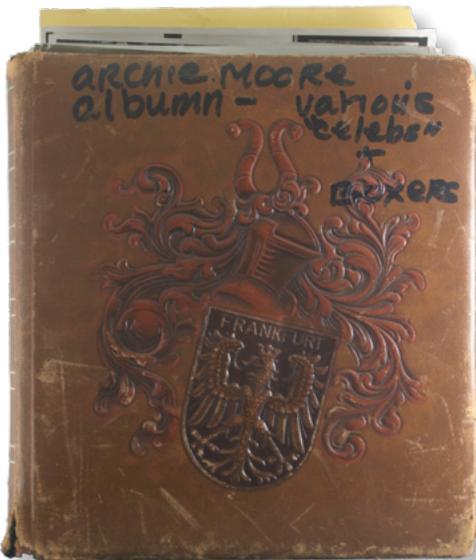
Personal Scrapbook belonging to Archie Moore showing Moore's Travels in Germany and Africa, with other Photographs and Ephemera Laid Inside.

V.p., 1957-1980s. Illustrated calf "Frankfurt" binding, 9 x 10 inches. With twelve scrapbook pages and twenty eight photographs and two programs laid in.

Moore's personal scrapbook, evidently started in Frankfurt in the period surrounding his fight with Hans Kalbfell, and extending onward. Moore used the scrapbook to house other photographs and memorabilia, titling it "Archie Moore Album [sic] - various 'celebs' + Boxers." The loose photos show Moore posed with various friends and acquaintances. The scrapbook contains three contact sheets of stills from an unidentified film, a picture of Mr. T., an inscribed program from Mickey Walker, several original photographs from an unidentified boxing match and a single leaf extract from the Sacramento Union discussing Moore's youth project, signed by Moore in 1966.

Moore was a frequent victim of racism early in his career and often fought abroad. His career spanned several eras in boxing from the 1940s onward. He fought a young Cassius Clay at age 45 when Clay was 20. This album starts during the period when he held the world light heavyweight championship and continues through his retirement from boxing. He led a varied life upon retirement, starting a charity for youth in San Diego, acting in several films, and helping train George Foreman for his fights into the 1990s, among other activities. A very nice personal scrapbook from an incredible career, which we have left in its found state with the photographs loosely interleaved with the pages. Generally very good, well used but cared for, with bright contents and some wear to binding.

\$3,000





1914 Col. William Hayward, commander of the 369th. Infantry, formerly the old 15th, colored regiment of New York.



Negro troops of the 15th (NY) Infantry, commanded by Col. William H. Hayward, parading in New York, Feb. 15, 1919, following their return from France.

19 [World War One][15th Infantry, Known as the “Harlem Hellfighters”]International Film Service / Underwood and Underwood, Photographers

Two Press Photographs Relating to the 15th Infantry.

New York, Underwood and Underwood, 1919. Gelatin silver prints, 7 ¾ x 5 ½ inches each on 11 ½ x 7 inch black paper mounts, captioned with affixed text.

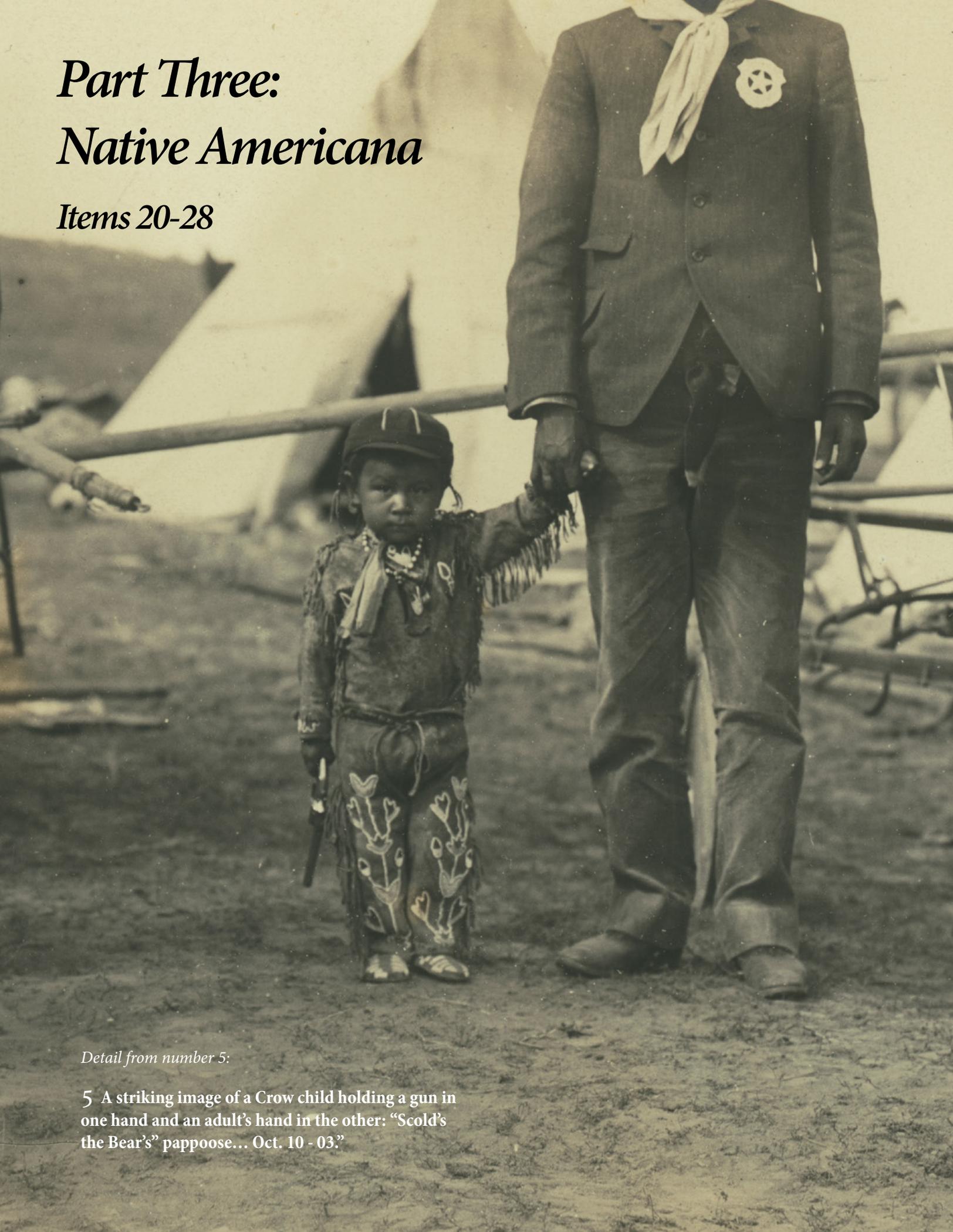
Two WWI-era press photographs related to the Negro 15th Infantry Division of the New York National Guard (a.k.a. the 369th US Infantry Regiment) and their white commander, Colonel William Hayward. One photograph shows the division on parade in New York following their return from combat duty in France in 1919, the other is a well-known image of Hayward, who organized the all-black unit and served as its leader. Fighting for a record-breaking 191 consecutive days alongside French troops in the trenches, the regiment became known as the “Harlem Hellfighters.”

The opportunity for African-Americans to serve in WWI arose from the Selective Service Act of 1917, which drafted all men between the ages of 21 and 30. Special segregated training camps were established and units were formed. The US National Archives states that 200,000 African-Americans served in Europe during WWI, but only 42,000 saw combat. When the 15th Infantry arrived in France in 1918, Hayward was committed to the idea that his unit would fight on the front-lines. After General Pershing refused to integrate them with the full US army, Hayward pushed for another assignment, under French command. Unlike many other segregated divisions in WWI, the 15th (aka 369th) was eventually sent to the trenches. Its members distinguished service brought honor and fame. Before leaving the US in 1917, the regiment had not been allowed to participate in the New York National Guard’s farewell parade. When they returned victorious, Hayward ensured they were publicly honored.

Both with various press stamps to versos. Small closed tear of about a half inch to upper edge of parade picture, good overall. Hayward portrait with some rippling at edges, very good overall. **\$800**

*Part Three:
Native Americana*

Items 20-28



Detail from number 5:

5 A striking image of a Crow child holding a gun in one hand and an adult's hand in the other: "Scold's the Bear's" pappoose... Oct. 10 - 03."

20 [Ashishishe, known as Curley][Crow Nation]Buffum, Burt

Series of Thirteen Photographs of Crow including the Scout Ashishishe, known as Curley, Taken in Sheridan, Wyoming, 1903.

Wyoming, 1903. Gelatin Silver prints, most photographs roughly 4 ½ by 6 ¾ inches, with sizes varying somewhat. With handwritten notations on versos in Buffum's hand.

A remarkable series of photographs taken by the range manager Bert C. Buffum during a street parade in Sheridan, Wyoming in October of 1903. Among the subjects is Curley, the Crow scout who accompanied General Custer at the Battle of the Little Bighorn.

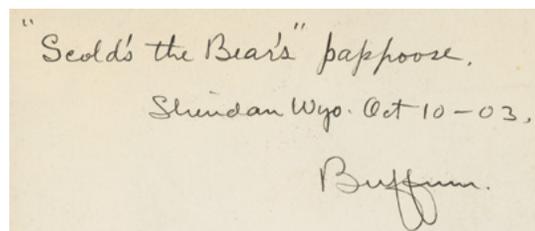
Buffum was in Sheridan attending a Cattle Exhibition at the Sheridan Industrial Convention. Best known for his skills as a range manager, Buffum was also prolific photographer. Over 2,000 of his glass negatives reside at the University of Wyoming. His most famous photograph is an image of the cowboy Guy Holt, which was later used as the basis for the University of Wyoming logo [See our Item 88]. Buffum's negatives are held at the American Heritage Center at the University of Wyoming. We find no other record of these photographs in auction records, the secondary market or in other institutions.

Sheridan held many festivals from 1890s onward, some called Bot Sots and Sheridan Stampedes. Crow from the neighboring Montana reservation just north of Wyoming would routinely attend. The Crow Indian Reservation was the largest of the seven Indian reservations in Montana.

Ashishishe's role in the Battle of the Little Big Horn is not exactly clear, but the current consensus is that he did not fight in the battle but watched from a distance, and was the first to report on the defeat of Custer's cavalry. Popular accounts from the time claimed that he had fought in the battle and survived. After a while Ashishishe stopped denying these rumors, and said he had survived by disguising himself as a Sioux warrior. After the battle Curley lived on the Crow reservation very near the site with his family and served in the Crow police. He received a pension in 1920 for his service.

A quite well preserved collection, with some normal fading to images and two with more heavy fading. **\$7,500**

Photographs Include the following (Our descriptions with Buffum's notations quoted):



"Sedd's the Bear's" pappoose.
Sheridan Wyo. Oct 10 - 03,
Buffum.



1 Ashishishe on a Horse: "Curley" - 'Medicine Crow' the Chief of the Crow Nation in rear with large flag. "Curley" is the only survivor of the Custer battle...Oct. 10 - 03."

2 Ashishishe and White Swan: "Curley" - Survivor of the Custer massacre, 'White Swan' survivor of Reno's battle...Oct. 10 - 03."



3 Ashishishe Standing "Curley" – the only survivor of the Custer Massacre... Oct 10 -03."



6 The Crow camp from afar: "A part of the Indian camp... Oct 7 - 03."



4 The Sheridan Inn, where Col. William "Buffalo Bill" Cody would routinely stay and hold auditions for his Wild West Show: "The Sheridan Inn - Oct. 10 - 03."



7 Teepee assembly: "Crow squaws putting up a teepee... Oct 7 - 03."



5 A striking image of a Crow child holding a gun in one hand and an adult's hand in the other: "Scold's the Bear's" pappoose... Oct. 10 - 03."



8 Standing Crow in headdress: "The Wolf-Sits-Down." Said to have the best face of any Crow Indian. 10 or 12 Sioux scalps may be seen hanging to his shirt... Oct 10 - 03."



9 Four seated Crow sitting surrounding a large drum, with several standing in the background including one holding an American flag: "The Orchestra for Indian Dance... Oct. 10 - 03."



10 Dancing Crow: "Indian Dance... Oct 9 - 03." Image faded.



11 Crow on horseback in Sheridan, with town in the background: "Squaws in parade at Sheridan." Undated, fading to image.



12 Street in Sheridan prior to the parade: "Street scene in Sheridan at time of Wyo. State Industrial Convention Oct. 7-10 03."



13 Two Crow dancing, with street scene in the background: "Crow War Dance. The big fellow stooping is Bear-goes-to-the-other-ground Oct 10 - 03."

21 [Ashishishe, known as Curley] Haynes, F. Jay

Large Format Albumen Portrait of Ashishishe, c. 1880s.

Dakota Territory, c. 1883. Albumen photograph. 12 x 8 inches.

An uncredited photograph taken by F. Jay Haynes. Haynes was the official photographer for the Northern Pacific Railroad Company and Yellowstone National Park. Haynes took a series of pictures of the Crow in 1883, including this picture of Ashishishe. The picture was likely taken surrounding the last spike ceremony of the Northern Pacific Railroad. A particularly well preserved copy with some light toning to perimeter and slight wear from original frame, but overall nearly fine and quite attractive. Mounted on heavy card stock and trimmed to borders. **\$3,500**



22 Curtis, Edward

An Owens Valley Mono.

Glossy gelatin silver print, 1924. 7 ½ x 6 inches. Signed by Curtis.

By the time Edward Curtis began photographing Native Americans in California in 1916, the populations had dwindled to a fraction of what they had been before Spanish settlement. This image is likely of a member of the Eastern Mono, also known as the Owens Valley Paiute, who inhabit the area around the California-Nevada border. The image was originally featured in Vol. XV of *The North American Indian*. Curtis created silver gelatin prints for exhibitions and to sell. Condition: Minor staining in sheet margin at upper right corner, unobtrusive emulsion losses at lower right and lower left corners, old hinge residue along top edge of the verso. The sheet measures 7 ¾ x 6 ¼ in. Impressions from the type-writing on the verso are visible on the recto in raking light. Still an excellent example with nice contrast. **\$2,500**



23 [Indian Home Guard]

Two Tintypes of an Unidentified Creek Nation-born Member of the Indian Home Guard, who Served under Lieutenant Charles R. Nix, Indian Home Guard, Fort Gibson [with Partial Discharge Paper].

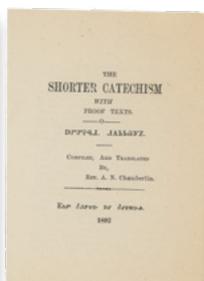
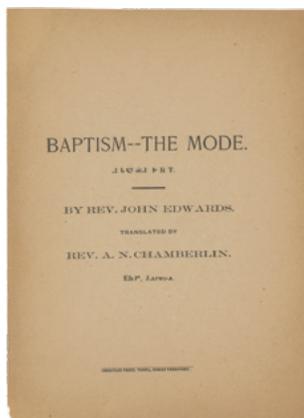
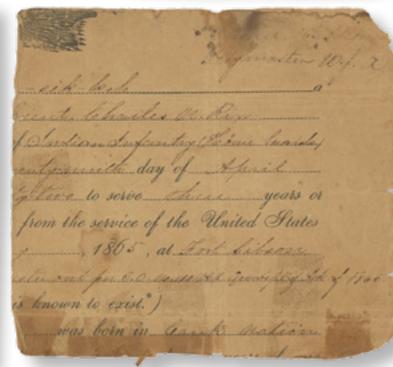
Fort Gibson, Cherokee Nation, 1865. Tintypes measuring 3 ½ x 2 ¼ inch sixth plate (two men together) and 5 x 3 ⅜ inch quarter plate portrait (soldier with rifle.) Document roughly 4 x 4 inches.

A very uncommon pair of photographs of a Creek member of the Indian Home Guard, one with an unidentified compatriot. The soldier is unidentified, though the discharge paper lists the latter part of his name as “Sik-Koh”. Ledger records show a Wat-k-ko-fix-se-koh serving in the first regiment at Fort Gibson, though we were unable to confirm if that is the subject of the photographs.

During the Civil War, a few Native Americans enlisted directly in the Union army while others were organized as stand-alone forces with white officers in command. Recruitment for the Union’s Indian Home Guard began in 1862; three native regiments were mustered and they assisted in efforts to oust the Confederacy from southern Kansas and Indian Territory (present-day Oklahoma). The regiments were primarily composed of Cherokee, Creek, and Seminole peoples, some of whom were originally allied with the Confederacy. The tribes who supported the Union fought to secure their land in Indian Territory. Despite their contributions many more died of disease than in combat, and their bravery was rewarded after the war by renewed treaty violations by the US government.

The Home Guard took part in several important battles around Fort Gibson, a Euro-American settlement that had been returned to the Cherokee Nation before the war, then occupied as a Confederate garrison, before being won and fortified by the Union army. Lieutenant Charles N(orthrup) Rix, the commanding officer who signed the release paper, was a Vermont-born member of the 1st Regiment. He was commended by his commander, Col. Stephen Wattles for his service at Elk Creek in July, 1863.

Tintypes in good condition with some wear and bending, document in rough shape with various stains and tears. Provenance: from an Oklahoma estate. **\$1,500**



24 Edwards, John; Chamberlin, Amory Nelson [Cherokee Language Imprints]

Baptism -- The Mode [with] The Shorter Catechism.

Vinita, n.d., circa 1890. 8vo, self-wraps, 8 pp.; Vinita, 1892. 12mo, 11 folded sheets, four pages per sheet, 44 pp, unbound.

Two uncommon Cherokee language imprints. Chamberlin was at the Pheasant Hill mission, in current Craig County, when Vinita was known as Downingville. A Presbyterian, he printed his own translations in Cherokee of religious works to distribute among Native Americans. The Presbyterian minister John Edwards was a missionary to the Choctaw. He was, a descendant of Jonathan Edwards of Massachusetts and superintendent of the Wheelock Academy. *The Shorter Catechism* was never issued, hence its existence as proof sheets. First title with toning and some small tears, very good overall, second with minimal wear and in fine condition. OCLC 41363702 et al for first title, locating fifteen copies. OCLC 54226725 et al for second, with thirteen copies held. **\$500**



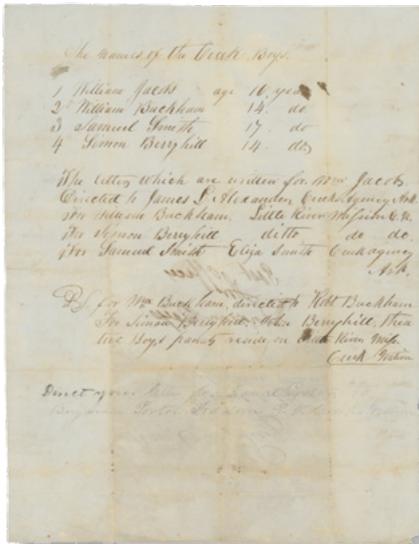
25 [Osage Nation] Panorama Photograph of the Osage Princess Ceremony, 1929.

N.p., probably printed later. Gelatin Silver print on glossy paper. 23 x 5, archivally mounted and matted.

This large-format photograph depicts a large group of Osage on the farm of a well-known original allotment holder, Robert “Bob” Morrell (and his wife Grace Penn Morrell), on the Osage Nation reservation. This was a critical time in the history of the reservation. In the early 1920s, the Osage were targeted for the rights to oil discovered on their land. Despite violence, deceit, and theft by non-Osage, the oil boom enriched some of the nation; by the mid-1920s mineral rights holders were described as the “richest people in the world.” A family of four with full allotment could have earned the equivalent of \$600,000 a year from their rights.

The occasion of the first Princess celebration - on June 10, 1929 - does not appear to be otherwise recorded, and may have been the precursor to the current Osage Tribal Princess Sorority, which elected its first princess in 1941. The Osage Tribal Princess represents her nation with other tribal princess representatives at the annual American Indian Exposition.

A very good example, archivally remounted and matted. **\$500**



26 [Peery, Edward T.] Manuscript Document with Postal Instructions for “Creek Boys” in Indian Territory.

Manual Labor School, Shawnee Nation [Johnson County, Kansas]: ca. 1844-1850.
Ink on wove paper: 9 ¾ x 7-³/₁₆ in.; strong creases where folded, two small closed tears starting with scattered pinholes to creases.

The document lists the names and ages of four Creek boys and where letters to their parents are to be sent within the Indian Territory: two to Creek Agency and two to Little River Mission. Verso is written “Post Office for Indian Boys”; it is signed by or possibly addressed to Reverend E[dward] T. Peery, superintendent of the Methodist Shawnee Manual Labor School from late 1844 to around 1850. The boys were presumably students at the school, which taught religion, basic academic subjects, and manual labor (farming, “mechanics,” sewing, etc.) to Native American children from 1839-1862.

The school was founded by Reverend Thomas Johnson, who supported slavery and used slaves at the school. The school briefly served as the second capital of Kansas Territory when the pro-slavery “Bogus Laws” were enacted in 1855. Superintendent reports claimed that the children were enrolled willingly by nearby tribes and that each day the student’s time was divided equally between instruction and work. Recent scholarship has focused on the darker realities at the school, which was supported by the US government as part of efforts to “civilize” tribes relocating after the Indian Removal Act (1830).

One boy’s father is listed as Robert Buckham at Little River in Creek Nation. Buckham’s letters from Indian Territory (1841-1844) are held by Cornell University library in their Native American Collection; the finding aid states that he and his wife were unable to have children and planned to adopt “orphans.”

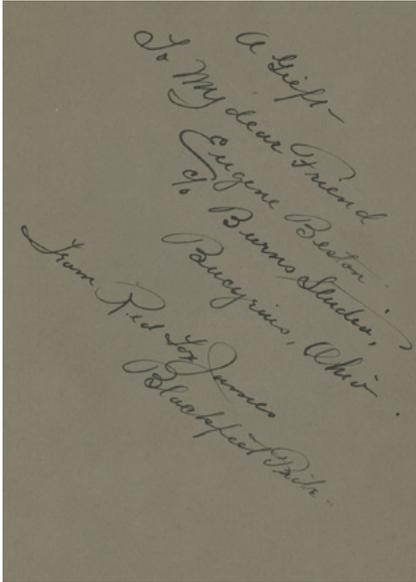
See also Martha B. Caldwell, “Annals of Shawnee Methodist Mission and Indian Manual Labor School,” Kansas Historical Society, 1939. **\$400**

27 [Reverend Red Fox James]

Three Photographs of Reverend Red Fox James, one Inscribed.

New York, et al, c. 1915. Silver gelatin prints, roughly 8 x 8, 8 x 10 and 5 x 7 inches, the last on a larger mount.

In 1914, Francis Red Fox James, now presumed to be related to the Blackfoot tribe, rode a horse across the country seeking states' approval for an American Indian national holiday. He delivered endorsements from 24 states to the federal government, but a commemoration never materialized. The *Washington Herald* reported that James rode 4000 miles from a Crow reservation in Montana and was received by President Wilson to discuss the possibility of a "national Indian's Day" in October. (*Washington Herald*, 12/16/14)



Although his mother was probably Blackfoot, James claimed Native American heritage only as an adult. He changed his name by adding "Red" and later "Skiuhushu" to Francis Fox James. Two of the images in this collection contain familiar tropes of American Indian portraiture but the third offers an arresting image of James holding the American flag aloft as a kind of offering. This enigmatic gesture could be read as evidence of an optimistic belief in a mutual relationship between the US and American-Indian nations. It is also undoubtedly related to James' interest in legitimizing his Indian heritage as the founder of the Tepee Order, a youth organization addressed mainly to white Protestant children. By 1920 the Order had evolved into an adult secret fraternal organization, shrouded in mysticism. James was also associated with the Boy Scouts; he is credited with organizing the first All-Indian Boy Scout Troop in 1915.

In *The Search for an American Indian Identity* (1970) Hazel Hertzberg writes that James "was deeply troubled by his degree of Indian 'blood.'" In addition to changing his name several times to seem more "Indian," he theorized that his Welsh ancestry was pre-Columbian, using the Tepee Order to create a kind of third space, a "pan-Indian society" that was neither Indian nor white.

We find no other examples of these photographs, though a US flag does appear on James' saddle in a photo documenting his White House visit. One picture signed by James, with "Indian in Prayer "Great Spirit." / Red Fox James. Blackfeet." on recto and the following on verso: "Inscribed to his "dear Friend / Eugene Beaton (?) / c/o Burns Studio / Bucyrus (sic), Ohio. From Red Fox James / Blackfoot Tribe." Generally a very good collection with some fading to images, but well preserved overall.

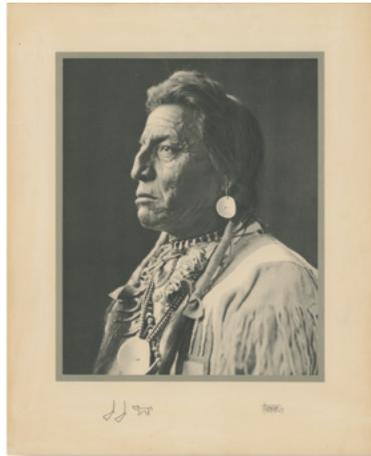
\$1,200



28 [Two Guns White Calf]

A Collection of Signed Material and Portraits including an Original Oil Painting.

V.p., 1927-1929.



Includes the following:

- Portrait of Two Guns White Calf. Oil on Canvas, 18 x 13 inches in larger contemporary wood painted frame (paint chipped). Signed "F.A.V. [19]29", with the pictographic form of Two Guns White Calf's signature added by the artist. With a medalion around his neck marked "Boy Scout from Fidelity [Kan]sas State Bank". Stretcher marked on verso "Indian Head. Topeka Art Guild" in ink.
- Hileman, Tomer J. Portrait of Two Guns White Calf, photogravure with stamped signature "Hileman 27" and the pictogram of Two Guns White Calf's signature. Image measuring 7 ½ x 9 ½ inches, sheet measuring 10 ½ x 13 ½ inches.
- Goodwin, Walter; Stevens, Margaret. *Hail the Baltimore & Ohio*, New York: Walter Goodman, [March 1928]. 6pp, 4to, upper cover signed in ink, "Two Guns White Calf" and with his pictographic signature. [Sheet Music]

Two Guns White Calf, also known as John Two Guns and John Whitecalf Two Guns, was a Blackfoot Chief most famous as the purported model for the "Buffalo" or "Indian head" Nickel. The designer of the nickel, James Earl Fraser, was believed by many to have used a mix of Two Guns White Calf, John Big Tree (Seneca) and Iron Tail (Sioux). However, the identity of the subject became a matter of some controversy.

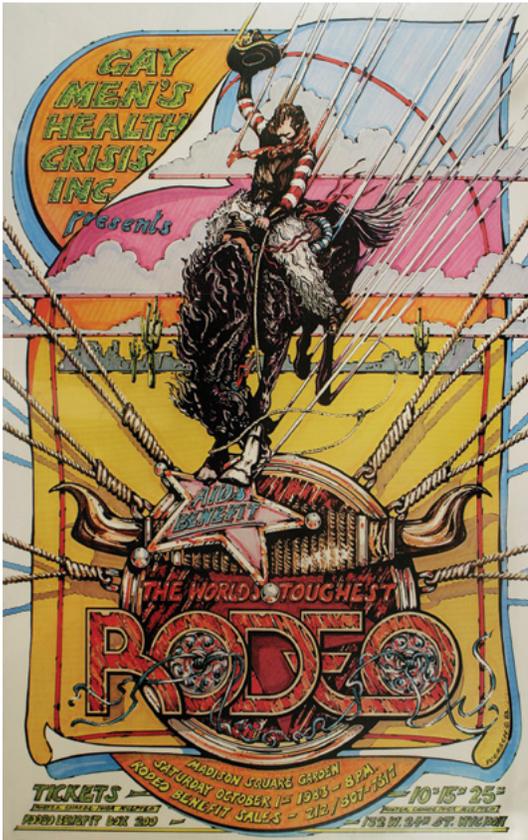
Known in his youth as Two Guns, he was born in Fort Benton, Montana, and adopted by Chief White Calf. Chief White Calf died in 1903 in Washington while waiting for a payment promised by the government for land sold in what would become Glacier National Park. Upon White Calf's death, Two Guns went to Washington and refused to leave until the government paid their debt to the Blackfoot. He returned to Montana, eventually becoming a spokesman for the Great Northern Railroad. As part of their publicity campaign to attract visitors to Glacier National Park, the railroad played up the story that Two Guns - now known as Two Guns White Calf - had been the model for the nickel. Fraser maintained that he had used multiple models, though some people questioned his motives for doing so. One historian speculated that Two Guns White Calf could have been the victim of a government conspiracy to discredit him due to his large influence as a leader, while others suspect that Fraser's story changed because the publicity around Two Guns White Calf's role had become too aggressive.

Two Guns White Calf remained quite influential through the early part of the century. He met with President Coolidge in the White House in 1928. The same year, he attended the Centenary Pageant of the Baltimore and Ohio, called "The Fair of the Iron Horse." The sheet music here, signed with his pictogram (also an invention of the railroad's publicity team as his original signature had been a thumb print), was from this event.

Tomer Hileman was a Pennsylvania-born Montana photographer and the official photographer of the Great Northern Railroad. He was most famous for his pictures of Blackfoot. The oil on canvas appears to be based on Tileman's portrait. The painting was likely produced for the Fidelity State Bank by the Great Northern Railroad as a publicity effort. It shows some flaking and the frame is heavily flaked, but it remains attractive. Photograph in fine condition, painting with some chips but still attractive, though the frame is quite worn. **\$4,000**

Part Four:

Graphic, Archival and Printed Americana Items 21-91



29a [AIDS Epidemic] Gay Men's Health Crisis, Inc.; Poersch, Enno

Poster for The World's Toughest Rodeo Aids Benefit, Madison Square Garden, October 1st, 1983.

New York, 1983. Posterboard, 36 x 23 inches.

A promotional poster for an early AIDS benefit at Madison Square Garden, sponsored by the Gay Men's Health Crisis organization. GMHC, which still exists, played a very important role in raising awareness for the epidemic in its early years in New York City. The group first met in 1982 in the apartment of playwright Larry Kramer. Enno Poersch, one of the group's founding members, designed this poster. GMHC was one of the earliest organizations to distribute information about the disease. In 1982, they organized "Showers: A Benefit to Aid Gay Men with Kaposi's Sarcoma and Other Gay Related Immunodeficiencies." A Barnum and Bailey Circus benefit and the World's Toughest Rodeo event followed in 1983.

The owner of World's Toughest Rodeo, a traditional rodeo which had a normal primary sponsor of Miller Beer, sold the show to the GHMC without realizing it would be an AIDS Benefit. After the show's owner panicked - he was worried about offending his conservative fanbase - the benefit was referred to only as "The Rodeo." The rest of the ads for the event, outside of the New York City metropolitan area, showed the traditional advertisement

listing Miller as the show's primary sponsor. A fine example, quite scarce. OCLC lists two copies, with a third shown in the University of Rochester's special collections. **\$750**

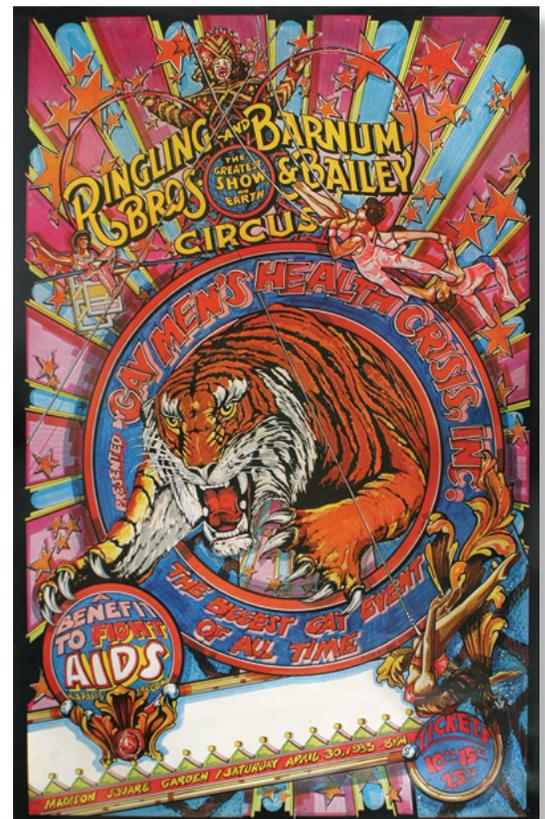
[AIDS Epidemic] Gay Men's Health Crisis, Inc.; Poersch, Enno 29b

Poster for Ringling Brothers and Barnum and Bailey's Circus AIDS Benefit, Madison Square Garden, April, 1983.

New York, 1983. Poster, 35 x 23 inches.

A scarce poster for an important early AIDS benefit, one of the first AIDS benefits organized by GMHC, taking place a few months earlier than the Rodeo event. GHMC bought all of the tickets from Barnum and Bailey and sold them off for donation prices ranging from \$10 to \$500. All 17,600 seats sold out. Leonard Bernstein conducted the circus orchestra in a rendition of The Star Spangled Banner, which Larry Kramer, GMHC founder and playwright, described as "one of the most moving moments [he] had ever experienced." David Roman, in *Acts of Intervention: Performance, Gay Culture, and AIDS*, describes the event as "unquestionably the most galvanizing early AIDS fundraiser..." The event did much to change attitudes about the crisis, though the event was not covered by The New York Times or other mainstream media outlets. Enno Poersch designed the poster.

Quite scarce, with no examples shown in OCLC. Some light wear, excellent condition overall. (examine condition and confirm) **\$750**



30 [Advertising][Calkins, Earnest Elmo]

A Collection of Inscribed and Significant Books from the Personal Library of Earnest Elmo Calkins, Relating to Advertising and Deafness, Including Association Copies and Calkins Own Works.

Various places and dates.

A collection of books from the library of Earnest Elmo Calkins, who had the twin distinctions of being a pioneer in the design of the modern advertising agency and also being one of the first prominent American deaf businessmen. Highlights of the collection include a copy of *The Advertising Man* inscribed to his business partner Ralph Holden, and his own personal revision copy of *Modern Advertising*. Also included are Calkins' *On the Technique of Being Deaf* and two other works by Calkins.

Calkins, born in Illinois, was fully deaf by the time he was an adult. After a first failed stint in New York, he managed to get a job in advertising for a firm in Peoria and eventually made his way back to New York City, landing at the Bates agency after studying at the Pratt School of Design. Calkins, with another Bates employee, Ralph Holden, launched the immensely influential Calkins and Holden firm in 1902. "With Ralph Holden, a fellow employee at Bates, Calkins launched in 1902 the prototype of the modern advertising agency. Holden managed business aspects of the firm and made the most of face-to-face contacts, while Calkins contributed the creative advertising ideas. Calkins and Holden prepared campaigns for their clients that were directed at influencing consumer attitudes and behavior. The appearance of advertisements was transformed, with careful attention to typography and to illustration, including the introduction of photography." - ANB. Calkins went on to enjoy a long and fruitful career, committed to the idea of advertising as a higher art form. Upon retirement he wrote extensively on the subjects of advertising and deafness.

List of titles:

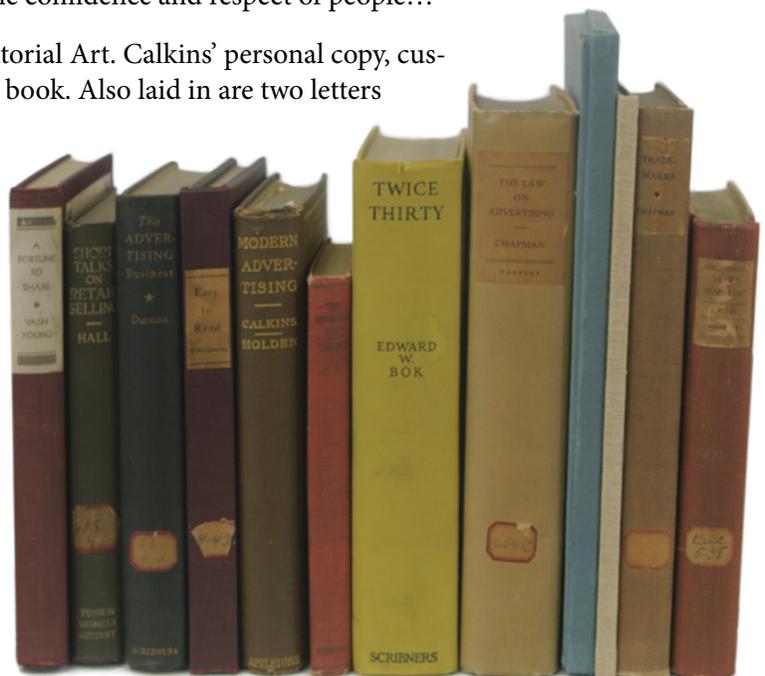
- Calkins, Earnest Elmo. *The Advertising Man*. First edition, 1922. Inscribed to Ralph Holden on front free endpaper, with the Calkins and Holden bookplate on front pastedown.
- (same) *On the Technique of Being Deaf*. New York, 1923. One of 200 copies. With a Christmas card from Calkins and his wife Angie laid in.
- (same) *A Sentimental Pilgrimage*. New York, 1922. Signed by Calkins.
- Calkins, Earnest Elmo; Holden, Ralph. *Modern Advertising*. First edition, New York, 1909. With corrections in Calkins hand.
- Bok, Edward. *Twice Thirty*. New York, 1926. With two letters laid in from Bok to Calkins, one discussing Calkins' receipt of the Edward Bok award from the Harvard Business School in 1925. Bok writes: "Your work in the advertising field has certainly made you thoroughly deserving of the confidence and respect of people..."

Wade, Edward (et al). 39th Annual of Advertising and Editorial Art. Calkins' personal copy, custom bound for him. Calkins wrote the introduction to the book. Also laid in are two letters from the editors discussing Calkins' contribution.

Seven contemporary books on advertising, all inscribed by the authors to Calkins, including:

- Thorpe, Merle. *How's Business*. New York, 1931.;
- O'Shaughnessy, James. *Easy to Read*. New York, 1928.;
- Durstine, Roy. *The Advertising Business*. New York, 1928.;
- Hall, S. Roland. *Short Talks on Retail Selling*. New York, 1915.;
- Young, Wash. *A Fortune to Share*. New York, 1931.;
- Chapman, Clowry. *Trade-Marks*. [with] *The Law on Advertising*. New York, 1930 and 1929.

Books generally very good to near fine with light normal wear. Many with the Calkins bookplate and on endpapers and library stamp on spine. **\$3,750**



[Architecture][New England] **31**

Two Albums with Architectural Photographs of over 406 New England Churches, Meticulously Arranged and Annotated, circa 1965-1970s.

Two plastic albums, 10 ½ x 11 inches.



A lovingly arranged and annotated product of someone's obsession with New England's churches. Nearly all photos 3 ½ square. A few of the churches have multiple photos. Most photos are shot from a similar three quarters frontal view, though some are frontal. The repeated perspective shows a respect for the vernacular forms, though it is unclear if the photographer's interests were architectural or historical in nature. The photographer travelled throughout New England, with the breakdown of churches as follows: 206 in Massachusetts, forty-six in Connecticut, forty-eight in Maine, eighty-six in New Hampshire, sixteen in Rhode Island and six in other states.

A fine collection, impeccably preserved in the original albums, which read "Memories" on the front. **\$1,200**

32 [Architecture] [Public Housing] Ihlder, John

Photographic Scrapbook belonging to Noted Washington D.C. Architect John Ihlder, with Two Photographs of Ihlder's Projects from the National Capital Housing Authority.

Europe and Washington, 1920-1943. Scrapbook measuring 7 x 10 inches, with 23 leaves devoted to Ihlder's travels and observations of architecture in Europe. Two larger photographs measuring 10 ½ x 7 and mounted on 12 x 15 heavy card stock.



Ihlder was a noted D.C.-based architect and urban planner who was active in the Alley Dwelling Authority and its successor, the National Capital Housing Authority. A very interesting scrapbook noting Europe's tenement houses and public architecture, which presumably served as inspiration for Ihlder's own domestic projects. Ihlder photographed, with particular interest, the public housing projects in London's Camden Town, New Cross Estates, St. Pancras House Improvement Society, Grosvenor Housing Scheme and Lark Hall Estate. The scrapbook also contains four pages devoted to Amsterdam's Jewish Quarter, pictures of public housing in Sweden and other various scenes throughout Europe. Ihlder pasted in various pieces of ephemera from his trips, including an invitation to dinner with the Swedish architect Sven Wollander. The latter portion shows domestic scenes and boat races in Massachusetts.

The two photographs, both professionally taken, show the Monroe Street Housing Project and Canal Street Housing Project. Both date from 1943. Photographs in fine condition, album in very good condition with fine contents and some fraying and weakness to album binding. Overall an interesting collection of vernacular architectural photography, with relevance for those interested in pre-war European urban architecture and also its influence on American public housing of the same period. **\$1,250**

33 [American Art] Thayer, Abbott

A Collection of Five Letters to Various Recipients, as well as a letter from Charles Freer to Abbott Thayer discussing a Recent Visit and the Potential Purchase of Thayer's "Monadnock in Winter" and "Monadnock Mountain."

Thayer's letters v.p., 1881-1917, with Freer's letter Detroit, 1904. Various formats.

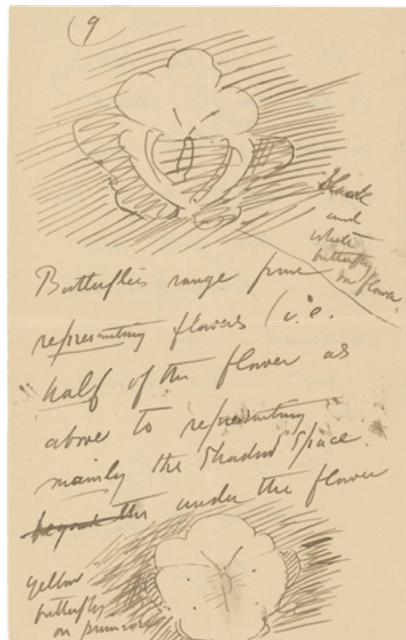
A small but significant collection of letters from the artist Abbott Thayer to various recipients, showing Thayer's obsessions with the natural landscape, color, and the artistic process. Of particular note are a passionate letter from early in Thayer's career to a fellow artist, a letter discussing butterflies with sketches of flowers, and a vitriolic letter to a member of the U.S. consulting board regarding animal camouflage (a subject of great interest to Thayer in his later years). Also included is a significant letter from Charles Freer to Thayer discussing two of his works which now reside in the Freer Collection.

Contains the following:

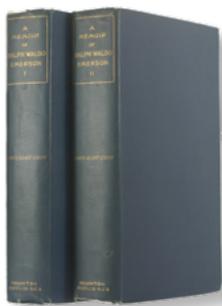
- Freer, Charles. Autograph Letter, Signed, to Abbott Thayer discussing a Recent Visit and Purchase of Artwork. Detroit, 1904. Single 7 x 9 inch sheet, with writing on recto and verso. Autograph letter, signed, to Abbott Thayer, discussing a recent visit and the possible purchase of artwork: "I must not accept the use of word in the referring to your own work. The masterpiece is a matter of feeling - and I feel that "Monadnock" and "Angel" are of your very best. I would like to care permanently for them both..." Two paintings of Mt. Monadnock - "Monadnock in Winter" and "Monadnock Mountain" - both currently reside in the Freer Museum collection, as does "A Winged Figure," and

our assumption is that these are the paintings described in the letter, more likely "Monadnock in Winter" as it is dated 1904. With additional material in the letter on art, including descriptions of other paintings at Abbott's studio. Freer and Thayer were close friends. Freer had made a fortune in the manufacture of railroad cars and devoted himself to art collecting from the age of forty six onward.

- ALS from Thayer to Timothy Cole, July 6, 1881. Single leaf folded, 4 pp. Thayer writes on the value of art: "The perfection of what you say on the value of any truly aimed work delighted me. Consequently, however, a picture is no more worth \$500.00 than one cent / either price is fair, if it enables the painter to live." The \$500 in question is probably the price that Cole paid for Thayer's "Autumn Afternoon in Berkshire," which Cole bought after becoming enamored with it while engraving it for Scribner's.
- ALS, undated, on the subject of butterflies, with two sketches of flowers. Single leaf. "It is simply thrilling to see the almost [illegible] smoky black wing tips..."
- ALS, undated, to Maria Oakey Dewing discussing a recent meeting and his painting Caritas: "That was very nice of you to meet me, and I am glad you like the so-called 'Caritas' so much..."
- Typed Letter, signed, to Dr. Arthur Gordon Webster. 2 pp, typed, with an additional typed section affixed to head of first page explaining Webster's role as a member of the U.S Consulting Board "who had earlier applied to Mr. Thayer as authority on Concealing Coloration." Thayer tried to convince the U.S Government to use camouflage during the World War One. His ideas were generally ignored during this period, though they were used later. This letter shows a despondent Thayer pleading his case: "The vulgar cry at sight of a white boat or spire, gilded by low afternoon sun, on hearing it asserted that at that very moment this this very boat looked at from the side away from the sun, and half round from there to the sunny side... this cry has worn a hole in my heart. I know of course, that this is all in my text..."
- ALS, undated, lamenting the lack of funding for a study, presumably related to his efforts with military camouflage.



An interesting collection, well preserved in near fine condition with minimal wear. Acquired by us from a private collection with other material from the Nelson White estate, suggesting that White used these as research for his 1951 biography of Thayer. **\$1,000**



34 [American Letters][Literature] Cabot, James Eliot

A Memoir of Ralph Waldo Emerson
[Advance Copy, Inscribed by Cabot to James Russell Lowell].

Boston and New York, 1887. 8vo, publisher's blue cloth, 809 pp.
One of about 50 copies of the advance issue.

This with a great association, from Cabot to James Russell Lowell. Both volumes with identical tipped in notes from the publisher reading, "This advance copy of Mr. Cabot's Memoir of Mr. Emerson, is sent to you in accordance with the author's desire that, as a personal friend of Mr. Emerson, you may have it on the latter's birthday, May 25; but as the work will not be issued till September next, you are respectfully and earnestly requested to regard it as confidential, until its formal publication, and especially to guard against its being reviewed in the press before that time. Houghton, Mifflin & Co." Additionally inscribed on the front blank: "James Russell Lowell / from J. E. Cabot / May 25 1887"

A nearly fine set with some fraying to cloth at head of spine and minimal normal wear, quite well preserved overall. **\$2,000**

[American Letters]Russell, Artist; [Emerson, Ralph Waldo] 35

Carte de Visite Portrait of Ralph Waldo Emerson.

New York, Russell, circa 1860. 2 3/8 x 4 inches.



A scarce CDV portrait of Emerson. Small chip to corner at border, otherwise excellent. We find no other examples of this image, and the clothing and setting do not match the better-known images of Emerson taken at Boston studios during this period. **\$375**

36 [American Letters]Warren, Photographer [Thoreau, Henry David]

Two Carte-De-Visite Portraits of Henry David Thoreau, After an Ambrotype and a Painted Portrait.

Boston, c. 1880. 3 3/4 x 2 3/8 inches on slightly larger mounts.



Two carte-de-visite portraits of Thoreau after works by other artists. The first after Samuel Worcester Rowse's 1854 crayon on paper portrait of Thoreau, the second is after Edward S. Dunshee's ambrotype portrait of Thoreau done in 1861.

The Rowse sketch was the only portrait that Sophia Thoreau, the executor of Henry's estate, allowed to be published during her lifetime. It became the iconic portrait of Thoreau for his contemporary readers. She allowed the Boston photographer I.E. Tilton first rights of reproduction, and they sold carte-de-visite reproductions for twenty-five cents each. She then allowed Warren's the right to reproduce the portrait in 1872.

On August 12, 1861, the New Bedford photographer E.S. Dunshee took the last two pictures of Thoreau before his death. Thoreau's friend Daniel Ricketson kept the one pictured here. He gave it to his son Walton, who made it available for photographic reproduction in 1881. He gave the other Dunshee ambrotype to Sophia. However, for reasons that are unclear, she did not authorize reproductions during her lifetime. Ralph Waldo Emerson, Thoreau's friend, disliked the Dunshee portrait because he believed that the beard disfigured Thoreau's face, while others thought it made him look too sickly. The Dunshee ambrotype portrait was not published until Walton Ricketson made it available 1881, when it appeared in several places including *The Harvard Register* and *The Critic*, as well as being the frontispiece for Thoreau's collected works. Both ambrotypes ended up in the Concord Antiquarian Society. Sophia Thoreau left her ambrotype to her neighbor George Tolman, who donated it. It was later stolen, reappeared at auction in 1910, and is currently unlocated. Walton and Anna Ricketson donated their copy as well, and it is currently held by the Concord Museum.

Perhaps because of Thoreau's relative obscurity during his lifetime, few of these contemporary CDV copies have survived. These examples are in excellent condition with light foxing. Writing on versos show they were purchased in Concord in 1881 and 1882.

References: Mark W. Sullivan, *Picturing Thoreau: Henry David Thoreau in American Visual Culture*.
Thomas Blanding and Walter Harding, *A Thoreau Iconography*. **\$1,500**



37 [Aviation][Adams, Clara]

Twenty Photographs and Various Inscribed Mementos, 1927-1947.

Various sizes and dates.

Adams was a wealthy widow who took up air travel in its early days, setting records for transatlantic flights and circumnavigation as a commercial airline passenger. In doing so, she helped popularize flying as a safe and comfortable way to travel. She was friends with many famous women of aviation, including pilots Amelia Earhart, Alys McKey

Bryant, and Thea Rasche. This collection includes three photographs with Earhart and one with Rasche, some with holograph inscriptions. Also present are items related to the captain of the Graf Zeppelin, Hugo Eckener; a rare Ohio hobbyist magazine; and a curious leaflet advertising light art Clavilux recitals. An unusual collection, collected by Adams and showing her range of interests.

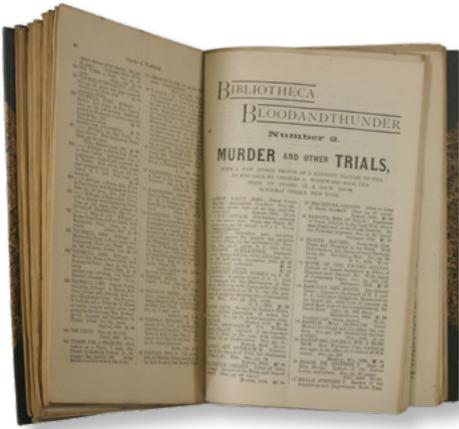
Contents arranged chronologically:

- Sproul, William Cameron. **ALS**. Postmark: Dec 8, 1927. Single leaf, [2] pp.; together with envelope. Sproul was a governor of Pennsylvania, he writes to Adams that he is staying at a hunting lodge in VA and quite unwell. He died in 1928.
- (Earhart, Amelia) **Photograph of Clara Adams and Amelia Earhart, [1929]**. 8 x 10 inches, somewhat faded, signed by Chautauqua portrait photographer Harold Wagner. Photograph taken at the home of Dr. and Mrs. Arthur Bestor, after Earhart landed her plane at the Chautauqua Golf Course, on July 20, 1929.
- (Earhart, Amelia) **Two photographs of Clara Adams and Amelia Earhart with Earhart's plane, [1929]**. Each: 3 5/8 x 5 3/4 inches and 2 3/4 x 5 1/2 in., in corner mounts on vintage album paper, very good. Another photograph, verso, of Adams and unidentified group of people.
- (Eckener, Hugo) **Two Photographs of Adams with Dr. Hugo Eckener, 1929**. Each approximately 3 1/4 x 5 inches, captions in Adams's handwriting, with date and place, Lakehurst, NJ. Together with an envelope from Eckener to Adams, postmarked 1947. Eckener was the captain of the Graf Zeppelin, which departed from Lakehurst Naval Air Station during its record-setting circumnavigation in 1929.
- (Rasche, Thea) **Photograph with Thea Rasche, n.d.** 7 1/8 x 5 inches, very good. Rasche was a German aerobatics pilot, at Tempelhof airport, ca. 1930s. Very good.
- **Photograph of Clara Adams with Nazi officers.** 5 7/8 x 4 inches, very good. Adams and the officers are in a hot air balloon, presumably in Germany. Very good.
- **(Hamburg America Line) Canceled Check to Hamburg Am Line, 1935.** Written by Clara Adams to the transatlantic shipping company Hamburg Am[erica] Line, in the amount of \$123.50. Very good.
- **National Coin Journal and Hobby News: The Hobbists (sic) Mail-Order Journal.** [No. 1] Feb.-Apr. 1936. Lorain, OH: [The Hobby Shop], 1936. Featuring Clara Adams on cover 8vo, 28 pp.; toned and frayed, covers separated. Rare single-issue hobbyist magazine. OCLC locates one institutional holding, the National Postal Museum.
- Mortiz, Carol Joan. **"To Clara Adams."** In The Brooklyn Eagle (Nov. 23, 1940). Newspaper clipping, mounted to Pan American Airways stationary, with ink notation presumed to be in Adams's hand.
- [Boeing]. **"Tomorrow's air-liner--today's record breaker."** Advertisement clipped from Life magazine, 1945. With photo of the Stratoliner and inscription in Adams's hand, noting that she was a passenger on the first flight, "N.Y. to Cal. / Cal. back to N.Y." Folded, else good.



Undated:

- 11 photographs of Clara Adams, various dates, most approx. 4 x 2 1/2 in., a few smaller, good. Including image of her in front of the stairs to the "Mainliner," and in Hawaii.
- Lorraine Studio Brooklyn, photo sleeve. 5 5/8 x 3 1/2 in; empty.
- Adams press photo. 7 1/8 x 5 in; holograph signature recto; verso pencil inscription also lists photographer, Glen Lowry.
- Unsigned press photo, corner bent.
- (Wilfred, Thomas) **Clavilux Recitals played by Thomas Wilfred.** [New York]; n.d. Single leaf, folded, [4] pp.; illus. with Adams holograph signature to front. Wilfred invented the Clavilux "light organ" to play lumina, an artform combining light and music. This item advertising performances at the Grand Central Palace in New York, where Wilfred ran the Art Institute of Light until the beginning of WWII. **\$1,500**



38 [Bibliography and Reference]

Charles Woodward, Bookseller

Collection of Twenty One Bookseller Catalogues of Americana Bookseller Charles Woodward, 1874-1886.

New York, 1876 - 1885. 8vo, plain tattered cloth binding, various paginations.

A very scarce collection of bookseller catalogues issued by Charles L. Woodward, most famous for his Bibliotheca-Scallawagiana Catalogue of Mormon-related material (not included here). Of particular interest are 2700 Personals. Funerals Sermons, Eulogies, etc., which includes a number of scarce Lincoln related pamphlets and sermons; American Topographs. "Locals", which includes a number of scarce

local history titles; two catalogs with large genealogy portions; Bibliotheca Bloodandthunder no. 2, which includes a number of murder-related titles, American Topographs, which includes local history titles, many related to New York; and a Genealogy catalogue. These were crudely bound at one point in half blue cloth, and the binding is split at the front hinge. Pamphlets are in generally excellent condition with minimal wear. **\$750**

[Bermuda] 39

Two Photo Albums of a Young Woman's Trip to Bermuda, 1918.



Oblong 8vo, wraps, with 47 original gelatin silver photographs glued to an equal number of pages in two albums, each photo with short description typed on a slip of paper affixed beneath or beside the image. Images measure 4 ¼ x 2 ¾ inches or reverse, albums are 5 ½ x 7 inches, black paper wraps, lettered "Photographs" on the front wrappers.

A charming and immaculately presented pair of albums detailing an affluent young woman's trip to the island with her friend Florence. With each picture captioned by the subject, whose tone ranges from pragmatic to effusive, and who takes a varied interest in the island's architecture and natural attractions. A fine set overall, quite well preserved. **\$475**

[California] Howard, Doris Overman 40

Photograph Album with 55 Photographs of a Spanish-Style Street Festival in California, Dedicated to the Event's Probable Organizer Marion Parks.

[Los Angeles?], circa early 1920s. 5 ½ x 4 inch painted cloth binding. With a presentation on the front endpaper from the artist Doris Overman Howard, who presumably took the photos, to Marion Parks, who was most likely the organizer of the festival.

Marion Parks organized many Spanish-style festivals around California in the early part of the century. Her most famous was "La Fiesta de Los Angeles." These photographs, taken with an artful eye to detail, show the fair's participants in costume. Most are staged in a formal garden. Some show scenes in the desert with participants on horseback. Doris Overman Howard, nee Doris Overman, was an artist in California who lived in Santa Barbara from 1923-1936, when these photos were most likely taken. Photographs in fine condition, some minor wear to album. A lovely collection, put together with much care and still well-preserved. **\$750**



41 [California][Los Angeles][California Highway Patrol]

Two Photographic Scrapbooks of Officer Mark Benson, Investigator for the California Highway Patrol, c. 1940s.

13 x 10 & 11 x 9 inches. With 240 photographs in a range of formats, including several gruesome large format pictures of crime scenes, also with newspaper clippings and internal police paperwork attached.



A candid, wide ranging and often gruesome pair of scrapbooks belonging to Inspector Mark Benson of the California Highway Patrol. Benson was a noted investigator who worked with Detective Marty Wynn, who later advised on DRAGNET. Subjects include: twenty-six pictures of motorcycles, gruesome crime scenes, family life, the Rose Bowl, fellow officers at ease, crime suspects, officers with seized contraband, etc. Alongside the photographs are various police documents and other ephemera. Benson meticulously kept all press material related to himself and also crimes committed against fellow officers. Also included are several mimeographed police reports that Benson filed. Some items with Benson's notes, including notes next to suspects in police reports stating their eventual punishment. An extremely candid and interesting document in mid-century California life and death. Albums worn with bindings in rough shape, some pages detached, contents generally excellent. **\$2,500**

[California] [San Francisco Earthquake] 42 Posada, Jose Guadalupe [Illustrator]

Espantosisimos Terremotos y Formidable Incendio en San Francisco California!

Mexico, 1906. Single sheet, double sided, with an uncredited illustration by Posada and text in both columns, 11 ¼ x 8 inches.

A description of the calamitous earthquake and fire of April, 1906. With the subtext "La ciudad entre las Llamas! - Millares de victimas! - Catastrofe nunca vista!" Posada is best known for his political prints that often employed skull imagery. An unrecorded broadside, not listed in OCLC. Some tanning but very good or better. **\$500**





43 [Chicago Fire][Chapin, John R.] Currier and Ives

Chicago in Flames.

New York, 1872-74. 8 3/8 x 12 1/2 inches.

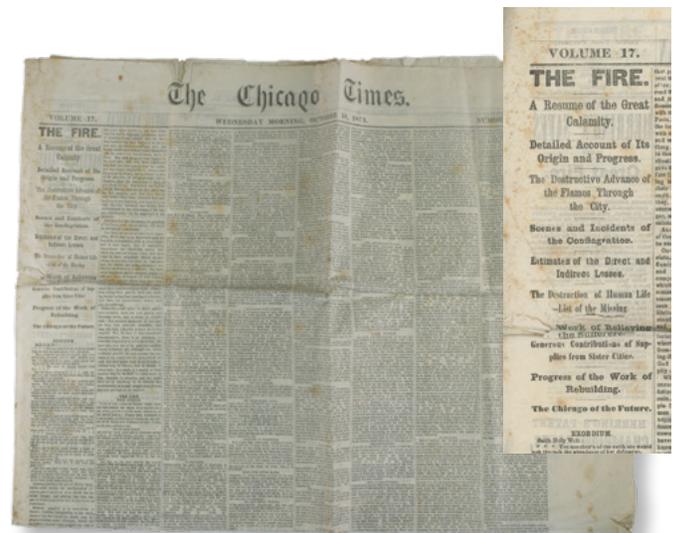
A scarce lithograph based on a sketch by John R. Chapin that originally appeared in *Harper's Magazine*. The scene shows residents fleeing the fire over the Randolph Street Bridge. Chapin's original drawing was entitled "The Rush for Life Over the Randolph Street Bridge." A fine example, uncommonly well preserved with minimal faint foxing. Peters 3919. **\$2,000**

[Chicago Fire] 44

The Chicago Times. Volume 17, Number 309.
Wednesday Morning, October 18, 1871.

Chicago, 1871. One folded sheet, [4] pp, 30 x 30 inches.

A very scarce early account of the Chicago Fire, published the morning of Wednesday October 18, 1871. The entirety of the issue is devoted to the fire, with accounts of damage throughout the city. A well preserved copy, generally bright, with a few tears at folds and some foxing. Very good minus condition overall. Graff 691. **\$675**



45 [Chicano Movement] Chicano Power -- Viva la Raza.

Garland, TX. Shopper's Products Company, c. 1970s.
22 x 34 inches.

In the 1960s the grassroots Chicano Movement expressed a distinct Mexican American identity and mobilized for representation in social, political, and economic institutions. In Texas, it led to the founding of the first Chicano political party, La Raza Unida, who achieved dramatic political successes in southwest Texas in the 1970s. Voting rights, labor activism, and education were particular

flash-points. While the movement's adoption of the raised fist symbol probably references its contemporaneous use by the black power movement, it was also linked directly to Chicano artistic heritage and its popularization in the 1940s by the revolutionary Mexican print collective, Taller de Gráfica Popular.

An uncommon and striking image. None in OCLC, nor can we find any reference to the Shoppers' Products Company, who printed it. Chip with small amount of loss and closed tear to margin, else about fine. **\$600**



46 [Civil War] Billings, John

Personal Photograph Album of John Billings, Author of *Hardtack and Coffee*, Kept During the Civil War.

Massachusetts, et al, 1860s. 9 x 6 inches. Polished calf decorative covers. Nineteen pages, with 55 Carte-de-Visite portraits.

A CDV portrait kept by Billings during the Civil War. Notation before index reads: "This album was sent me, at my order, from Philadelphia and was received while our army lay at Brandy Station in the winter of 1863-1864. I think! Many of the pictures I carried with me throughout nearly my whole term of service. This is true of these on the first 17 pages. The others have been inserted since the war."

A particularly noteworthy artifact. *Hardtack and Coffee* is one of few books on soldiers' everyday life, and this album would have been quite significant for Billings. He discusses photographs twice in the book as being among the dearest objects soldiers kept with them. Per Billings' own note on the endpapers, there are seventeen portraits present that he personally kept with him during the first part of the war, before adding them to this album in 1863. These include: his parents, several cousins and various acquaintances. The remainder of the portraits were added later. Notable subjects include two portraits of Billings himself, and two portraits of his future wife Mary Phillips Cotton Whitney.

Unfortunately, portraits of Billings compatriots are missing. Several portraits of members of the Massachusetts 10th were removed in the 1980s by an unknown person and framed, with the subjects' identities and the photos removals noted on the mounts. Several other pages show lack portraits, though it is unclear whether or not each space in the album was originally filled. The photographs that remain are in very good condition. The album itself is worn, with tears and chips to spine and general wear. First leaf repaired with crude tape. Still a significant piece despite the flaws. **\$4,250**



47 [Civil War][California Imprints]

Pair of Broadside for Civil War Bounty Collection Agents Printed in San Francisco, 1860s. San Francisco, 1860s.

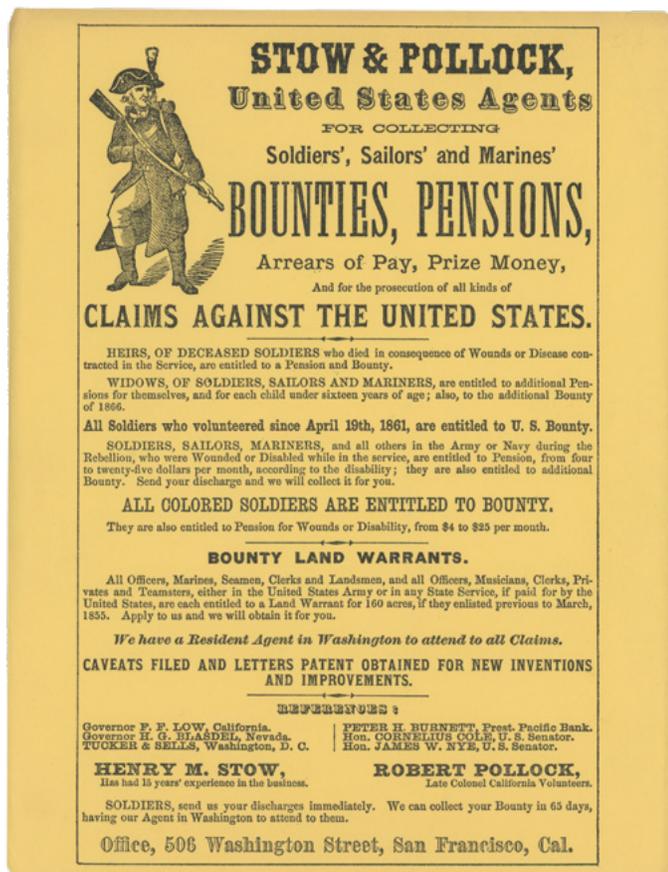
San Francisco, 1860s. 4to, the first 8 3/8 x 10 7/8 inches and the second 8 1/2 x 11 inches.

A scarce pair of advertisement broadsides, both unrecorded. The first advertises the services of Stow and Pollock of 506 Washington St.. Robert Pollock was a Colonel in the California Volunteers. Pollock commanded the Third Infantry at the Stockton and Benicia barracks beginning in 1863. He was mustered out of service in November 1864 and later became Colonel of the Second Infantry. Bounty agents were a notoriously dishonest and untrustworthy bunch, often exploiting the bounty system for their own financial gain. This broadside lists several prominent politicians as references in an effort to show Stow and Pollock's honesty. The broadside lists types of claimants, specifying that "All colored soldiers are entitled to bounty... They are also entitled to pension for wounds or disability, from \$4 to \$25 a month."

The second broadside is printed by J.R. Robinson of 626 Montgomery St., with an engraving of an eagle and American flag at the header. It also notes types of claimants, and cites the upcoming session of Congress on December, 1866, establishing a likely print date as sometime earlier in 1866.

California's legislature established a bounty system in December of 1863, following Lincoln's Enrollment Act earlier that year. The bounty was set at \$160 for men enlisting for three years of service. Most recruits were kept on the west coast. California, unlike many eastern states, had an abundance of recruits eager to join the action, which eventually led to Californian recruits joining the 2nd Massachusetts Cavalry. We can find no other examples of California bounty agent handbills and can only speculate as to the reasons. Perhaps morale was higher in California and fewer bounty collection firms existed, or perhaps the lack of similar examples is simply because fewer pieces of California ephemera from this period have survived. More examples of bounty agent advertising have survived from the east coast, where exploitation of the bounty system was rampant and well documented.

Stow and Pollock broadside in fine condition with slightest wear to corners, J.R. Robinson broadside near fine with some tiny chips to edges. Both with faint erased pencil at upper right corners. Overall a quite well preserved pair, bright and attractive. Scarce, with no copies appearing in OCLC. **\$1,500 (the pair)**



STOW & POLLOCK,
United States Agents
FOR COLLECTING
Soldiers', Sailors' and Marines'
BOUNTIES, PENSIONS,
Arrears of Pay, Prize Money,
And for the prosecution of all kinds of
CLAIMS AGAINST THE UNITED STATES.

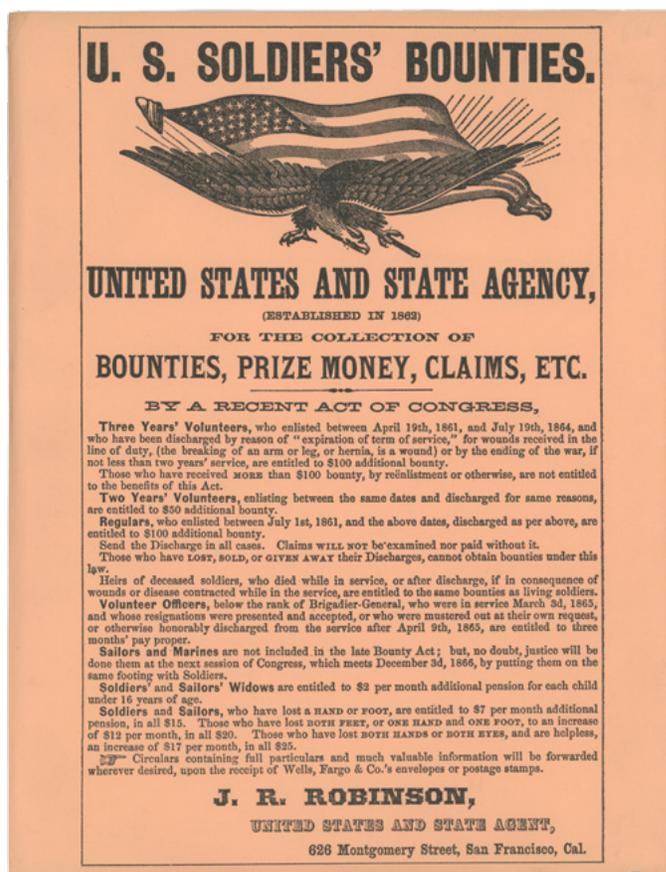


HEIRS, OF DECEASED SOLDIERS who died in consequence of Wounds or Disease contracted in the Service, are entitled to a Pension and Bounty.
WIDOWS, OF SOLDIERS, SAILORS AND MARINERS, are entitled to additional Pensions for themselves, and for each child under sixteen years of age; also, to the additional Bounty of 1866.
All Soldiers who volunteered since April 19th, 1861, are entitled to U. S. Bounty.
SOLDIERS, SAILORS, MARINERS, and all others in the Army or Navy during the Rebellion, who were Wounded or Disabled while in the service, are entitled to Pension, from four to twenty-five dollars per month, according to the disability; they are also entitled to additional Bounty. Send your discharge and we will collect it for you.
ALL COLORED SOLDIERS ARE ENTITLED TO BOUNTY.
They are also entitled to Pension for Wounds or Disability, from \$4 to \$25 per month.
BOUNTY LAND WARRANTS.
All Officers, Marines, Seamen, Clerks and Landsmen, and all Officers, Musicians, Clerks, Privates and Teamsters, either in the United States Army or in any State Service, if paid for by the United States, are each entitled to a Land Warrant for 160 acres, if they enlisted previous to March, 1855. Apply to us and we will obtain it for you.
We have a Resident Agent in Washington to attend to all Claims.
CAVEATS FILED AND LETTERS PATENT OBTAINED FOR NEW INVENTIONS AND IMPROVEMENTS.

REFERENTS:
Governor F. P. LOW, California. PETER H. BURNETT, Pres. Pacific Bank.
Governor H. G. HARRIS, Nevada. Hon. CORNELIUS COLE, U. S. Senator.
TUCKER & BELLS, Washington, D. C. Hon. JAMES W. NYE, U. S. Senator.

HENRY M. STOW,
Has had 15 years' experience in the business.
ROBERT POLLOCK,
Late Colonel California Volunteers.

SOLDIERS, send us your discharges immediately. We can collect your Bounty in 65 days, having our Agent in Washington to attend to them.
Office, 506 Washington Street, San Francisco, Cal.



U. S. SOLDIERS' BOUNTIES.



UNITED STATES AND STATE AGENCY,
(ESTABLISHED IN 1863)
FOR THE COLLECTION OF
BOUNTIES, PRIZE MONEY, CLAIMS, ETC.

BY A RECENT ACT OF CONGRESS,

Three Years' Volunteers, who enlisted between April 19th, 1861, and July 19th, 1864, and who have been discharged by reason of "expiration of term of service," for wounds received in the line of duty, (the breaking of an arm or leg, or hernia, is a wound) or by the ending of the war, if not less than two years' service, are entitled to \$100 additional bounty.
Those who have received MORE than \$100 bounty, by reenlistment or otherwise, are not entitled to the benefits of this Act.
Two Years' Volunteers, enlisting between the same dates and discharged for same reasons, are entitled to \$50 additional bounty.
Regulars, who enlisted between July 1st, 1861, and the above dates, discharged as per above, are entitled to \$100 additional bounty.
Send the Discharge in all cases. Claims WILL NOT be examined nor paid without it.
Those who have LOST, SOLD, or GIVEN AWAY their Discharges, cannot obtain bounties under this law.
Heirs of deceased soldiers, who died while in service, or after discharge, if in consequence of wounds or disease contracted while in the service, are entitled to the same bounties as living soldiers.
Volunteer Officers, below the rank of Brigadier-General, who were in service March 3d, 1865, and whose resignations were presented and accepted, or who were mustered out at their own request, or otherwise honorably discharged from the service after April 9th, 1865, are entitled to three months' pay proper.
Sailors and Marines are not included in the late Bounty Act; but, no doubt, justice will be done them at the next session of Congress, which meets December 3d, 1866, by putting them on the same footing with Soldiers.
Soldiers' and Sailors' Widows are entitled to \$2 per month additional pension for each child under 16 years of age.
Soldiers and Sailors, who have lost a HAND or FOOT, are entitled to \$7 per month additional pension, in all \$15. Those who have lost BOTH FEET, or ONE HAND and ONE FOOT, to an increase of \$12 per month, in all \$20. Those who have lost BOTH HANDS or BOTH EYES, and are helpless, an increase of \$17 per month, in all \$25.
Circulars containing full particulars and much valuable information will be forwarded wherever desired, upon the receipt of Wells, Fargo & Co.'s envelopes or postage stamps.

J. R. ROBINSON,
UNITED STATES AND STATE AGENT,
626 Montgomery Street, San Francisco, Cal.



48 [Civil War][New York] Brady, Mathew
 Photograph from Brady's "Incidents of the War, 'Harper's Ferry VA, 22nd Regiment, New York State National Guard."

Albumen silver print, 6 ¼ x 8 ½ inches; appearing to be trimmed from the original photographer's mount but not losing any of the image.

The 22nd Regiment, still in existence, was organized in April, 1961. A very good example. **\$750**

[Civil War][Vernacular Photography]

A Remarkable Sixth Plate Tintype of Two Union Soldiers Holding Hands.

N.p., Circa 1860s. 3 ¼ x 2 ¾ inches.

A striking photograph, featured on page 89 of David Deitcher's *Dear Friends: Photographs of Men Together, 1840-1918*. "Romantic friendship between American men acquired a different kind of social prestige and meaning within the Civil War. No sooner did young recruits leave the shelter and ties of home and family than they were thrust into mutual dependence, care, and collective terror of being comrades in arms. Intimate ties were tacitly encouraged as a result of the soldier's need to steel himself for battle, to prepare emotionally for the prospect of injury and death, and for having to inflict such suffering to others." - Deitcher, p. 87. A remarkable image of two young soldiers holding hands. It shows the vulnerability and intimacy described by Deitcher. Provenance: From the Collection of gay rights activist and Washington D.C. Councilman Jim Graham. **\$3,500**

49



50 [Civil War][Zouave Regiments]
 An Unusual Outdoor Sixth Plate Tintype of a Zouave Soldier, Possibly from New York.

New York?, circa 1860s. Case measuring 3 ¾ x 3 ½ inches, image slightly smaller.

An unusual image of a Zouave soldier in an outdoor setting, holding a horse. During the Civil War, roughly 95 Zouave regiments formed, adopting the names, uniforms and sometimes fighting styles of the North African Zouave brigades. The bulk - about 70 of the regiments - fought for the Union cause. We were unable to determine anything else about this soldier, though the image was found in a New York estate. New York was home to two of the most famous Zouave brigades, the 5th New York Volunteer Infantry and the 11th New York Volunteer Infantry. A nearly fine image with a slight crease. **\$600**





51 [Cuba] Otero y Colomina, Photographers

A Fine Group Portrait Photograph of the Yara, Cuba, Baseball Club, Circa 1910.

Habana, c. 1910. Silver gelatin print, 8 ½ x 7 ¼ inches, signed in corner, mounted on a thick 8 x 10 inch board.

A scarce early baseball photograph, showing eight players, their manager and a young boy all in uniform. Yara is a small town in southeast Cuba, and Caibarien is a city in the middle of the north coast of the island, about 180 miles east of Havana, and the B.B.C. on the sign stands for Beis Bol Club. Otero y Colomina were active beginning in the 1890s, documenting the Cuban War of Independence in 1895-1898. This picture appears to be later, during the international era of Cuban baseball, which began in 1900 with the admission of African-Americans onto Cuban teams. We can find no records of the Yara team, suggesting an early regional league. Unrecorded in OCLC. Some creases to the photo, rubbing to board, but very good overall. **\$1,200**

52 [Cuba][Johnson, Jack][Boxing]Shaw, Albert

A Series of Fourteen Photographs Taken in Cuba, 1915.

Cuba, 1915. Each photograph measuring 1 ½ x 2 ¼ inches, with an additional card of the Hotel Telegrafo in Havana.

An interesting collection from the estate of Albert Shaw, longtime friend of Theodore Roosevelt. Three of the photos show a poster for the Jack Johnson vs. Jess Willard fight in April of 1915. The other photos show various military and street scenes around Havana, with one striking portrait of a young girl. A fine collection.

\$325





53 [Environmentalism and Conservation] Clatworthy, Fred Payne

Photograph of John Muir and John Burroughs taken in Yosemite, 1909.

California, 1909. Silver gelatin print mounted to board, 13 $\frac{3}{4}$ x 8 $\frac{1}{2}$ inches in slightly larger frame.

An uncommon image of the two naturalists relaxing at the base of a redwood on the trail to Nevada Falls during a stay in Yosemite in 1909. A famous excursion, documented in *Our Friend John Burroughs* by Clara Barrus (Boston: Houghton Mifflin Co., 1914). A passage on this journey relates the following exchange:

“How does this compare with Esopus Valley, Johnnie?” Mr. Muir was fond of asking Mr. Burroughs, when he saw the latter gazing in admiration at mighty El Capitan, or the thundering Yosemite Falls. Or he would say, “How is that for a piece of glacial work, Johnnie?” as he pointed to Half Dome and told how the glacier had worn off at least half a mile from its top, and then had sawed right down through the valley.

“O Lord! that’s too much, Muir,” answered Mr. Burroughs. He declared that it stuck in his crop—this theory that ice alone accounts for this great valley cut out of the solid rocks. When the Scot would get to riding his ice-hobby too hard, Mr. Burroughs would query, “But, Muir, the million years before the ice age—what was going on here then?”

“Oh, God knows,” said Mr. Muir, but vouchsafed no further explanation.

Excellent condition with light toning, with pencil notations on verso and Clatworthy’s initials etched into negative. **\$2,500**

[Environmentalism and Conservation] 54 [National Parks]

Photograph Album of Scenes and Scenery in Muir Woods and the Surrounding Areas, 1909.

California, 1909. Oblong quarto, 11 x 7 inches, tan burlap. With 25 photographs attached, most with captions.

A small but well kept and artfully composed collection of photographs of a trip to Muir Woods in 1909, a year after Theodore Roosevelt declared the area a national monument. The romantic beauty of nature is on full display, as is the elaborate dress and gaiety of the vacationers. One picture shows a cabin which is labeled “John Muir’s,” though we can find no record of Muir keeping a cabin in Muir Woods. Theodore Roosevelt named the area after Muir in honor of his work establishing the National Park System. William Kent and Elizabeth Thacher Kent donated the land to establish the park, after purchasing it from Tamalpais Land and Water Company and preventing the area from being flooded by a power company. A wonderful and well preserved relic of the National Park movement in its infancy. Some fading to photos but very good overall. **\$450**





"The Joy that bubbles in a Woodland Lake"

55 [Girl Scouts]

A Trio of Early Girl Scouts Titles relating to Camp Andree Clarke, from the Estate of the Founder.

Various dates and formats.

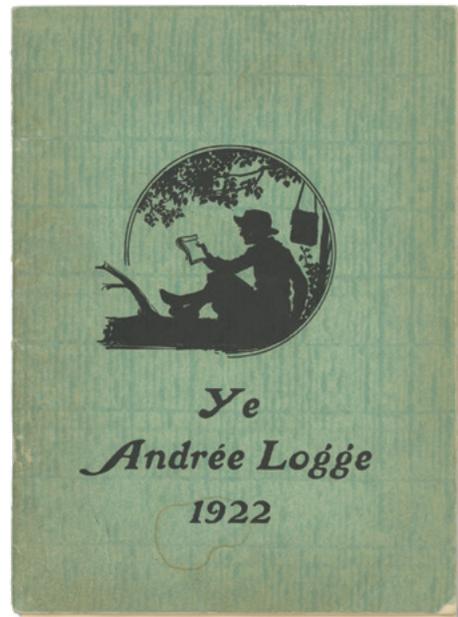
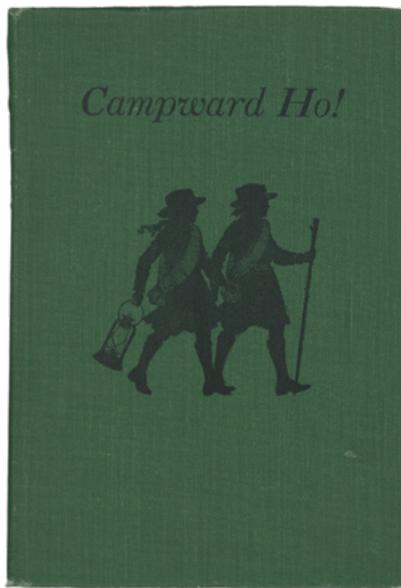
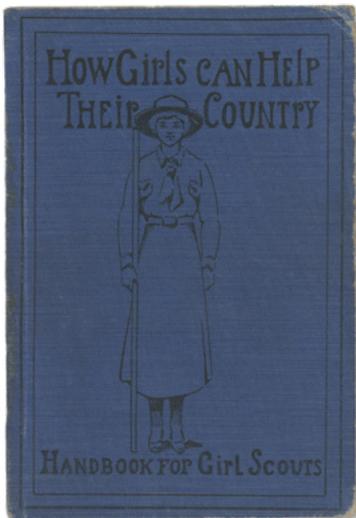
Girl Scouts, Inc. / Camp Andree Clark.

Ye Andree Logge, 1922.

New York, [Girl Scouts, Inc.] 1922. 4to, wraps, 47 pp.

The first yearbook of Camp Andree Clark. This copy is from the estate of Huguette Clark, whose sister, Andree, is the camp's namesake. Their father, Senator William Clark, donated 135 of acres Briarwood Manor to

the Girl Scouts in honor of his daughter. Andree was a scout, and died following a three day illness from meningitis in 1916. The yearbook begins with a tribute to Andree before following a standard camp yearbook format, with sentimental verse, photographs of the camp and a roster of the campers. According to the New York Times in 1922, the camp was the first to abandon individual tents in favor of a unit system. In the unit system, groups of eight girls were responsible for their own cooking and chores and live independently of the other units except for sharing a set of rules. A scarce Girl Scout title, with no copies surviving per OCLC. A very good minus copy with a light stain to front wrap and a single 4 pp. folded leaf detached at the center. **\$800**



Sold with:

- Low, Juliette [Girl Scouts][Hoxie, Walter][Agnes and Sir Robert Baden-Powell]
How Girls can Help their County. Handbook for Girl Scouts[Cover Title].

[Savannah, Ga.][Press of M.S. and D.A. Byck Co.] 1916. 8vo, blue illustrated cloth over cardstock wraps, 156 pp. Fourth edition.

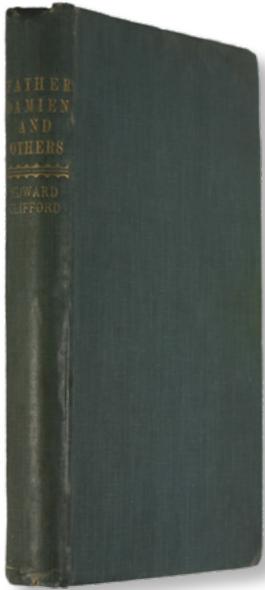
An uncommon early edition. As of this writing all copies available online listed as "first editions" are actually later editions from 1917. Also from the Huguette Clark estate. OCLC 19761126, locating eleven copies of this edition.

- Girls Scouts, Inc.
Campward Ho! A Manual for Girl Scout Camps.

New York, 1920. 8vo, green cloth, 192 pp.

An early handbook on the subject, relatively common, but included here as it shares the Clark provenance. Very good condition with slight lean to spine.





56 [Hawaii] Clifford, Edward [Leprosy] Father Damien and Others.

London, The Church Army Back Room, 1905. 8vo, blue cloth, 510 pp.

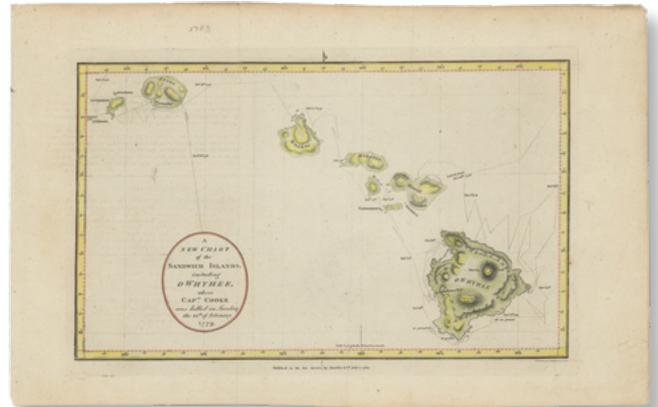
Clifford was an artist and missionary who traveled to Hawaii in the 1860s to visit the leprosy settlement at Kalaupapa. He met Father Damien while he was there. There was much fear in England that leprosy would spread there. Father Damien, born Jozef De Veuster, was a Catholic priest from Belgium. He spent his career spreading Catholicism to the Leprosy patients who were quarantined on the island of Moloka'i. He eventually contracted the disease himself, and died. An uncommon firsthand account of Father Damien and his work. A somewhat fragile copy, with spine shaken, but still very good. Signed "From the Author / Sept. 1904" on head of title page.

\$250

[Hawaii][Maps]Harrison, John 57

A New Chart of the Sandwich Islands, including Owhyhee where Captn. Cooke was killed on Sunday the 14th of February 1779.

London, 1784. Hand colored map, 16 x 10 inches including margins.



Harrison's version of Henry Roberts' map, with the vignette of Kealekekua Bay replaced by a titled cartouche. Printed a month after Roberts' version in *The Geographical Magazine; or, a New, Copious, Compleat and Universal System of Geography* for Harrison and Co. A fine example, hand colored, with some folds but bright and attractive. Quite scarce. Fitzpatrick, *Early Mapping of Hawaii*, 76.
\$1,500



58 [Hawaii][Photographica][27th Infantry Regiment]

Photograph Album with 225 Photographs including many of the Hawaiian Division in Hawaii and the Formation of the 27th Infantry Regiment.

Hawaii, circa 1928. Oblong quarto, 11 x 8 inches with illustrated cover of flowers and text reading "Photographs / Hawaii."



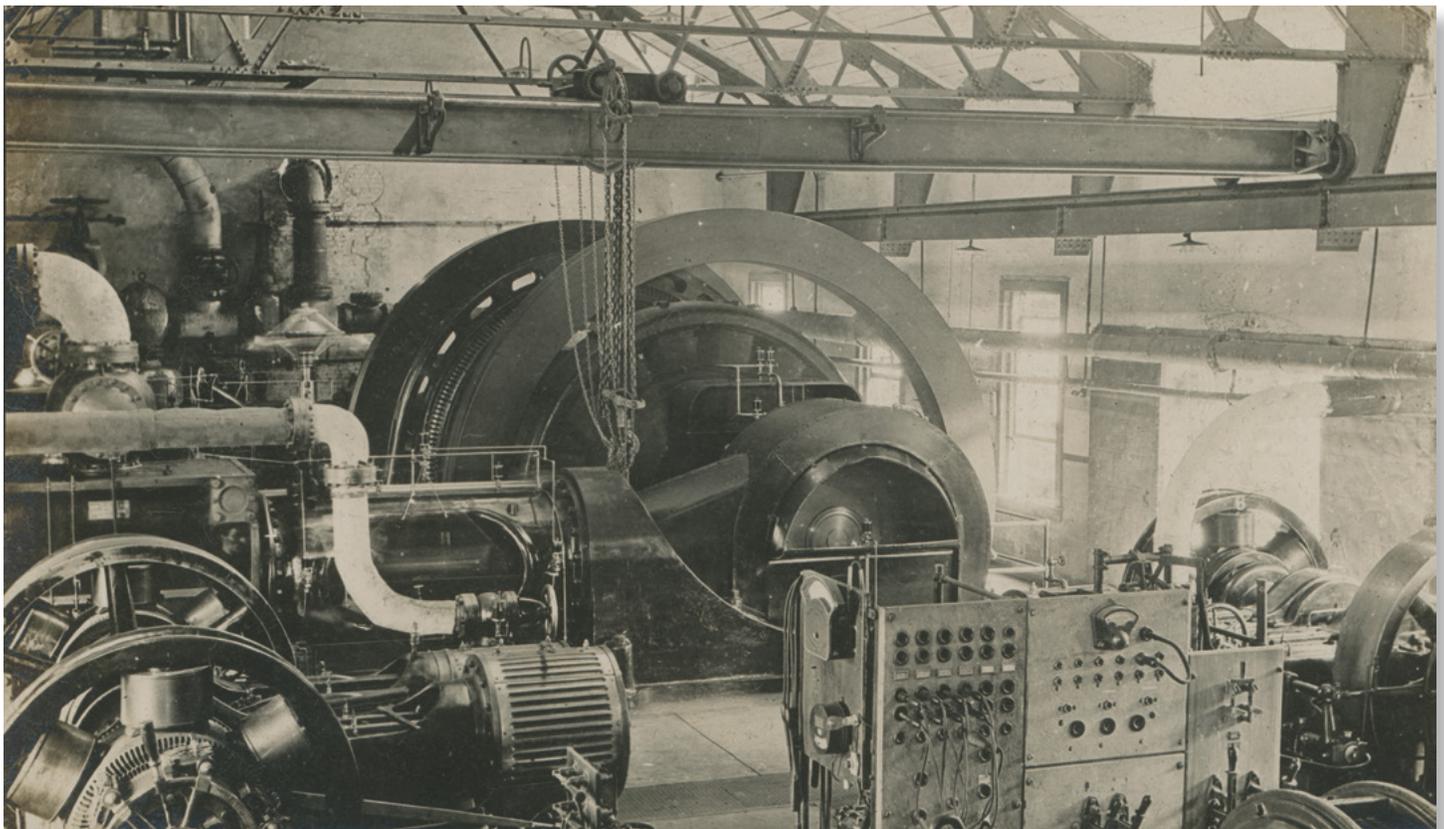
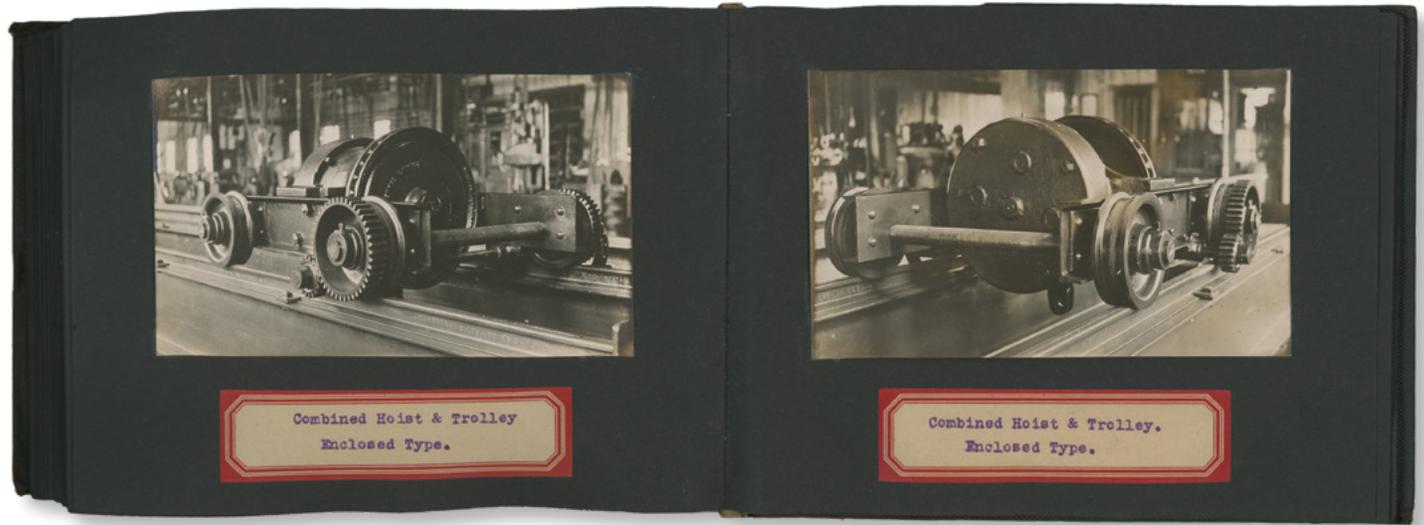
A well preserved collection documenting military life in Hawaii, circa 1928, with many pictures of Organization Day of the 27th Infantry. There are well preserved pictures of island scenery and soldiers at leisure, generally taken with a good sense of composition. The album includes a number of pictures of military brass during Organization Day. The final leaves contain three photographs of typed poems with military themes, perhaps from barrack walls. The 27th Infantry Regiment served in Hawaii for twenty years beginning in 1921 before being assigned to the 25th Infantry at the start of the war. Pictures in fine condition, front cover detached, some pages loose, but a well preserved album overall. **\$2,250**

59 [Industrial Photography] Reading Crane and Hoist Works

A Company Presentation Album with 101 Photographs of Early American Steel Hoists in their Installed Locations. V.p., circa 1900.

Oblong 8vo, black cloth covered boards. With 101 prints, 70 on silver and 31 on printing out paper. Each picture captioned.

The Reading Crane and Hoist Company, later Roeper Hoist and Crane Works, installed cranes throughout the Northeast, many of which are pictured here. Many pictures show designs patented in the late 1890s, making the production date most likely circa 1900-1910. The photographs are well composed, proto-modernist and quite detailed. Unrecorded in OCLC. One page detached else about fine with minimal wear. **\$2,000**



60 [Industrial Photography][Petroleum][Venezuela] Texas Co. and Caracas Petroleum S. A.

“Oil to the Sea”; Picture Story of the Mercedes Pipeline.



Venezuela, 1943. 4to, brown leather covered boards, twin bolt binding. 10 ½ x 12 inches, with 48 photographs measuring 8 x 10 on larger mounts.

A scarce document of Venezuelan oil production in the early twentieth century, showing the construction of the 157 mile crude line from Las Mercedes Del Llano, Guanico, to a deep-sea terminal at Pamatacual. The Sociedad Anonima Petrolera las Mercedes, owned jointly by the Texas Co. and British-interest controlled Caracas Petroleum S. A., built the pipeline in 1943.

Venezuelan oil reserves attracted foreign investment as early as 1908. “In 1908 General Juan Vicente Gomez took power to become the strongest dictator of the 20th century with 27 years in office. He opened the gate to foreign oil investors... World War I was the trigger introducing Venezuela into the world oil market. After 1919, the investment and the exportation of Venezuelan oil increased tremendously. By 1922, Venezuela became an important supplier of oil in the world, and biggest reserves of oil were discovered in the Lake of Maracaibo. During World War II Venezuela was the most secure provider of oil to the United States.” - Johannes Alvarez and James Fiorito, *Venezuelan Oil Unifying Latin-America*. Venezuela increased its production 42 percent in 1943-1944 to satisfy the allies demand for wartime oil.

As of this writing we were unable to find any examples of large format photographs from the Venezuelan oil industry from this period in auction records or on the market. We also had difficulty finding records of photographs of Venezuelan oil production from outside of the Lake Maracaibo region, where the bulk of the early oil development occurred. Some photos detached from mounts, some wear to covers, but contents otherwise about fine with minimal wear. Unrecorded in OCLC.

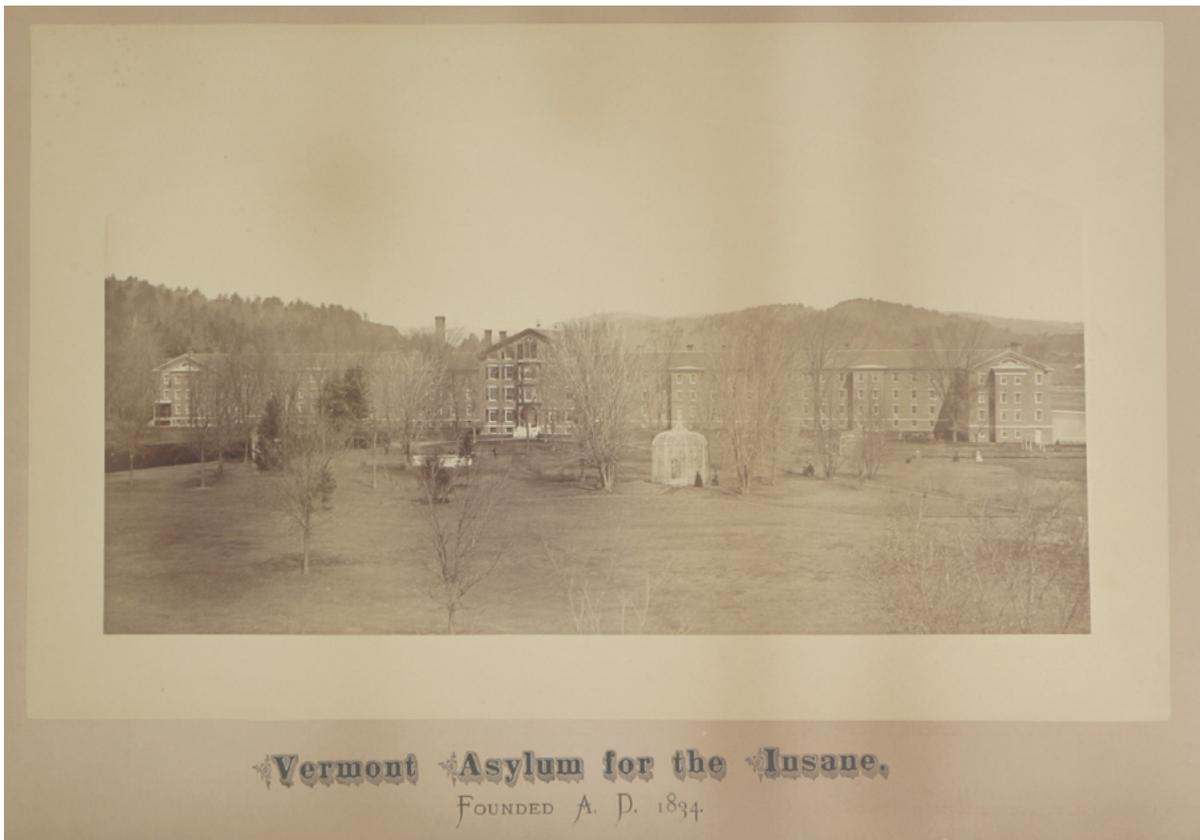
\$1,750



61 [Insanity] Photographer Unknown

Vermont Asylum for the Insane, Founded A.D. 1834.

Albumen photograph. 15 ½ x 10 inches on a 19 x 14 inch cardstock mount.



A rare 19th century view of an insane asylum. The Vermont Asylum for the Insane, which later became the Brattleboro Retreat, was founded based on Quaker principles of moral treatment. The founder, Anna Hunt Marsh, was the first woman credited with starting a hospital for the mentally ill. The approach was based on English institutions such as The York Retreat. "Moral treatment," first developed by William Tuke in the 18th century, treated mental disorders as diseases and not character flaws or the results of sinning or mental depravity. This image is unrecorded, and would date to sometime before 1890 when the institution was renamed. Some uneven fading, otherwise well preserved. Mount toned at edges. Very good overall.

\$1,250

[Irish American Imprints] 62

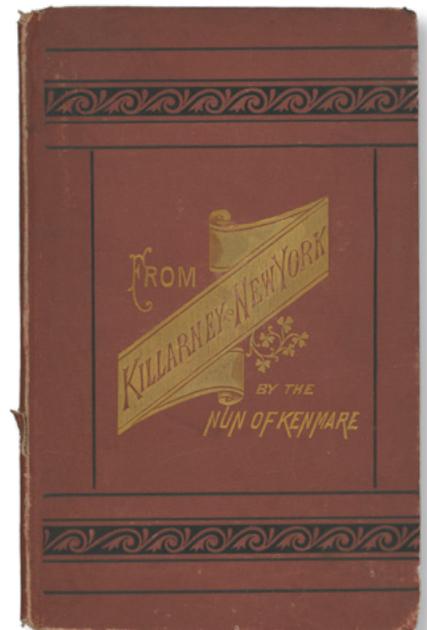
Sister Mary Francis Clare, *The Nun of Kenmare*

From Killarney to New York; Or, How Thade Became a Banker.

New York, D. O'Loughlin, Irish National Publishing House, 1877. 8vo, decorative burgundy cloth, 106 pp.

An uncommon work of fiction by the prolific religious writer about a banker who loses his way and then finds religion. A quite good copy with a tear to cloth at spine, a chip and contemporary signature to preliminary page, wear and fraying to cloth at boards and some tanning and brittleness to contents. One other copy of the first edition located by OCLC, at Harvard, though a few later printings exist.

\$275



63 [Jamaica]

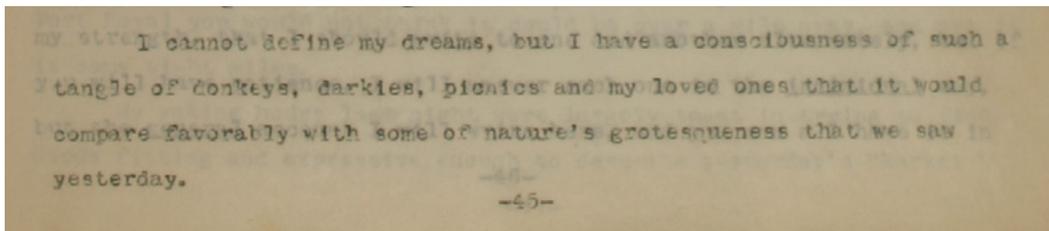
An Unidentified Woman's Diary of an Early Tour of Jamaica, 1891.

Jamaica, 1891. [1], 101 typed carbon pages, 10 ½ x 8 inches, painted cloth cover bound with clasps.

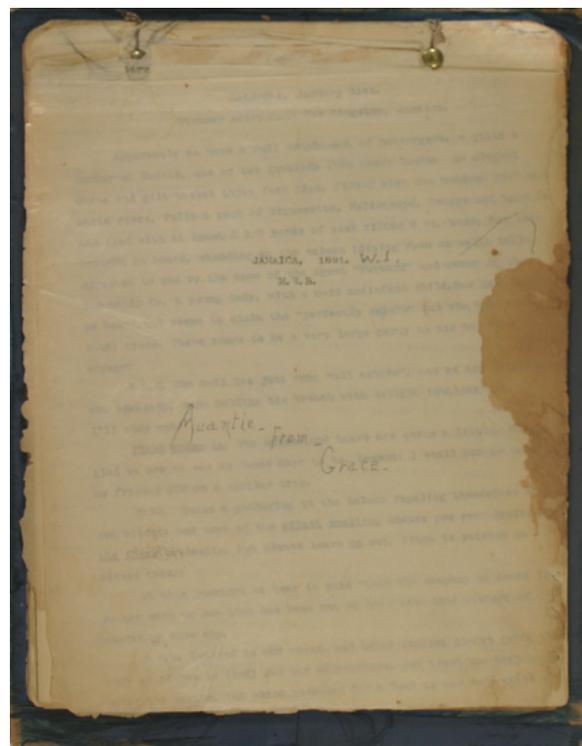
An early record of affluent North American travel to Jamaica, recording a couple's trip to the The Jamaica International Exhibition of 1891. The exhibition is widely considered to mark the birth of the island's tourist industry. The exhibition was modelled on the London Great Exhibition of 1851. Its purpose was to boost the fledgling local economy, which had suffered due to a combination of declining sugar imports and a slow start to the new banana export industry.

This trip begins aboard the Steamer Adirondack. The couple arrives on February 7th and stays at the newly-built Constant Spring Hotel in Kingston, visiting the exhibition a few days later. The following week they travel to Porus, Mandeville, and Spanish Town and then back to Kingston. They then disembark on a cruise around the island on March 3, stopping at several ports such as Port Antonio and Montego Bay.

The tone is generally smarmy and sarcastic, and the woman is not impressed by the island's infrastructure. Jamaicans are generally portrayed as lazy and inferior in work ethic to Americans. The tone around the tourism trade is dismissive and gossipy: "Jamaican hotels will have to get a better class of Yankees to run their hotels than they have done, if they want much of a reputation. Mr. Merritt, former manager of the Constant Spring, lost his place the first of January for poor management and...the manager at Myrtle Bank dethroned because of his grossly immoral tendencies" - p. 65. She repeats the rumor, common at the time, that the exhibition is a trick to enslave the locals: "it is some trick to reduce them to slavery again. . . . The exit whisks them away to slavery and they are seen no more." - p. 69.



The work is unsigned, but the author could have been Mary Elizabeth Blake Bushnell (1823-1916), who was married to the Reverend George Bushnell, a Congregational minister in New Haven, CT. The journal mentions several New Haven streets. The journal appears to have been intended only for circulation among family. A handwritten note on the first leaf reads "Auntie from Grace." **\$2,000**



Photograph Album Belonging to Marvin Marx Lowenthal showing Jewish Immigrants in the Syracuse, NY Area, c. 1880s.

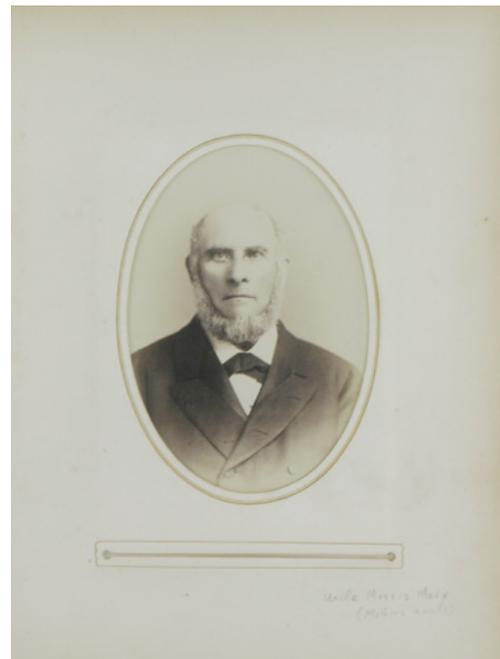
11 x 9 inches, purple velvet with silver engraved ornament on front, with 37 cabinet cards, 38 carte-de-visites and three tintypes, nearly all with identification by name or relation. With two loose items: a picture of Lowenthal at age 13 and Lowenthal's Bibliotheque Nationale photographic identification card while he was visiting from Harvard.

Noted US Zionist Marvin Marx Lowenthal (1890–1969) became involved in Zionism as an undergraduate at the University of Wisconsin in the early 1910s. After completing a graduate degree at Harvard and working for the Zionist Organization of America, he traveled to Europe to report on Jewish oppression and the rise of fascism. In 1936 he published a prescient history, *The Jews of Germany*, detailing a long history of discrimination. The study culminated in a description of the 1935 Nuremberg Laws and a call for the establishment of a Jewish state.

His parents, Louis Lowenthal and Pauline Marx (also Marks), were from Syracuse, part of a German Jewish community established there in the mid-nineteenth century. Syracuse's first synagogue was consecrated in 1846; in 1851 a new and larger building was dedicated to provide space for the largest Jewish congregation between Albany and Cleveland (approximately 180 families). By the 1870s there were several thousand Jews living in the city, worshipping at three different temples and playing important roles in local politics and commerce.

The Lowenths and Marks settled in Syracuse before 1852 as part of the first wave of immigration from New York City. The family album includes 78 portraits, including prominent members of this early Jewish American community. An exceptionally well preserved collection of photographs, though the album has a split along the outer seam. Photographs in fine condition.

\$1,375



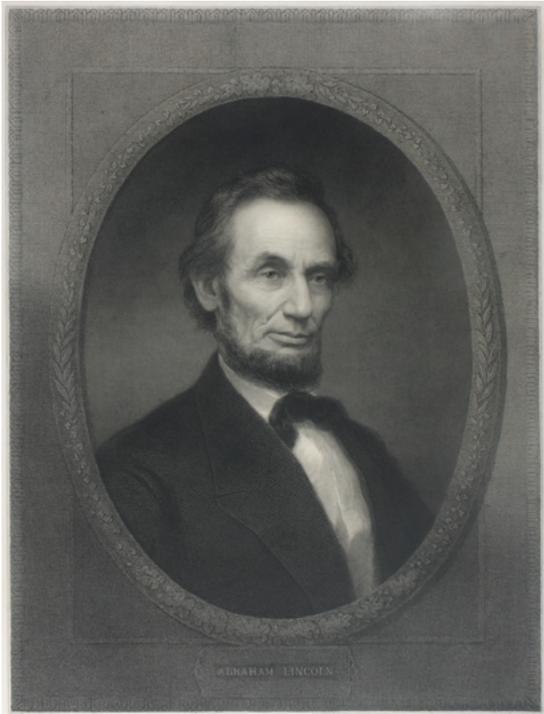
65 [Lincoln, Abraham] Marshall, Edgar

Portrait of Abraham Lincoln [Two Copies of Different Editions Offered Separately].

Boston, Ticknor and Fields, 1866.

Edgar Marshall's engraving of Lincoln, based on one of his paintings, gained high praise upon its release and is still considered one of the finest portraits done of Lincoln. Ticknor and Fields announced its publication in November of 1866 following Lincoln's assassination. They offered it by subscription only, with 300 Artist's Proofs available for \$20, India proofs for \$10 and plain proofs for \$5. Marshall had been living in Paris and exhibiting in salons there. He returned home in 1866 and immediately began work on his Lincoln portraits. Gustave Dore stated that this engraving was "the best engraving ever made by any artist living or dead."

We offer two copies, one of the trade edition and one of the more scarce Artist's Proof.



65a Trade Edition.

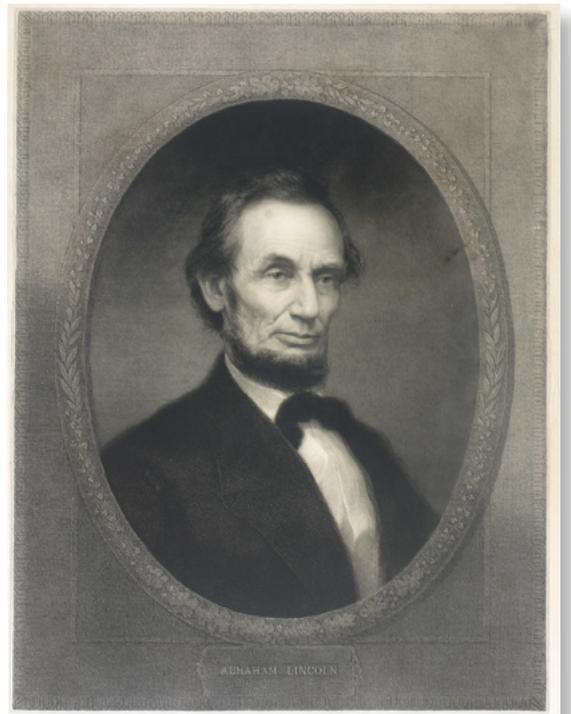
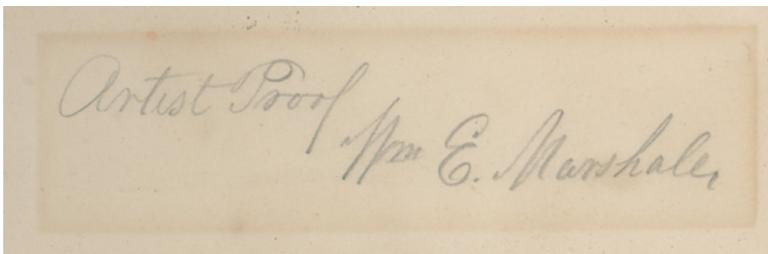
Trade Edition. Image measuring 16 x 21, print measuring 18 ½ x 24 ¾, affixed to contemporary heavy stock paper measuring 23 ½ x 28 ½. A strong impression. Some sunning to image and margin. Slight dampstain to lower margin, not affecting visible portion. Affixed to original wove backing paper, we believe at the time of publication, as the engraving itself is printed on thin paper and quite fragile. Overall a very good copy.

\$875

Artist's Proof. 65b

Artist's Proof. Image measuring 16 x 21, print measuring 18 ½ x 24 ¾, affixed to original heavy card stock, with the printed copyright information bleeding onto the backing stock. Image area excellent. Sunning to visible area (this was framed with a cutout of the matt showing Marshall's signature, with sunning to that area. With five closed tears that appear to have happened during the mounting process, four of which barely enter the margins of the engraving. The card stock has been trimmed to roughly a half inch from each margin. Overall still a very good copy, quite attractive.

\$1,750



66 [Labor][Women][New Hampshire]Riley, J., Photographer

Cabinet Card Portrait of a Group of Female Mill Workers in Nashua, NH c. 1880-1890.

Albumen photograph, 5 ½ x 4 inches on larger mount.

A portrait of seven women holding weaving shuttles, most likely mill workers in Nashua. Two large mills, the Nashua Manufacturing Company and the Jackson Manufacturing Company, were active during this period, though we cannot confirm if this picture was taken at either. Generally well preserved with some wear and what looks like a fingerprint on the head of the subject in the upper right of the image, and some stray soiling and marks. Remains in good condition overall.

\$250



Detail from:

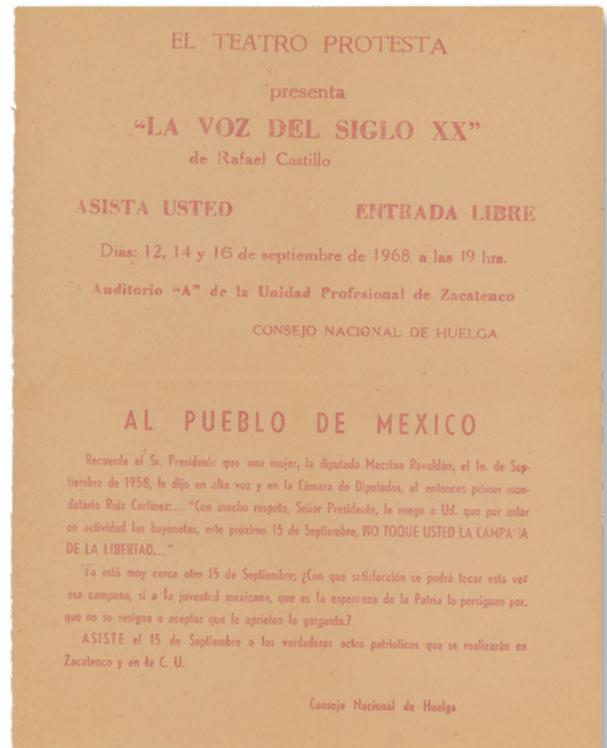
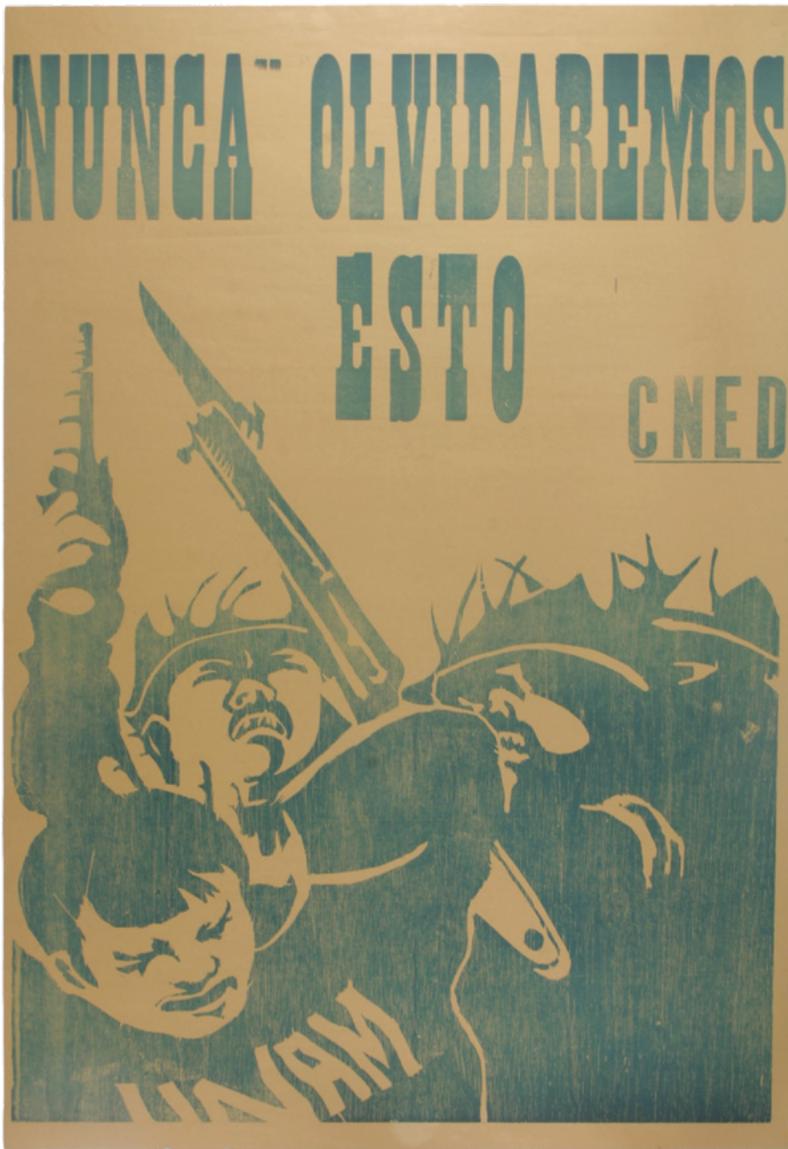
91 [World War Two][The Homefront]

Twenty Three Press Photographs of a Women's Fitness Program in Cleveland during World War Two.

67 [Mexico][Consejo Nacional de Huelga Protests]

Nunca Olvidaremos Eso / CNED.

Mexico City, 1968. Poster 18 ½ x 27 inches, handbill 8 ½ x 11 inches. Woodcut protest poster together with a handbill for a student protest theatre event sponsored by the Consejo Nacional de Huelga (CNH), or National Strike Council.



Protesting for the right to free assembly, free speech, and against police brutality, Consejo Nacional de Huelga (CNH) demonstrations in the summer of 1968 drew as many as 100,000 people (some historians say as many as 250,000) to the street. The CNH was a student movement organized in response to the Mexican government's campaign of political suppression leading up to the '68 Olympics. Governmental interference with the autonomous universities had united students from more than 70 schools across the country, including the two largest universities in Mexico City, the National Autonomous University of Mexico (UNAM), and the National Polytechnic Institute (IPN). CNH built on the work of earlier radicalized student groups, including CNED, the National Confederation of Democratic Students.

The present poster probably depicts campus violence in July 1968 at UNAM and IPN (which included police with bazookas) or the occupation of the UNAM campus by the army in late September. On October 2nd, the crisis culminated in the Tlatelolco Plaza massacre during which a special forces battalion opened fire on students and other protesters.

It is also possible the poster directly references Tlatelolco. "Nunca Olvidaremos 2 de Octubre," became a rallying cry following the massacre. With no access to television or radio, street posters, and the groups who risked posting them, were a key method of communication for the student movement. Stylistically the posters referenced the traditional Mexican woodcuts of Posada and the socialist Taller de Grafica Popular, in addition to Cuban revolutionary poster art.

Uncommon institutionally and on the market. Provenance: This copy was purchased by an American art student who was in Mexico at the time. He attended the theatre event advertised in the handbill. Poster in near fine condition with some light toning, handbill very good with folds.

\$2,000



68 [Music][Family Bands][New England]

A Collection of Thirteen Cabinet Cards of the Shepard Family Band.

Various settings, showing the band members posed with their instruments including banjos, violins, trumpets, drum, and tubas.

Originally from Lawrenceville, New York, the Shepard Family Band toured throughout the Northeast in the 1880s and 1890s, eventually settling in South Royalton, Vermont. All members of the family were apparently musically inclined: "In addition to Minnie (mother and matriarch Mary "Minnie" Shepard), and her husband, patriarch James Monroe Shepard, all of the children were pressed into service. Daughter Laura Belle, the 'violiniste,' was getting better all the time, under the instruction of a 'competent master.' (Her fans "will be astonished at the improvement in style, tone and expression.") It was said of little Lessie that, 'Among lady cornetists she has no equal.' The darling little son of the family, Master Burtie, could not help but please, for he was well-known to be, 'The youngest Tuba soloist in the world; only nine years of age; scarcely larger than the instrument he plays.' He was also a 'clever comedian, singer and character artist.' The baby, little Flossie, "a sweet little miss of four summers,' was said to be a "wonderful mimic and impersonator...a veritable little fairy.' Daughters Kittie and Georgia were also part of the troupe." - Henry Sheldon Museum. A very nice collection. Varying wear, but generally very good with some normal age-related fading. **\$1,950**



69 [Music] Toscanini, Arturo

An archive of Material and Correspondence from the Toscanini Estate Including a Draft of "To the People of America," with Notes in Toscanini's Hand.

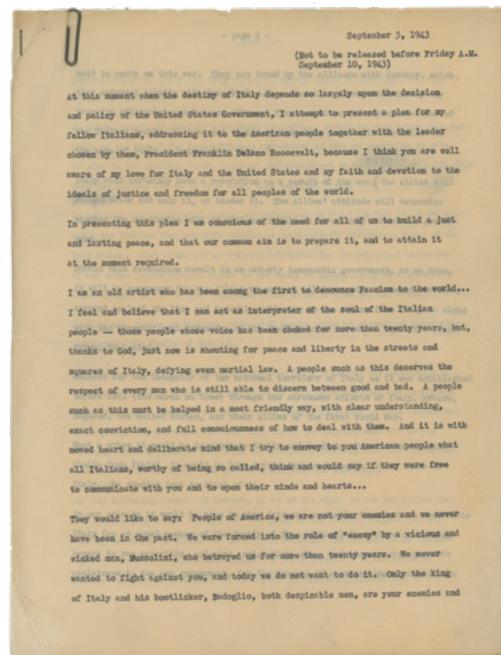
Various formats.

A wide ranging collection of Toscanini material, found amongst his scores in the estate of his grandson Walfredo. The highlight is a late draft of his speech "To The People of America," an important document in Italian-American history that was printed in Life Magazine during the Second World War. Full descriptions as follows:

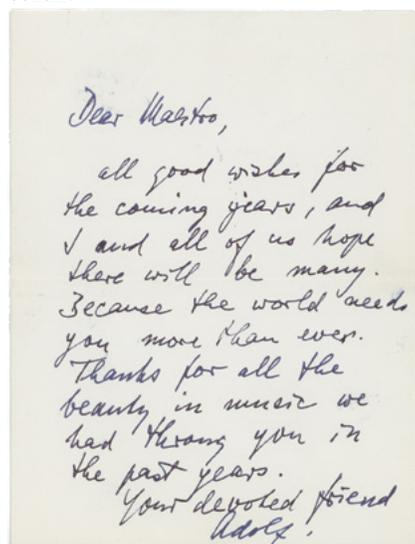
Typed Draft of Arturo Toscanini's "To The People of America" with Corrections in Toscanini's Hand.

New York, September 3, 1943.

A late typed draft of Arturo Toscanini's "To The People of America," which appeared ten days later in Life Magazine. Corrections in the hands of Walfredo and Arturo Toscanini. From the Toscanini estate. "On 13 September 1943 the editorial page of Life Magazine was occupied by an article entitled 'To the People of America,' and signed by Arturo Toscanini; It was the only extensive declaration he ever wrote - and it was about politics, not music... The article had originally been intended as a letter to President Roosevelt and the first drafts had been prepared for Arturo Toscanini by the Italian historians in exile Gaetano Salvemini and Giorgio La Plana, who were both teaching at Harvard University at the time. They knew that their beliefs and Arturo Toscanini's coincided perfectly, and they wanted the letter to appear over his signature because his fame was much greater than theirs. In their letter to President Roosevelt, the exiles stated their hopes and fears for Italy's immediate future, and they tried - as the text illustrates - to influence allied policy toward their native country." Harvey Sachs, *The Letters of Arturo Toscanini*, page 389. Sachs wrote in his 1978 biography of Toscanini that Toscanini wrote the article on his own, but then found evidence to the contrary. Regardless of its hidden origins, this letter was a defining moment in Toscanini's career in the United States. This copy, from September 3, would have been one of the final drafts. The text is nearly identical to the published version with a few small changes - "defying everything" is added in the fourth paragraph of the published version, the "... " marks are replaced by simple periods in a few instances, and "just" has been replaced by "righteous" in the published version. Strangely, the one error in AT's hand - moving the word "either" in the sixth paragraph - did not make it into the printed version. A remarkable piece of Toscanini ephemera. Four pages, carbon paper, with text on rectos only. Excellent condition overall with some normal tanning. A few stray corrections in pencil, which an accompanying folder from the estate states are in Walfredo's hand.

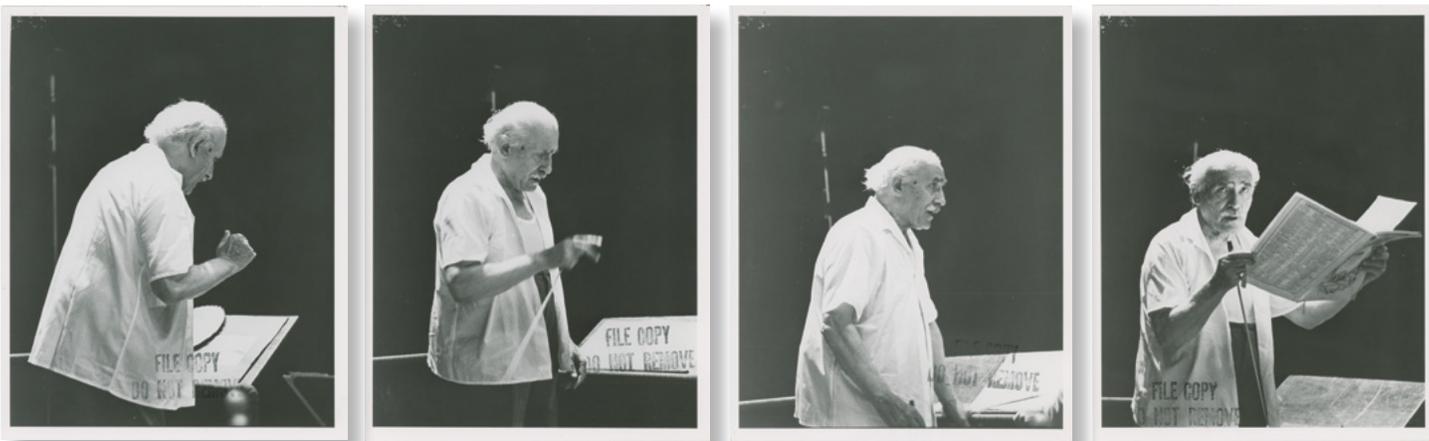


With:



A Collection of Nine Letters to Arturo Toscanini from his Colleagues.

These letters were found inside various scores and sheet music in the Toscanini estate. A wonderful collection, quite effusive in nature, most containing high praise for the maestro, discussing the works of various composers and lamenting the passage of time. Contains the following items: 1) Typed Letter, Signed, from Harold Byrns to Arturo Toscanini. New York, 1942. 2) Typed Letter from Associated Music Publishers to Arturo Toscanini. New York, 1949. 3) Manuscript Letter from Max Reiter to Arturo Toscanini. San Antonio, 1948. 4) Typed Letter from Domenico Savino to Arturo Toscanini. New York, 1945. In Italian. 5) Manuscript Letter from Adolf Busch to Arturo Toscanini. S.p., s.d. 6) Manuscript Letter from Carlton Cooley to Arturo Toscanini. Stockton, New Jersey, 1956. 7) Autograph Letter from Robert Casadesus to Arturo Toscanini. Princeton, 1940. 8) Autograph Letter, Signed, from Pina Carmirelli to Arturo Toscanini. Rome, 1951. In Italian. 9) Typed Letter from Foetisch Freres to Arturo Toscanini. Lausanne, 1948. scanini. Lausanne, 1948.



Four Original Photographs of Arturo Toscanini in Rehearsal, March 1954 with Negatives.

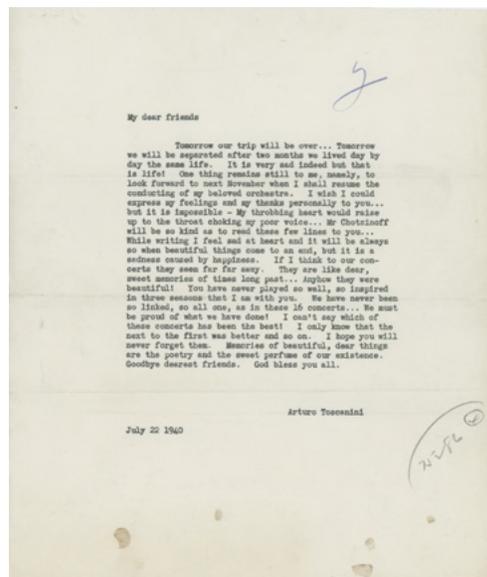
New York, 1954.

A collection of four 9 x 7 photographs of the great Toscanini in rehearsal, with their original negatives. From the estate of Arturo Toscanini. The images show Toscanini casually dressed in a white short-sleeved shirt, conducting his orchestra. All photos are stamped "File Copy / Do Not Remove" and have holes in upper left corners from thumbtacks and have inventory numbers written in ink. The inventory numbers - which all contain the prefix "33107," suggest that they could be for the rehearsals from his final performance on April 4.

Typed Letter from Arturo Toscanini to his Orchestra, 1940.

N.p., July 22, 1940. Typed letter, text on recto only.

Arturo Toscanini wrote this letter to his orchestra upon the completion of a successful South American tour in 1940. He writes: "My dear friends [sic] Tomorrow our trip will be over... To-morrow we will be separated after two months we lived day by day the same life. It is very sad indeed, but that is life... We have never been so linked, all as one, as in these 16 concerts... We must be proud of what we have done... God bless you all." The full text of the letter appears on page 374 of Harvey Sach's *The Letters of Arturo Toscanini*. Some indecipherable notes on margins in an unknown hand, a few small various stains, good condition overall.



Christmas Card to Arturo Toscanini from the Embassy of the USSR, 1943.

Washington, 1943. Card with stamped envelope, 6 x 5 inches.

A Christmas card to Arturo Toscanini from Fedor Orekhov, First Secretary and Press Representative of the USSR Embassy in Washington. Addressed to Toscanini at his Sycamore Street residence in Riverdale, New York.

An interesting group, all quite well preserved in excellent condition.

\$3,500



70 [New York] Moses, Robert

Plaque awarded to Robert Moses for “Outstanding Contribution to Highway Progress.”

Brass relief plaque, 10 $\frac{3}{4}$ x 7 inches, screwed to 16 $\frac{1}{4}$ x 11-inch board, with two smaller brass labels mounted on verso. New York: Medallie Art Company, 1939.

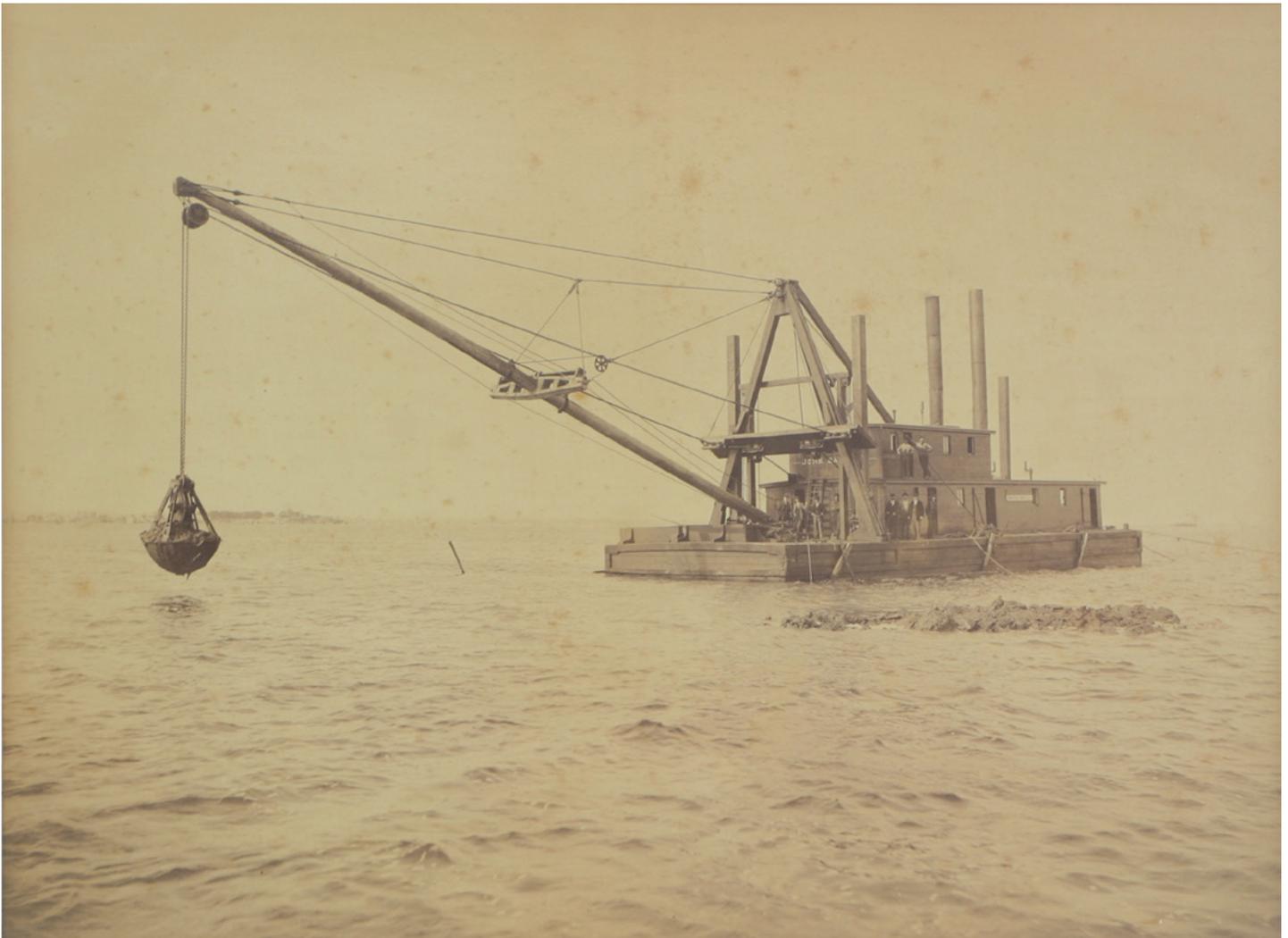
The award, which still exists to this day, was awarded to Moses in 1939 for his work on the Triborough Bridge. Robert Moses, more than any other single figure, is responsible for the construction of much of New York City’s infrastructure. Robert Caro’s *The Power Broker* documents his often tyrannical rule, though more recent portrayals have been less critical. The Triborough Bridge, since renamed The Robert F. Kennedy Bridge, is one of Moses’ largest works. From the estate of a Long Island collector. **\$1,250**

[New York] G.P. Hall and Son 71

Mammoth Albumen Photograph of a New York Harbor Dredge, c. 1890s.

15 $\frac{1}{4}$ x 20 $\frac{1}{2}$ inches.

A rare view of a dredge in New York Harbor, identified as the Babcock Lary & Co., and named the “*John Babcock*.” The workers are shown looking at the camera from both levels of the dredge. With an imprinted credit to photographer partially visible at lower left, reading: “G.P. Hall & Son, General Photographer, 57 Fulton St. & 303 Broadway.” Some foxing to image, good to very good condition overall. **\$800**



72 [Nicaragua and Panama][California Gold Rush] Cotheal, Alexander

An Important Scrapbook Relating to the Opening of Pacific Trade Routes Through Nicaragua and Panama, c. 1849-1851.

Alex J. Cotheal 49 Water St. New York. 8vo., 5 x 9 inches, approx. 200 pp. C 1833-1852. Original boards separated, textblock broken. Several ex-libris stamps of the Mercantile Library New York. Title on cover reads: Scraps: Nicaragua and Panama. Scrapbook was originally a bookseller catalog of the New York bookseller John Doyle.

An important scrapbook compiled by Mr. Alexander J. Cotheal, Amateur linguist, ethnologist, and later Consul-General of Nicaragua in New York. The scrapbook focuses on Nicaragua, Panama, and the opening of Pacific trade routes, including California Gold Rush material. In his youth, Cotheal worked for his family's well-known shipping company; the newspaper clippings he compiled during this period cover relevant news for their commercial operations in Central America and provide rich contemporary insight into US involvement in the area. Cotheal's primary interest was the strategic interoceanic Nicaragua route, which linked the Atlantic and Pacific via a combination of steamboat and overland portage. In 1849, Cornelius Vanderbilt bypassed US and British negotiations and signed an exclusive contract with the Nicaraguan government for the rights to the route (and to build a transisthmian canal), just as the California Gold Rush took off.

Although Vanderbilt's route was short-lived, it provided gold-rushing "Argonauts" a desirable shortcut. Included in the scrapbook is a partial handwritten contract for one of these infamous journeys from New York to San Francisco, this one organized by George Gordon's California Association. Members bought shares entitling them to passage, equipment, and tools, in exchange for a share of their future profits. Half of the association traveled via ship around Cape Horn, the others, including Gordon, went via Nicaragua only a few months after the route had first been "tested" by Vanderbilt himself. Gordon's venture is remembered chiefly because shareholders were promised first-class travel accommodations and victuals during the estimated 50-60 day trip ... which took 8 months. (By 1850 improvements to the overland transit would reduce this to a reliable 5 or 6 weeks.)

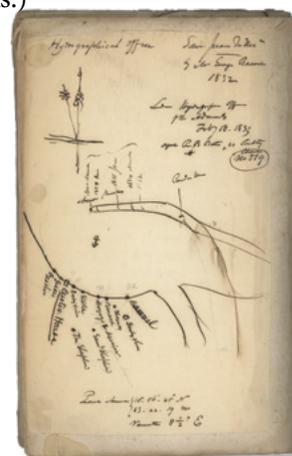
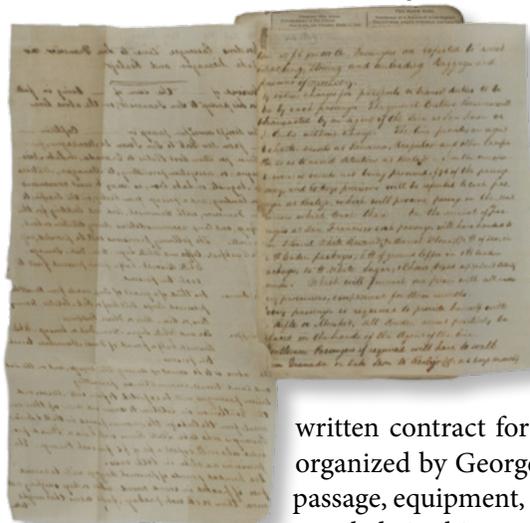
Cotheal does not seem to have bought into the California Association so we can only speculate on how he came to have a manuscript version of this much discussed contract, with its generous offerings of three meals a day including fish, pork, sausages, soups, salt-beef, rice pudding, and fruit marmalade. It is not clear if there is a surviving copy besides this of the original (presumed printed) contract.

The bulk of the scrapbook contains several hundred newspaper clippings of contemporary accounts of the opening of the route from New York newspapers. It appears as though Cotheal scoured all contemporary newspapers for anything related to the subject for this scrapbook, which was originally a bookseller catalog from the New York bookseller John Doyle.

Other highlights include:

- Small hand drawn map from Hydrographical Office of the Harbour of St. Juan de Nicaragua pasted on the last leaf appears to be a possibly original hand drawn map from by George Peacock from 1833. It appears to be an 1833 drawing, or perhaps a detail of Peacock's 1832 survey, and says in ink "London Hydrographic Office, 1833."
- Printed Map of the Harbour of St. Juan de Nicaragua. Attached to the to the inner rear board is a folded printed map prepared by George Peacock and Edward Belcher and published as 30th Congress, 1st Session Senate. Miscellaneous Document Number 80. It Includes two inset harbor plans for Realejo Harbour and San Juan de Nicaragua. The sketch listed above is most likely a sketch for this map. This was printed in 1848 as part of the documents for the 30th Congress.

Overall a unique and fascinating contemporary account of the opening of Pacific trade routes through Nicaragua and Panama. Though the binding has perished, the contents remain in very good condition with some light foxing and wear. **\$3,250**



73 [Photography - 19th Century][Saint-Memin, Charles Balthazar Julien Fevret de] Guignard, Philippe; Dexter, Elias



The Saint-Memin Collection of Portraits, Consisting of Seven Hundred and Sixty Medallion Portraits; Principally of Distinguished Americans.

New York, 1862. Small folio, later black cloth, viii, 104 pp. Complete with 63 plates, as well as a photographic title page. One of 100 copies.

A very scarce and important reference on Saint-Memin, also important as one of the earliest books illustrated with unique sets of photographic prints. This copy generally well preserved, with some occasional fading to plates. Some damp-staining to text portion at margins. Light marginal creasing to corners of plates, not affecting images. The photographic

title page appears to be a copy of an earlier edition, reading: *Partie de la Collection des 818 / Portraits graves / par / Ch. Balt Julien Fevret de Saint Memin, ancien Officier / aux Gardes Francaises, pendant son emigration aux Etats-Unis. 1793 - 1814*, and includes sixteen portraits surrounding the text. This title page detached, all other pages soundly attached, with a sound 20th century cloth binding in generally excellent condition with some slight bowing to boards. A nice copy of a very scarce work. Title continues, "Photographed by Gurney and Son, of New York, from proof impressions of the original copper-plates, engraved by M. de St.-Memin, from drawings taken from life by himself, during his exile in the United States from 1793 to 1814. To which are prefixed a memoir of M. de St.-Memin [by Ph. Guignard] and biographical notices of the persons whose portraits constitute the collection, compiled from authentic and original sources by the publisher [E. Dexter]. Miles, Saint-Memin 212; Howes F107, "b"; Sabin 75444, OCLC 4827791. **\$3,750**

[Photography - 19th Century] [Vernacular] 74

Ninth Plate Ambrotype of a Woman Holding a Guitar.

N.p., 19th century. Case measuring 3 x 2 ½ inches, image slightly smaller.

A striking image of a young woman with a guitar. Housed in a full case with mother of pearl inlay. Provenance: The Steve Roden Collection of Vernacular Photography. **\$450**



75 [Photography - 19th Century][Vernacular]

Tintype of Two Men Seated, circa 1875-1880.

N.p., 19th century. 3 ½ x 2 ¼ inches, uncased.

A striking image, featured on p. 79 of David Deitcher's *Dear Friends: Photographs of Men Together, 1840-1918*. Images of men together from the nineteenth century do not necessarily suggest a sexual relationship, as Deitcher explains in his book, but rather a show of intimacy within the very separated realms of the sexes. **\$975**



76 [Photography - 19th Century][Vernacular]

Quarter Plate Daguerreotype of a Boy in a Fur Coat.

N.p., 19th century. Case measuring 3 ¾ x 5 inches, image slightly smaller.

A boy in a fur coat with a haughty expression on his face, his hand resting on a table. Cheeks tinted. Housed in a full folio case. Provenance: Charles A. and Frances Swedlund Collection of Early Photography. **\$500**

[Photography - 19th Century][Vernacular] 77

Sixth Plate Tintype of a Little Girl Bathing her Toy Dolls.

N.p., 19th century. 2 ⅜ x 3 ⅜ inches, uncased.

An arresting and uncommon image of a girl bathing her dolls in a formal studio setting. Some discoloration at margins, image area in excellent condition. **\$450**

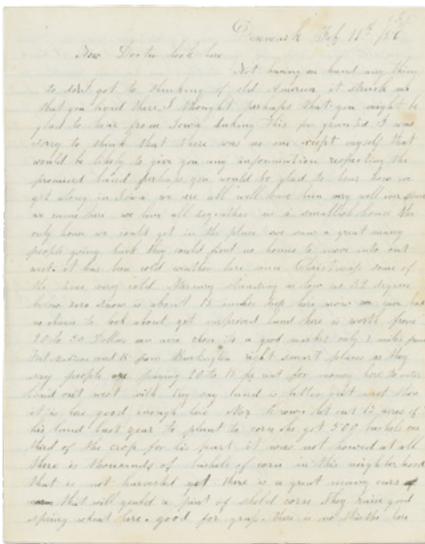


78 [Prairie Life][Iowa]

Interesting three page Letter from a Denmark, Iowa Resident to a Friend in 1856 Describing a Prosperous Frontier Life.

Denmark, 1856. Single leaf, folded, with three pages of handwritten text. 9 ⅞ x 15 inches. With envelope.

A letter from Timothy Allen in Denmark, Iowa, to Doctor William Maynard in Hebron, Washington County, New York. Allen writes to his friend in "The Old America" to describe a lengthy description of "The Promised Land... The prosperity of the towns.... Constantly rising land values... abundance of the crops... a great many ears that would yield a pint of shelled corn... a good society here, mostly Yankees." He describes in detail the infrastructure and homes. Also with much material on the cold winters: "16 men froze to death near Fort Desmoins, all of them hunters, they had too much whiskey with them." Denmark, founded in 1832, was originally called Haystack, and according to the popular historian Stewart Holbrook was "undoubtedly the first Yankee settlement west of the Mississippi." - Holbrook, The Yankee Exodus, p. 134. An excellent example with minimal wear.



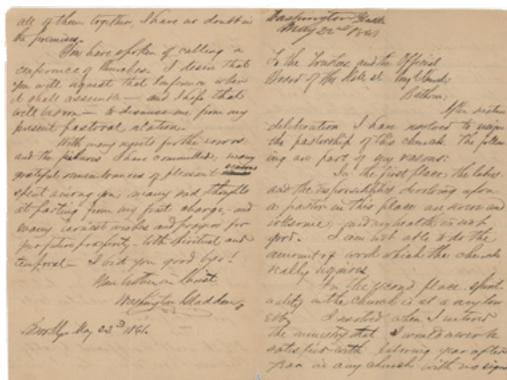
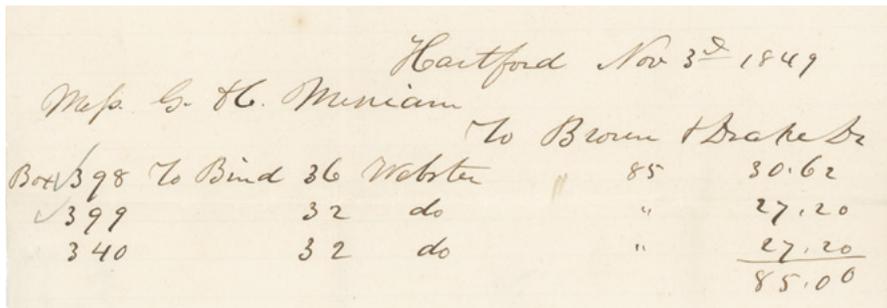
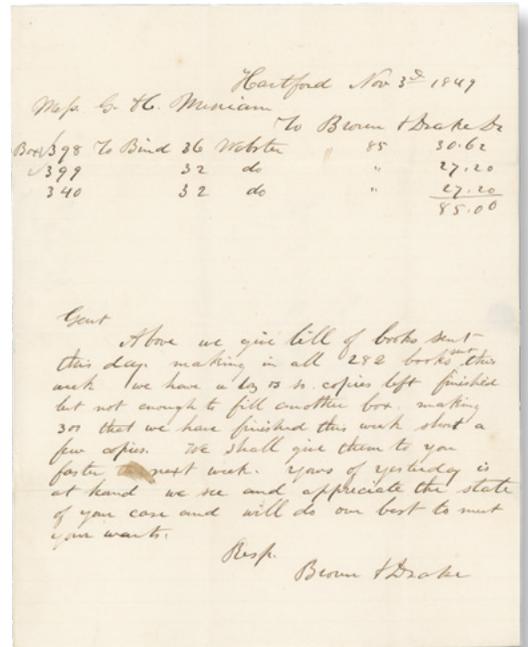
\$200

[Publishing][Webster's Dictionary] **79**

Letter and bill to Merriam, publishers of Webster's Dictionary, from their Binders Brown and Drake.

Hartford, 1849. Single folded leaf, 9 3/4 x 15 inches.

Autograph Letter Signed. Hartford, Conn. Nov. 3, 1849. To G & C Merriam, Springfield, Mass. "Bill to the publishers of Webster's Dictionary for 3 boxes of bound books, 32-36 books in each box, for total cost of \$85. "...making 300 that we have finished this week short a few copies. We shall give them to you faster this next week...we see and appreciate the state of your care and will do our best to meet your wants." Brown and Drake were significant in the history of Webster's Dictionary, facilitating the mass publication of the popular Merriam edition in 1848. J. Seymour Brown and Sidney Drake had opened their book bindery in Hartford in 1835, gaining financial success thirteen years later with the mass production of Webster's Unabridged Dictionary. Webster had published a less successful edition in 1828. A bright example in fine condition. **\$750**

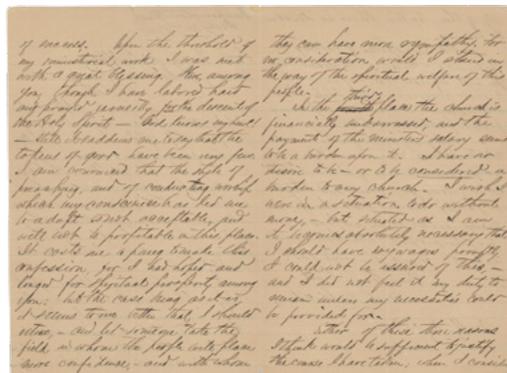


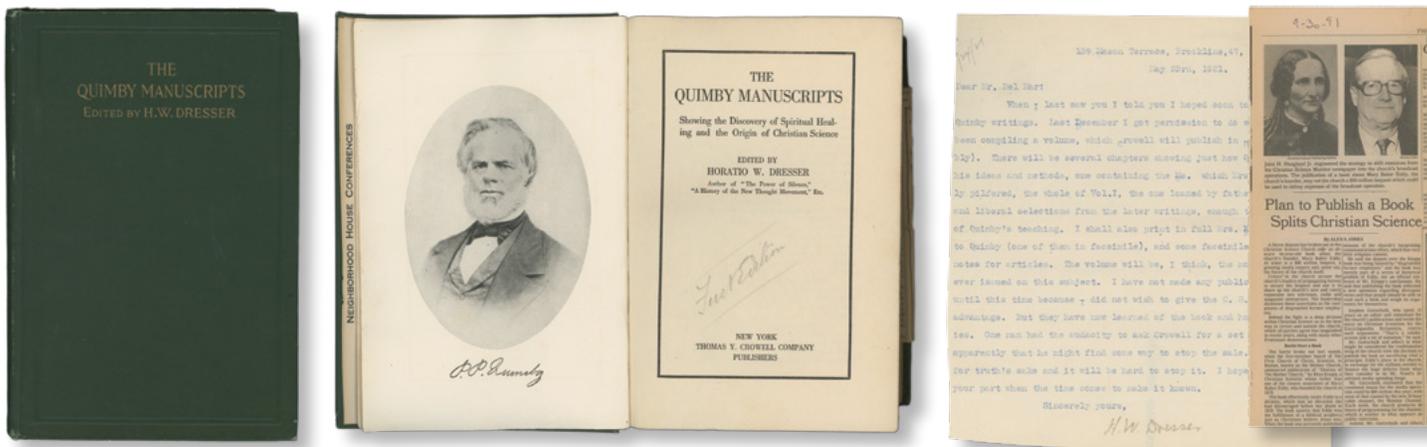
80 [Religion - Social Gospel Movement] **Gladden, Washington**

Autograph Letter to the Board of the State Street Church, Explaining the Reasons for his Resignation, 1861.

New York, May 22nd, 1861. 4 pp, single 9 1/2 x 7 1/2 inch leaf, folded.

An important document from early in the career of Washington Gladden, a key figure in the Social Gospel and Progressive movements. He writes the board of the State Street Congregational Church, explaining the reasons for his resignation, which include the spiritual bankruptcy of the congregation, his poor health and the inability of the church to pay his salary. Of these subjects, it's the spiritual health of the congregation that seems to trouble him the most. He writes: "Spirituality is at a very low ebb... I would never be satisfied with laboring year after year in any church with no signs of success... it saddens me today that the tokens of good have been very few.... I had hoped and longed for spiritual prosperity among you." An interesting document that sheds light on Gladden's reasons for leaving his first position. The American National Biography states his reasons for leaving as a "mental breakdown," though this letter may suggest that he had thought out his decision to a greater degree. Partial tears at folds but still very good. **\$750**





81 [Religion - New Thought Movement and Christian Science] Quimby, Phineas; Dresser, W.H.; Eddy, Mary Baker

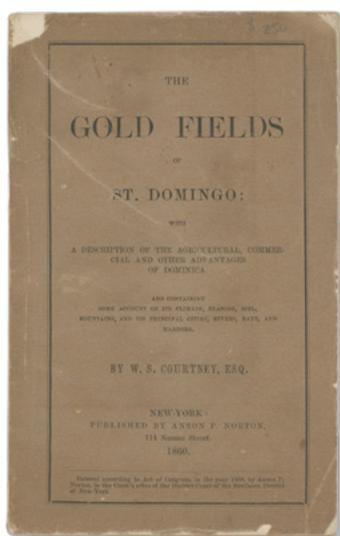
The Quimby Manuscripts [With Three Types Letters from the Editor, Signed]

New York, Thomas Crowell, 1921. 8vo, green cloth, 474 pp.

The collected writings of the movement leader Phineas Quimby, mesmerist, spiritual teacher and magnetist whose ideas led to the New Through movement. This book is notable for their inclusion of correspondence between Quimby and Mary Baker Eddy with relevance to the founding of Christian Science. The fourteen letters in question - first published here, and now housed at the Library of Congress - show that Eddy sought treatment for her physical ailments through Quimby. The implication is that perhaps she did not, as was believed by fundamentalist Christian Scientists at the time, have a moment of divine inspiration after slipping on ice in Lynn, Massachusetts, and miraculously healing through her faith. This first edition copy includes the letters, which were deleted from later editions due to threats of legal action from Eddy's heirs. Horatio Dresser, the editor, was a follower of Phineas Quimby. His parents had been cured by Quimby, though it is not clear from what illness.

This copy includes three typed letters from Dresser to Eugene Del Mar, who was an early member of the New Thought movement, serving as secretary. Dresser explains the process leading up to the letters publication and discusses the Eddy letters: "I shall also print in full Mrs. Eddy's letters to Quimby...the volume will be, I think, the most important ever issued on this subject... I have not made any public announcement until this time because I did not wish to give the C.S. people any advantage. But they have now learned of the book and made inquiries." In a separate letter he discusses the difficulties he had obtaining the manuscripts from the Quimby family, in particular because George Quimby refused to publish the books while Mrs. Eddy was alive. He discusses his father's relationship with Quimby and how he had copied all of Quimby's manuscripts for his father.

A very good copy with minimal normal wear. Newspaper clippings regarding the book's publication and the Christian Science controversy affixed at rear. With Del Mar's bookplate on front pastedown. **\$250**



82 [Santa Domingo] Courtney, W.S. The Gold Fields of St. Domingo; With a Description of the Agricultural, Commercial and Other Advantages of Dominica.

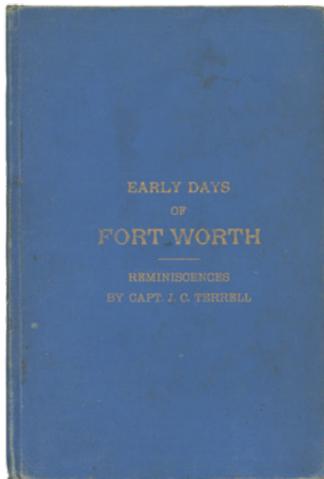
New York, Anson P. Norton, 1860. 12mo, wraps, 144 pp.

An uncommon pro-annexation title on the gold fields of what is now Haiti and the Dominican Republic. Courtney was commissioned by the editor of the New York Herald to write a pro-annexation treatise. He described the island as a virginal paradise ready for U.S. husbanding and fertilization. The outbreak of the Civil War a year later left these efforts to annex nearly impossible, and Courtney and similar advocates ambitions were blocked. Spain reannexed Santo Domingo in 1861. A very good minus copy in original wraps with light general wear and some chips to wraps. **\$250**

[Texas - Annexation] [Herrera, Jose Joaquin de] **83**
 Anonymous

!!!Horrenda Traicion!!! Al Pueblo y al Ejercito. (Gratis).
 Puebla, José María Macias, 1845. 4to, 4 pp, 12 1/8 x 8 1/4 inches.

An anonymous attack on Herrera and his ministers for allowing the annexation of Texas. Likely distributed for free, per the title (gratis), surrounding the annexation. Herrera, at this point, was serving his second of two terms as president. The Mexican Senate broke relations with the United States on March 28, 1845, giving Herrera the authority to muster troops. Herrera instead chose diplomacy. Riots followed in Santa Anna. Herrera and three of his cabinet ministers were captured. They eventually were freed, and Herrera won reelection on September 15th. He would later muster troops at the beginning of the Mexican American war. General Mariano Paredes y Arrillaga commanded the men. They would make it as far north as San Luis Potosí before abandoning the fight against the northern invaders and returning to the capital to overthrow Herrera. This imprint is likely from the summer of 1845, during the period of diplomacy. Quite scarce, with no copies appearing in OCLC. Generally excellent condition with some small chips to edges and very light normal tanning. **\$1,250**



84 [Texas] Terrell, Captain J.C.
 Reminiscences of Early Days in Fort Worth.

Fort Worth, Texas Printing Company, 1906. 8vo, publisher's blue cloth, 101 pp.

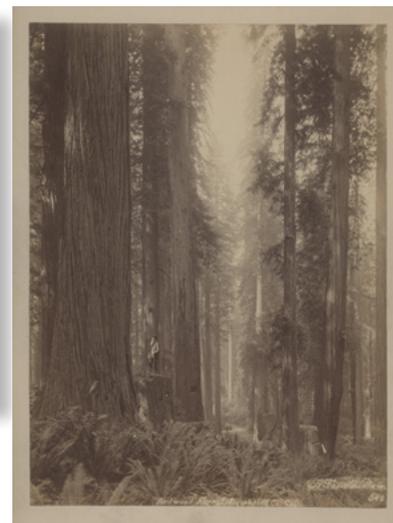
A scarce memoir chronicling the early days of Fort Worth. Terrell made two trips out west, the first to California. On his second trip he decided to settle and practice law in Fort Worth in the early 1850s. According to Terrell, the free land in the town attracted "a superior class of settlers... it was not unusual to meet higher culture in a cabin and to see pianos on dirt floors." An entertaining and scarce frontier memoir. Some rubbing to cloth, faint marginal dampstaining to a section of pages, small mark of insect damage to outer edge of pages, very good minus condition overall. Howes T-105. **\$1,200**

[Western Americana] **85**
 [California] Fassold, Peter

Two Albumen Photographs of
 Lumbering in Eureka, CA, c. 1890.

9 1/2 x 7 inch photographs on
 11 x 13 mounts.

The first photograph captures a bearded man atop a stump, peering in the forest, with sunlight pouring through a stand of redwoods. The second shows redwood rounds loaded on a train car, with "Exelsior Redwood Co. Eureka Cal." etched into the negative. All of the train workers are posed for the photograph, along with several men and a young girl in the background. A well preserved pair of images in very good condition with good contrast and some wear and toning to mounts. **\$1,000**



86 [Western Americana][Dakota Territory] Hull, Arundel C.

Twenty Four Boudoir Card Views of Hot Springs, Dakota Territory, and Environs c. 1889, Taken During a Family Vacation.

Fremont, Nebraska, c. 1889. 7 3/4 x 4 1/2 inches on larger mounts. With thirteen credited to Hull on mounts.

A varied collection, including: men at Fall River Rapids; a pavillion at Hot Springs; Chautauqua Grounds; Hot Springs Battle Mountain; Gravel Rock; several views of a small structure at "Sulphur Spring"; a man on a rock overlooking "James' Park"; men and women on the lower porch of Hotel Minnekahta; and a man in a horse-drawn carriage overlooking fields and houses at Hot Springs. A very scarce collection of images from the southern of the Black Hills during the early days. Sioux and Cheyenne had long frequented the area, particularly for its springs. Later, settlers built a variety of health resorts in Hot Springs. It was first named "Minnekahta" by European settlers after its Lakota name. It was renamed as Hot Springs in 1882. These images show the spa settlement in its early days, with newly constructed gazebos and houses, and well-dressed white settlers looking quite out of place.



Hull photographed prolifically throughout the American west in the late 1880s. He took two solo trips in 1868 and 1869 before joining William H. Jackson for a third in 1870. By the time he set up show in Fremont in 1870 at age 23, Hull was an accomplished photographer. He took these photographs while on vacation with his family nine years later in 1889. "In July and August 1889, Hull took his wife and daughters Bessie and May on a vacation trip to Hot Springs, South Dakota, leaving Mr. Browning in charge of the gallery and the two Hull sons. The small town of Hot Springs in the southern Black Hills was becoming a popular vacation spa. The sulfur hot springs were advertised as a remedy for many an ailment. The 100-room Minnekahta Hotel (built in 1886) provided grand accommodations. In addition to spa bathing, the area offered a variety of vacation activities: horseback riding, cave exploring, and picnics." Eugene Miller, *Photographer of the Early West, the Story of Arundel Hull*, p. 54. The hotel would burn down the following year. Miller documents Hull's trip through his family correspondence. We have not been able to locate other examples of these photographs. Not many of Hull's photographs have survived. His family album from his trip with Jackson is held at the Denver Public Library.

A scarce record of early Euro-American settlement in the Black Hills. Evenly toned, else excellent, very good condition overall. **\$4,500**



[Western Americana][Prospecting] **87**

Two Photographs of Prospectors Posed with Tools, Weapons and More, c. 1900-1910.

Each 3 ½ x 3 ½ inches on larger mounts.

Four prospectors, three men and a woman, pose with the same mule in an arid setting. They are shown with tools, weapons, and prospecting equipment. Notes on versos read "Uncle Will's Picture." Very good condition with some fading, but still attractive. **\$200**

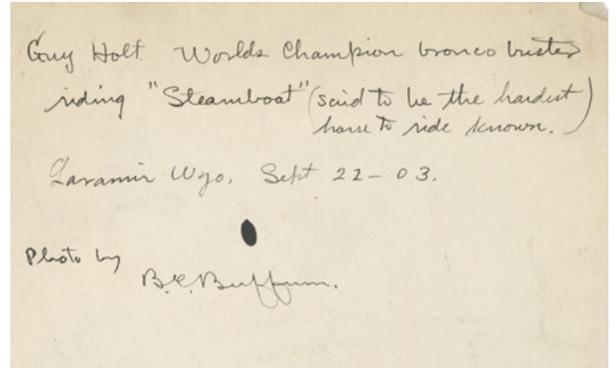


[Western Americana][Wyoming] Buffum, Burt **88**

Photograph of Guy Holt.

[Wyoming], 1903. Silver gelatin print.
8 x 6 inch image on slightly larger paper.

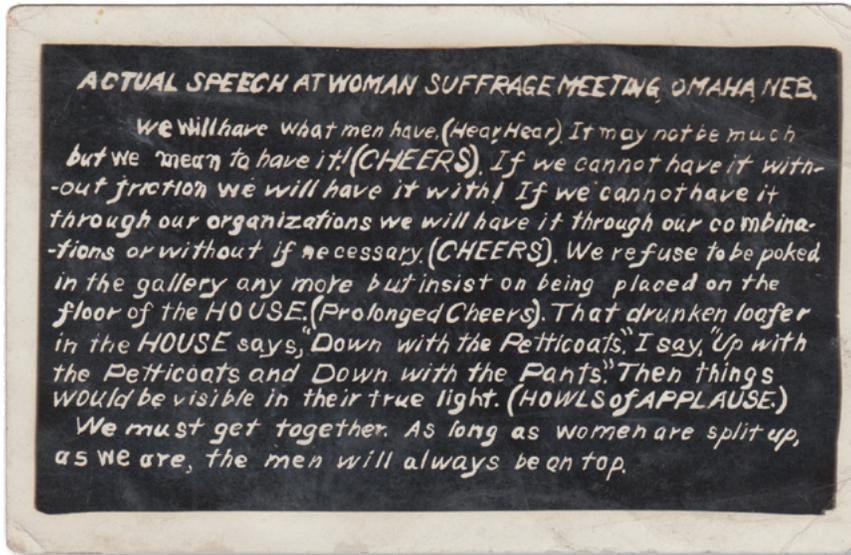
With notations in Buffum's hand on verso. A scarce and important photograph taken at the Albany County Fair in Laramie, later used as the basis for the University of Wyoming logo. Deane Hunton, manager of UW Athletics, used this photograph as the basis for the UW baseball team logo in 1921. Signed by Buffum on the verso, with the additional notation: "Guy Holt: Worlds Champion bronco buster riding "Steamboat (said to be the the hardest horse to ride known.) Laramie, Wyo, Sept 22 - 03." Chips to corners not affecting image, some fading, but still an attractive example. **\$875**



89 [Women's Suffrage Movement]

Realphoto Postcard of a Speech at a Women's Suffrage Meeting, circa 1900-1910.

Omaha?, c. 1910. Silver gelatin photograph on postcard paper, 5 3/8 x 3 3/8 inches.



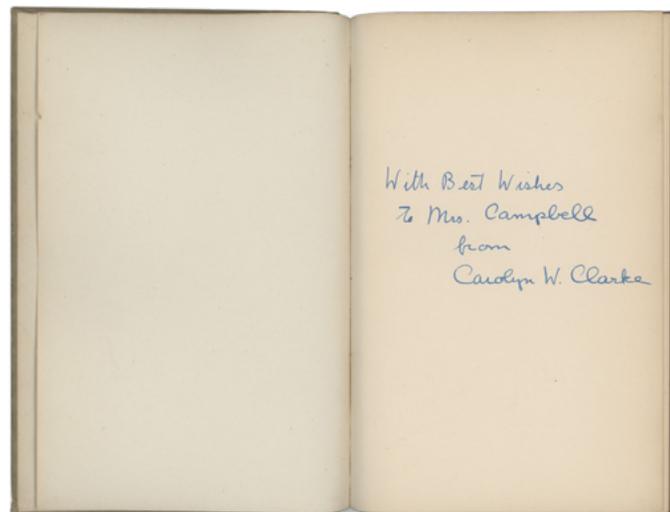
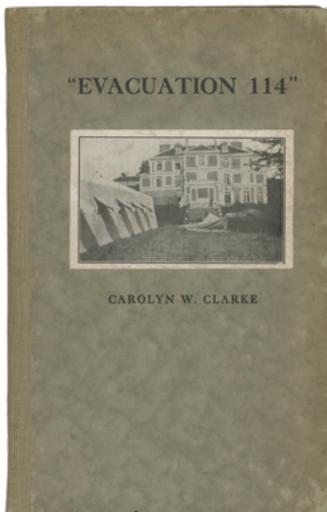
A full speech from a women's suffrage meeting in Omaha, Nebraska, written into a negative and printed as a realphoto postcard. The speech appears to be satirical in tone, though this is unclear. "We will have what men have. (Hear, Hear) It may not be much but we will have it (Cheers)... That drunken loafer in the HOUSE says, 'down with the Petticoats.' I say 'Up with the Petticoats and Down with the Pants.' Then things would be visible in their true light. (Howls of Applause). We must get together. As long as Women are split up, as we are, the men will always be on top." A variant of this postcard exists in the Ann Lewis Women's Suffrage Collection, but it is not a realphoto postcard and just shows the text of the speech in ink. Efforts

to enfranchise women in Nebraska date as far back as 1855, when Amelia Bloomer gave a speech on the subject. The movement became more organized in 1881, when several local groups formed the Nebraska Woman's Suffrage Association. About very good with some light creasing and wear. **\$400**

90 [World War One][Women] Clarke, Carolyn

Evacuation 114 [Inscribed Copy, with Original Photograph Laid In].

Boston, 1919. 8vo, paper covered boards with photograph mounted to front board, 71 pp.



Clarke, from Boston, was a nurse in the American Expeditionary Forces, who were stationed on the western front of World War One. This book chronicles her experiences during the period from the Second Battle of the Marne in June 1918 to the Meuse-Argonne Offensive. Clarke returned to the United States in January of 1919. Inscribed by Clarke to a Mrs. Campbell on preliminary page. With an additional studio photograph of Clarke laid in, also signed. Near fine condition with some normal wear, photograph near fine with some fading. **\$275**



91 [World War Two][The Homefront]

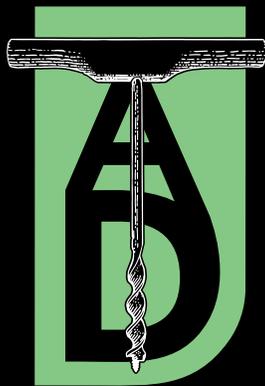
Twenty Two Press Photographs of a Women's Fitness Program in Cleveland during World War Two.

Cleveland, 1942. Silver prints, most 6 ½ by 9, with various editorial marks and identifiers to versos. A collection of women's fitness press photographs taken around Cleveland in 1942, from the archives of the Cleveland News.

A collection of twenty-two photographs documenting women's fitness programs in Cleveland in 1942. The programs, and corresponding articles in the *Cleveland News*, appear to be the work of Eleanor Dearnley, Physical Education teacher at Flora Stone Mather College. Other photographs show women's fitness activities at the Lakewood Community Center, also in Cleveland. There are several examples of similar local efforts in support of the national "Keep Fit for Victory" Campaign.

The photographs show women in a range of activities - basketball, stretching, calisthenics, volleyball, etc. Some of the photographs are graphically hand-painted by the editorial staff. Most pictures have corresponding articles pasted onto versos. The images are generally quite playful in nature - perhaps because it was early in the war or because the pictures were intended as morale boosters. A generally quite well preserved group, in excellent condition except for the above-mentioned editorial marks. **\$2,200**





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