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2026
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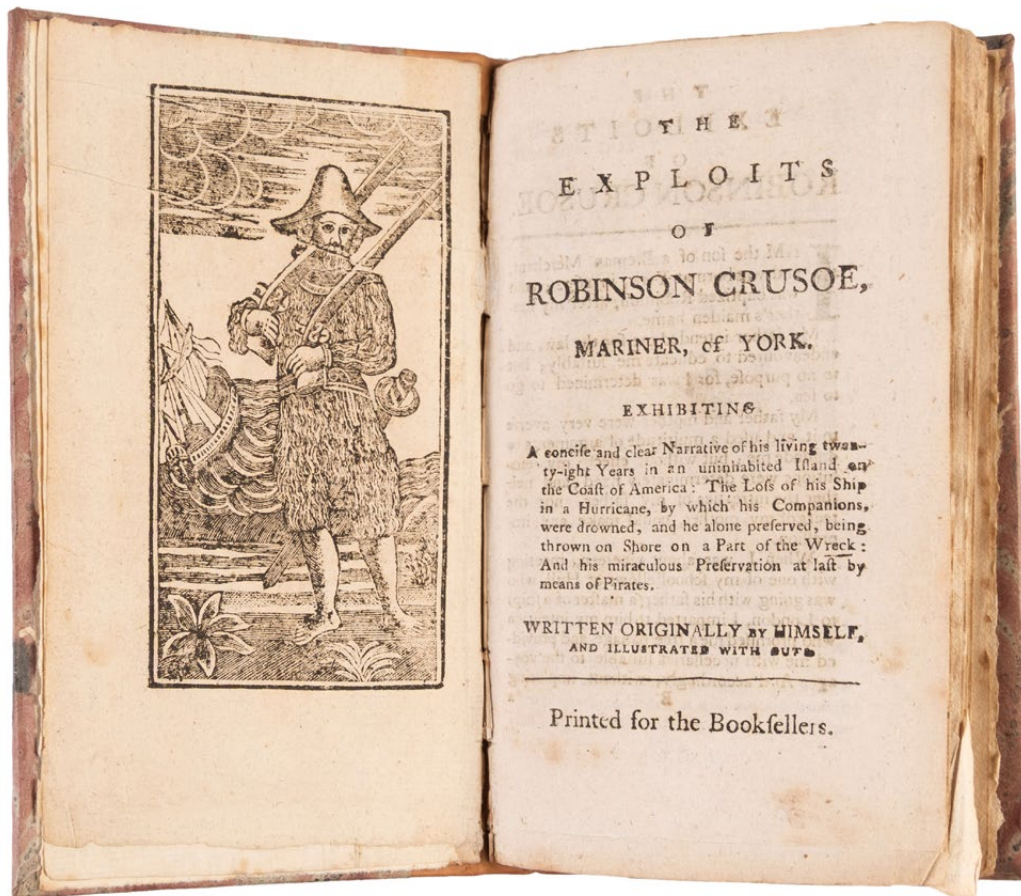
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& MANUSCRIPTS
MAGGS BROS. LTD., LONDON

MAGGS BROS. LTD.



A Lovely Edition

- 1 [DEFOE (Daniel).]**
The exploits of Robinson Crusoe, mariner, of York.
Exhibiting a concise and clear narrative of his living
twenty-eight [sic] years in an uninhabited island on the
coast of America: ... Written originally by himself ...

Engraved frontispiece & 19 in text illustrations. 12mo. Quarter calf over marbled boards, untrimmed, some spotting. [3], 132pp. [London,] Printed for the booksellers, c. 1790. **£1,750**

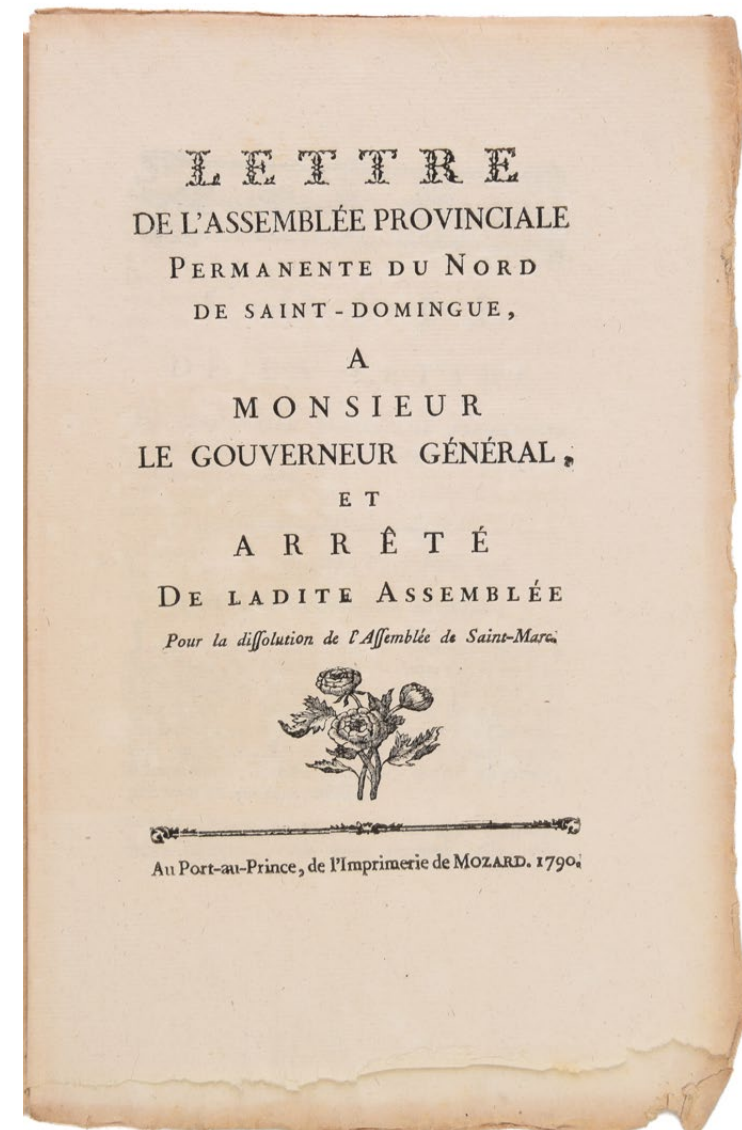
An abridgement from parts one and two of the original designed for children and printed on cheap paper. This is an especially charming copy, augmented by its large, rather naive illustrations.

ESTC T72336 records copies at BL, UCLA, Lehigh University, and UVa only.

Demands to Dissolve a Secessionist Assembly

- 2 [HAITIAN REVOLUTION],**
[PEYNIER (Louis-Antoine Thomassin de).]
Lettre de l'Assemblée Provinciale
permanent du Nord de Saint-Domingue, a
Monsieur le Gouverneur General ...

First edition. 8vo. A crisp copy in contemporary plain wrappers. 12pp. Port-au-Prince, imprimerie de Mozard, 1790. **£3,000**



A very good copy of this eighteenth-century Saint-Domingue imprint, concerning one of the most important events prior to, and contributing toward, the Haitian Revolution.

In addition to simmering tensions within Saint-Domingue's enslaved workforce, the free coloured population and Creoles were advocating for full citizenship rights.

The convocation at Saint-Marc, which was exclusively composed of whites, convened on March 25th, 1790. This led to a second Colonial Assembly on April 14th, which began "issuing radical decrees and reforms, pushing the colony further toward autonomy from France and creating conflict between the colony's royalists and patriots. Saint Marc planters also vowed that they will never grant political rights to mulattoes ... and expressly exclude them from the primary assemblies. Mulattoes continue to be frustrated in their attempts to secure their rights and a new Colonial Assembly is elected without a single mulatto or free black vote" (Shen).

Addressed to the governor Louis-Antoine Thomassin de Peynier, Provincial Assembly of North Saint-Domingue here demands that he dissolve the legislative assembly at Saint-Marc. The text argues that considering "the latest acts of sovereignty that the assembly sitting in Saint-Marc has just allowed itself, in particular [...] the so-called decree by which the troops have just been declared discharged, the opening of the ports" and "considering that all these acts being so many punishable offences, the first duty of the colony is to dissolve the assembly, or rather the coalition which allows itself all these crimes."

Peynier heeded these entreaties and dissolved the assembly at Saint-Marc on 12 October, 1790. It was the most significant act of his short tenure as governor. The Haitian Revolution commenced just ten months later. Max Bissainthe, 6679; Roquincourt, 3816; Sabin, 75141; Shen, K.: *History of Haiti—Slave Resistance Gains Momentum 1790–1791*. Retrieved from <https://library.brown.edu/haitihistory/3.html>.

A Plea to Re-Conquer Haiti

3 CHOTARD DE LA PLACE (Jean Marie). Origine des malheurs de Saint-Domingue, développement du système colonial et moyens de restauration.

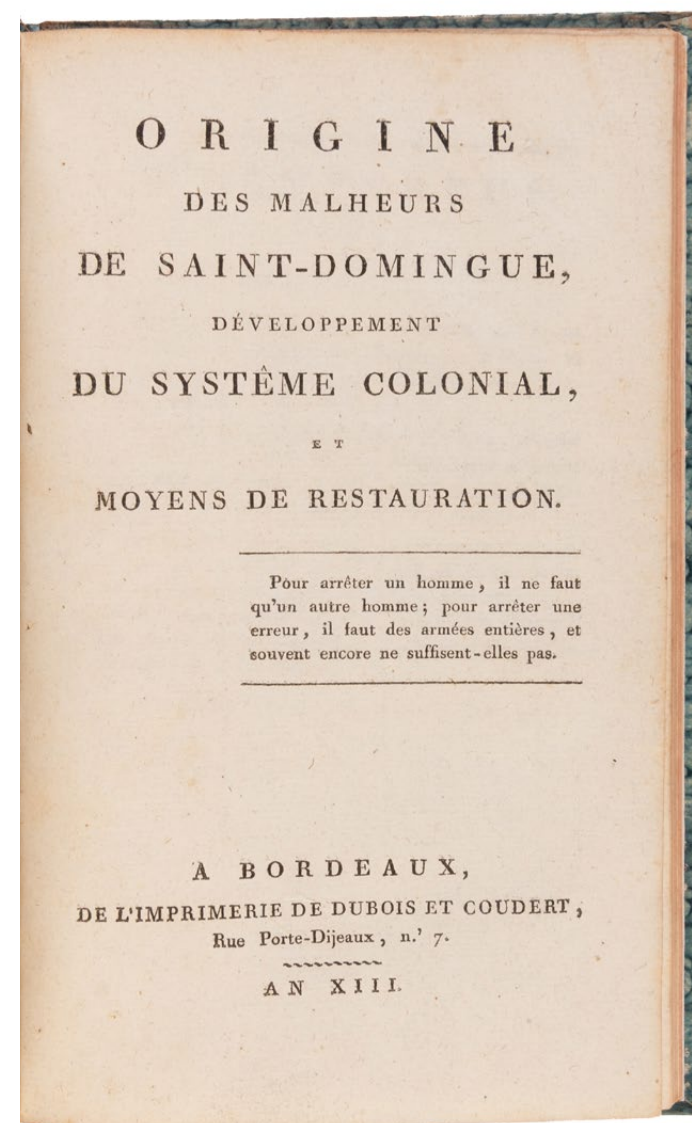
First edition. 8vo. Recent paper covered boards, red morocco label to spine, gilt. A crisp copy. [ii], 59, [1]pp. Bordeaux, Imprimerie de Dubois et Coudert, 1804.

£3,250

An extraordinary address to Napoleon Bonaparte imploring him to send armed forces to re-capture the newly formed Republic of Haiti, then under command of Jean-Jacques Dessalines.

The author, Jean Marie Chotard de la Place (1755–1810), owned a plantation on Saint-Domingue before fleeing to the United States. He not only lobbies for the restoration of Haiti to French rule, but hopes to reinstate the old slave system, and suppress any liberal notions about granting rights to Black and Mulatto Haitians.

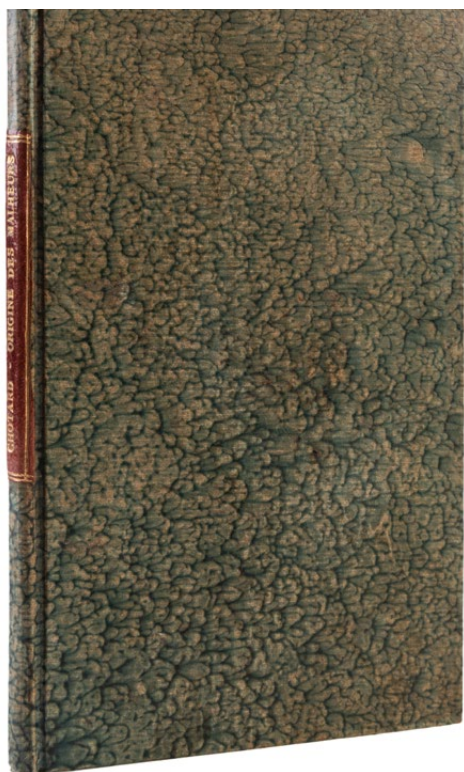
Chotard argues that the plantation economy of Haiti is simply too valuable to be ignored. With the re-establishment of chattel slavery, he takes



it a step further and asks that plantation owners be given the right to self-governance, with their own elected assembly. Understandably, he points to the assembly of Saint-Marc which sought to do exactly what Chotard argues for here in 1790—become an independent colony with its own government. Indeed, this book concludes with a reprint of their founding charter.

Of course, a deep and abiding racism lies at the heart of any notion of slavery and Chotard is no different. On page nine, he blames the ideals of the French Revolution stating that [in translation] “negrophilia is a cowardice [that] has only been useful to the enemies of France.” Furthermore, he calls for Blacks to be re-enslaved, as “the white man or the European cannot be perfectly free in the colonies unless the slave is perfectly enslaved there” (p. 22).

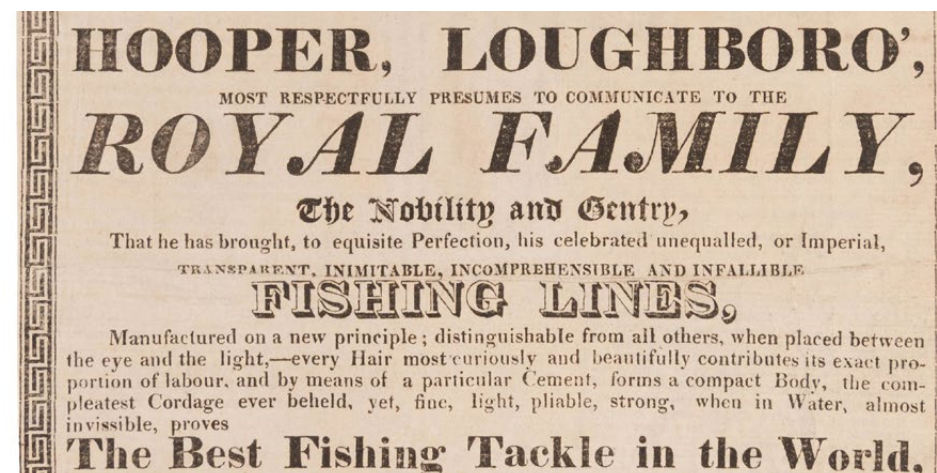
Chotard fled Saint-Domingue in 1793 and, like many other planters, moved to the United States. He travelled south along the east coast from Philadelphia, to Baltimore, then Charleston before settling in Wilkes County, Georgia, where he married the wealthy widow, Sarah Williams Willis. He returned to Saint-Domingue in 1798 “to see about his property, and to France to see his two children. He was gone sixteen months in fruitless efforts to recover some remuneration for his losses, but only realized the distressing fact that his pecuniary prospects were blighted” (Gould). He returned to the US and settled in Greenville, South



Carolina. Nonetheless, this work is evidence that Chotard hadn't lost hope of regaining not just his property but that lost world.

Rare: OCLC locates copies at LoC, NYPL, Johns Hopkins, Iowa, Michigan, and the BnF. No copies listed at auction.

Cordero, D.G., *She is Weeping: An Intellectual History of Racialized Slavery and Emotions in the Atlantic World* (Cambridge, 2021), pp.164–165; Gould, E.W.C., *Diary* <https://www.findagrave.com/memorial/22003073/eliza_williams_gould> accessed online 11 August, 2026.



If you can Drive a Carriage, you can Catch a Fish

4 [WOMEN'S RECREATION] [ANGLING]

HOOPER (William).

Important Intelligence to all Lovers of Angling, in the British Empire and Challenge to the World ...

Lettpress broadside with decorative border and Royal Coat of Arms at head. Measuring 305 by 180mm. Trimmed closed, a little toned but very good. [Loughborough, Leicestershire, Alpheus.] Buck Typ. c. 1815. **£1,250**

Seemingly unrecorded, this wonderful angling broadside—deploying a number of different fonts—is pitched at both men and women.

In addition to providing rods and the “Best Fishing Tackle in the World”, William Hooper turns to fly-fishing, noting that he “has made the neatest preparation that Ladies may may particiapte in this fascinating Amusement conducive to health, presented in a grand field to Genius, worthy of ROYAL STUDY, and for which every Lady who drives her Curicle is already qualified.” While fly fishing has been practised in England as early as 1496, when the first printed reference appears in *A Treatyse of Fysshynge wyth an Angle*, it was around the time of this broadside that it became popular in the United States.

At the end Hooper notes that “every Line bears his Name on a Coloured Label,” and that his wares are available from “Mr. Preston, Hair Dresser, Leicester, Mr. Thornly, Perfumer, Shardlow, Derbyshire, &c.”

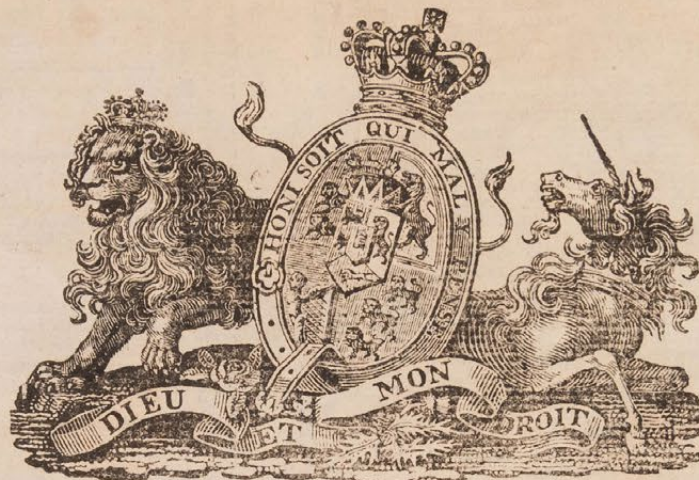
William Hooper's will was proved in March 1824, where he was described as a draper and “Fishing Tackle Manufacturer.”

Not in OCLC.

56d

IMPORTANT INTELLIGENCE

To all Lovers of Angling,
IN THE BRITISH EMPIRE, AND
CHALLENGE TO THE WORLD.



HOOPER, LOUGHBORO',
 MOST RESPECTFULLY PRESUMES TO COMMUNICATE TO THE
ROYAL FAMILY,

The Nobility and Gentry,

That he has brought, to exquisite Perfection, his celebrated unequalled, or Imperial,

TRANSPARENT, INIMITABLE, INCOMPREHENSIBLE AND INFALLIBLE

FISHING LINES,

Manufactured on a new principle; distinguishable from all others, when placed between the eye and the light,—every Hair most curiously and beautifully contributes its exact proportion of labour, and by means of a particular Cement, forms a compact Body, the completest Cordage ever beheld, yet, fine, light, pliable, strong, when in Water, almost invisible, proves

The Best Fishing Tackle in the World,
AND WARRANTED TO TAKE FISH THROUGHOUT THE YEAR.

As few who Manufacture for Sale, know the Application, hence come those monstrous productions, calculated more to alarm than to allure the Finny Race; but with these the Young Artist is insured Success, and the scientific Sportsman, will find his advantage particularly in that ingenious, elegant and delightful accomplishment,

Fly Fishing,

WITHOUT WHICH THE MOST EXPENSIVE IS AN UNFINISHED EDUCATION.

He has made the neatest preparation that Ladies may participate in this fascinating Amusement conducive to Health, presenting a grand Field to Genius, worthy the ROYAL STUDY, and for which every Lady who drives her Curricule is already qualified.

Parties on a Fishing Excursion to the fine Streams of Derbyshire, Nottinghamshire,
The Lakes or other prolific Waters, are recommended to send, or

Call at Hooper's for the best Angle Rods,

Ladies' and Gentlemen's extra neat walking Stick Rods, Gold Heads, &c.

Lines to take every kind of River Fish,

From the diminutive PRICKLE BACK, to the Noble SALMON.

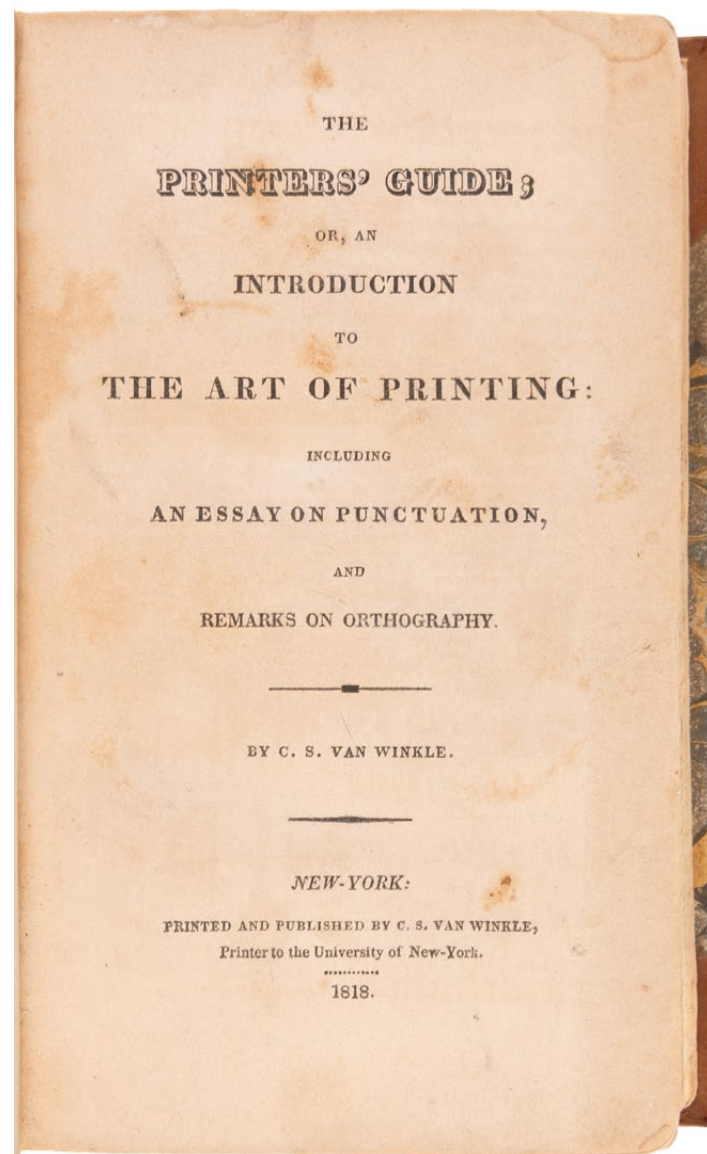
Viz.—Hooper's Imperial, Hair, Silk, Hemp, Patent, common, imperishable, Chinese, gut, and plated, for bottom Fly, Snap, Troll and Barbel Fishing; curious improved bottom Tackle, Live and Dead Gorge; Live and Dead Snap, for Pike, Trout, Pearch and Chub. Superfine cast-Steel, Kirby, Carlisle, Limerick, and Westmoreland Hooks; artificial Flies Ditto, on Hooper's admirable new System, which rivals nature; Frogs and Fish; Fly and Tackle Hooks; Fly bottoms, furnished and plain; Gold and Silver Gimp; common and Box Swivels; Cork, Goose, Swan, and Porcupine Quill Floats; beautifully white and stained Gut, Disgorgers, Fish Panniers; Fish, Worm and gentle Bags, Fishing Stools, multiplying and plain Brass Winches, bait Kettles; Silk and Hemp Landing Nets; Minnow, Drag, Surprise, and other Trammels, and Casting Nets; new Apparatus momentarily to affix a Line to the Rod,—Instruction Books, Pocket Dram Bottles, and every requisite to equip the Angler.

* * * Packets of assorted Tackle, 10s. 20s. distant Orders (with inclosure,) executed immediately.

††† Sells for present Money only.—Only one Vender supplied in a Town.

Purchasers will observe that every Line bears his Name on a coloured Label.—Sold by Mr. Preston, Hair Dresser, Leicester, Mr. Thornly, Perfumer, Shardlow, Derbyshire, &c.

(BUCK, TYP.)



***The First Printer's Manual Written by an American Printer
And Published In America***

5 VAN WINKLE (C[ornelius] S.)

The Printers' Guide; or, an Introduction to the Art of Printing: including an Essay on Punctuation, and Remarks on Orthography.

First edition. Folding table frontispiece, various diagrams and illustrations in the text, an engraved leaf showing proof corrections (printed on the recto only); **two American type specimens at the end of the text**. 12mo (164 by 95mm). Modern calf-backed marbled boards bound to style, new endpapers. A little browned and grubby in places, a very small repair to one of the folds of the table, lower corner of p.125 neatly repaired (not touching the text), some very short closed tears to the edges of a couple of leaves and old pencil proof marks at the beginning of the volume. xii, [13]–229, [55]pp. New York, by C. S. Van Winkle, Printer to the University of New York, 1818. **£18,500**

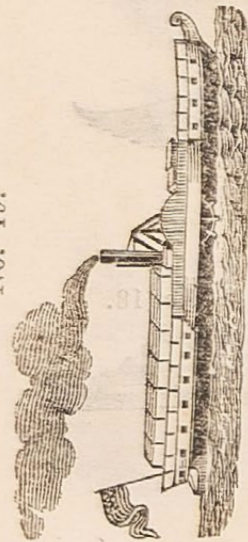
A rare and complete practical guide to printing in the United States of America by a New York printer and intended for other American printers. This very detailed book provides information on every aspect of the printing trade from setting type, punctuation, foreign language printing (including setting Hebrew and Greek type), fonts, proof reading, press work, a glossary of printing terms and day-to-day considerations such as the management of apprentices, different types of printing press, ink and type suppliers and regulations on pricing.

At the end of the work there are two specimens of American printed type produced by Elihu White at the New York Type Foundry at Thames Street New York and David and George Bruce at Chamber Street New York.

Cornelius S. Van Winkle was born in New York City on January 13th, 1785, and his name is first listed in the city trade directories as a printer in 1809–10. He was for a time in partnership with Charles Wiley and operated from various locations in lower Manhattan until he ceased trading in 1836 to become a collector and later commissioner at the Hall of Records until his death in 1843. Van Winkle printed books on various subjects and had a long-term relationship with Washington Irving and printed a number of his works including the first three American editions of *Bracebridge Hall* (see the introduction to the Garland Press facsimile).

Until 1979 Van Winkle's *Printers' Guide* was thought to be the earliest printer's manual published in America until the discovery of a manual published the year before, a heavy abridgement of Caleb Stower's *Printer's Manual* published in Boston by R & C Crocker: "The Crocker edition is slim and contains only those passages from Stower's manual of 1808 that pertain to the responsibilities of compositors, proofreaders, and pressmen. **In fact, there is nothing original to the work.**" (p. 22, Pankow, *The Printer's Manual an Illustrated History* (2005)). Pankow also notes that only three copies of the 1817 *Printer's Manual* are known.

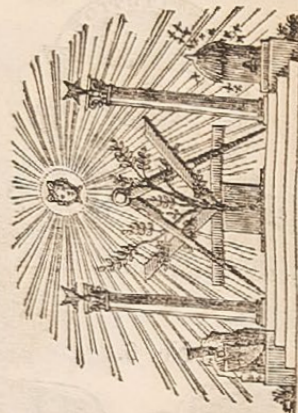
No. 19.



No. 27.



No. 11.



No. 16.



No. 23.



No. 30.



No. 31.



PRICES OF PRINTING,

AGREED UPON BY THE MASTER PRINTERS OF THE
CITY OF NEW-YORK, AT A MEETING HELD THE
18TH OF SEPTEMBER, 1815.

BOOK WORK.

Composition.

Brevier, or larger type, common matter, from printed copy, per 1000 ems, . . .	\$0 56 $\frac{1}{4}$
Minion,	62 $\frac{1}{2}$
Nonpareil,	75
Pearl and Diamond,	1 00

Works from manuscript copy, or printed copy containing alterations, interlineations, and erasures, an addition of 6 $\frac{1}{4}$ cents per 1000 ems.

Rule and figure work must be charged two prices.

Work part in figures and part plain matter, such as common arithmetics, one price and a half.

Rule work, with columns blank, one price and a half.

Greek and Hebrew, without points, one price and a half—with points, two prices; the asper not to be considered a point.

French, Latin, or any other foreign language, in common type, 18 $\frac{3}{4}$ cents more per 1000 ems than the prices for the English language.

*Press Work.**

Medium paper, or less size, on Brevier

or larger type, per token, \$0 56 $\frac{1}{4}$

On Minion, 0 62 $\frac{1}{2}$

On Nonpareil, and all less, 0 75

Royal paper, on Brevier or larger type, 0 68 $\frac{3}{4}$

On Minion, 0 75

On Nonpareil, and all less, 0 87 $\frac{1}{2}$

When a form contains one or more wood engravings, an addition of 6 $\frac{1}{4}$ cents per token to be charged.

Rule work must be charged one price and a half.

Pressing sheets, single, one dollar per 1000; double, 75 cents.

The credit on Book Work shall not exceed four months, nor shall more than seven per cent. be deducted from the face of the bill for cash.

* These prices are calculated for an edition not exceeding two thousand copies, or eight tokens on a form. For each token exceeding eight on a form, on type larger than Minion, 6 1-4 cents advance; if on Minion, 12 1-2 cents; on Nonpareil, 18 3-4 cents; if on type less than Nonpareil, 25 cents.

Much of Van Winkle's guide is based on Caleb Stower's *The Printer's Grammar*. Van Winkle notes the necessity of his book as he states that Stower's book has always sold for a "high price" in America thus, **"precluding the possibility of its falling into the hands of those who most require it."** Van Winkle only takes from Stower what he believed would be useful to an American printer and notes that "most of the extracts have been more or less altered, in order to adapt them to this work."

Most importantly, Van Winkle adds new information to Stower's work based on his own experience of running a printing business in New York. He writes in his preface that there are **"about fifty printing offices, employing nearly five hundred hands constantly"** in the city of New York in December 1818, adding:

"The number of individuals engaged in, and who derive their support directly and indirectly, from the business of printing in this country, far exceeds all calculation hitherto made. We have no means at present to make an estimate, with any degree of accuracy ..." (xi)

The first part of the text covers punctuation in details before moving on to discuss printing numerals and letters in foreign types such as Hebrew and Greek with examples of the types given in the text, noting, "The Hebrew reads from the right to the left, like all other oriental languages, except the Ethiopic and Armenian. In composing Hebrew, therefore, the Jews begin at the end of the composing stick, and justly the vowels and accents over and under the letters are the line of matter is adjusted." (p.73).

Van Winkle discusses the role of apprentices in the printing trade and gives a sense of the physical demands placed on young trainee printers:

"What to a learner may appear fatiguing, time and habit will render familiar and easy; and though to work with his case on a level with his breast, may at first tire his arms, yet use will so inure him to it, that it will become afterwards equally unpleasant to work at a low frame. This manner will keep the body in an erect position, and prevent those effects which result from pressure on the stomach.

The standing position should be easy, with the feet not too much apart; neither should the idle habit of resting one foot on the bed of the frame be encouraged, or standing with one foot bent inwards, a certain forerunner of deformity. The head and body must be kept perfectly steady, the arms aline performing the operations of distributing and composing" (pp.83-4).

Van Winkle is fastidious in his instruction to keep the cases of type neat and ordered and there are various diagrams showing the positions of the letters in different types of case. **The section on proof reading is accompanied by**

an engraved leaf showing a sample of text marked up by a proof reader with proof corrections in the margin. There is also much information on the actual process of printing including details on printing in colour.

Near the end of the text Van Winkle discusses five printing presses which are currently in use in America (with the caveat, "... a good pressman will do better work on a bad press, than a bad pressman will do on a good press" p.192). These presses include the Columbian press "invented by Mr. Clymer of Philadelphia"; the Ruthven Press ("we have never seen this press"); the Ramage Screw Press ("so well known in every part of the United States, that any description of it is unnecessary") and the Wells' Press. Accompanying this section are numerous letters from printers who have used the presses giving their impressions.

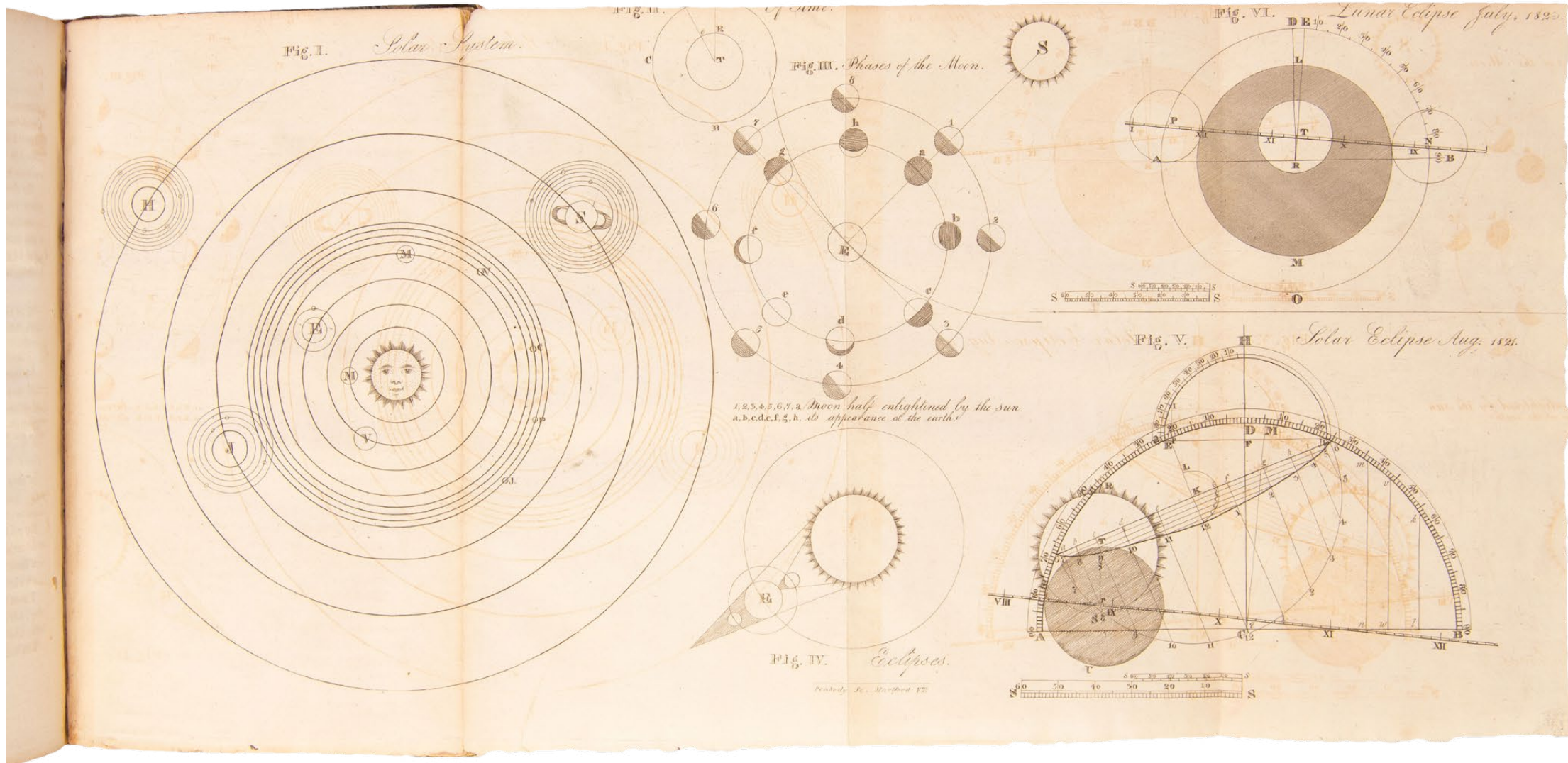
Following this section is an account of Prices of Printing "Agreed upon by the Master Printers of the City of New York, at a Meeting Held the 18th of September, 1815" which gives prices for various types of composition, press work and job printing as well as the rates for journeymen printing (agreed by the New York Typographical Society, October 1817).

Van Winkle also notes that **"Good ink is essential to produce good work"** and provides the details of various ink manufacturers in New York including the Phoenix Ink Manufactory on Spring Street New York, listing several printer's warehouses in the city.

A second edition (essentially a reprint) was published in New York in 1827 and a third, with six leaves of advertisements added at the end, published in 1836 (Bliss was only able to locate only five copies of this edition). As David Pankow notes, It is clear that Van Winkle's book was used extensively by fellow printers and the rarity of the book is no doubt due to it being used until it disintegrated.

Rare. OCLC records copies at **Yale** (x2 copies, one a presentation copy from the author to Henry W. Ducachet) and at the **Library Company of Philadelphia** (acquired in 1828). A facsimile of the first edition of this book was printed by the Garland Press in New York in 1981 with an introduction by Carey S. Bliss who states in the introduction that, **"[i]t has been somewhat difficult to locate copies of the Van Winkle guide ..."** Bliss also "tentatively" offered a census of the eight copies he had located of the first edition of this book in his introduction noting the following copies: American Antiquarian Society (online catalogue not available), Clements Library (not in the online catalogue), **Columbia, Harvard, Huntington**, Library Company of Philadelphia (as above), **New York Public Library** and **Providence Public Library, Rhode Island**.

A facsimile was also produced by the Lakeside Press in 1970.



Author's Presentation Copy

6 BURNAP (Uzziah C.)

The Youth's Ethereal Director; or a Concise and Familiar Explanation of the Elements of Astronomy; Together with Instructions and Tables for the Calculation and Delineation of Eclipses. Designed for the Use of Schools and Academies; and Especially for Such Young Ladies and Gentlemen, as are Unacquainted with the Higher Branches of the Mathematicks.

First edition. Two engraved plates (1 folding) by H.H. Peabody. 8vo. Original sheep-backed marbled boards; light shelfwear, occasional foxing and toning, portion of ffep torn away. [ix], 10-95, [1]pp. Middlebury, [Vt], J.W. Copeland, 1822. £850

Inscribed in the front free endpaper: "Doct. C.W. Chandler, Presented by his friend the Author", this is an excellent copy of this uncommon Vermont imprint.

Burnap prioritises the practical application of a scientific education rather than just the mental discipline. He notes that astronomy and geography are intimately connected and are indispensable for a wider understanding of the solar system as is an understanding of mathematics. This work is designed a treatise for beginners and has chapters on the elements of astronomy, physical astronomy, practical astronomy, almanacks, and concludes with a series of tables.

Shaw-Shoemaker, 8218.

**7 [MINOT (Louisa Davis).]
Easy Lessons in Perspective. Including
Instructions for Sketching from Nature.**

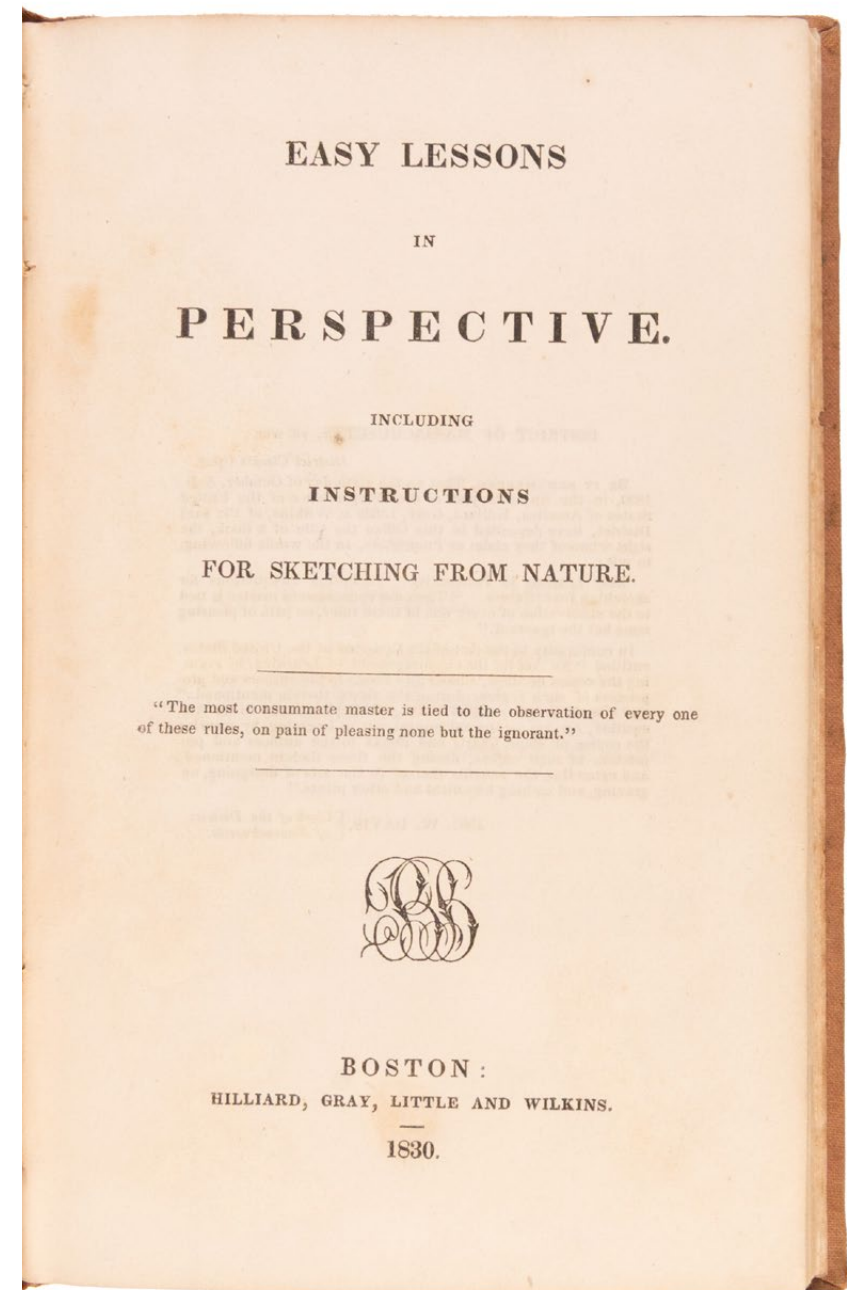
First edition. 18 plates. Small 8vo. Publisher's red cloth, faded with paper label to upper board, spotty, text a little toned, contemporary ms pencil ownership inscription "A. Chapman Philadelphia June 18 1838", very good. [4], 66pp. Boston, Hilliard, Gray, Little and Wilkins, 1830. **£3,000**

A lovely copy of this early drawing book by Louisa Davis Minot (1788–1858) who was “one of the first women writers on the subject of art education.” Indeed, this is possibly “the first publication by an American writer devoted largely to the subject of perspective” (Anderson).

Born in Portland, Maine, Minot was an artist and educator. She was an active figure in Boston's social, intellectual, and reform circles, and was friends with some of the era's leading women authors, artists, and thinkers, including novelist Catharine Maria Sedgwick and the Peabody sisters. She was the author of the popular juvenile tale, *The Talisman* (1829) and contributed essays to the *North American Review* as well as two essays calling for the introduction of drawing into the common school curriculum, both published in 1842, one of which appeared in the *Connecticut Common School Journal* and the other in Horace Mann's *Common School Journal*. She served as president of Boston's Bethesda Society for more than thirty years and was also president of the Franklin Infant School. When not teaching, Minot spent her leisure time sketching from nature in pencil and oils.

Minot advocated for drawing education at a time when it was not offered as part of the regular curriculum in Boston's public schools. She gave regular lessons in drawing to children, teachers, friends, and neighbours to local carpenters, labourers, and mechanics. *Easy Lessons in Perspective* represented a formalisation of these efforts. The book's purpose, she explains in the preface, is “to explain the elements of Perspective, together with the art of sketching from nature, in a familiar manner, so as to render them intelligible to the young, and those not skilled in Mathematics and Geometry.” It was Minot's conviction that with “attention and labour ... any one, having a competent skill in drawing, may gain from this book all the knowledge requisite to sketch from nature correctly.”

Elizabeth Peabody published Minot's second book on drawing, *A Method of Teaching Linear Drawing, Adapted to the Public Schools* (Boston, 1841), with the

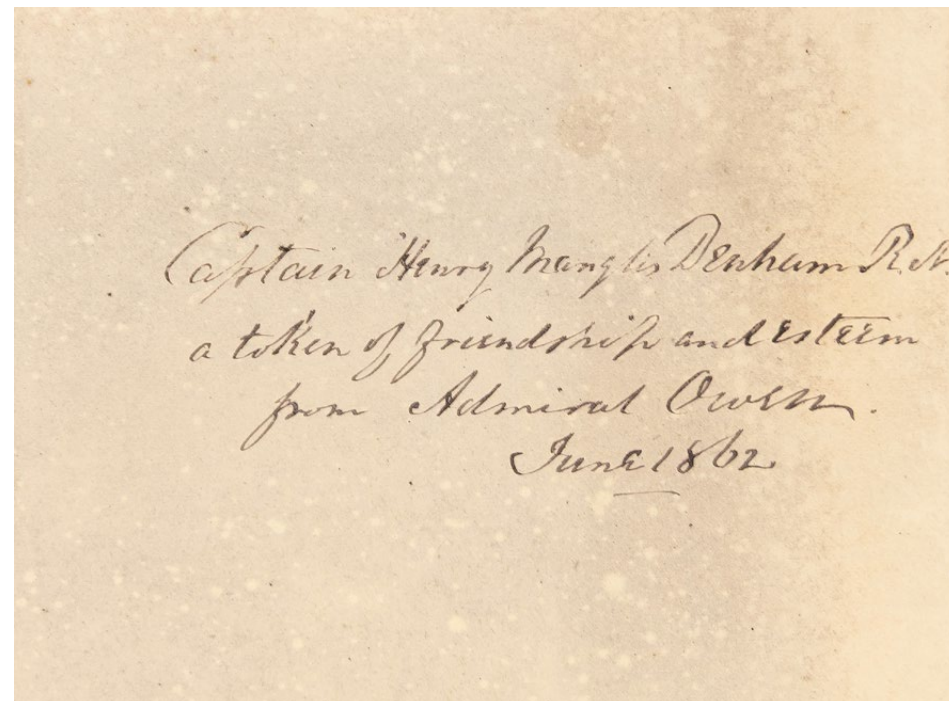
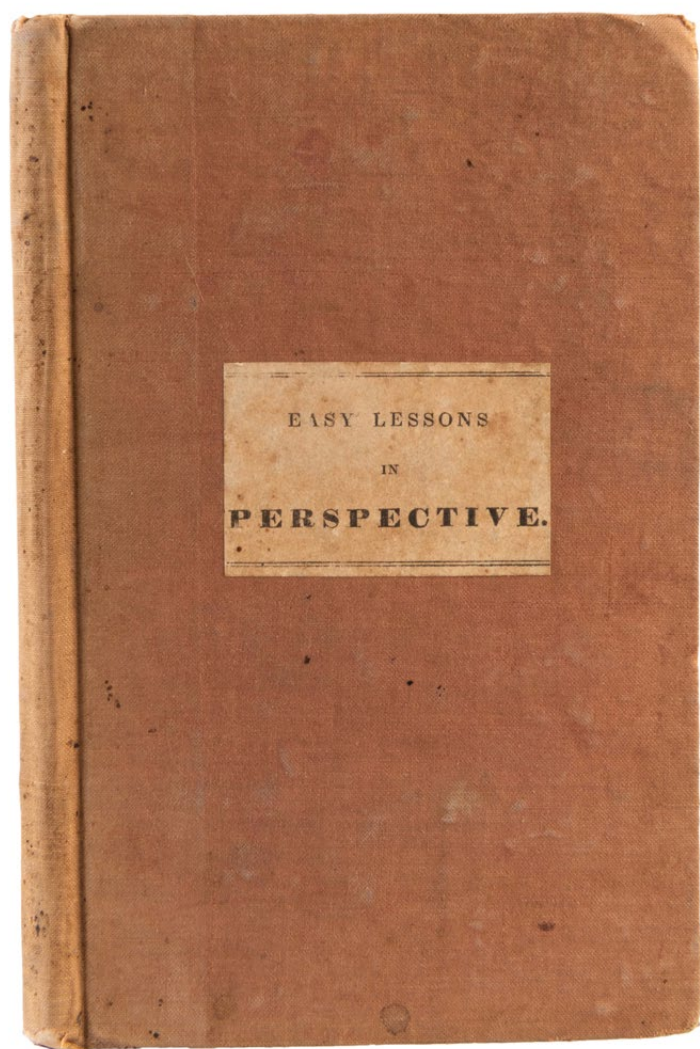


title-page crediting it as being “by the author of ‘Easy Lessons in Perspective.’” The attribution is further corroborated by an 1841 letter written by Katharine Maria Sedgwick in which she relates a humorous anecdote shared with her by Minot herself: “Some time ago, having occasion for a drawingboard, she [Minot] ordered one of a carpenter and house builder, and was proceeding to give him minute directions when he stopped her by saying he knew how to

make them, for he had used them for some time, to draw plans. He had been obliged to learn to draw them, because he could not get anyone to do them in true perspective—he had learnt himself from a very nice little book, *Easy Lessons in Perspective*. ‘I wrote that book’ said Mrs. M. ‘You didn’t, did you?’, cried the carpenter. She gave him two or three practical lessons and they became close friends” (Channing).

While this book is reasonably well-held in libraries, it’s very scarce in the trade. This copy was owned by the bookseller William Reese.

American Imprints, 1227; Anderson, A., et al., *Teaching America to Draw* (Michigan, 2006), p.6; Channing, K.M., ed., *Minot Family Letters, 1773–1871* (Sherborn, MA, 1957), pp.246–47, 367.



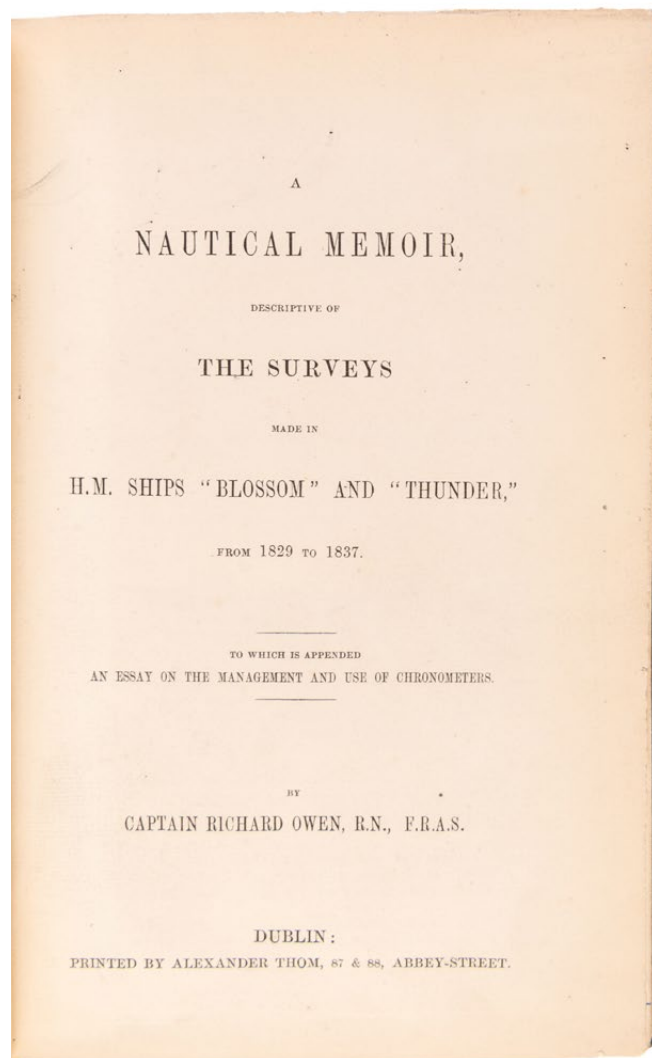
Rare Surveying Voyages of the Caribbean & the Bahamas

8 OWEN (Capt. Richard). A Nautical Memoir descriptive of the Surveys made in H.M. Ships Blossom and Thunder, from 1829 to 1837. To which is appended An Essay on the Management and Use of Chronometers.

First edition. 8vo. A handsome copy in publisher’s green cloth, spine gilt, expert repair to headcap, inscription to front free endpaper, bookplate loosely inserted. [iv], 171, [1]pp. Dublin, Printed by Alexander Thom, 1838. **£7,500**

Very rare. Presented by Owen on the front free endpaper: “Captain Henry Mangles Denham, Ret. a token of friendship and esteem from Admiral Owen. June, 1862.”

Owen was in command of the *Blossom* on a surveying voyage of the West Indies. The hydrographer Captain Beauford, asked in addition that he examine the “*chain of islands exterior to Cuba, comprehending the cays, banks, and soundings from the Bajo de Navidad to Crooked Island, with the various passages between them; the opposite coast of Hayti, the Great Bahama Bank, and*



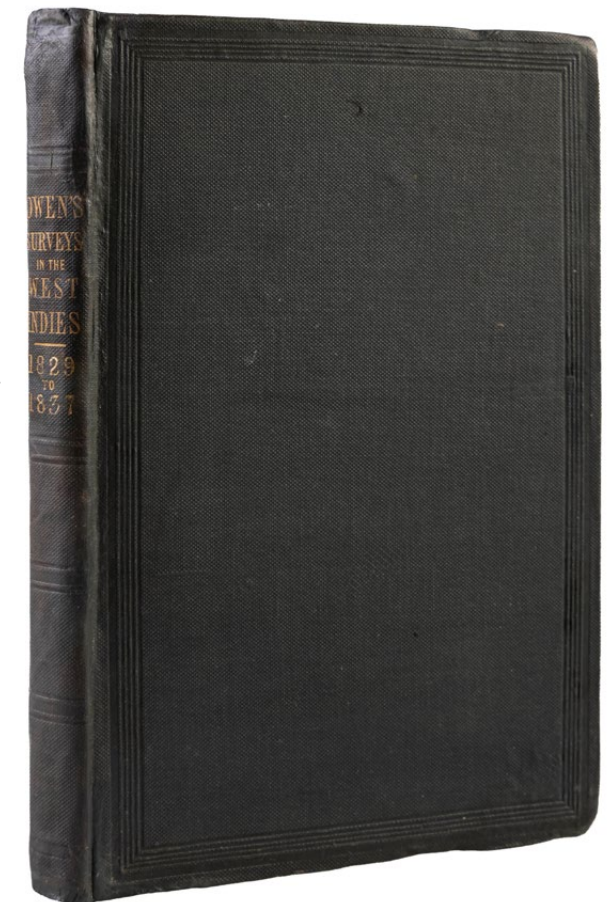
the Old Bahama Channel; second, the Bay of Honduras and Musquito shores, comprehending the whole of the coast from Cape Catoche at the entrance to the Gulf of Mexico, to Porto Bello, with all the outlying islands, cays, banks &c.”

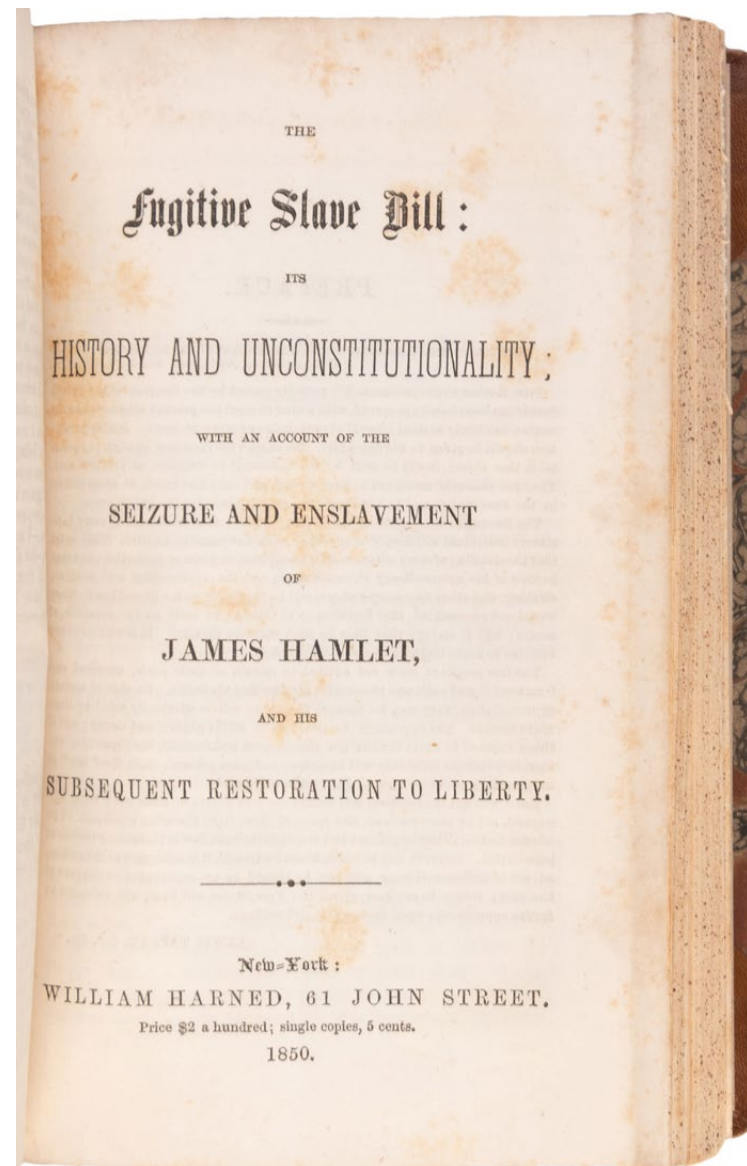
He was instructed to note meridian distances, and examine “several detached rocks and dangers that were generally believed to exist” as well to assess “currents, tides, winds and variations of the compass.” Notably, the ship was “furnished with eight excellent chronometers, our standard being the watch that gained the first prize in 1829 (No. 114, by Dent), the best that had ever been under trial at the Royal Observatory.” **This discursive account is of immense importance as it contains much of interest, historical notes, other works cited, as well as conditions and observations made on the voyage.**

Departing 16 September 1829, they stopped first at Madeira before sailing to Nassau, and Port Royal. Owen notes: “The first field of our operations in the survey was from Bajo de Navidad to Crooked Island, with the opposite coast of Hayti.” To avoid causing any umbrage with the Haitians, “I thought it advisable to go in the first instance to Port au Prince, and obtain permission from the Haytian government to survey their coasts.” En route, the expedition surveyed the Island of Navasa and anchored at Port au Prince on December 29. The Bahamas were next, and the following 48 pages of the text records those results. The survey proceeded from Jamaica to Cuba and then the Yucatan Peninsula, commencing at Cancun Island and sailing south along the coast to Belize. It then sailed from Cape Honduras to Cape Gracias at the border with Nicaragua, and further south again to Bluefields Lagoon. The voyage was completed with stops at the Islands of San Andres and Providencia before reaching the Serrana Bank. A second departure from England was made in the *Thunder* in 1833, sailing first for Demerara and then British Guiana.

The essay on chronometers at the rear had been previously printed by the Admiralty in 1827.

Just two copies at auction are recorded. **OCLC locates four copies** at the National Library of Ireland, NYPL, the Mariners Museum and Naval Department Library in Washington DC. Sabin states, “In the West Indies and coasts of the Western Pacific. **Not printed for sale.**” (The statement of the Western Pacific is an error. Possibly, he’d not seen a copy.) Sabin, 58013.





The First Man Apprehended

- 9 [FUGITIVE SLAVE ACT] [TAPPAN (Lewis).]**
The Fugitive Slave Bill: Its History and Unconstitutionality; with an Account of the Seizure and Enslavement of James Hamlet, and his Subsequent Restoration to Liberty.

First edition. Small 8vo. Recent half calf over marbled boards, black morocco label to spine gilt, occasional light staining and foxing, prelims and endleaves toned. 36pp. New York, William Harned, 1850. **£7,500**

A very good copy of this important work, being an account of the trial of James Hamlet, the first man to be apprehended under the notorious 1850 Fugitive Slave Bill.

James Hamlet (c.1818–?) was first man to be returned to slavery under the Fugitive Slave Act of 1850. Hamlet left Baltimore for New York City in 1848, where he worked as a porter in the Tilton and Maloney general store. Before his capture and return to slavery, he lived in Brooklyn with his wife and two children. Hamlet was an active member of the African Methodist Episcopal Zion Church. Eight days after President Fillmore signed the Fugitive Slave Act, a Baltimore agent appeared at his workplace and had him arrested. He was the son of a freewoman, he said – never a slave at all. The Act barred him from saying so in court. For those who had simply fled bondage, there was nothing to say at all. Funds raised through the sale of this pamphlet and American Anti-Slavery Society efforts—\$800—secured Hamlet’s freedom on 5 October 1850.

This pamphlet “provides the only printed record of Hamlet’s case. In most hearings before the fugitive slave commissioners there were no published accounts of opinions of the commissioners. Only through ephemeral materials, such as this pamphlet, can scholars find records of the cases of these summary proceedings. The great public interest in the fugitive slave issue is demonstrated, in part, by the fact that this pamphlet went through three editions in the year it was published ... The main purpose of this pamphlet was to attack the newly enacted Fugitive Slave Act of 1850 and expose its workings to the American people. It contains a four-page discussion of the arrest, trial, and rendition of Hamlet, followed by the text of the act of 1850, a ‘Synopsis of the Bill,’ and an analysis of the voting on the law ...” (Finkelman, 86).

Hamlet’s arrest reverberated across the free states and was the key incident that prompted Harriet Beecher Stow to write *Uncle Tom’s Cabin*. This pamphlet is a vital record of the Fugitive Slave law and its enforcement.

Rare in the trade with three copies recorded at auction in 1996, 2000, and 2009. Finkelman, P., *Slavery in the Courtroom* (New Jersey, 1998), p.86; Not in the Blockson Collection; *Afro-Americana*, 269; Sabin, 26125.

Bound with eight separately issued abolitionist tracts, most published between 1845 and 1851, assembled in the immediate wake of the Compromise of 1850 and the Fugitive Slave Act.

[SOUTH BEND FUGITIVE SLAVE CASE.] The South Bend Fugitive Slave Case, involving the Right to a Writ of Habeas Corpus [wrapper title.] Lacking title wrappers. 24pp. 1851. An important and uncommon fugitive slave case pamphlet concerning a family who escaped from Boone County, Kentucky, were discovered in Cass County, Michigan, forcibly seized, and then halted at South Bend, Indiana, where legal attempts were made to secure their release by habeas corpus. The trial drew national attention and was reportedly attended by the governors of Kentucky and Indiana. A scarce Midwestern fugitive slave controversy reflecting the volatile enforcement of the 1850 Act beyond the traditional North-South boundary. Rare. Not in Coleman.

BROOKE (Samuel). The Slave-Holder's Religion. 47pp. Cincinnati, Spaulding and Lytle, Printers, 1845. An early and forceful clerical critique of the theological defenses of slavery, published in the Ohio Valley, where religious and legal tensions over slavery were particularly acute.

PILLSBURY (Parker). The Church as It Is: or, The Forlorn Hope of Slavery. Second edition, revised and improved. 90pp. Boston, Bela Marsh, No. 25 Cornhill, 1847. A vigorous denunciation of ecclesiastical complicity in slavery, by one of the movement's most radical voices. Pillsbury's critique of institutional religion's failure on slavery was widely circulated and controversial.

FOSTER (Daniel). An Address on Slavery. Delivered in Danvers, Mass. ... 44pp. Boston, Bela Marsh, 1849. A Massachusetts clerical address situating slavery within moral theology and New England reform culture on the eve of the Compromise crisis. Not in the Blockson collection.

JAY (William) (1789-1858). Letter to Hon. William Nelson, M.C., on Mr. Webster's Speech. 12pp. New York, William Harned, 61 John Street, 1850. A pointed response to Daniel Webster's controversial 7 March 1850 speech endorsing compromise measures including stricter fugitive slave enforcement. Not in the Blockson collection.

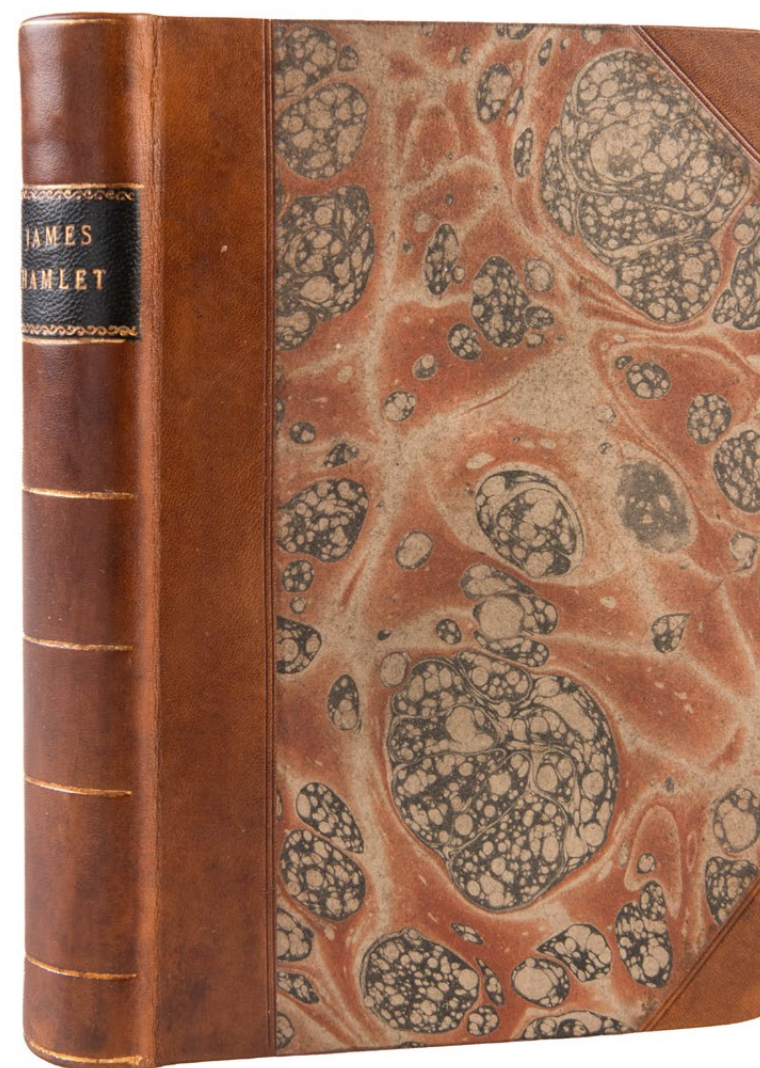
BUSHNELL (Horace). The Fathers of New England: An Oration Delivered Before the New England Society of New-York, December 21, 1849. Published at their request. 44pp. plus ads. New York, Geo. P. Putnam, 155 Broadway, 1850. While not strictly an abolition tract, Bushnell's address situates New England's religious and civic identity in the very moment sectional tensions were cresting.

GRINNELL (John Bushnell). A Sermon on the Occasion of the Opening of the First Congregational Church in Washington City, D.C. 22pp. Washington,

Buell & Blanchard, Printers, 1851. A capital-city sermon reflecting the moral and political undercurrents of early 1850s Washington.

[AN AMERICAN.] The American Churches, the Bulwarks of American Slavery. Third American edition, enlarged by an appendix. Newburyport, Published by Charles Whipple, 1842. A classic radical abolitionist indictment of denominational complicity in slavery, widely attributed to an American reform writer and influential in antebellum polemical literature.

Provenance: Pencil signature on first tract of "G. W. Perkins," likely George Walbridge Perkins (1862-1920), prominent American financier and public figure; presumably assembled by him.





An Unrecorded Abridgement for Children

10 STOWE (Harriet Beecher).
CRUIKSHANK (George), illustrator.
CONCANEN (E.) editor.
 Read's New Series, No. 5. Uncle Tom's Cabin,
 arranged for Young Children.

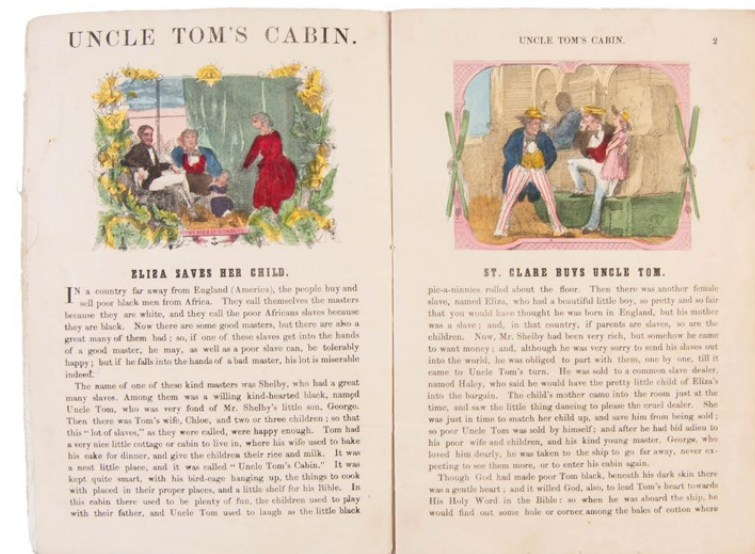
First edition thus. Eight linen-backed hand-coloured plates. 8vo. Publisher's colour pictorial wrappers, slightly worn, text a little toned, linen frayed along edges. 8pp. London, Read & Co., c. 1858. **£4,000**

A very good copy of a seemingly unrecorded abridgement of *Uncle Tom's Cabin* for "young children."

Uncle Tom's Cabin was the best-selling novel of the nineteenth century, the publication of which *Printing and the Mind of Man* likened to a "bombshell." Indeed, "[t]o those engaged in fighting slavery it appeared as an indictment of all the evils inherent in the system they opposed; to the pro-slavery forces it was a slanderous attack on 'the Southern way of life.' Whatever its weakness as a literary work—structural looseness and excess of sentiment among them—the social impact of *Uncle Tom's Cabin* on the United States was greater than of any book before or since" (PMM).

Just eight pages long and printed on "indestructible cloth," each leaf features an illustration by George Cruikshank to compliment the new section. Some are captioned, "The Man of Humanity" illustrates "Eliza Saves Her Child"; "Eva's Parting Gifts" illustrates "Death of Eva." **Despite paying lip service to the over-arching theme of cruelty of slavery, the tone of E. Concanen's abridgement is so patronising and the text itself is so replete with racial stereotypes that it's hard to imagine what the intended audience were supposed to make of it.**

The editor is possibly, Edward Concanen (1804–1868), who is recorded as being both an artist and a writer working in London at the time. He was the father of the more famous illustrator, Alfred (1835–1886). The British Museum lists Read & Co., being at Johnson's Court, Fleet Street, from 1852–1858. Not in OCLC, not in BL, not in Libraryhub.
 cf. PMM, 332.



11 [CONFEDERATE IMPRINT.]

**Regulations for the Recruiting Service
Confederate States Army.**

First edition. 8vo. Publisher's printed yellow wrappers. Some dust soiling to wrappers, old creasing from folding, small stains and chips at edges, spotting throughout the text with small folds at corners, a few later pencil markings. Contemporary ownership inscription on the upper margin of the cover and lower margin: "Capt. R.G. Cole" and at the lower margin "Rec[eived] 25th Ap[ri]l. 1861." 16pp. Montgomery, Alabama, Barrett, Wimbish & Co., Steam Printers, 1861.

£7,500

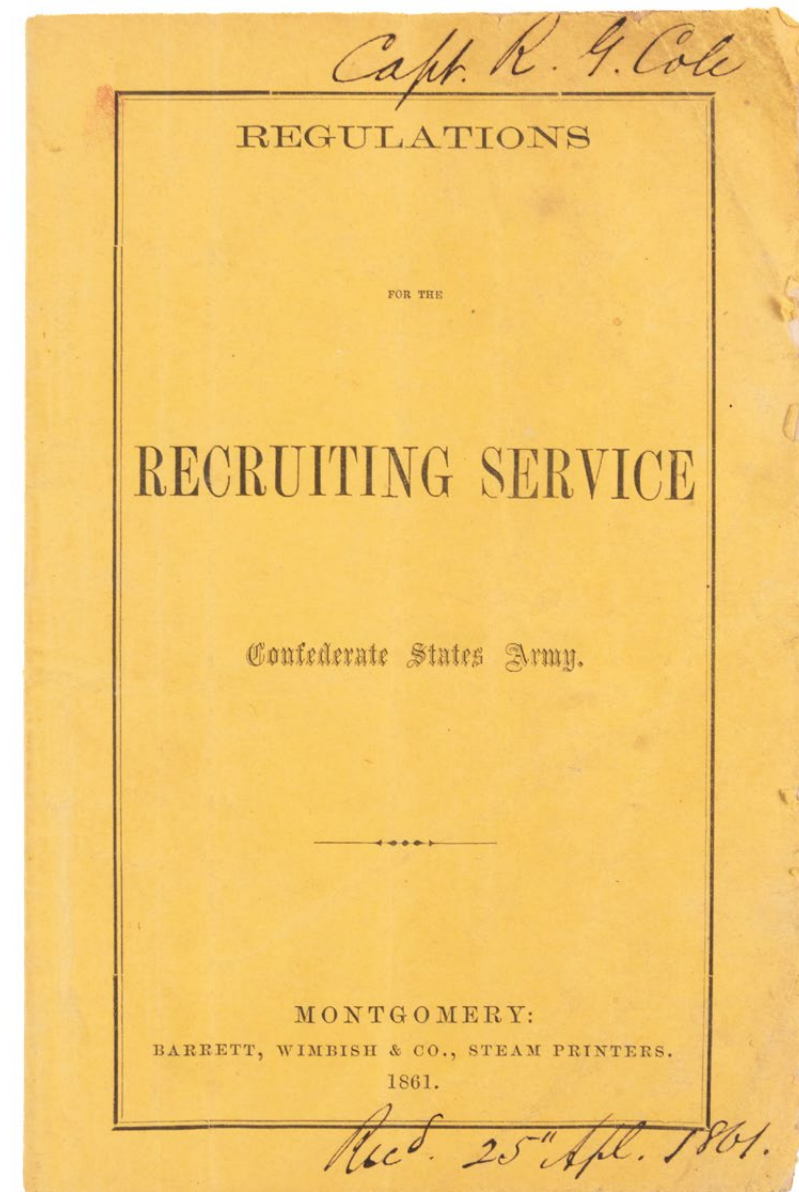
Rare and important: printed in Montgomery the month prior to the Confederate capital moving to Richmond, Virginia, this concise set of regulations was vital for the consolidation of the Confederate Army in the first months of the war.

The ownership inscription indicates that the book was distributed a mere fortnight after hostilities commenced. Indeed, the book organises the War Department's Recruiting Service—which regulated how the Southern states recruited—prior to the establishment of the Bureau of Conscription, which became a controversial national draft. It calls for recruiting parties with officers and a drummer and fifer to enlist "any free while male person above the age of eighteen and under thirty-five years"; "they will not allow any man to be deceived or inveigled into service"; "recruits are to be dressed in uniform ... and ... are to be well drilled in the infantry tactics, through the school of the soldier to that of the battalion, and in the exercise of field and garrison pieces." It also includes the oath of allegiance to the Confederate States of America which all new recruits were to pledge as well as forms for keeping records and accounts.

This copy is distinguished in having belonged to Robert Granderson Cole (1830–1887). He was born in Manchester, Virginia (now part of the city of Richmond). He attended West Point and graduated in 1850. Cole joined a Confederate infantry regiment in March 1861 and served on the staff of Robert S. Garnett. The Confederacy promoted Cole first to Major, then Lieutenant Colonel later in the year. **When Robert E. Lee took over command of the Army of Northern Virginia in 1862, Cole became chief commissary of Lee's new force.** Cole faced the daunting task of keeping 65,000 men and horses fed despite the Confederacy's strained infrastructure, a naval blockade, and Union

armies encroaching from all sides. Cole, nevertheless, served as chief commissary until Lee's surrender at Appomattox. After the War, Cole became a planter in Florida and a businessman in Savannah, Georgia. Cole died in 1887 and is buried in Bonaventure Cemetery in Savannah.

OCLC locates copies at Cornell, Western Reserve Historical Society Library, and Virginia Historical Library only. Just this copy at auction. *Crandall, 1407; Parrish and Willingham, 2459.*



kept down each Hatchway.

served out four times a day.

served out at 5 o'Clock P. M.

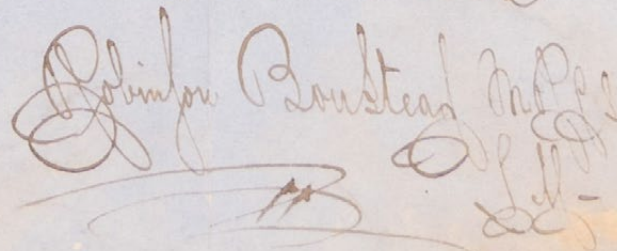
to turn in for the night at 8 P. M.

Officer in charge is to encourage any exercise not interfering with the Ship, for
health.

to be allowed between decks, and no lights except in Hospital.

Description of Disease in cases of Death to be noted in Surgeon's Report.

GIVEN under my Hand at St. Helena,
this 26th day of October 1862



A Qualified Liberation

12 [LIBERATED AFRICANS]

BONSTEAD (Surgeon Robinson).

**Rules to be Observed on Board Ships
Carrying Liberated African Emigrants
from St. Helena to the West Indies.**

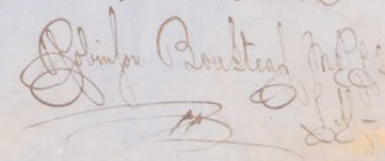
Letterpress broadside measuring 335 by 205mm. Signed and dated in manuscript by the St. Helena surgeon Robinson Bonstead. Very good, folds, light wear and discoloration, loosely inserted into a modern folder with dark grey paper title piece. St. Helena, 1861. **£5,500**

Rare and important: signed by surgeon Robinson Bonstead, this is an incredible survival, shedding much light on the little reported treatment of liberated Africans following the abolition of the slave trade.

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

- 1.—The Africans to be turned up at 6 o'Clock A. M.
- 2.—All Africans, not in Hospital, to be washed every Morning; and when dry, rubbed with Cocoa Nut or Palm Oil.
- 3.—Africans to have breakfast at 8 A. M.
- 4.—The Lower Deck, Quarter Deck, and every part of the Ship, used by the Africans, to be washed with water and sprinkled with the solution of Chloride of Lime every Morning.
- 5.—Africans to be mustered at 10 A. M. every Morning; each African bringing his Clothes and Blankets to muster.
- 6.—The sick Africans to remain in Hospital unless ordered on Deck by the Medical Officer in charge.
- 7.—No Corporal punishment to be inflicted on the Africans.
- 8.—Dinner to be served out at 1 o'Clock P. M.
- 9.—Africans to be formed into Messes of 10 Adults.
- 10.—The Decks to be swept after every Meal.
- 11.—Any Seaman or other of the Ship's Company found between Decks, or with the African Women, will be liable to a deduction of Wages.
- 12.—Any Member of the Ship's Company giving Spirits or other Articles to the Africans, will also be liable to a deduction of Wages.
- 13.—The Medical Officer in charge to examine every African at the time of Muster, and report their state to the Captain.
- 14.—The Hospital to be visited at least twice a day, and a return of the Sick given every Morning to the Captain.
- 15.—Windsail to be kept down each Hatchway.
- 16.—Water to be served out four times a day.
- 17.—Supper to be served out at 5 o'Clock P. M.
- 18.—The Africans to turn in for the night at 8 P. M.
- 19.—The Medical Officer in charge is to encourage any exercise not interfering with the Ship, for the preservation of health.
- 20.—No Smoking to be allowed between decks, and no lights except in Hospital.
- 21.—The Sex and Description of Disease in cases of Death to be noted in Surgeon's Report.

GIVEN under my Hand at St. Helena,
this 26th day of October 1862



As a direct result of the 1807 and 1833 Abolition Acts, there was an shortfall in plantation workers as well as troops for West Indian Regiments or Royal African Corps. As such, Africans liberated from slave ships frequently ended up in the Caribbean regardless. To wit, “[u]nder section VII of the 1807 Abolition Act ... the human cargoes of slave ships condemned by British Vice-Admiralty were designated forfeit to the Crown and were liable to ‘disposal’ through enlistment in the army or navy, or if this was not possible, through apprenticeship to ‘reputable’ private individuals” (Ryan, 401).

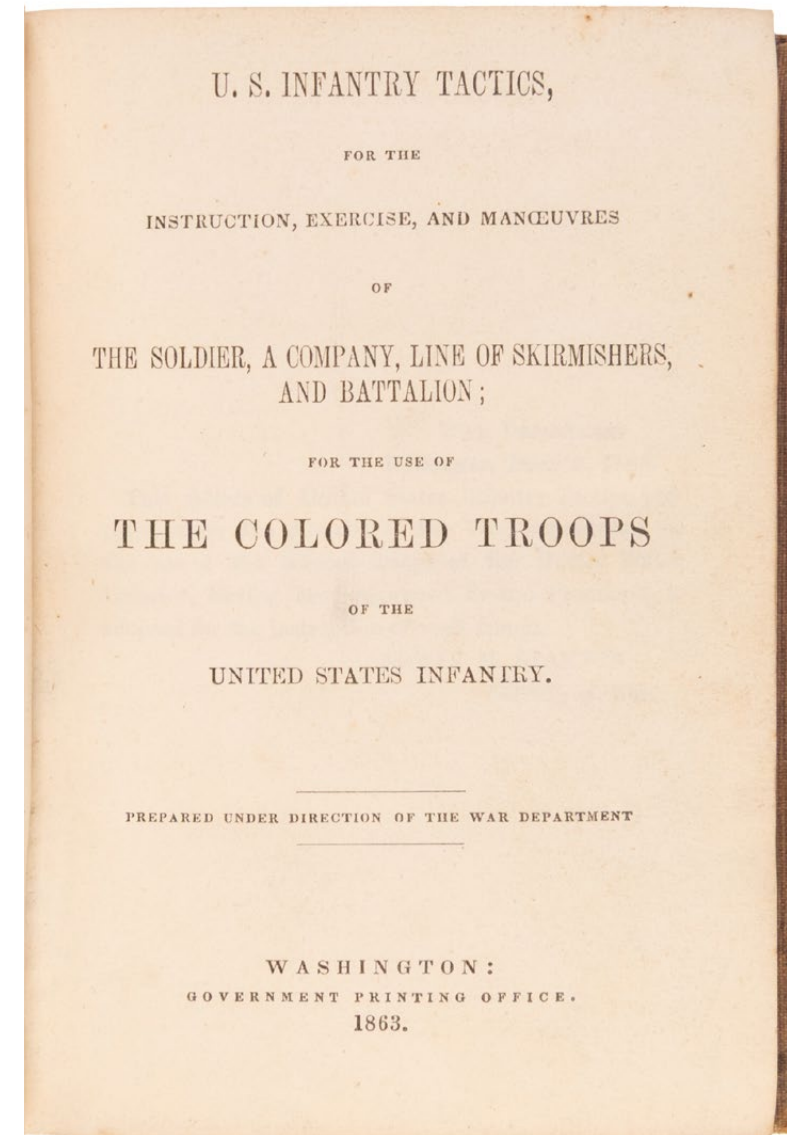
This list of twenty-one rules are at least an attempt to ensure passengers actually survived the trip, in this case, from St. Helena to the Caribbean. The sweeping or granular nature of many instructions (“No Corporal punishment to be inflicted on the Africans” and “Water to be served out four times a day”) recall a history and culture of inhumane treatment on the part of British “rescuers” to make such a codification necessary.

Interspersed among rules dictating daily schedules and chores (“Africans to have breakfast at 8a.m.”; “The Decks to be swept after every Meal”) are directions suggestive of a prescribed intimacy between British officers and liberated Africans during transport (“All Africans, not in Hospital, to be washed every Morning; and when dry, rubbed with Coca Nut or Palm Oil”), **as well as the ongoing danger that many transportees experienced on their journey (“Any Seaman or other of the Ship’s Company found between Decks, or with the African Women, will be liable to a deduction of Wages”).**

Signed by Robinson Bonstead, MRCS, LM, the danger to these passengers is evident his passage from the year on the ship *Maida* on its voyage from St. Helena to Jamaica with 258 “emigrants.” Seven people died over the course of that voyage, and over sixty were admitted to the hospital upon their arrival. The most prevalent illnesses on board were dysentery, pneumonia, ophthalmia, and rheumatism, though scurvy and venereal disease were also detected. Two British sailors were prosecuted: one for the assault of an African man, the other for the rape of an African girl.

St. Helena imprints are very rare indeed, the printer’s slug in the bottom left of this broadside indicates a run of 200 copies printed in December, 1861. They were likely distributed among captains and / or medical officers on departing ships which may account for their low survival rate.

Anderson, R., “The Diaspora of Sierra Leone’s Liberated Africans: Enlistment, Forced Migration, and ‘Liberation’ at Freetown, 1808–1863” in *African Economic History*, Vol. 41 (2013), pp.101–138; Ryan, M., “A moral millstone?: British humanitarian governance and the policy of liberated African apprenticeship, 1808–1848” in *Slavery & Abolition*, vol 32, no.2 (2016), pp.399–422.



Making Emancipation a Reality

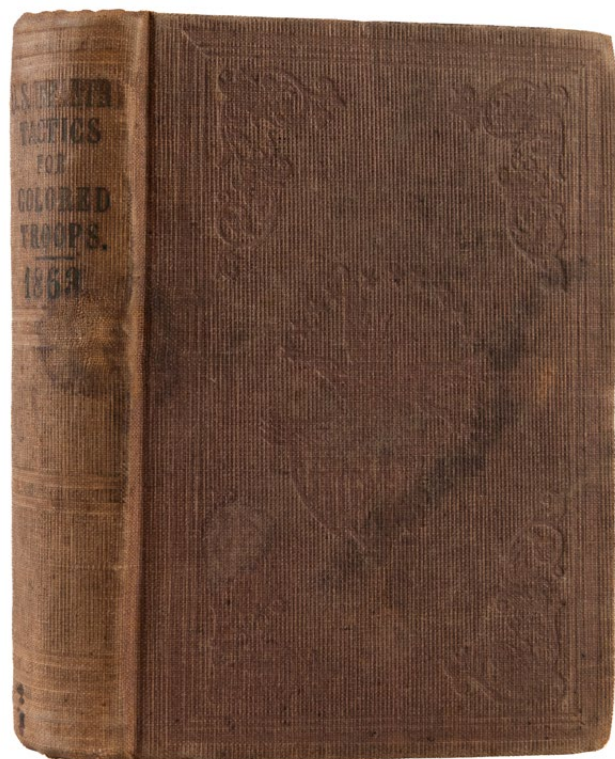
13 [AFRICAN AMERICAN TROOPS] WAR DEPARTMENT.

U.S. Infantry Tactics, for the Instruction, Exercise, and Manoeuvres of the Soldier, a Company, line of Skirmishers, and Battalion; for the use of The Colored Troops of the United States Infantry.

First edition. 63 inserted lithographed plates (many folding with erroneous plate numbers), 48pp of printed music. 8vo. Publisher's purple cloth, covers blind-stamped, spine gilt lettered. Spine and extremities faded to brown, some staining to covers, corners slightly bowed, minor lean. Endpapers spotted with minor old dampstains, pp. 52-56 quite browned, other scattered minor browning, occasional light spotting to plates, marginal dampstaining (not affecting plates), some creases and folds to a few of the folding plates. A pleasing copy with attractive plates. 370pp. Washington, Government Printing Office, 1863. **£7,500**

The scarce 1863 edition of the military manual issued specifically for the training of African-American soldiers during the Civil War. This is especially poignant for being published mere months after the Emancipation Proclamation when the training of Black troops began in earnest.

Drawn from material in Hardee's *Rifle and Light Infantry Tactics* and Silas Casey's *Infantry Tactics*, it is a streamlined version of both, omitting obsolete or needlessly complex manoeuvres, in order to train newly eligible recruits as quickly as possible. The volume was likely circulated among higher-ranking officers who conducted the training and carried it into the field and potentially into battle, resulting in a low survival rate.



Secretary of War, Edwin M. Stanton, added a note to this edition: "This system of United States Infantry Tactics, prepared under the direction of the War Department for the use of the colored troops of the United States Infantry, having been approved by the President, is adopted for the instruction of such troops."

While African American troops first entered the Union army in July, 1862, it wasn't until the next year, with the establishment of the Bureau of Colored Troops in May, 1863 that Black regiments were standardised. It comes as little surprise to learn that these troops were housed in segregated camps and received lower pay. Nonetheless, "[i]n taking up arms against the Confederacy, black soldiers helped make emancipation a reality. The impact of African American soldiers on the fortunes of the war was manifest in the Confederacy's desperate decision to arms slaves in its dying days despite staunch slaveholder opposition" (Sinha).

Reasonably well held institutionally, yet this book is rare in the trade with just two copies listed at auction, this one and another at Waverley in 1981.

Sinha M., "Architects of Their Own Liberation: African Americans, Emancipation, and the Civil War" in *OAH Magazine*, Vol. 27, No. 2 (April, 2013), p.8.

A Picture of the Great Metropolis after Nightfall

14 MEMBERS OF THE NEW YORK PRESS.

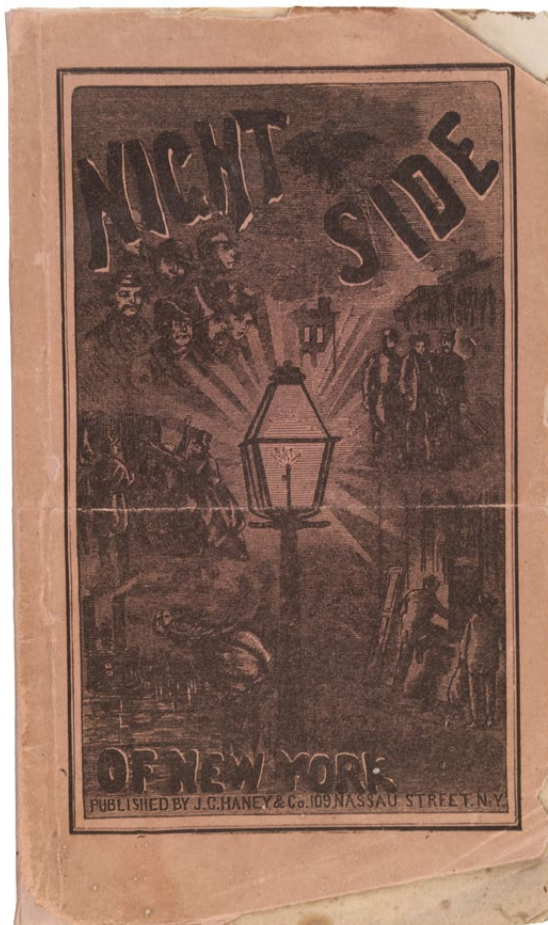
BEARD (Frank), illustrator.

The Night Side of New York ...

First edition. 5 full page engravings. 12mo. Publisher's pink pictorial wrappers, chipped, top right corner of text block eroded. 121, [1], [2ads]pp. New York, J.C. Haney & Co., 1866. **£2,250**

A wonderful example of mid-nineteenth century New York publishing. The text is apparently a group effort, per the publisher's advertisement: "it is the work of a number of writers whose ability is unquestioned. No *one* man could write such a book alone ..." The illustrations by Frank Beard enhance this high-spirited walking tour of night time in the city.

The stops range from an opulent gin palace in Madison Square to seedy rum holes in Five Points and include lively descriptions of club houses and saloons, gambling dens and police stations, cock fights, **much valuable information on all-night eating houses** (including The Sailor's Home and all Nations' Retreat,



and Butter-Cake Dick's frequented by both politicians and journalists), brothels, midnight séances, plus notes on the methods of counterfeits, thieves, and confidence men.

As with the best of these guides to the underworld, this one includes vocabularies. A tour of Harry Hill's pugilistic "drum" (a tavern with a boxing ring) includes a quick primer on boxing terms: his nose is a "conk", his chest is a "bread-basket", his mouth a "potato-trap". While in the Fourth Ward, conman turned barman, Hank the Greaser, leads the author to a clandestine thief's ball, where he catches up on some of their cant ("shoving the queer" is the craft expression for circulating spurious money").

The tour ends, appropriately enough, with the author encounter-

ing a gang of toughs on a Saturday stroll along the Bowery.

A second edition was published in 1868.

Lobel, C.R., "Out to Eat: The Emergence and Evolution of the Restaurant in Nineteenth-Century New York City" in *Winterthur Portfolio*, Vol. 44, No. 2/3 (Summer/Autumn, 2010), pp.193-220.

***"There were Seven Cows at the First Sale,
Three have been Disposed of"***

15 [WOMEN'S SUFFRAGE]

SMITH (Juliana Eveline).

Abby Smith and Her Cows. With a Report of the Law Case Decided Contrary to Law.

First edition. Frontispiece. Text in two columns. 8vo. Original limp printed paper wrappers, stab sewn (light offsetting to text; front wrapper partially detached with minor chips and losses to spine, light foxing and tiny stains). [2] 94pp. Hartford, American Publishing Co., 1877. **£3,250**

A very good copy of a landmark publication concerning both women's suffrage and taxation without representation.

In what might best be described as a curious case, Julia Evelina Smith (1792-1886) and her sister Abby Hadassah Smith sued the town of Glastonbury, CT when it attempted to levy a tax directed at single and widowed women. **They argued that, because they could not vote, the town's assessment constituted taxation without representation.**

"Angered by artificially elevated tax rates on their valuable farmstead, they began to attend women's suffrage meetings in Hartford. At a Glastonbury town meeting in 1873, Abby Smith delivered a spirited protest against the taxation of unenfranchised women, after which the sisters refused to pay taxes until they were granted the right to vote in town meetings. The following January, local authorities seized seven of their valued Alderney cows, which were sold to cover the unpaid taxes. In addition, in June 1874, officials auctioned off fifteen acres of the Smith's pastureland, valued at \$2,000, because the sisters owed approximately \$50 in property taxes. Legal irregularities in this sale led to a protracted lawsuit in which the Smiths succeeded in getting their land back. Meanwhile, their cows were taken away repeatedly for tax payments. Although



ABBY SMITH AND HER COWS.

the publication of the sisters' speeches and letters in newspapers across the nation brought notoriety to the case and the return of the cows, it did not win the women the right to vote" (Bridwell Library, Southern Methodist University, Dallas, TX).

"Abby, in particular, became something of a cause célèbre among suffragists and others for her articulate, intelligent, and clever statements. Many men in Glastonbury, the state of Connecticut, and the federal government honestly believed that women should have no say regarding assessment, taxation, and seizure of property" (ANB).

This work contains an introduction giving Julia Smith's account of proceedings which is followed by a collection of press clippings, in double-column, reporting the case and reprinting some of the witness testimony.

The frontispiece depicts Miss Abby Smith with four of the cows, named Daisy, Whitey, Minnie, and Proxy, and two calves, named Martha Washington and Abigail Adams.

Scarce in the trade with just four copies at auction.

Presented to the Queen of Spain

16 DUPUY-PÉYOU (Léopold-Louis).

Six mois au pays des Yankees, esquisses rimées.

First and only edition. 8vo. Presentation binding of crimson pebblegrain cloth, presentation gilt to upper board, slightly worn but very good, bookplate to front pastedown. 63, [2]pp. Paris, Edouard Rouveyre, 1880. **£2,750**

Very handsome, the gilt on the upper board reads: "À Sa Majesté la reine d'Espagne Isabelle de Bourbon, très respectueux hommage, l'abbé Léoïs Dupuy-Péyou."

Born in the Hautes-Pyrénées, Abbé Léopold-Louis Dupuy-Péyou (1847–1908) trained at seminaries in Tarbes and Périgueux, from which he was ordained a priest in 1872. He travelled to the United States in the same year and this rare collection of poems was inspired by that journey.

Following a brief stopover in Havana, Dupuy-Péyou disembarked in New Orleans, where he was a guest for several weeks of the Archbishop, Monsignor Perché. He then travelled up the Mississippi by steamer, and spent a month on the banks of the Red River before visiting the Bishop of Natchitoches, Bishop Martin. He continued his journey through the central regions, then by rail to the northern parts of the Union and Niagara Falls.

The poems' titles follow the story: "La Havane"; "Le Débarquement a la Nouvelle-Orléans"; "La Nouvelle-Orléans"; "Steamboat"; "En Steamboat sur le Mississippi"; "Railway"; "En Wagon"; "Le Dieu Dollar"; "Les Colons"; "Les Nègres"; "Erie Railway Niagara Falls (ode couronnée"; and "Sept Ans Après."

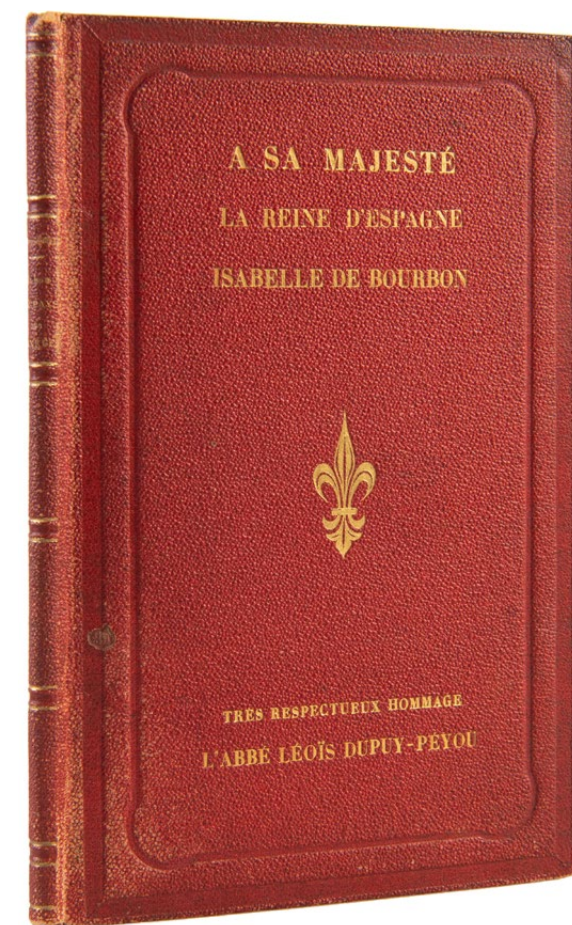
The third poem, "La Nouvelle-Orléans", is a veritable ode to the "opulence sensuelle" of New Orleans: "Le Nouveau-Monde a sa Venice." It is a celebration of the colour and diversity of the city. In "Steamboat," he contemplates the passing scenery of the American countryside whilst enjoying the bar: **"Voici votre Bar-room, amateurs de Whisky; On y sert gin, cocktail, bière du and Kentucky."** In "Railway," he notes the expansion of the rail network, but "En Wagon," he tells us "C'est ici qu'on apprend l'américain façon: il ne faut d'un Yankee qu'une courte leçon." Finally, in "Le Dieu Dollar," he speaks of the need to earn money in the US, but laments how quickly those "greenbacks" disappear.

The six-page poem, "Les Nègres," is well-intentioned, going so far as to chastise Americans for their harsh treatment of African Americans, but this is undermined by both his paternalism and his own use of racial stereotypes.

Dupuy-Péyou returned to France in May 1873. He later travelled to Rome, Algeria, Palestine, Constantinople and Egypt. He published poetry—he was a member of the French Academy of Poetry—as well as his memoirs, *Mon Journal de pèlerin*, which enjoyed some success in 1893. He also published *La Bulgarie aux Bulgares* in 1896, which he naturally submitted to Prince Ferdinand.

Part priest, part schemer, Dupuy-Péyou later worked as an English teacher in Toulouse, and in the 1890s became Attorney-General of the Bulgarian Mission for France, a role that led him to rub shoulders with royalty and to travel extensively throughout the Balkans.

OCLC locates copies at Tulane, UBC and BnF only.





Cuban Arts and Letters

17 BEATO (Manuel Pérez). El Curioso Americano, Correspondencia entre Literatos, Americanistas, Anticuarios, Timbrologos, & y Revista de todo genero de documentos y noticias interesantes.

Nos 1-14. Illustrated throughout. 4to. Quarter calf over marbled boards, original upper wrapper bound in, some wear to extremities and a little dampstaining to final few leaves. 256pp. Habana, Imprenta La Prensa Muralla, December, 1892-July, 1893.

£5,500

Very rare: the first fourteen issues of this important nineteenth-century journal devoted to the history of Cuba.

The editor was Manuel Pérez Beato (1855 – 1943), a Spanish physician, historian, and journalist who settled in Cuba in 1878. He was a founding member of the Cuban Academy of History and served as the official historian of the province of Havana from 1928 to 1943.

An avid archivist, Beato's interest in Cuban history was sparked from the moment of his arrival and *El Curioso Americano* is the fruit of his research. Beato's goal was to for the magazine to serve as a venue for the correspondence between writers, American historians and antiquaries where newly discovered documents, and subsequent research could be published and discussed—something like a *Cuban Notes and Queries*. *El Curioso Americano* had a sporadic publication history from 1892 until 1939.

The text is augmented by illustrations which include portraits of historical figures such as Miguel Cabrera de Nevaes and Joaquín de Ezpeleta, views of Cuba, the tomb inscription of Diego de Velázquez de Cuellar, a description of the oldest monument in Cuba (which commemorates the tragic event that led to the death of the Havana lady Doña María Cepero y Nieto in 1557) and other architectural features.

Not in OCLC, but there is a copy at the University of Florida.

Schulman, I.A., and Miles, E., "A Guide to the Location of Nineteenth-Century Cuban Magazines" in *Latin American Research Review*, Vol. 12, No. 2 (1977), p.75.

A Groundbreaking Pan-Indian Congress

18 SOCIETY OF AMERICAN INDIANS. Report of the Executive Council on the Proceedings of the First Annual Conference of the Society of American Indians.

First edition. Folding frontispiece and 10 plates. 8vo. Contemporary red half pig-skin over cloth, spine worn at joints, rubbed at edges, gilt titles, original printed wrappers bound in. 188pp. Washington, DC, Printed by Order of the Executive Council, 1912.

£1,750

A detailed record of the inaugural congress of the Society of American Indians, the first modern pan-Indian organisation run by and for Native Americans regardless of tribal affiliation. Building on a long history of inter-tribal alliances

THE FIRST CONFERENCE OF THE SOCIETY OF AMERICAN INDIANS.

SOME OF THE INDIAN MEMBERS OF THE FIRST CONFERENCE.

(Photo reproduced by courtesy of the Indian School Journal, Chillico, Okla.)



Dr. W. O. Thompson.....
 Rev. P. J. Deloria.....
 Hiram Chase.....
 John Goslin.....
 Rev. Wm. H. Holmes.....
 Jos. R. Sequichie.....
 Laura M. Cornelius.....
 Clement Hill.....
 Wallace Denny.....
 James Mumblehead...
 Mrs. Nellie R. Denny.....
 Mack Setima.....
 Martin D. Archiquette...
 Elsie L. Elm.....
 Michael V. Wolf.....
 Thos. L. Sloan.....
 Abe Colonahaski.....
 Rosa B. LaFlesche.....
 DeWitt Hare.....
 Charles Doxon.....
 Nora McFarland.....
 Rev. Sherman Coolidge...
 Arthur C. Parker.....
 Horton G. Elm.....
 Henry Standingbear.....
 Chas. E. Dagenett.....
 Joseph Griffls.....
 Albert Hensley.....
 Miss Sadie Wall.....
 Oliver La Mere.....
 J. M. Oskison.....
 Henry Roe Cloud.....
 Mrs. Esther M. Dagenett..
 Dr. Chas. A. Eastman..
 Miss Mary E. Finn.....
 Miss Emma D. Johnson...
 J. E. Shields.....
 Mrs. Marie L. B. Baldwin..
 Mrs. Angel DeCora Deltz..
 Miss Jane M. Butler.....

forged between Indigenous Nations in order to lobby for rights and recognition, the Society of American Indians was founded in 1911, and correlates with a national movement towards progressivism and social reform. Indeed, W.E.B. DuBois is listed amongst the Associate Members of the Society, and the SAI was founded in similar spirit to the NAACP, which preceded it by just a few years.

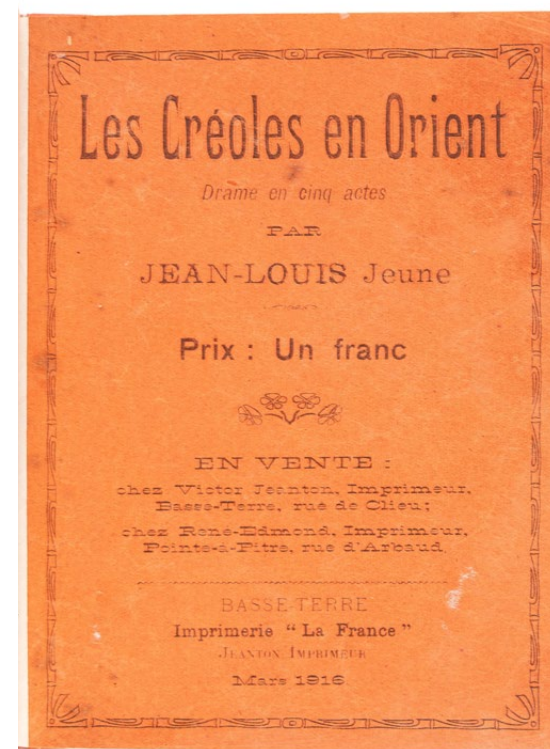
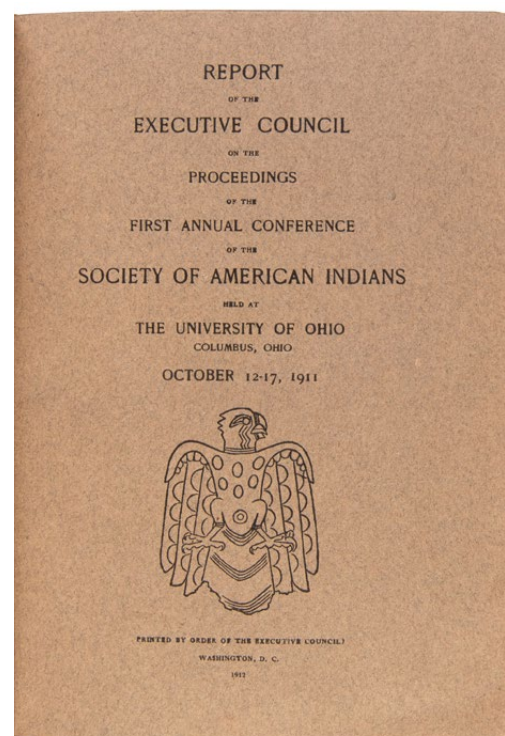
Recognising the value of unity, the Society sought to create a shared Indian identity that both preserved distinct cultural heritage, whilst bringing together a group of well-educated leaders from established professions. Many of the founding members are depicted in the frontispiece group photograph taken at the conference. These include such notable individuals as Rev. P. J. Deloria, Laura Cornelius Kellogg, Rosa B. LaFlesche, Arthur C. Parker, Henry Standingbear, Angel DeCora Deitz and Dr. Charles Eastman. Their professions spanned the arts, medicine, the law, government and education.

This publication gives a history of the founding of the society, which was initiated at Ohio State University, and outlines the six governing principles, the first of which being: "To promote the good citizenship of the Indians of this country, and to help in all progressive movements of the North American Indians."

The proceedings of the conference are included, and the text of many of the papers presented by delegates are reproduced in this publication. There are several papers on the subject of Indian education, a topical issue given

how many of the attendees would have been graduates of Carlisle Indian Industrial School, much criticised in its methods by early Indian reformers. The preservation of Indian arts, as well as various legal, moral, social and religious topics were also covered. The end of the publication collects press and public notices of the conference.

This title is well represented institutionally, but scarce in the trade, with no copy listed on ABPC or Rare Book Hub since 1976.



Exceedingly Rare

19 JEUNE (Jean-Louis).

Les Créoles en Orient. Drame en cinq actes.

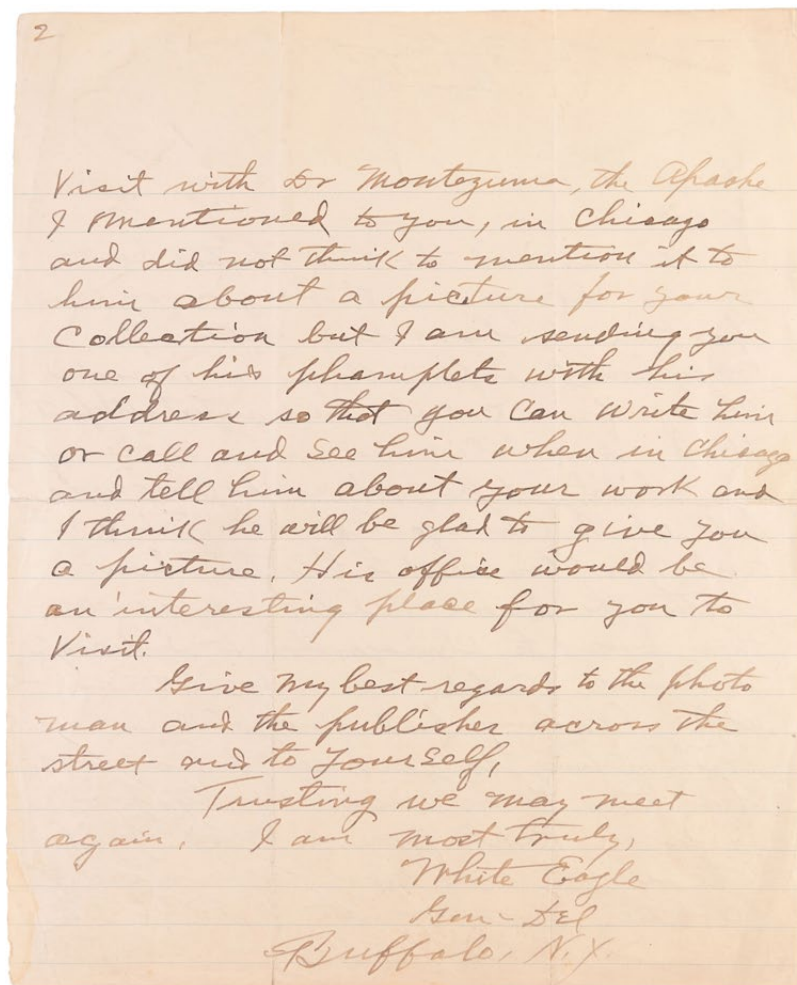
First edition. Small 8vo. Recent cloth, red morocco label to spine, publisher's wrappers bound in, paper toned, small stains on the binding. 39, [1]pp. Basse-Terre [Guadeloupe], Imprimerie "La France", Jeanton Imprimeur, 1916. **£1,500**

An unlikely survivor, a rare play by the Guadeloupean lawyer, Henri Jean-Louis Baghio'o (1874-1958), alias Jean-Louis Jeune.

Set in Martinique, Europe, and Turkey, this dramatic piece concerns a group of Creole soldiers fighting on the Dardanelles front during the First World War.

Baghio'o was the son of a wealthy Black planter, who obtained degrees in literature and law, and studied colonial agriculture. He worked as a lawyer in Basse-Terre and then as a judge in Martinique, becoming the first black magistrate in the French Caribbean. He also held this position in Brazzaville, where he became a pan-African activist. After the Second World War, he campaigned for the independence of the Antilles.

Very rare: no copies on OCLC.



Cowboy Poet on the Custer Battlefield Highway

20 WRIGHT (Shields), aka White Eagle. ALS to Mr. H.W. Fay.

Holograph ms. in ink. Single sheet measuring 255 by 200mm. Old folds, a little toned but very good. 2pp. Buffalo, NY, 30 May, 1921. **£1,250***

An interesting letter from Oklahoma-born Sioux poet, White Eagle, who also went by his legal name Shields Wright. **Deaf from birth, White Eagle learned to read and write, and was able to teach himself to speak. He found work as a cowboy in Wyoming, self-publishing his poetry, at a time when cowboy poetry was all the rage.** This letter was written during a publicity stunt he performed in

which he rode the length of the Custer Battlefield Highway, a recently opened scenic motoring route stretching 1475 miles from Omaha to Montana, passing through the Black Hills and the sights of Little Bighorn en-route.

"I received the two photos sent me in Chicago and thank you very much for them. I have been kept very busy, especially since I reached Chicago from DeKalb. The Custer Battlefield Hiway [sic] Association had me in charge of an exhibit at the good roads congress held at the Chicago Coliseum ... and was then sent to Clinton, Iowa, with the same exhibit for a week ... then to Indianapolis, Indiana; visited over a dozen towns after leaving Indianapolis ..."

He then goes on to talk about meeting with Carlos Montezuma, an Apache man who was the first Native American student at University of Illinois and Northwestern, from where he graduated with a medical degree. A tireless advocate for Indigenous rights, he was a founding member of the Society of American Indians and published a journal called *Wassaja*.

"I only had time for one short visit with Dr Montezuma, the Apache I mentioned to you, in Chicago and did not think to mention it to him about a picture for your collection but I am sending you one of his pamphlets with his address so that can write him or call and see him when in Chicago and tell him about your work."

This letter is almost certainly to Herbert Wells Fay (1859–1949), DeKalb resident and collector of historical portraits. He prolifically acquired images of notable people, and would amass over fifty thousand photographs on this theme. He served as an associate editor of the *National Cyclopaedia of American Biography*, and clearly considered White Eagle notable enough to be represented in his collection. The letter suggests that he both acquired historical photographs and commissioned new portraits, as he appears to have sent White Eagle two photographs of himself. He signs off "give my best regards to the photo man and the publisher across the street."

Garvey's Major Themes

21 GARVEY (Marcus), WHITE (Elinor) & DAVIS (William). What's the Difference?

First edition. Photographic frontispiece. 8vo. Publisher's blue printed wrappers, a touch soiled but very good. 19, [1]pp. Np, nd, c. 1940. **£1,250**

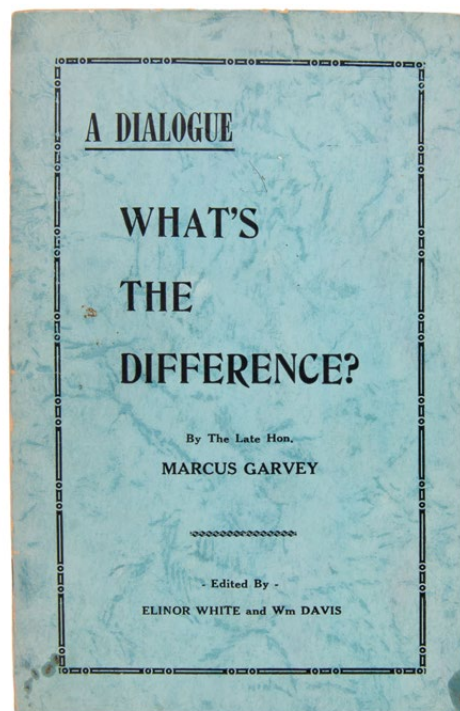
A handsome publication printed in the wake of Marcus Garvey's death in 1940. This text, drawn from Garvey's writings, is an imagined dialogue and commences with a son asking his father: "why is it I am born black and placed at such disadvantage among other boys in the world?"

It is a fitting choice, centring on the many themes that occupied Garvey's thinking and activism. ANB confirms his importance: "His real achievement, however, was in creating the first genuine black mass movement in the United States and in extending that influence to millions of blacks abroad. He emphasized racial pride and purity, the proud history of his race, self-respect, and self-reliance. For his millions of poor and working-class American followers, Garvey's message of black pride and solidarity in the early 1920s came at a critical nadir of race relations."

"Elinor Robinson White was a Garvey loyalist from Robbins Illinois, a suburb of Chicago. An officer in the Chicago Garvey Club in the 1920s and early 1930s, she served as a delegate to the 1929 and 1934 conventions in Kingston and the 1937 and 1938 UNIA convention in Toronto. She was among those chosen by Garvey to participate in the 'School of African Philosophy' sessions he taught for a small group following the 1937 convention" (Hill).

Very rare: OCLC locates a microform copy at NYPL only. Two copies at auction, both at Swann in 2004 and 2012.

Hill, R., ed, *The Marcus Garvey and Universal Negro Improvement Association Papers Volume VII*, (UC Press, 1999) p.604.

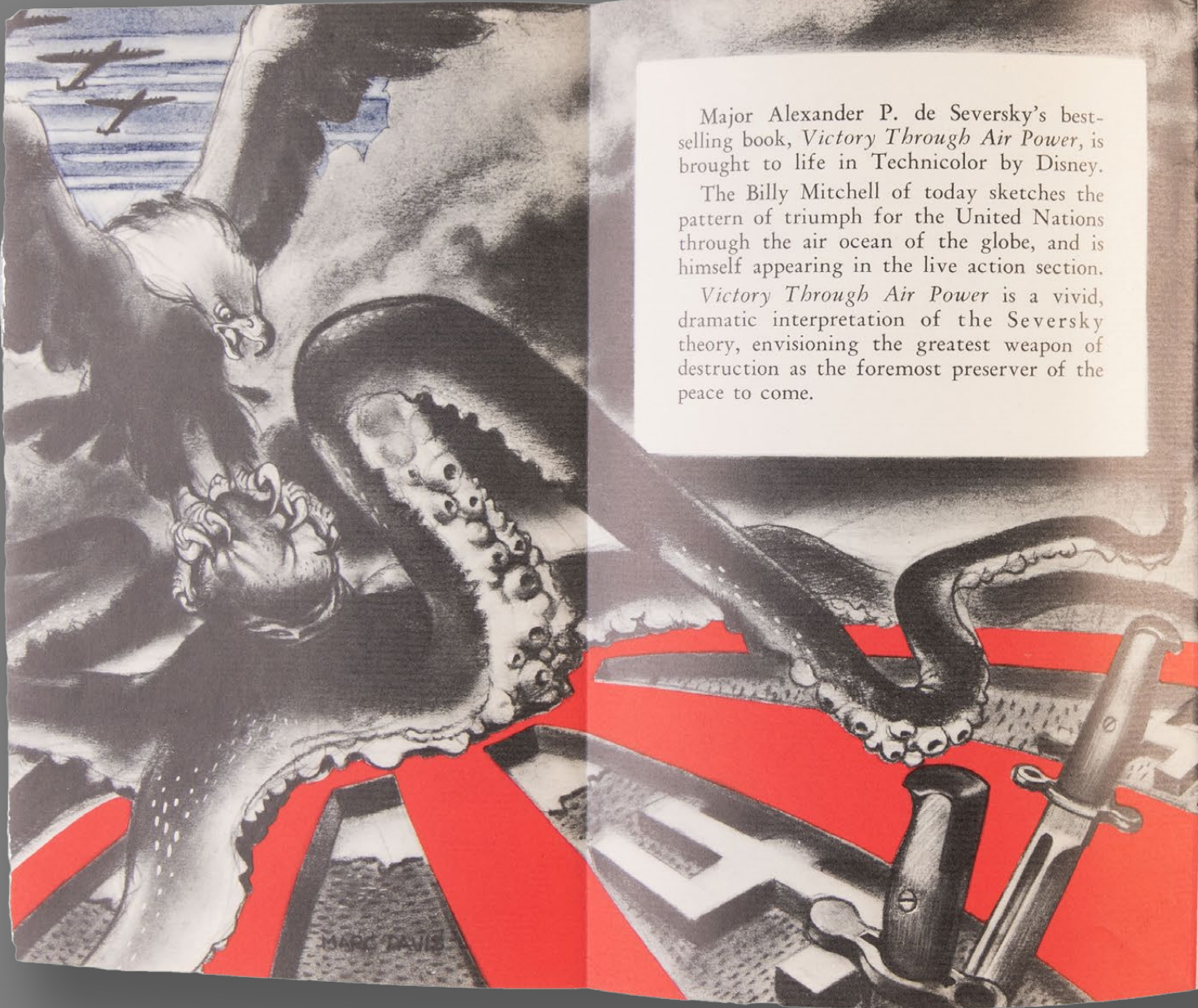


Disney At War

22 DISNEY (Walt). Dispatch from Disney's.

First edition. Coloured illustrations throughout, two folding pages, & original colour-printed "Pin-Ups for Service Men" loosely inserted. 8vo (200 by 140mm). Pictorial wrappers detached from booklet, with ex-library stamps to cover and toning to rear, the booklet fine; insert with some toning along the vertical fold and a small split at top. 32pp. [Burbank, California], Walt Disney Productions, 1943.

£2,250



Major Alexander P. de Seversky's best-selling book, *Victory Through Air Power*, is brought to life in Technicolor by Disney.

The Billy Mitchell of today sketches the pattern of triumph for the United Nations through the air ocean of the globe, and is himself appearing in the live action section.

Victory Through Air Power is a vivid, dramatic interpretation of the Seversky theory, envisioning the greatest weapon of destruction as the foremost preserver of the peace to come.

Veterans in their twenties and thirties are a very high percentage of Disney employees. Most of them have worked at many sorts of jobs within the studio. Now animation is second nature to them. Here's a page of "samples."

Caricaturist, T. Hee here applies to himself the same twinkling, half-closed discerning eye with which he impinges fellow-artists on this page. Possessor of the most unusual name among studio personnel, T. Hee began with the studio eight years ago. Hee has worked on *Pinocchio*, *Fantasia* and *Reluctant Dragon*. He was immersed in the whimsy of *Peter Pan* when that picture was suddenly halted temporarily to make room for the vital *Victory Through Air Power*. As story director of the aviation drama, he achieved prompt conversion to its portrayal of mechanics, war and history.

"Whitey" Lou Debnay sold newspapers to Walt and Roy Disney when they were making animated cartoons in a garage. Whitey had just turned 12. After five years of observing and hoping, he went to work in their cutting department. Worked in every technical department during the following nine years. Now he directs films made exclusively for Army showings. Typical is a film providing detailed instruction in the operation of gliders.

"Freddie" Moore began working for Walt back in 1930. Eighteen at the time, he worked as an Inbetweener, eventually becoming an Animator. *The Three Little Pigs* established him as one of the top men in the business. Professionally known for his animal figures, he is privately hailed for the cuteness of his nudes. A sample Freddie Moore nude is to be found on this number's Pin-Up for Service Men. Freddie's design and color have enhanced the several blocs of goodwill films winning praise in Latin America. Like his fellow-cartoonists, he achieved prompt conversion to new problems when assigned to an anti-tank instruction film for Canada.



A rare and heartfelt wartime publication from Disney designed for servicemen employed by the company.

The introduction from Walt Disney reads in part: "Here is news of our effort to back you up, along with glimpses of familiar faces and happenings. We hope this will make you feel like grabbing pencil, brush or camera and sending us news of yourself. Your contributions are welcome—the magazine will be the medium through which every employee can learn what you are doing and thinking."

The upper wrapper features a colour image of Donald Duck hitting Adolf Hitler in the eye with a tomato, and the rear bears seven colour military insignias with Disney characters like Pluto, Donald Duck, and Jiminy Cricket. The articles includes "Air Power Through Pictures" by Major Alexander P. de Seversky; an article on army veterans now employed at Disney; a poignant letter from the parents of pilot Gerry James, then missing in action; Entertainment Values in Educational Films by Bob Carr; and animated sequences from the Army's War Orientation series.

Complete with the naive (and somewhat creepy) colour "Pin-Ups for Service Men" insert which features images of five nude sketches by Disney artists Fred Moore, Bill Justice, and Milt Neil, while **the reverse contains a full roster of the Disney employees serving in the war effort. Among them are famous names like Xavier Atencio, Lee Blair, Del Connell, Van Kaufman, Martin Provenson, Wolfgang Reitherman, and Frank Thomas.**

"This magazine is a letter to you fellows in the services, to let you know what's going on at the studio. Now let us know what you're doing. Keep us in touch with your correct address ... and send us any address we don't have." OCLC locates a single copy at NYPL.

"Devoted to the Uplift of the Negro Race And the Good of Humanity"

23 [GARVEY (Marcus)] STEWART (James R.), editor. The Black Pilot.

Two issues. 4to. Toning, creasing, and area of soiling to paper, tears up to 1.5 inch to 1946 issue, three inch tear along centrefold of both pages of 1947 issue. 4; 4pp. Oregonia, Ohio, 21 December, 1946 & 22 February, 1947. **£2,000**

Two issues of a rare Pan-Africanist newspaper serving a Garveyite community in Ohio.

EMPIRE STATE FAIR

James R. Stewart (1903–1964) joined the UNIA in 1919 and studied African philosophy under Marcus Garvey. He was elected President of the Cleveland in 1933 and later made State Commissioner. After Garvey's death, he became President-General of the Universal Negro Improvement Association. **In 1943, Stewart acquired 65 acres in Oregonia, Ohio, and established on them an intentional agricultural community based on Garveyite principles.**

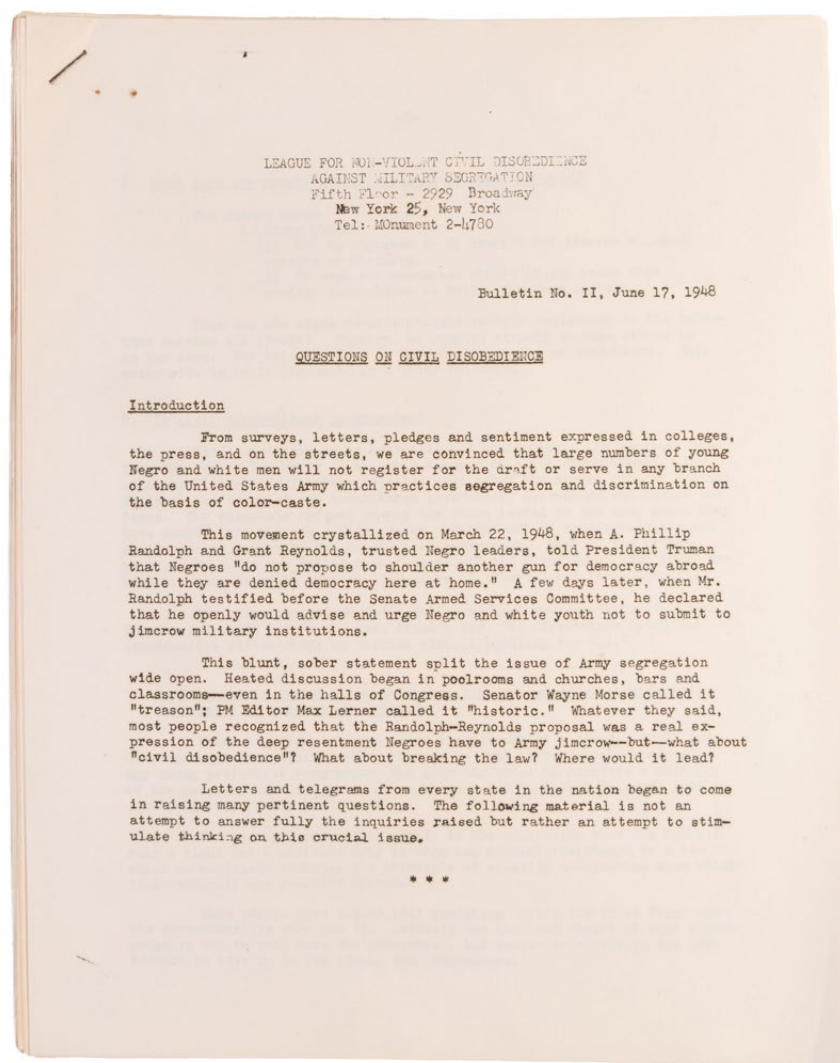
The *Black Pilot* served as a community newspaper there from 1945 through until 1948. The 1946 is essentially a Christmas issue, reprinting the 1921 Christmas message of Garvey, and adding a 1946 Christmas message by Charles L. James. It also prints Christmas poems by Agnes Thomas and James R. Stewart. The 1947 issue, meanwhile, reprints a race-related article by Pearl Buck, and contains UNIA related news, as well as "A Garvey Poem" by Mrs. Lula White.

In 1949, there was a split in the community which prompted Stewart to move to Liberia along with his family and some supporters. This is where they would establish African headquarters of the UNIA.

A rare and obscure UNIA publication. Emory University only in OCLC, holding two 1945 issues, and suggesting that the newspaper ran from 1945 to 1948. We also located a single 1945 issue at NYPL.

Danky, J.P. *African-American newspapers and periodicals* (Harvard, 1998), 966.





Integrating the US Military

24 [RANDOLPH (A. Philip) RUSTIN (Bayard.) [Four Bulletins on Draft Refusal to Protest Racial Segregation and a Literature List.]

Numbers 2, 3, 4, 8. Mimeographed on US letter. Stapled, a little toned and creased. 13; 3; 3; 3; 211—printed on rectos only. New York, League for Nonviolent Civil Disobedience Against Military Segregation, 1948. **£3,250**

Rare, early material from civil rights leaders and activists, Bayard Rustin (1912–1987) and A. Philip Randolph (1889–1979) concerning the struggle to integrate the US military in the wake of World War II.

While African American troops were first able to join the military with the Emancipation Proclamation of 1863, emancipation didn't mean equality. Indeed, they were segregated from the rest of the troops and generally paid less. This disparity was brought to a head in the late 1940s when returning servicemen, who fought against the Nazis (no less) still faced segregation and discrimination at home. “Inspired by the battles for freedom abroad, and vowing to right the indignities they had endured, most black veterans returned home ready to fight for their rights—and many of them would do exactly that by playing an important role in the black freedom struggle of the postwar period” (Onkst). Indeed, **“Randolph told Mr. Truman that Negroes were in no mood to shoulder guns again for democracy abroad while they were denied democracy at home”** (Reddick).

To this end, Randolph founded the League for Non-Violent Civil Disobedience Against Military segregation which produced regular bulletins. Each had a main theme: No. 2 is “Questions on Civil Disobedience,” **with a disobedience pledge form at the end**; no. 3 is “Memorandum of penalties contained in draft law as applied to persons who are conscientiously unwilling to serve in a Jimcrow military program”; no. 4 is “Means by which an individual can indicate his refusal to participate in the Jimcrow draft”; and no. 8 is “Second report in brief,” updating draft resisters on legal cases. The Literature List summarises the contents of Bulletins 1–7.

While A. Philip Randolph headed the Committee, the contact person listed in most Bulletins is Bayard Rustin. He was a pivotal figure linking the struggle against racism with non-violence, though he usually played a behind the scenes role in organising due to concerns about his homosexuality being used to taint the movement. The pressure placed on Truman by this organisation and others was such that on 26 July, 1948, he signed Executive Order 9981 which finally integrated the US military.

Randolph's and Rustin's activism continued once they formed an alliance with Martin Luther King Jr. in 1957. Rustin travelled to Montgomery, Alabama to assist Martin Luther King, Jr. organise the bus boycott. “For the next five years, Rustin worked closely with King, tutoring him in how to organize mass nonviolent demonstrations and also in the importance of building alliances with progressive white reformers. Rustin favored an interracial coalition of poor people because he believed that the achievement of civil rights alone would not lift the mass of African Americans from poverty. Yet until segregation collapsed, he concentrated on the struggle for civil rights” (ANB). **He was also a member of the Congress of Racial Equality (CORE) and is, of course, best known for his role in organising the 1963 March on Washington. In 2013, he was posthumously awarded the Presidential Medal of Freedom.**

Onkst, D.H., "First a Negro ... Incidentally a Veteran': Black World War Two Veterans and the G.I. Bill of Rights in the Deep South, 1944-1948" in *Journal of Social History*, Vol. 31, No. 3 (Spring, 1998) pp.517-518; Reddick, L.D., "The Negro Policy of the American Army since World War II" in *The Journal of Negro History*, Vol. 38, No. 2 (April, 1953), p.200.

Mobilising Support for Voting Opportunities

25 SOUTHERN CHRISTIAN LEADERSHIP CONFERENCE. KING Jr. (Martin Luther). MARCH for JUSTICE.

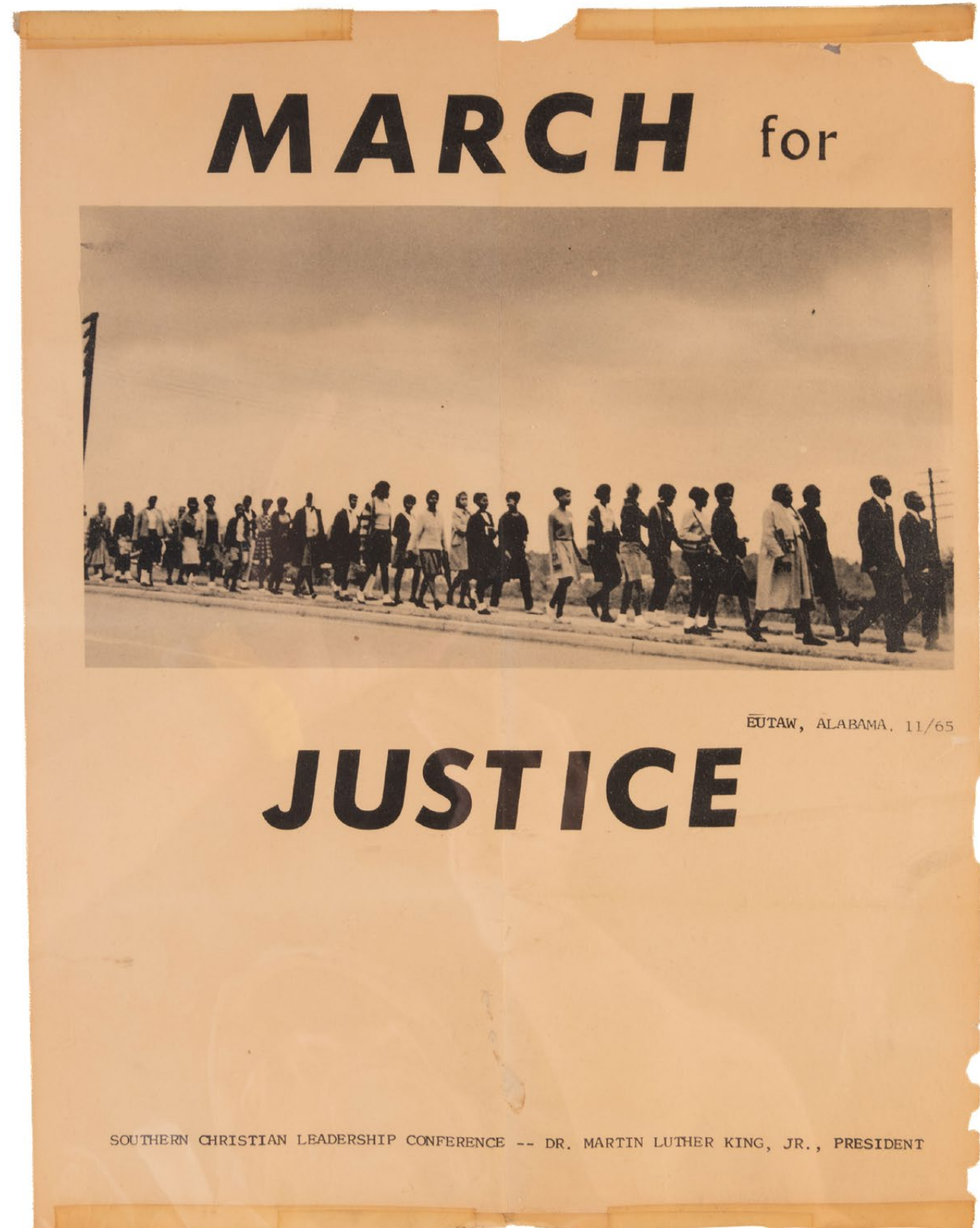
Photo-illustrated broadside measuring 280 by 220mm. Old folds, some chips with marginal loss, reinforced with tape along top and bottom edges. Eutaw, Alabama, Southern Christian Leadership Conference, 1965. **£3,000***

A rare and emotive broadside published during the heart of the Civil Rights-era Alabama.

1965 was a pivotal year in Civil Rights history. The notorious march from Selma to Montgomery led by Hosea Williams (1926-2000) and John Lewis (1940-2020) was held on March 7. Now known as Bloody Sunday, the outrage generated over the Alabama State Troopers beating the peaceful protesters added enough momentum for the Voting Rights Act to be signed into law five months later.

This handbill was produced and distributed in Eutaw in early November 1965. On the 10th, Hosea Williams organised a group of Black activists in Eutaw to march from the First Baptist Church in Eutaw to the Green County courthouse with the goal of desegregating, or rather integrating, the Greene County school system. **This was part of a wider strategy of the SCLC, twinning local issues with, in this case, mobilising support for voting opportunities for African Americans.** Williams was a critical figure in this.

A brief biographical sketch printed in *The Journal of Blacks in Higher Education* clarifies the situation: "**Hosea Williams was Martin Luther King's point man in a 'good cop, bad cop' strategy to deal with white leaders.** King, who referred to Williams as his 'wild man,' would send Williams in as an advance man. Williams was a genius in galvanizing black support and spurring the African-American community into street protests ... **King's strategy was to Williams' protests to frighten white officials into believing that there would**



EUTAW, ALABAMA. 11/65

JUSTICE

SOUTHERN CHRISTIAN LEADERSHIP CONFERENCE -- DR. MARTIN LUTHER KING, JR., PRESIDENT

be ongoing black unrest until a settlement was reached. A few days later, after Williams has come to town to initiate protests, Andrew Young or another King aide would arrive in the community. As the 'good cop' Young would offer reasonable approaches to solve the local issue. In most cases white officials were eager to embrace Young's solutions. A day or two later, King would arrive to close the deal."

This was seemingly the case here. Just a month after Williams' march, King himself led a march and spoke in Eutaw on 7 December. Notably, to capitalise on the events earlier in 1965, the central image on this broadside is taken from the Selma to Montgomery march.

Eutaw was a hotbed of civil rights activity in 1965, demonstrations were led against the assault of a young Black woman by local police, as well as the beating of future sheriff, Rev. Thomas Gilmore, after he tried to file a complaint about the incident to the district attorney. The following year Gilmore made history in becoming the first African-American sheriff of Greene county, and the second in the state.

Not in OCLC, however a copy is surely held in the SCLC archive at Emory. Anon., "Hosea Williams" in *The Journal of Blacks in Higher Education*, No. 30, (Winter, 2000-2001), p.70.

Issue 1 of New York's First Gay Newspaper, Published Two Months after Stonewall

26 FABRICANT (Joel), HEYS (John) et al. Gay Power.

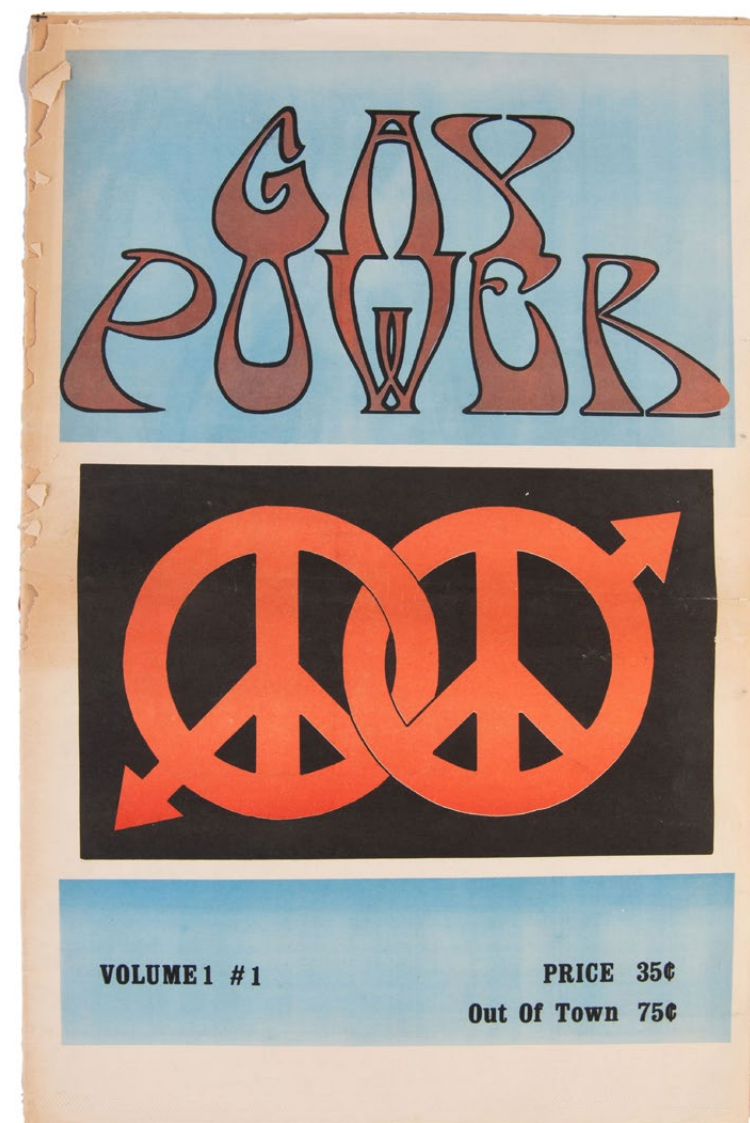
Vol. 1, No. 1. Halftone photo and line drawing illustrations throughout. Folio. Cover pages printed in black, red and blue, else black and white. Some chipping of brittle paper to upper spine fold of cover leaf only, not affecting text, some browning, old horizontal fold, since flattened. 24pp. New York, Joel Fabricant, September 1969. **£1,250**

Seminal in every sense, this inaugural issue of the radical newspaper Gay Power was published just two months after the Stonewall uprising, an era-defining rebellion of LGBTQ New Yorkers against mistreatment at the hands of the police.

As the title would suggest, this paper illustrates the decided shift away from acceptability politics towards a more revolutionary and sex positive expression

of queer culture. The content includes a report on North American Homophile Association, articles on astrology and erotica, and a generously fulsome review of Jean Orton Fuller's book *The Magical Dilemma of Victor Neuberg*. There is a suitably illustrated printing of "Pornographic Poem" by John Giorno, reproduced with permission from Mother Press, and the inside back cover is a full-page full-drag photo of Puerto Rican Warhol superstar Mario Montez, holding a sign saying "Gay Power" and advertising his appearance in Charles Ludlam's new play "The Grand Tarot." The photography throughout is very male-nude-forward, and the centrefold is on slightly thicker papers, clearly designed to be removed and used as a poster. Several pictures are signed "Harding."

The founding editors are listed as John Heys, Lordan Kimbrell, and Rocky, with Joel Fabricant as publisher. Fabricant was well versed in underground press, having worked at the *East Village Other* and *Kiss*. Queer luminary John Heys, a muse of Peter Hujar who was at the heart of the Lower East Side queer scene, became a successful independent filmmaker, now living in Berlin. *Gay Power* has a total run of 24 issues, and is considered to be America's first bimonthly gay newspaper.





IV. LEADERSHIP

Organizationally, the Black Panther Party is set up to be under a Central Committee composed of the following positions:

- Minister of Defense and Supreme Commander, held by Huey Newton
- Chairman, held by Bobby George Seale
- Minister of Information, formerly held by Leroy Eldridge Cleaver
- Chief of Staff, held by David Hilliard
- Minister of Education, held by Raymond (Masai) Hewitt
- Communications Secretary, formerly held by Cleaver's wife, Kathleen
- Minister of Culture, held by Emory Douglas
- Field Marshal, formerly held by Donald Lee Cox

The position of Assistant Chief of Staff, not included among the Central Committee, is occupied by Roosevelt (June) Hilliard.

Under the Central Committee, the chain of command extends to leaders and officers of local chapters.



DAVID HILLIARD



RAYMOND (MASAI) HEWITT



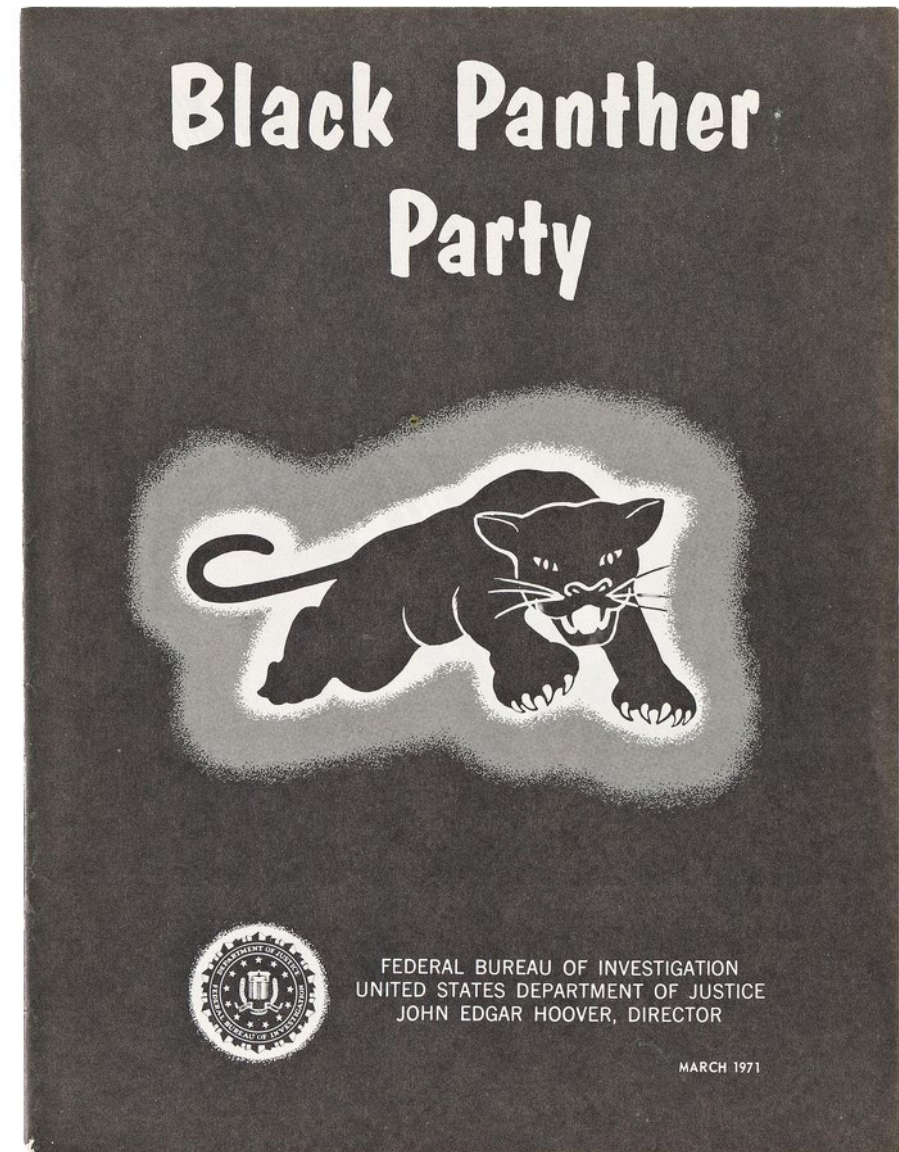
KATHLEEN CLEAVER



EMORY DOUGLAS



DONALD LEE COX



Counterintelligence Against the Black Panthers

27 FEDERAL BUREAU OF INVESTIGATION. Black Panther Party, an FBI document.

First edition. Illustrated throughout. 4to. Very good in publisher's pictorial wrap-pers. [2], 38pp. Washington DC, F.B.I., March, 1971. **£5,500**

An incredible FBI document, circulated internally only, outlining the leadership and tactics of the Black Panther Party.

Formed in 1966, the Black Panther Party saw a huge surge in membership following the assassination of Martin Luther King Jr., and expanded its influence across the United States. “The Federal Bureau of Investigation, the Central Intelligence Agency, the Justice Department, and the House Committee on Internal Security all saw the Black Panther Party as a serious threat to ‘internal security.’ Starting in late 1968, the federal government, in coordination with local police departments throughout the country, waged a campaign of brutal oppression against the party” (Bloom).

This publication was part of the FBI’s ongoing counterintelligence program (COINTELPRO) against the Black Panthers. Among those targeted by the program were, of course, Fred Hampton, Eldridge Cleaver, and Huey Newton. The program was so successful it resulted in a large drop in a membership and helped precipitate the collapse of the party itself.

A note at the bottom of the contents page distils this report clearly: **“This document has been prepared by the FBI as a brief study of the background, tactics, and objectives of the Black Panther Party. The organization’s own publications were the source of most of the material reproduced.”** The chapters are as follows: Founding; Black Panther Objectives; Rise of the Black Panther Party; Leadership; Funds; “Socialistic” Programs; Tactics; and Propaganda. It also includes the “Platform and Program” which was printed in each issue of the party’s official publication. Furthermore, there are many Emory Douglas and Ralph Moore illustrations taken from Black Panther publications, as well as photographs of Huey Newton, Bobby Seale, Eldridge Cleaver, and others.

The work is so attractively designed, and so of its time, that it might reasonably have served as a recruitment tool for the Black Panthers themselves.

Very rare: none on OCLC.

Bloom, J., *Black against Empire* ... (UC Press, 2013), p.392; Mullgardt, B., “Further Harassment and Neutralization’: The FBI’s Counterintelligence Program (COINTELPRO) in Illinois” in *Journal of Illinois State Historical Society*, Vol. 113, No. 3–4 (Fall/Winter, 2020), pp.94–120.

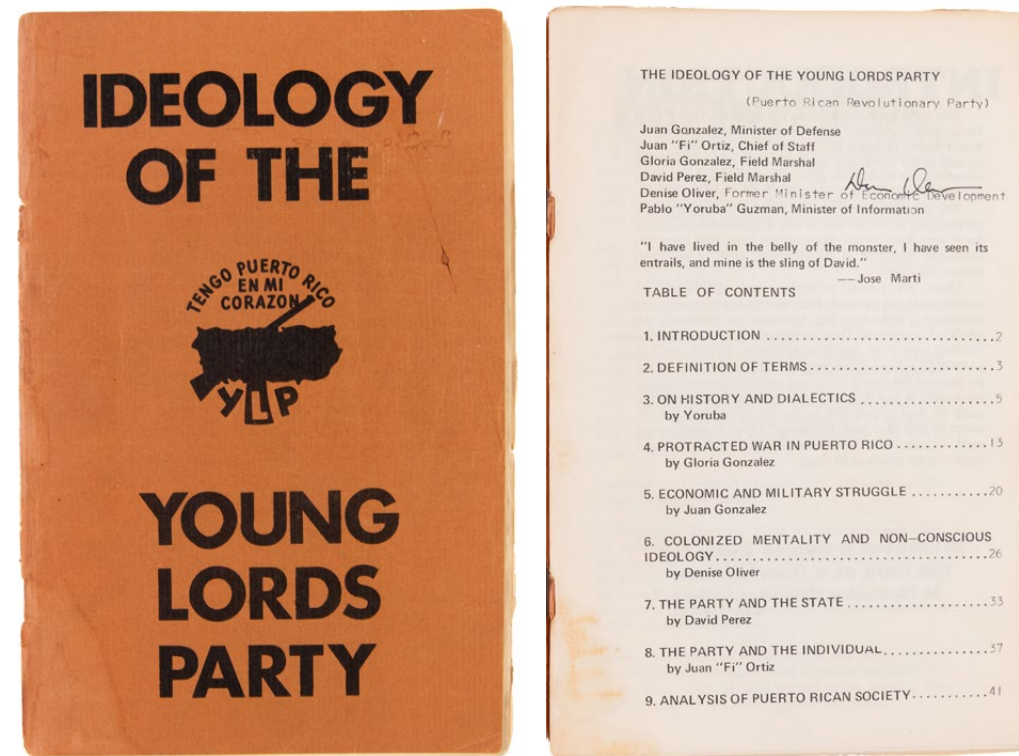
Signed by Denise Oliver

28 YOUNG LORDS PARTY.

Ideology of the Young Lords Party.

First printing. Eight half-tone images. 8vo. Publisher’s pictorial ochre wrappers, a little soiled and dampstained, worn at the spine. 41, [1]pp. Bronx, New York, February, 1972.

£1,500



A very good copy of the key document issued by the Young Lords Party in which they set out their theoretical and practical commitments, defining themselves as a revolutionary, anti-colonial, and socialist party.

Formed in Chicago by José Jiménez in the 1962, the organization was radicalised by the June 1966 Division St riots and then Jimenez’s political conversion in prison in 1968. At this point the Young Lords became “a voice for militant Puerto Rican nationalism, opposition to urban renewal, solidarity with the black freedom struggle, and support for revolutionary movements around the world” (Flores-Rodríguez). Originally modelled after the Black Panther Party, the Young Lords set up in New York in 1969, opening an office on Madison Ave in East Harlem. The next year, the NY Young Lords split from the Chicago organisation and **“adopted a more explicitly political structure that was better aligned with their stated goals”** (Enck-Wanzer).

The introduction sets out three “fixed and unchangeable principles”, namely: “collective leadership, not individuaa [sic] leadership. One individual can never see the whole of a problem ... Second, we can understand nothing unless we understand history ... Third, a revolutionary must be one with the people, serving, protecting and respecting the people at all times.”

The chapters are as follows: Introduction; Definition of Terms; On History and Dialectics; Protracted War in Puerto Rico; Economic and Military Struggle;

Colonized Mentality and Non-Conscious Ideology; The Party and the State; The Party and the Individual; and Analysis of Puerto Rican Society.

This copy is signed on the contents page by Denise Oliver (1947–2026), one of the founders of the New York organisation and contributor of chapter 6—“Colonized Mentality and Non-Conscious Ideology.” Her concerns about the role of machismo and sexism in the party led to her promotion to The Young Lords Party Central Committee where she helped write their Position Paper on Women.

A note on the colophon states that this is the first printing and that it would be revised at the first party congress in July the same year. Held on 30 June–3 July, 1972, it was their first and last congress before the organisation transformed into the Puerto Rican Revolutionary Workers Organisation, which disbanded in 1976.

OCLC locates copies at Indiana, Notre Dame, Michigan State, UT Austin, Wisconsin Historical, Centre for Puerto Rican Studies (NY), and the University of Puerto Rico.

Enck-Wanzer, D. ed, *Young Lords Reader* (New York, 2010), p.4; Flores-Rodríguez, A.G., editor, [Interview with José Jiménez] “The Young Lords, Puerto Rican Liberation, and the Black Freedom Struggle” in *OAH Magazine of History*, Vol. 26, No. 1 (January, 2012), p.61.

A Rare Large Format Photographic Promo Produced by Revlon

29 [DANCE THEATRE OF HARLEM]

SHOOK (Karel) intro.

“MARBETH” [SCHNARE (Margaret Elizabeth)] Photographer.

The Dance Theatre of Harlem

First edition. Full bleed photographic illustrations throughout. Large 4to brochure comprising a single quire of folded glossy leaves, publisher's original silk tie binding loosely looped around central fold. Stiff illustrated wrappers, a little chipped at lower fore edge, spine split with Japanese paper repair to inner hinge. 40pp. New York, Revlon, c.1976. **£750**

[with:] **RUBIN** (Joan Alleman) ed. **PLAYBILL: Uris Theatre. Dance Theatre of Harlem.** 8vo. Full colour, illustrated throughout. Self wrappers, stapled at spine. A few pages unopened at the top edge, one torn where this has been executed carelessly. Signed in ink on rear wrapper by two unknown performers. 40pp. New York, Arthur T. Birsh, March 1976.



A luxuriously produced and rare promotional booklet for the Dance Theatre of Harlem, produced by the cosmetics company Revlon. Arthur Mitchell, the first Black male dancer with the New York City Ballet, cofounded the theatre in 1968 with Karel Shook, his former teacher and renowned ballet master, as a space for children in their community to study dance.

They began in the basement of Harlem's Church of the Master, before a building was purchased to house the studio on 152nd Street where it is still located today. The neoclassical company made its debut performance at the Guggenheim to great acclaim and earned a reputation both for its performances and outreach programs for senior citizens and children with special needs.

This booklet comprises large-format black and white performance and behind the scenes shots of the dancers, including prima ballerina Lydia Abarca, who became one of Revlon's “Charlie girls” (and whose connection with the brand likely resulted in the commissioning of this publication). Queen Elizabeth, the Queen Mother, is also featured, attending a performance.

The photographs are by Margaret Elizabeth Schnare, who went by Marbeth, and who chronicled the company's history from the outset.

OCLC finds only one copy at NYPL.

THE DANCE THEATRE OF HARLEM

Докладывает Центр
Данс-театра в СССР



ТАНЦЕВАЛЬНЫЙ ТЕАТР САРЕНА

Государственный руководитель
Артурс Митрев

В. Вольф 88

С. Смирнов-Кавказ
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Москва, 129041, Б. Переславская, 46.

30 DANCE THEATRE OF HARLEM.

VOLF (Vitaly Evgenievich), artist.

[Promotional Poster for Soviet Tour.]

Offset lithograph poster measuring 850 by 560mm. Very good with just a couple of creases. Moscow, Soyuzreklamkultura, 1988. **£1,250***

A wonderful survival from the Glasnost era.

The Dance Theatre of Harlem was “the first African American ballet school and company to bring African American ballet dancers to worldwide prominence” (Thompson). Indeed, it was the first US company invited to tour the Soviet Union under Michail Gorbachev’s new approach to international relations and cultural exchange. During the five-week tour, the company’s visit to Moscow was widely covered in the international press and was received with considerable enthusiasm. It formed part of a broader program of artistic diplomacy, bringing an African American ballet troupe to Soviet audiences and contributing to cross-cultural dialogue in the performing arts.

The performance is promoted and celebrated by this striking poster, designed by the graphic artist and illustrator, Vitaly Evgenievich Volf (b. 1930s). He was educated at the Moscow Secondary Art School (1946–1953) and later at the V. I. Surikov Moscow State Art Institute (1959–1963) under B. A. Dekhterev. Volf worked extensively in applied graphics, producing posters and designs for institutions such as Reklamfilm, Goskontsert, and Eksportfilm, as well as for major publishing houses including Iskustvo, Meditsina, and Mir. From the 1960s onward, he regularly participated in All-Union and international exhibitions of poster art, and his works are today held in major museum collections, including the State Central Museum of Cinema and the Bakhrushin State Central Theatre Museum.

Seven years’ prior, the Dance Theatre of Harlem was the first Black ballet company to perform at Covent Garden’s Royal Opera House. Furthermore, in 1992, the company performed to integrated audiences in South Africa.

Apparently printed in an edition of 900, this poster is rare with no copies listed on OCLC.

Thompson, E.L., “Dance Theatre of Harlem” in Finkelman, P., ed, *Encyclopedia of African American History* (OUP, 2009), p.10.