



Catalogue 77

catálogo negro

Afrohispanic, Afroportuguese and Negrista
Literature. Afrohispanic Culture.

Slavery and Abolition

Black people in Spanish children's literature

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Afrohispanic, Afroportuguese and Negrista Literature. Afrohispanic Culture.



1. **Arozarena, Marcelino. Canción Negra sin Color.** UNEAC, Cuadernos Unión, La Habana 1966. 1st ed. 14x19.3 cm. 71pp. 2l. Wrappers. Cover by Fayad Jamís, with motifs from *santería*. Some marks on the covers, spine restored, interiors clean. Presentation copy: "al [?] Luis Marré, con la profunda admiración intelectual y revolucionaria de...", dated in 1970.

Marcelino Arozarena (Havana 1912 - 1996) was a Marxist activist and journalist of working class origins. Although he published poems in various magazines from a young age, and his work has appeared in anthologies, this appears to be the only collection of his verse published during his lifetime. (18.806)

120.00€

2. **Ballagas, Emilio. Antología de la Poesía Negra Hispano-Americana.** M. Aguilar, Madrid 1935. 1ª ed. 12x18 cm. 181pp. 2l. Publisher's boards, lacking spine. Illustrations by Palacios.

This is the first of four anthologies of black poetry that Ballagas was to publish (his Cuaderno de Poesía Negra, 1934 contains his own negrista poetry), although most of the poets represented here are white. 20.038

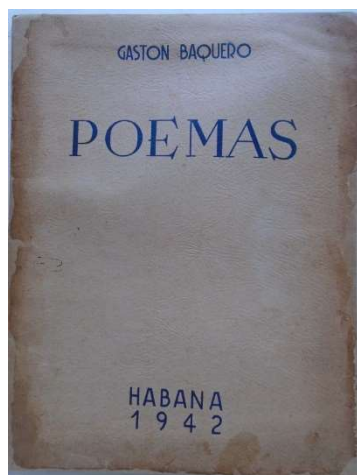
20.00€



3. **Ballagas, Emilio. Mapa de la Poesía Negra Americana. Ilustraciones de Ravenet.** Colección Mirto, Editorial Pleamar, Buenos Aires 1946. 1ª ed. 13x20. 324pp. 1l. Publishers boards, dust jacket. Photographic portrait and 10 plates by Ravenet (one in colour). Damp stain on the covers, and on the interior of the dust jacket.

Black poets (Nicolás Guillén, Regino Pedroso, Langston Hughes, Countee Cullen, Plácido, etc.), and negrista verse by white poets (Martí, Whitman, Carpentier, Alberti, Lorca, the editor, etc.) Colección Mirto, directed by the Spanish poet Rafael Alberti, exiled in Argentina after the Civil War, published an extremely interesting selection of works, including Spanish classics, such as Fray Luis de León, Góngora and Becket, modern Spanish authors – Lorca, Antonio Machado and León Felipe, and Latin Americans, such as Miguel Angel Asturias and Nicolás Guillén. 20.037

35.00€

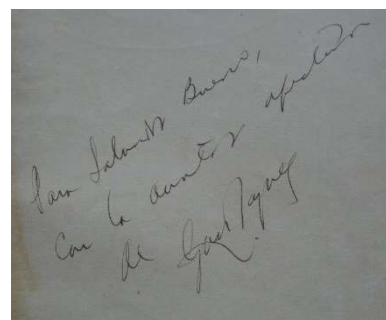


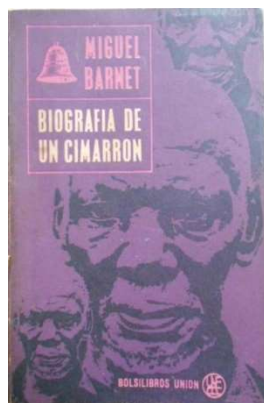
4. **Baquero, Gastón. Poemas.** Talleres de Serafín García, La Habana 1942. 1st ed. 24.2x32. 32 unnumbered pages. Wrappers, the back cover has been replaced, the front cover has been professionally restored, and the margins reinforced. The interior margin of the text has been reinforced, and the book has been resewn. One of only 100 copies; signed presentation copy.

This is the first book by the Cuban poet and journalist Gastón Baquero Banes, (Holguín 1914 - Madrid 1997). He contributed to Orígenes, Espuela de Plata and other magazines of the 40s and 50s, but left Cuba for Spain shortly after the Revolution, due to

his opposition to the Castro regime. Most of his works in prose and verse were published in Madrid. Only two copies in WorldCat. Rare. T19.0108

600.00€





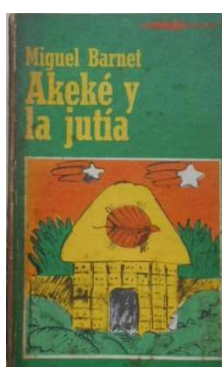
5. **Barnet, Miguel. Biografía de un Cimarrón.** UNEAC, Bolsillos Unión, La Habana 1967. 2nd ed. 10.7x16.5. 239pp. 3l. Wrappers. Spine darkened and reinforced. Signed presentation copy, decorated with African symbols, dedicated to Alberto Galindo (actually the author and editor Alberto Batista; his wife was Gladys Galindo - either a joke of Barnet's, or a simple mistake.)

The first edition of this work, which has appeared in over thirteen editions in various languages, was published by the Instituto de Etnología y Folklore de la Habana in 1966. This second, pocket, edition, of which 5000 copies were printed, appears to be rarer than

the first with no copies in WorldCat, and we can find no copies for sale. The author's introduction is original for this edition, and the design is by Fayad Jamís. Based on interviews with one of the last surviving cimarrones, or runaway slaves, this has become a classic of contemporary Cuban literature. 17.0230



115.00€



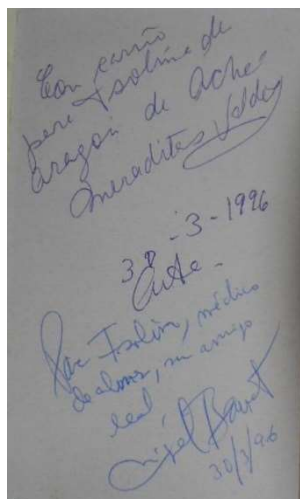
6. **Barnet, Miguel. Fábulas Cubanas. Akeké y la Jutía.** Manjuarí, UNEAC, La Habana 1978. 1st ed. 10.5x17.8. 132pp. 2l. Wrappers. Presentation copy dedicated to Cuban writer Miguel Cossío. Spine darkened, hinges rubbed.

AfroCuban and Andalusian folk tales. 17.0177

50.00€

7. **Barnet, Miguel. Okiris y otros Poemas.** Editora Letras Cubanas, La Habana 1980. 1st ed. 10.8x17.8. 25pp. 1l. Wrappers. Presentation copy dedicated to Cuban poet Luis Marré "Para mi gran amigo Marré, poeta y buena persona, su leal..." Light discolouring on the covers. 18.798

75.00€



8. **Barnet, Miguel. Cultos Afrocubanos. La Regla de Ocha. La Regla de Palo Monte.** Ediciones Unión, La Habana 1995. 1st ed. 12.2x19. 138pp. 1l. Photos and drawings. Wrappers. Presentation copy with a double dedication from Barnet and Afrocuban singer Merceditas Valdés to Isolina de Aragón, the doctor of Dulce María Loynaz, and many other Cuban writers and artists.

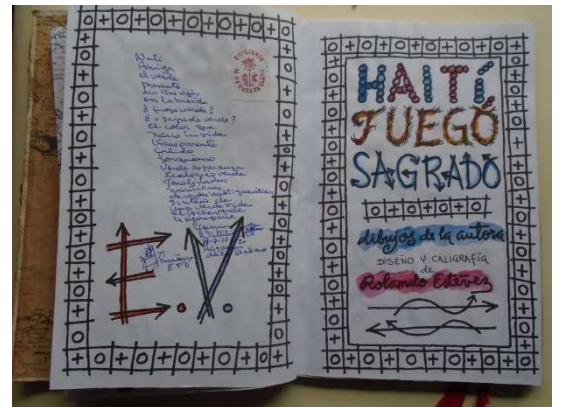
The dedication from Merceditas Valdés (signing here as Aché, the name bestowed on her by Fernando Ortiz) is of particular significance in this abbreviated guide / encyclopaedia of santería. 17.0176

125.00€

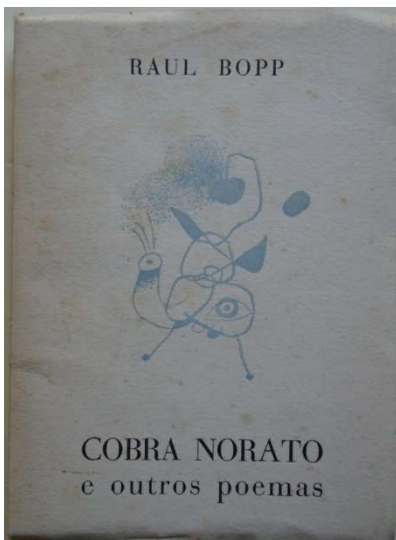


9. **Bolívar, Natalia. Haití, Fuego Sagrado. Dibujos de la autora. Diseño y caligrafía de Rolando Estévez.** Ediciones Vigía, Colección del Estero, Matanzas 2010. 1st ed. 19.5x27.5. 90pp. 4l. "Esta edición... consta de 200 ejemplares manufacturados e iluminados totalmente a mano... En su confección se utilizó acuarela y acrílico; papel blanco, cartulina bristol, lentejuelas azules y rojas, yute, cuentas, tejido rojo y tierra de Cuba. En la luna en el reverso de la portadilla fueron usadas tierra y piedrecillas haitianas, así como fragmentos de una muñequita de trapo..." (colophon, which lists, among the multiple components of this book, blue and red sequins, beads, Cuban earth, and for the cover, grit and earth from Haiti, and the torn up fragments of a rag doll). N° 105 of 200 copies.

The author has published various works on Afro-Cuban religions (Los Orishas en Cuba among others). This is her first book of poetry and is full of (at least for this humble and ignorant bookdealer) impenetrable symbols. Presentation copy, with an extensive and poetic dedication to Nati Revuelta, with her ex-libris: "Nati / Amiga / el verde / presente / en tus ojos / en la mirada / ¿fuego verde? / ¿o sagrado verde?...". decorated with magic symbols and dated in 2010. Nati Revuelta was the beautiful, sophisticated and bourgeois lover (famed for her green eyes) of Fidel Castro while he prepared his assault on the Cuartel Moncada, and during the time he spent in prison after the failure of his attack; and, of course, the mother of Alina, Fidel's anticastrista daughter. 18.250



225.00€



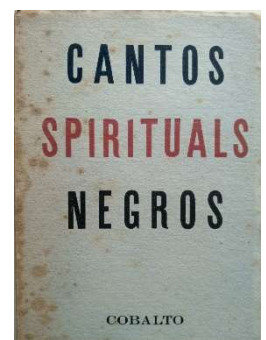
10. **Bopp, Raul. Cobra Norato e Outros Poemas. Edición dispuesta por Alfonso Pintó.** Dau al Set, Barcelona 1954. 1ª ed. 13x18. 133pp. 3l. Wrappers, some spotting, unopened. Cover by Joan Miró. The card of Alfonso Pintó loosely inserted, inscribed "con un abrazo" to Spanish poet and editor Manuel Arce.

In his short but invaluable prologue, Pintó explains the impossibility of translating Bopp's poems into Spanish. This edition includes some twenty poems not included in previous editions of Cobra Norato, and various poems on Afro-Brazilian themes. The elegant editions of Dau al Set were published in limited editions and are represent the Catalan avant garde of the years that followed the Spanish Civil War. 17.927

120.00€

11. **Breve Antología de Cantos Spirituales Negros. Traducción, selección y nota de J. Mª Fonollosa y Alfredo Papo.** Cobalto, Barcelona 1951. 1st ed. 12.5x17.5. 54pp. 1l. Full page illustration by Guinovart, one of leading figures of the post war Catalan avant garde. Wrappers. 400 numbered copies. Foxing on the covers. Presentation copy dedicated by Alfredo Papo to the Spanish poet and editor Manuel Arce. 19.822

60.00€





12. (Cabrera, Lydia) **Bolívar Aróstegui, Natalia; Natalia del Río Bolívar. Lydia Cabrera en su Laguna Sagrada. Diseño y dibujos de Frank D. Valdés.** Ediciones Vigía, Colección Venablos, Matanzas 2015. 1st ed. 19.5x29. 119pp. 4l. Stapled. The covers are made of rough, unbleached, handmade card ("confeccionado por los papiros de Holguín"), decorated with pieces of a different rough cardboard, red cloth, the title which is incorporated into a hand coloured drawing, and a piece of corrugated cardboard which sticks out at one corner; "los techos (de la casa dibujada) se construyeron con cortezas de árboles que pueblan la zona de Pedro Betancourt". The oil lamp

(the symbol of Ediciones Vigía) constructed by Valdés on the back cover is one of the most elaborate, intricate and beautiful of all those produced by this publishing house. The text is reproduced by risograph on white paper, with illuminated illustrations on the first four, and last, pages. N° 28 of 200 numbered copies.



Lydia Cabrera (1899-1991) was one of the pioneering investigators of Afrocuban traditions and beliefs - in 1930 she introduced Federico García Lorca to a secret Afrocuban ceremony during his visit to the island. 18.777 135.00€



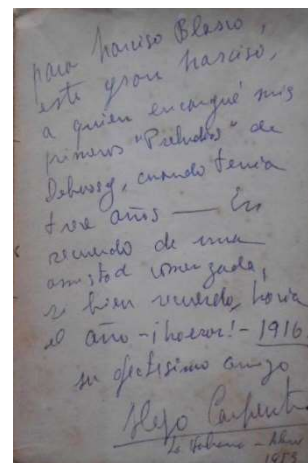
13. **Camejo, Carucha. La Cenicienta. Teatro de títeres. Diseño y dibujos: Zenén Calero.** Ediciones Vigía, Colección Aforos, Matanzas 2008. 1st ed. 21x24. 36pp. 1l. Stapled in wrappers. Text reproduced by risograph on white paper; the covers in brown wrapping paper, with cut-out, hand coloured titles and illustrations, and a transparent cellophane panel. The last leaf (with the colophon) is card, with watercolour illustrations and cut-out titles. N° 143 of 200 copies.

Caridad (Carucha) (1927-2012) and Pepe (1929-1988) Camejo were the pioneers of modern Cuban puppetry. They studied at the Academia de Arte Dramático, worked in the Misiones Culturales and founded the Teatro Guiñol de Cuba IN 1956. After the Revolution, they founded the Teatro Nacional de Guiñol de Cuba (TNG), in 1963, but fell foul of the regime in the fallout from the Caso Padilla, and saw the TNG closed down and the puppets trashed. She emigrated to New York in 1984. 19.787

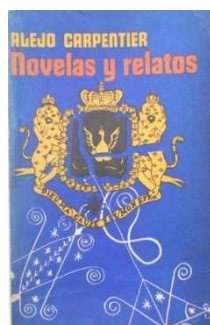
90.00€

14. **Carpentier, Alejo. La Música en Cuba.** Fondo de Cultura Económica, Colección Tierra Firme, México 1946. 1st ed. 14.5x22.5. 282pp. 1l. Wrappers with dust jacket. Margins of the dust jacket reinforced, errata slip mounted on verso of dedication leaf. Extense and affectionate dedication "Para Narciso Blasco, este gran Narciso, a quien encargué mis primeros 'Preludios' de Debussy, cuando tenía trece años - en recuerdo de una amistad comenzada, si bien recuerdo, hacia el año - ¡horror! 1916..." dated in 1953.

Narciso Blasco, a Catalan emigrant, owned a musical instrument shop in calle O'Reilly in la Habana Vieja. Music played an important role in the life of Alejo Carpentier from his earliest years; his father had studied the cello under the great Catalan cellist Pau Casals, and his mother, who took charge of his musical education, was a competent pianist. He had known Blasco since 1916, when he started to visit his music store at the age of 12. This work includes some of the earliest studies of Afrocuban music, with its genres, musicians, influences, etc. 16.505



525.00€



15. **Carpentier, Alejo. Novelas y Relatos.** UNEAC, La Habana 1974. 1st ed. 11.3x17.8. 446pp. 1l. Cover and frontis by Darío Mora. Wrappers. Signed by the author and dated in 1974. Hinges discreetly reinforced, spine browned, light spotting in the preliminaries.

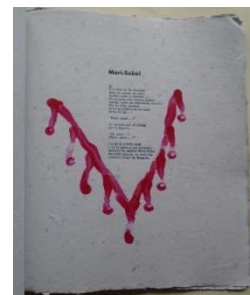
This collection includes *El Reino de Este Mundo*, Carpentier's classic novel of the slave revolution of Haiti, and *Los Fugitivos*, a short story about a cimarrón. 17.0202

225.00€

16. **Carpentier, Alejo. 5 Poemas Afrocubanos.** Casa Editora Cuadernos Papiro,

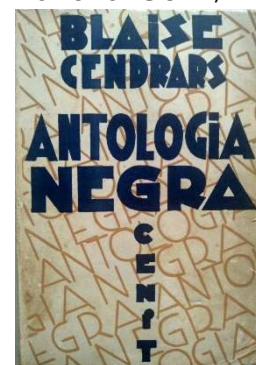


Holguín, Cuba 2014. 1st ed. 32.5x36.5. 16 unnumbered pages. Wrappers. 100 copies printed on hand made white, fibre and coloured paper, using vintage machinery... Each copy has been illustrated with lino cuts by José Emilio Leyva Azze (this text is a rough translation of the colophon - rough because it just sounds rather more grandiose in Spanish). What is not mentioned is that several of the illustrations have been illuminated with watercolour, and another with a dried flower incorporated in the paper during fabrication. 19.785

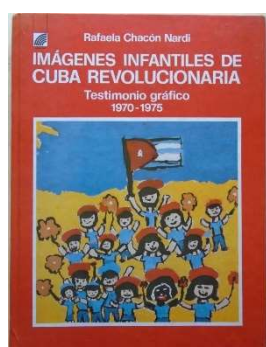


300.00€

17. **Cendrars, Blaise. Antología Negra. Traducida del francés por Manuel Azaña.** Editorial Cenit, Madrid 1930. 1st ed. 13x19.5. 372pp. 4l. Wrappers, with an attractive typographic design on the front cover (according to Juan Manuel Bonet, the great éminence grise of Spanish avant garde book design, it appears to be by Ramón Puyol). Stains from adhesive tape from an old protective wrapping on the first blank and half title.



Cenit was one of the most Spanish interesting publishing houses of the culturally vibrant years of the end of the Primo de Rivera dictatorship and the Second Republic; founded in 1928, on the release of Rafael Giménez Siles y Graco Marsá from Madrid's Cárcel Modelo prison, they published some of the most important contemporary writers – Remarque, Sinclair Lewis, Sholokhov, Istrati, Lenin, Barbusse, Dos Passos, Trotsky, Gorki, Zweig, Mann, Roth, largely left wing, but including Isadora Duncan and others; although they specialized in translations, they also published a number of very interesting Spanish and Latin American writers, such as Rosa Arciniega, Ramón J. Sender, César Vallejo. Their cover designs, whether illustrated, typographic or using photomontage are generally very striking. This is the first translation of Cendrars into Spanish. 19.821 60.00€



18. **Chacón Nardí, Rafaela. Imágenes Infantiles de Cuba Revolucionaria. Testimonio gráfico 1970 - 1975.** Editorial Gente Nueva, La Habana 1983. 1ª ed. 21x28. 101pp. 1l. Publisher's boards. Profusely illustrated with children's drawings of the Cuban Revolution, reproduced in colour; black and white photos.

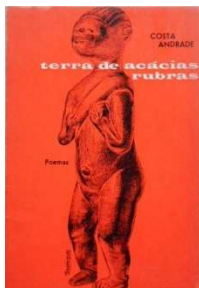
Chacón Nardí (La Habana 1926 - 2001) is one of the best known contemporary Cuban poets and her work has been translated into various languages. 20.029

60.00€



19. **Chacón Nardí, Rafaela. Vuelta de Hoja.** Ediciones Vigía, Colección del San Juan, Matanzas 1995. 1st ed. 16.5x21.3. 27pp. 4l. Mimeographed on a variety of papers - brown wrapping paper, tracing and recycled, decorated with torn or cutout scraps of paper of various types and colours, sewn with blue woollen thread. Nº 3 of 200 copies. On 6 copies in WorldCat. Ant18.0227 125.00€

20. **Chacón Nardí, Rafaela. Vuelta de Hoja.** Ediciones Vigía, Colección del San Juan, Matanzas 1995. 1ª ed. 16.5x21.3. 27pp. 4h. Mimeographed on a variety of papers - brown wrapping paper, tracing and recycled, decorated with torn or cutout scraps of paper of various types and colours, sewn with blue woollen thread. Nº 168 of 200 copies. 19.0121 125.00€



21. **Costa Andrade. Terra de Acácias Rubras.** Colecção Autores Ultramarinos, Lisboa 1961. 1st ed. 11x16. 45pp. 1l. Wrappers. No copies in WorldCat, only a microform reproduction.

This is the first book published by the Angolan poet, artist and politician, born in 1936, and who played an active role in the struggle for independence in the 1960s. 17.907

180.00€

22. **Cruz, Viriato da. Colectânea de Poemas, 1947-1950.** Coleção Autores Ultramarinos, Lisboa 1961. 1st ed. 11.3x16. 29pp. 1l. Wrappers.

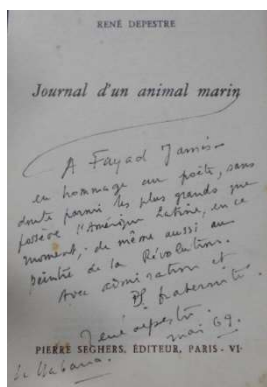
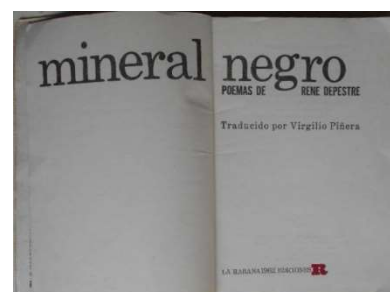
Angolan poet and revolutionary, born in Kikuvo in 1928, founder and General Secretary of the MPLA. He died in Beijing in 1973, where he had been detained for several years because his concept of national liberation was not in tune with the China of the Cultural Revolution. Light foxing on the covers, interiors clean. There was a re-edition in 1990; only one copy of this first ed. in WorldCat. 17.1393 150.00€



23. **Depestre, René. Traduit du Grand Large. Poème de ma Patrie Enchaînée.** Pierre Seghers, Paris 1952. 1st ed. 11x18. 57pp. Wrappers, dust jacket.

Haitian poet, born in 1926, who has spent most of his life in exile. In 1959 he settled in Cuba, invited by Che Guevara, and collaborated with the state publishing house Casa de las Américas and other institutions of the Castro government. In 1978 he broke with the regime and returned to France. 16.556 70.00€

24. **Depestre, René. Mineral Negro. Traducido por Virgilio Piñera.** Ediciones R, La Habana 1962. 1st ed. 14x20.2. 139pp. 6l. Wrappers. Some spotting on the covers, interiors clean. 16.557 90.00€



25. **Depestre, René. Journal d'un Animal Marin.** Pierre Seghers, Paris 1964. 1st ed. 12.5x19. 91pp. 2l. Wrappers. Some foxing on the covers and preliminaries. Presentation copy with extensive dedication to the Cuban poet and artist Fayad Jamís, "en hommage au poète, sans doute parmi les plus grands que possède l'Amérique Latine; de même aussi au peintre de la Révolution..." dated in Havana in 1969. 18.0127 145.00€

26. **Depestre, René. Un Arcoiris para el Occidente Cristiano. Poema-misterio-vodú. Traducido del francés por Heberto Padilla.** Casa de las Américas, La Habana 1967. 1st ed. 11.5x18.5. 142pp. 5l. Wrappers, dust jacket. Lacking 2.5cm of spine.

The translator, Heberto Padilla was at the centre of the famous Caso Padilla, when in 1968 his book of poems, *Fuera del Juego*, won a major national poetry prize but was harshly criticized by the Castro government and its cultural organs. In 1971 he was arrested and forced to make a public retraction; this episode severely weakened the support that the regime had previously enjoyed from left wing intellectuals in Europe and Latin America. 16.678a 50.00€





27. **Espinosa, Norge. La Mágica y Probable Historia del Cuento que se Durmió. Teatro de títeres. Prólogo Rubén Darío Salazar. Diseño y dibujos: Zenén Calero Medina.** Ediciones Vigía, Colección Aforos, Matanzas 2006. 1st ed. 21x24.3. 97pp. 2l. Stapled in wrappers. Risographed text on white paper and brown wrapping paper. The titles and illustrations mounted on the covers have been cut out and illuminated with water colour. N° 21 of 200 copies.

Norge Espinosa is a poet, playwright and puppeteer born in 1971; he has won numerous prizes and is coordinator of the Jornada de Arte Homoerótico and has been a leader of LGBT activism in his country, under a regime only recently notorious for its homophobic repression. 19.788 90.00€



28. **Fernández, René. Los Ibeyis y el Diablo. Teatro de títeres. Ilustraciones de Zenén Calero.** Ediciones Vigía, Colección Aforos (Vigía bibliography, the collection is not mentioned in the book itself) Matanzas 1993. 1ª ed. 21.5x27. 23pp. 2l. Stapled wrappers, with dust wrappers fixed with coloured thread. Mimeographed text on rough white paper (some foxing). The covers and title page are decorated with attractive and amusing illustrations, with drawings that have been torn out, hand coloured and mounted. N° 91 of 200 copies. 7 copies in WorldCat.

Play based on characters from Cuban santería. 18.260.

225.00€



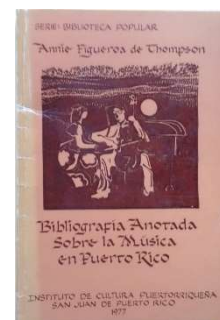
29. **Fernández, René. Los Ibeyis y el Diablo. Teatro de títeres. Ilustraciones de Zenén Calero.** Ediciones Vigía, Colección Aforos, Matanzas 1993. 1ª ed. 21.5x27. 23pp. 2l. N° 132 of 200 copies. 19.309 150.00€



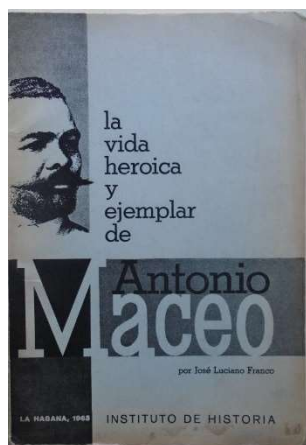
30. **Fernández Santana, René. La Ikú y Elegguá. Teatro de Títeres. Ilustraciones de Carbonell.** Ediciones Vigía, Colección Aforos (Vigía bibliography, the collection is not mentioned in the book itself), Matanzas 1994. 1ª ed. 21x26. 19pp. 2l. Plain card covers, the staples replaced with thread. The dust wrappers (and their flaps) are decorated with mounted figures that have been torn out, illuminated in strong, bright colours. Mimeographed text on wrapping paper and white paper. This is one of the brightest and most colourful books from the early years of Casa Vigía. Slight damp stain in the lower margin. N° 44 of 200 copies. 4 copies in WorldCat.

Play based on characters from Cuban santería. 18.269

225.00€



31. **Figueroa de Thompson, Annie. Bibliografía Anotada sobre la Música en Puerto Rico.** Inst. de Cultura Puertorriqueño, San Juan (printed in Barcelona) 1977. 1st ed. 12.5x18.5. 70pp. Wrappers. 07.63 20.00€



32. **Franco, José Luciano. La Vida Heroica y Ejemplar de Antonio Maceo. (Cronología).** Instituto de Historia, La Habana 1963. 1st ed. 14.5x21. 117pp. 1l. Wrappers. Some spotting on the lower margin of the cover.

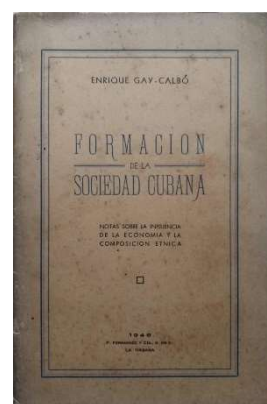
Franco published his life of Maceo between 1951 and 1957; this is a resumed version in the form of a chronology. From the age of twenty three, until his death in battle in 1896 at the age of fifty one, Maceo dedicated all his energy, his military genius and his life to the cause of Cuban independence, first as a soldier who rose with remarkable rapidity through the ranks to become Cuba's first black general. He then spent twenty years raising support for the cause in the US and around the Caribbean (while finding time to serve as Minister for War - among other official positions - in the government of Honduras). José Luciano Franco was an AfroCuban historian who published various studies on Maceo, as well as other Cuban and AfroCuban subjects.

20.001

90.00€

33. **Gay-Calbó, Enrique. Formación de la Sociedad Cubana. Notas sobre la influencia de la economía y la composición étnica.** P. Fernández y Cía., La Habana 1948. 1st ed. 15x23. 51pp. Wrappers. Presentation copy dedicated to the Cuban writer Raimundo Menocal. Some foxing on the covers.

45.00€

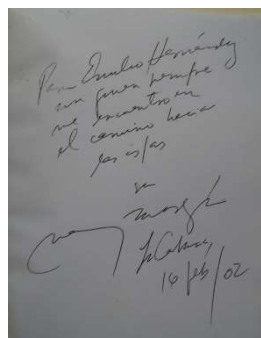


34. **Géigel Polanco, Vicente. Los Ismos en la Década de los Veinte.** Inst. de Cultura Puertorriqueña, San Juan 1960. 1st ed. 15x21.7. 29pp. 1l. Wrappers. Some pencilled notes.

On avant garde poetry in Puerto Rico, and the early publications of Luis Palés Matos.

37.191

20.00€



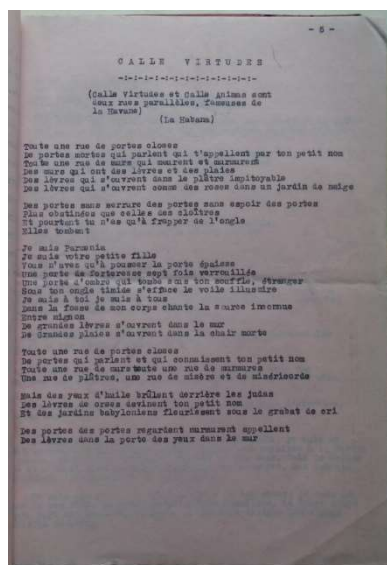
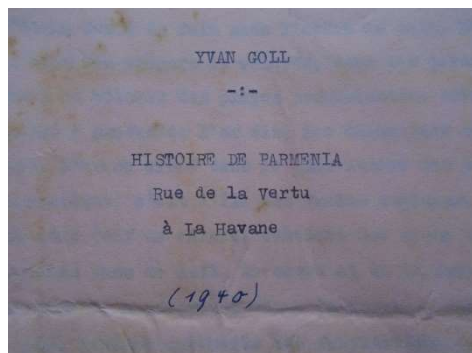
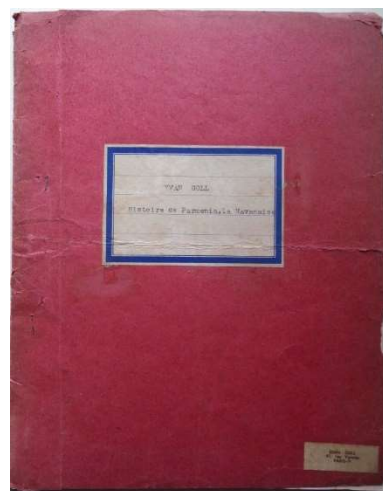
35. **Glissant, Edouard. Fastos y otros poemas. Selección y traducción del francés de Nancy Morejón.** Fondo Editorial Casa de las Américas, La Habana 2002. 1st ed. 13x15.5. 82pp. 2l. Wrappers.

Caribbean poet and novelist (Martinique 1928 - Paris 2011) associated with the négritude movement. Presentation copy signed by Nancy Morejón.

50.00€

36. Goll, Yvan. *Histoire de Parmenia, Rue de la Vertu à La Havane. / Cuba, Corbeille de Fruits*. [on the cover] *Histoire de Parmenia, la Havanaise*. 1940. 21x27. 26 sheets of typewritten carbon copy. Stapled in a folder, with the title typewritten on a sticker; in the corner a small sticker with the name and address of Claire Goll in Paris.

The Franco German surrealist poet Yvan Goll (1891-1949) visited Cuba for a few months from his New York exile. The visit inspired his "découverte des tropiques", which was the central theme of numbers 2-3 of his New York journal 'Hemispheres/ Hémisphères' (Fall-Winter 1943-44), where he published his essay "Cuba, corbeille de fruits," where he celebrates the richness of the island's black heritage, with a mention of the poet Nicolás



Guillén; the text also serves as a prologue to the 'Histoire de Parmenia', although the two texts were published separately. 'Parmenia...', Goll's poem about a mulatto prostitute working in la calle de la Virtud in Havana, was published in the third number of Circle Magazine in Berkeley, California in 1944. On the title page somebody (probably Claire Goll) has stuck a typed slip containing an excerpt from an essay on Goll and Cuba by Ernst von Schenk, dated in 1961, but the rest of the text, and our copy, would appear to date from 1940 (the handwritten date on the title page), when it was first written. This carbon copy appears to be a clean copy (there

are only two manuscript corrections, on pages 3 and 26) of the two texts, one in prose the other in verse, that the author had prepared to offer for publication in journals or reviews. Parmenia consists of two parts: the long poem headed 'Calle Virtudes' (pp. 5 - 23) and on pp. 24 - 26, 'Venus Cubaine'. However, this second, shorter poem was separated from 'Parmenia' and published with "Cuba, corbeille de fruits" in 'Hemispheres/ Hémisphères' 2-3. This copy would suggest that the author intended the three texts to be taken as a whole, as the product of his stay in Cuba; they do not appear to have been included together in any published form. Goll stayed in Guillén's house in while he was in Cuba, and although he is not normally associated closely with the negritude movement (he was later to translate Aimé Césaire), these two texts are clearly inspired by his admiration for Afro-Cuban culture, though his expression of it now appears somewhat stereotyped. T20.069

800.00€

Nicolás Guillén (Nicolás Cristóbal Guillén Batista, Camagüey 1902 – Havana 1989) is the best known and most popular Cuban poet of the 20th century. His father, who was a journalist, was shot by soldiers in 1917, and this, as well as Cuba's troubled and turbulent politics throughout the century, inclined him towards his lifelong socialist beliefs. In 1931 he published his first book of verse, *Sóngoro cosongo*; poems mulatos and from that point he became, increasingly, a major literary figure in the Hispanic world and beyond, with followers such as Miguel de Unamuno, the Spanish philosopher and poet, and forming friendships with the leading poets of the Spanish avant gard, Federico García Lorca and Rafael Alberti, and with Langston Hughes, who visited the island various times and translated Guillén's poetry into English. In 1937 he travelled to Spain during the Civil War as one the Cuban representatives of the 2nd World Congress of Antifascist Writers. of the Guillén had to spend much of the fifties in exile, first in Paris, and then in Buenos Aires on account of his communist militancy, and, when he returned after the Revolution, he was soon established as the leading literary figure of the island, and president of the UNEAC, the state sponsored (and state controlled) union of writers and artists from its foundation in 1961 until his death. Although his AfroCuban roots show a clear presence throughout his poetic career, he is held as Cuba's leading poet, not Cuba's leading black poet. While Langston Hughes, with whose work there are many parallels, is held in esteem as a great Afroamerican writer, Hispanic culture has not generally divided its writers and artists by the colour of their skin.

37. **Guillén, Nicolás. Original press photograph of Nicolás Guillén, Félix Pita Rodríguez and Pablo Rojas Paz in the II Congreso Mundial de Escritores Antifascistas, Valencia 1937.** 18x13. The photograph shows the three smiling writers, caught in a sunbeam (it really does give the impression of a celestial blessing bestowed upon them).



Despite the paucity of female delegates at the congress, we have been unable to identify the woman sitting in the row below the three Latin American delegates. The image appears to be a press photograph (and judging by its truly remarkable artistic quality might even be the work of one of the star photographers working at the Congress, such as Gerda Taro, though, sadly, I have to admit that this is mere conjecture), with the identity of the three writers and the event on a typed slip posted on the verso. We have found no record of its publication; only half a dozen photographs of Nicolás Guillén during his time in Spain during the Spanish Civil War appear to be known.

Signed and dedicated by Guillén to his future biographer, Angel Augier, dated in Havana in 1938.

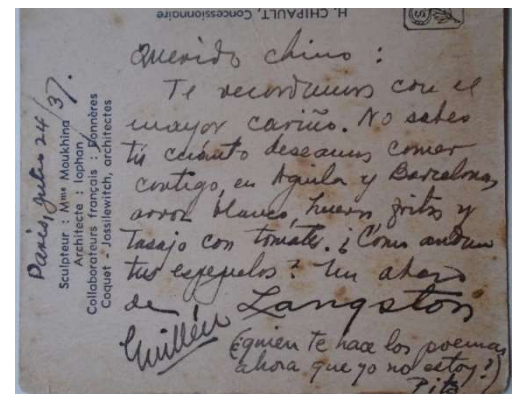
The II Congreso Mundial de Escritores Antifascistas, organized by the Spanish republican government in the midst of the battles of the Civil War, took place at the beginning of July 1937, with sessions in Valencia, Barcelona, Madrid (all subject to heavy bombing, and Madrid currently under siege) and Paris. Its principal goal was to draw the attention of the world to the struggle for freedom and democracy in Spain, and as a show of solidarity from progressive, left wing and communist intellectuals. It was, indeed, attended by many of the greatest writers of the time, among them Rafael Alberti, Louis Aragon, José Bergamín, Bertolt Brecht, Alejo Carpentier, Ilya Ehrenburg, Raúl González Tuñón, Nicolás Guillén, Langston Hughes, Vicente Huidobro, Mijaíl Koltzov, Jef Last, María Teresa León, Antonio Machado, André Malraux, Juan Marinello, María Osten, Pablo Neruda, Octavio Paz, Carlos Pellicer, Ludwig Renn, Anna Seghers, Stephen Spender, Anne Louise Strong, Sylvia Townsend Warner, Tristan Tzara and César Vallejo. 19.0142

1250.00€



38. (Nicolás Guillén / Langston Hughes / Felix Pita Rodríguez / Regino Pedroso). **Postcard written to the Cuban poet Regino Pedroso by Nicolás Guillén, Langston Hughes and Felix Pita Rodriguez from the II Congreso de Intelectuales Antifascistas, París, 1937.** Paris 24th July 1937. 9x14.2 The photo on the card shows the monumental sculpture created by Vera Moukhina (o Mukhina) for the Soviet Pavilion at the International Exhibition of Paris, 1937. "Querido Chino: Te recordamos con el mayor cariño. No sabes tú cuánto deseamos comer contigo en Aguila y Barcelona, arroz blanco, huevos fritos y tasajo con tomate..." (Pedroso was of mixed Chinese and Afrocuban birth). The card has been written by Nicolás Guillén, and signed by Hughes ("Langston") and Felix Pita Rodriguez ("¿quién te hace los poemas ahora que yo no estoy?").

The three poets, two Cubans and an American, had travelled, first to Spain, amid the carnage of the Civil War, and then to Paris, to attend the II Congreso Internacional de Escritores para la Defensa de la Cultura, to show their support for the Spanish Republic in its struggle against the armies of Franco, who counted on the active support of Hitler and Mussolini. The final sessions took place in Paris on the 16th and 17th July 1937. This postcard, written by three of the foreign delegates a few days after the final sessions has considerable historic value and interest. Regino Pedroso, though a communist and a poet, had not attended the congress; he was a friend of both Cuban poets, and had known Langston Hughes from the American's first visit to the island in 1928. T18.826



800.00€



39. **Nicolás Guillén / Regino Pedroso, etc. Original photograph of the homage organized by Cuban intellectuals in honour of the Jewish poet and playwright Nathan Bistritzki (Nathan Agmon).** Cojimar (La Habana) 1944. 18.5x12. Typewritten text on verso: "Enero de 1944, Cojimar... después de un almuerzo cordial ofrecido por Arístides Sosa de Quesada al poeta hebreo Nathan Bistritzki. / En el grupo están, además, los poetas Agustín Acosta, José Angel Buesa, Nicolás Guillén,

Guillermo Villarronda, Regino Pedroso, Andrés de la Piedra Bueno, Arturo Doreste y Antonio Martínez Bello; y los señores Dr. Rubén Arango, Dr. Armando Tió, Dr. Martín Gutiérrez..." 19.867

100.00€

40. **Guillén, Nicolás. Original photograph of Nicolás Guillén, his wife Rosita and Enrique Amorim in Buenos Aires 1947.** 14x9. On the verso: "Enrique Amorim, Rosita y Guillén / Buenos Aires 21 Sep - 1947 / Galerías Güemes, Florida 165, apartamento 805 / Buenos Aires / Argentina."

The poet Amorim is best remembered as Federico García Lorca's Uruguayan lover. From 1945 Guillén travelled around Latin America and he arrived in Argentina at the peak of his fame, with the publication of *El Son Entero* in Buenos Aires in 1947. The smile that spreads across Guillén's face (well, and Rosa's) brings back the youthful poet of Regino Pedroso's 'Hablando con Nicolás':

Pero te veo
Como la vez primera que nos vimos:
En tu rostro gozoso la risa fresca y clara, muy abiertas las pupilas para observar la vida,
Alegre como un son tu hablar camagüeyano,
Y el negror de la noche ondeando en tus cabellos.

19.0132

275.00€



41. **Guillén, Nicolás. Homage to Pablo Neruda, Municipality of Havana, July 1948.** 2 original photographs. 20.5x12.5.

The homage was an act of international solidarity with Pablo Neruda, who had been stripped of his seat in the Senate, and driven into hiding by the government of González Varela, for his opposition to their policies, and, in particular, for his famous speech "Yo acuso", on the 6th January 1948. During the year that he was in hiding in Chile, before his clandestine departure in February 1949, there were homages, act of support and editions of his works in numerous countries. The first photo shows the organizing committee of the homage, with Nicolás Guillén, the exiled Spanish journalist José Luis Galbe, Juan Marinello, Rafaela Chacón Nardi and Angel Augier (there is a small hole in this image). The second photo shows the public who had attended. The speeches that were

given on this occasion were published in *Homenaje Cubano a Pablo Neruda* (La Habana 1948.) 19.0130

300.00€



42. **Guillén, Nicolás. Original photograph of Nicolás Guillén with Angel Augier in París, 1955.** 1955. 9x12.

Augier received a UNESCO grant 1954-1955 and took classes in graphic arts in the École Estienne in Paris; Guillén lived in exile in Paris from 1955 to 1958. Handwritten text on verso. 19.868

180.00€



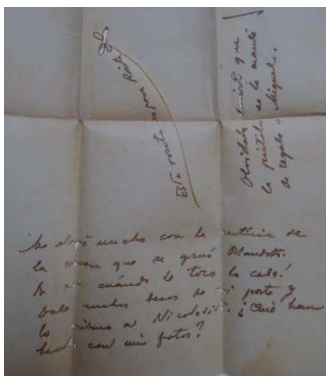
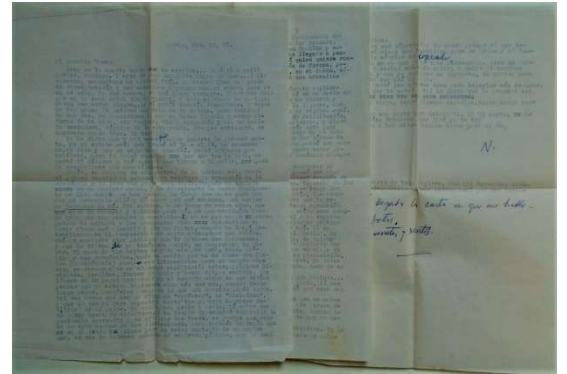
43. Guillén, Nicolás. Small archive of family correspondence from his exile in Paris, March 1956 - December 1957.

a) 6th March 1956. Postcard (photo by Albert Monier) addressed to his wife Rosa Portilla, in Cuba, with a quotation from Rubén Darío: "Horas de Pesadumbre y de tristeza / paso en mi soldadad...". Signed "N".

b) 13th September 1956. Handwritten letter on a single sheet addressed to Guillén's

grandsons, Orlandito and Nicolasito. He mentions some photos he has enclosed (these are not conserved) and his imminent return home, "Un beso de Papa / Nicolás". Envelope with typed address, stamps.

- c) 16th October 1956. 6 pages typed letter, with close spacing (as Guillén says on the last page, "una carta que llenaría una página de periódico"). He talks of his relations with various friends in Paris and Cuba, and their comings and goings - Nato, Vicente, Bola (de Nieve), Ilya, Portocarrero - and describes his falling out with the Cuban painter René Portocarrero. He talks at length about his depression "Nunca, en toda mi vida, me he sentido tan triste y abatido. A veces siento que soy un niño abandonado, con ganas de estar cerca de mi madre... con ganas de estar constantemente cerca de ti..."; about his concern over the health of his friend the Spanish poet Rafael Alberti, who had undergone an operation in Buenos Aires, where he was exiled; he asks Rosa for a loan (underlined) of 800 Dollars (!) to buy "algunos libros de arte (bastante caros), algunas reproducciones (muy buenas) y una colección de discos...", shirts, ties and two suits. On the final page he has added some handwritten notes (the ink has eaten away at the thin airmail



paper in some places) and a rose "Esta rosita es para Rosita". In an envelope, but without stamps or address. A long, intimate and highly interesting letter.

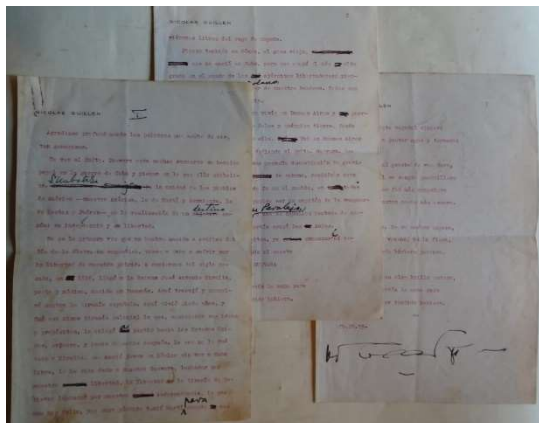
d) 30th October 1956. Carbon copy of a three page typed letter to Rosa. Guillén once again requests the \$800 loan that he had asked for in letter c), but now with greater urgency; he talks of a project of the Argentine record company Editorial Sonora to record an LP of Guillén reciting his own poetry. Although he gives the impression that the plans are very advanced, the project does not appear to

have seen the light of day, even when his trip to Buenos Aires finally came off in 1958. He discusses the political situation in Cuba (which he does not find reassuring, nor does it incline him to return home) and of the misery of his exile; he mentions Bola de Nieve as the principal go between himself and Rosa.

- e) 6th December 1956. Single page typewritten letter to Rosa, signed N. Guillén talks of his bad health, the cold of the Paris winter, of his depression, and makes a few references to Rosa's recent visit to Paris.
- f) 12th February 1957. 3 page typewritten letter to Rosa, signed N, with an added manuscript note. This is a letter full of reproaches and justifications; Guillén complains about the dry tone in Rosa's letters, her suspicions of his "viaje acompañado de mujeres a los congresos; vida dispendiosa en París (¿con qué dinero?)..." An intimate letter between a couple who have been separated by an involuntary exile, and where the effects of this long and undesired separation start to manifest themselves.

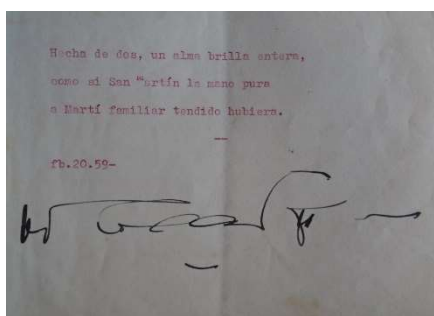
- g) Two handwritten letters from Argelia Batista Arrieta, Nicolás Guillén's mother to her son during his exile in Paris. No date. "Nicolásito yo te quiero a ti igual que cuando eras chiquito con toda mi alma y mi corazón..."

These six letters and one postcard from Nicolás Guillén are unpublished; indeed, very little of his family correspondence has been published (there was an article with some material in the Gaceta de Cuba in 2009, but it was only four pages long, so there was insufficient space for a great deal of correspondence). These letters offer a unique and intimate window onto the poet's life in exile, internationally famous, but depressed and lonely, suffering his separation from his loved ones, Rosita's bouts of jealousy, the cold Parisian winter; with frequent references to his projects, to his friends in the French city, the day to day of a life so far from Cuba. 19.0143 3350.00€

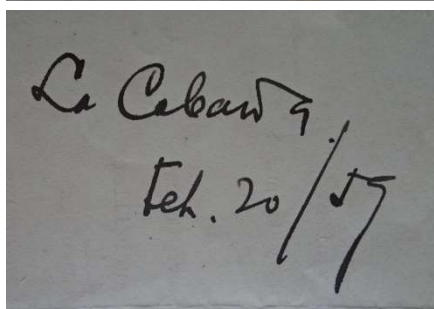


44. **Guillén, Nicolás. Original typewritten text of a homage to Che Guevara.** La Cabaña [La Habana] 1959. 18x27. Three folios, typed on one side.

This homage to Comandante Ernesto Che Guevara on the 20th February in La Cabaña was Guillén's first public event on his return to Cuba. At the time of the triumph of the Cuban Revolution, Guillén was in Buenos Aires, after nearly six years of exile imposed by the Batista government due to his opposition, and his membership of the communist party. He returned to Cuba on the 23rd January, and this homage to el Che was his first public act after arriving back in his native land.



It consists of two pages of prose, and a sonnet. The prose text contains numerous corrections, crossing outs and handwritten additions - clearly a text written specially for this occasion, while the sonnet 'Al Che Guevara' had already been published in Buenos Aires in the magazine Propósitos edited by Leónidas Barletta - although the version that Guillén recited in La Cabaña contains some variants which differ from the Argentinian original; these changes became definitive. Signed by Guillén on the last page, and on the verso, "La Cabaña Feb 20/59" in Guillén's handwriting. For the first year of the Revolution, Che Guevara was the commander of the Cabaña fortress, which was converted into a prison from the enemies of the new regime, and where he oversaw the summary trials and executions of over a thousand Cubans.



This is a text of great significance in Guillén's bibliography, and marks the start of his new career as the patriarch of culture under the new regime; it also bears witness to El Che's new role in the now triumphant Cuban Revolution. 19.0138 1350.00€

45. **Guillén, Nicolás. Original photograph of Nicolás Guillén with Alejo Carpentier and Angel Augier en La Habana.** 18x13.

The photo would appear to be from the first years of the Revolution - 1959 or the early 60s, when both authors had returned to the island after various years of exile. Small tear on the upper margin, the names of the three writers handwritten on verso. 19.871

135.00€



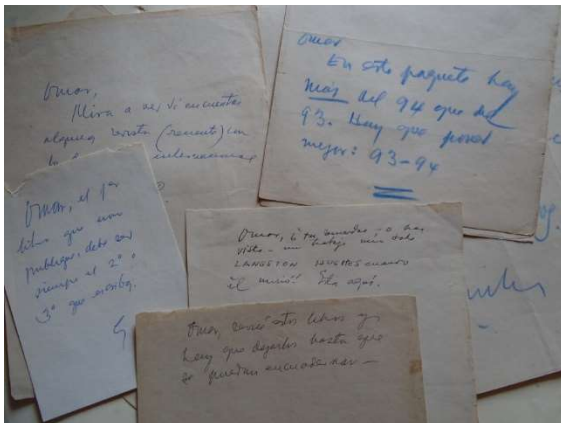
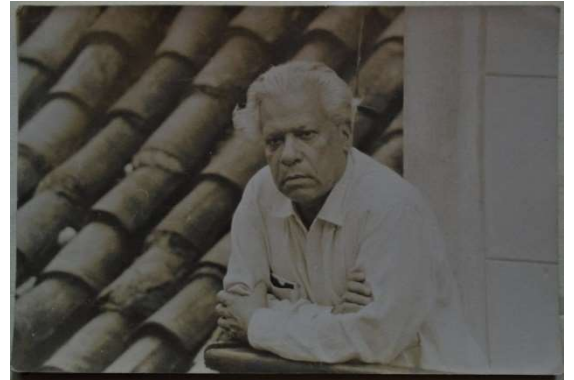


46. **Guillén, Nicolás.** Original photograph of the homage to Nicolás Guillén on his 60th birthday in the University of Havana. 1962. 18x13.

Nicolás Guillén with Angel Augier, Juan Marinello (Rector of the University), José Altshuler (Vice-Rector), Pelegrín Torras (Vice-Minister) and other authorities of the Cuban Revolution. Handwritten text and stamp of Foto Sánchez Méndez on verso. 19.869 125.00€

47. **Guillén, Nicolás.** Original photograph of Nicolás Guillén by Mayito (Mario García Joya.) 15x10.2. The photo shows a thoughtful Guillén, on a balcony, probably in Havana.

Two other photos taken in the same place (with a change of shirt, but the same look, and the same pose, it is probable that the three photos were taken in the same session) were used for the sleeve of the LP Nicolás Guillén Dice sus Poemas, issued in 1963. Original photographs by the great Cuban photographer Mario García Joya (Mayito), rarely appear on the market. 19.0133 600.00€

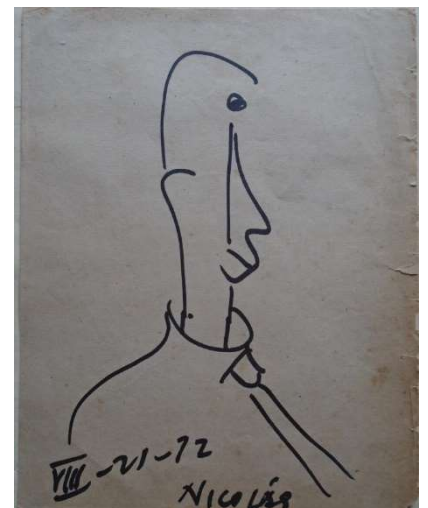


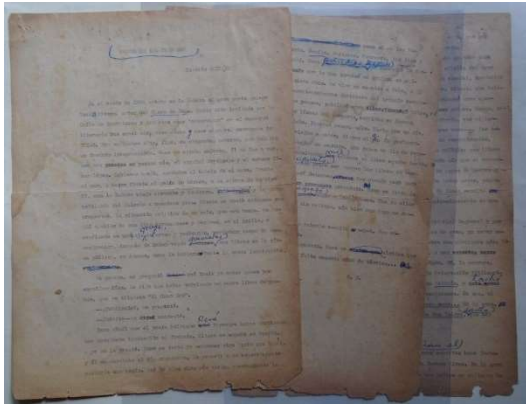
48. **Guillén, Nicolás. / Oscar Perdomo.** A small archive of texts and notes, principally addressed to, or referring to Omar Perdomo. n.d. Omar Perdomo worked as librarian and secretary to Guillén for a number of years, between 1964 and 1972, and possibly longer. The archive consists of the following items:

a) Two letters from Guillén, on headed paper of the President of the Unión de Escritores y Artistas Cubanos (Guillén was president of the Union from its foundation in 1961 until his death in 1989), one from January 1964, informing that Perdomo was employed in his personal library (signed and stamped); the other recommending Perdomo for a position as librarian.

b) 14 handwritten notes from Guillén to Perdomo signed with a G, an N, or Nicolás, or Guillén. They are generally the working instructions of a writer to his secretary / librarian ("Omar, mira si tienes una revista en que hay un trabajo mío sobre los primeros momentos del triunfo de la Rev.", "Omar, en este paquete hay más del 94 que del 93", "Omar, te dejo estos cigarritos..."), but some are rather more interesting ("Omar, Nancy [Morejón, one takes it] va a venir hoy para ver este álbum de Haití", "Omar, ¿tú recuerdas o has visto - un trabajo mío sobre Langston Hughes cuando él murió? Está aquí," or even "Omar, el 1er libro que uno publique, debe ser el 2º o 3º que escriba".)

c) A sketch with a self-portrait of Guillén, and another sheet with 7 doodles by the poet. This collection offers a glimpse of Guillén's (now rather comfortable) day to day life in the years after the Revolution. 19.0108 750.00€





49. **Guillén, Nicolás. Recuerdos del Gran Zoo.** Typewritten text with handwritten corrections. n.d. 21x28. Three typewritten leaves with numerous corrections by hand.

Guillén has created a narrative around the composition and publication of *El Gran Zoo*, starting with his exile in Argentina, up to the colonels' coup d'état in Greece, taking in the various editions of the book, including the censorship of the Spanish edition. He mentions the role of the Greek poet Yannis Ritsos, who published the first edition, the

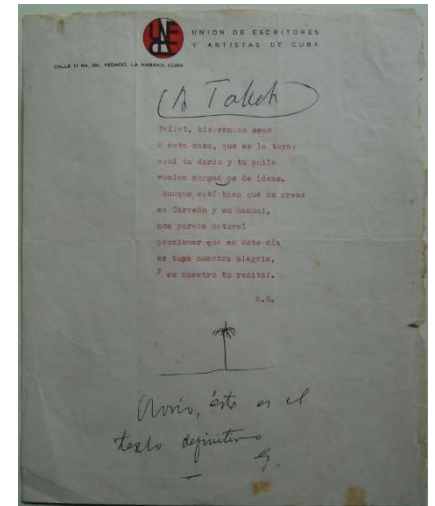
Haitian poet René Depreste, Juan Marinello, Juan Goytisolo and César López. From the references to the political situation in Greece, the text can be dated between 1967 and 1970. We have been able to discover no indication that the text has been published - it is possible that it was prepared as a lecture, and not for publication. The typed corrections would suggest that this is the original version of the text, and not a later copy; the handwritten corrections are of great interest. The paper has water stains, and is browned along its delicate lower margin, with fragments of the paper missing.

19.0107
350.00€

50. **Guillén, Nicolás. A Tallet. / José Z. Tallet. Con Guillén.** n.d. 21.5x26. One page on the headed paper of the Unión de Escritores y Artistas de Cuba, the text typewritten, with the title, a small drawing of a palm tree, and a note signed with the initial G, by hand.

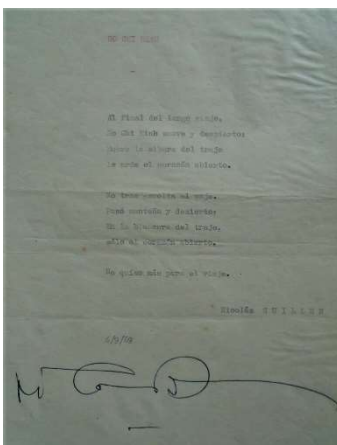
Poem of ten verses dedicated to the veteran Cuban poet José Zacarías Tallet, probably written on the occasion of a recital that Tallet gave in the UNEAC (the Unión de Escritores y Artistas de Cuba, the state sponsored, state controlled union to which all Cuban artists belong and of which Guillén was president from its foundation in 1961 until his death in 1989). It is undated, but appears to be from the late 60s, or early 70s, when Tallet's poetry was republished after years of oblivion. The handwritten note at the end reads: "Norio(?), éste es el texto definitivo G."

We have not found the poem in any of Guillén's works, and it would appear to be unpublished. Offered together with Tallet's reply 'Con Guillén' (co-written with Tallet's biographer Fernando Carr Parúas.); this is a poem of 50 verses, written in 1985, with a typewritten text by Carr, dated in 2003, in which he describes the creative process of the poem. Tallet's reply appears, too, to be unpublished.



19.0106

700.00€



51. **Guillén, Nicolás. Ho Chi Minh 1969.** 21.5x27.5. One typed folio, dated 6/9/69, and signed.

This beautiful elegy to the great Vietnamese revolutionary hero was later published in *El Gran Zoo*, and put to music by Pablo Milanés.

19.0105
250.00€

52. **Guillén, Nicolás. 2 original photographs of Nicolás Guillén with Angel Augier in Moscow.** Moscow 1971. 15x22.5 and 24x18.

a) Large photo of Guillén and Augier outside the Novedades de (?) department store in Moscow, dated, with Russian photographer's stamp on verso June 1971. The two poets visited Moscow as guests of the V Congress of Soviet Writers. Between 1970 and 1971 Nicolás Guillén visited Berlin, Budapest, Moscow, Ulan Bator, Madrid, Lima, Vietnam, Moscow (again), Santiago de Chile, and Moscow (for a third time), on top of numerous official acts as president of the UNEAC. During this time he was hospitalized on two occasions with cardiovascular problems. And over the same period he had to ride the international storm whipped up over the Caso Padilla.



b) Photograph of Guillén and Augier with the Soviet poet Eugeni Evstuchenko (Yevgueni Yevtushenko) in the V Congress of Soviet Writers. Yevtushenko was sent to Cuba as a correspondent for Pravda in the early sixties, and wrote the script for the beautiful Cuban-Soviet film *Soy Cuba*, which came out in 1964 (if the term "Cuban-Soviet film" fails to hit your buzzer, just look for the song 'Loco Amor' by Los Diablos, and I guarantee that you will come round to my way of thinking); but, above all, Yevtushenko was a friend of Heberto Padilla, and wrote to Fidel to protest against his treatment of the Cuban poet in the Caso Padilla. Judging by the happy smiles of Guillén, Augier and Yevtushenko, it would appear that the Russian did not choose this opportunity to recriminate the president of the UNEAC for his role in the affair. On the verso: "Para mi querido Angel Augier, Ella Braguinskaya 1-1-72". Braguinskaya was a Hispanist, translator and friend of Neruda, Alberti and numerous other Spanish and Latin America writers who visited the Soviet Union. 19.870



350.00€



53. **Guillén, Nicolás. Two original photographs of Nicolás Guillén with Alejo Carpentier and José Antonio Portuondo in the Encuentro de Uniones de Escritores de Países Socialistas, Havana, 1975.** La Habana 1975. 18x12. On verso, stamp of Ricardo Barrero, Fotógrafo. 19.876 225.00€

54. **Guillén, Nicolás. Original photograph of Nicolás Guillén and Angel Augier with José Luciano Franco.** La Habana (?) 1981. 18.5x12. Verso: 90th birthday of José Luciano Franco.



Franco (1891 - 1989) was an Afrocuban historian, the author of various studies on the life and the figure of Antonio Maceo. 19.875

125.00€



55. **Guillén, Nicolás. Original photograph of Nicolás Guillén and Angel Augier en el II Congress of the UNEAC, 1977.** La Habana 1977. 18.5x24. Verso: "Augier presidiendo la sesión de apertura del II Congreso de la UNEAC en octubre de 1977 en el Hotel Nacional". Some defects in the margins. 19.874
90.00€

56. **Guillén, Nicolás. Original dedicated and signed photographic portrait of Nicolás Guillén.** Camaguey 1977. 18x22.5. "Julio 10/77 Julio. Para Angel Augier el día 10 (de noche) en la plaza de San Juan de Camagüey. Nicolás". Verso (in Guillén's handwriting) "10 Julio - 1977"; (in pencil, in a different hand) "Frente a su casa natal. Serenata a N. Guillén". Stamp of the Agencia de Información Nacional, Camaguey.

The photograph was taken at a homage to the poet in the town where he was born, on his 75th birthday. 19.873 275.00€

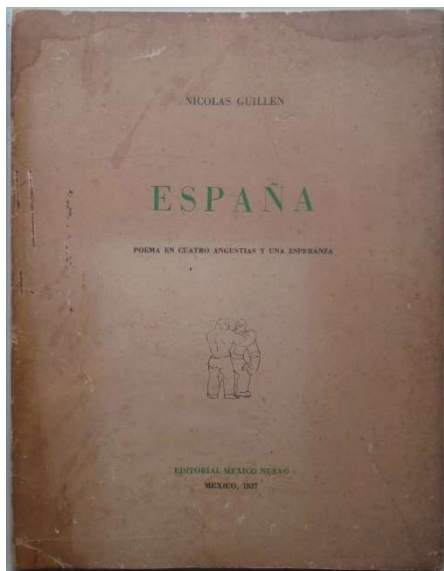


57. **Guillén, Nicolás. Original colour photographic portrait of Nicolás Guillén.** 20x25. In the lower corner "Por Guevara". The photo appears to be from the 70s or 80s. 19.872
90.00€

58. **Guillén, Nicolás. Collection of 9 original photographs of Nicolás Guillén and his family dating from the 1960s, seventies and eighties.** Various formats and sizes 11x9 to 24x15. 7 photos of Guillén with Angel Augier, Alejo Carpentier (in one photo) and others who we have not been able to identify; 1 photo of Guillén's mother Argelia Batista Arrieta, sisters and brother in law; 1 photo of Guillén's sister America. 3 photos have the stamp of Ricardo Barrero Fotógrafo on verso; one has Bohemia, Departamento Fotográfico. Foto J.L. Carlon. 20.066

550.00€



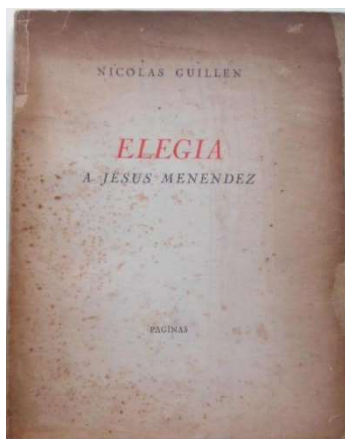
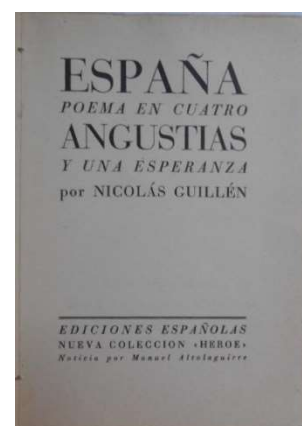


Guillén's work. T18.025

59. **Guillén, Nicolás. España. Poema en Cuatro Angustias y una Esperanza.** Editorial México Nuevo, México 1937. 1st ed. 24.2x31.3. 28 unnumbered pages. Wrappers. There are no copies in WorldCat, but if we dig around a little, we find one in the Residencia de Estudiantes, another in the Library of Congress, and one in Toronto University, with the title misspelt. Stains on the cover, spine and margins reinforced; a few slight marks on the inside, but interiors generally clean.

Guillén wrote these poems about the Spanish Civil War in Mexico before setting off for Spain to attend the Congreso Internacional de Escritores para la Defensa de la Cultura in Valencia, and they were published in Mexico while he was at sea. In August of the same summer, the great Spanish printer and poet Manuel Altolaguirre published a second edition. This first Mexican edition is so rare that Altolaguirre's second ed. is cited as the first in many studies on 1350.00€

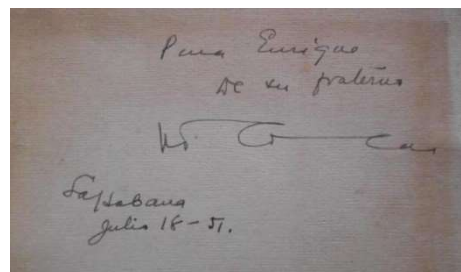
60. **Guillén, Nicolás. España. Poema en Cuatro Angustias y una Esperanza por... Noticia por Manuel Altolaguirre.** Ediciones Españolas, Nueva Colección Héroe, Manuel Altolaguirre, impresor, Valencia 1937. 2nd ed. (1st Spanish ed.). 11.3x16.2. 39pp. Lacking covers; a small repair in the final 2 leaves, but generally very clean. Rare, no copies in WorldCat, although there is one in the BNE, and a further two in the Archivo Virtual de la Edad de Plata. 17.1424 600.00€



61. **Guillén, Nicolás. Elegía a Jesús Menéndez.** Páginas, Félix Ayón, Impresor, La Habana 1951. 1st ed. 21x27. 51pp. 2l. Illustrations by Carlos Enríquez. Wrappers. Covers reinforced, spine replaced; covers browned, foxing; some foxing on text. 200 copies on bond paper, this one unnumbered. Signed presentation copy "Para Enrique [Labrador Ruiz] de su fraterno...", dated in Havana in July 1951, the month of publication. Signature and stamp of Angel Augier, Guillén's biographer and editor.

This book may be considered Cuba's first bibliophile's edition: it was issued unsewn, printed in two colours on

high quality bond paper, at 25 Pesos, at a time when most books cost between one and two Pesos, and a specialist literary review such as *Orígenes* cost 50 Cents. Indeed, at this price it is possible that a good part of the edition have remained unsold. WorlCat initially refuses to disclose any copies, but, when prompted, reveals copies in Stanford, Florida International University, Miami, Yale (although two of these are copy number 17). The Biblioteca Nacional José Martí de La Habana does not include this book in its catalogue, but warns us that "Hasta el día de hoy, contamos con 7 autores y 34 obras en nuestra base de datos." (Seven authors? 34 works? The achievements of the revolutionary state never cease to amaze. Who dares claim now that communism does not deliver?) This poem is considered Guillén's masterpiece, and one of the great works of Cuban poetry. T18.022 1500.00€



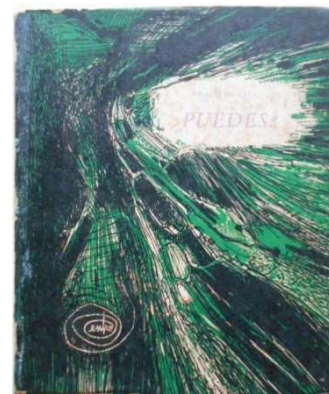


62. **Guillén, Nicolás. La Paloma de Vuelo Popular. Elegías.** Biblioteca Contemporánea, Losada, Buenos Aires 1948. (1958?) 1st ed. 11.5x18. 157pp. 4l. Wrappers. No copies of this edition in WorldCat (the earliest that appears is the 3rd ed. of 1968. Some light foxing.

The copyright is erroneously dated 1948, but the true date of publication appears to be 1958 (as reflected in the colophon, which appears on the verso of the title page, coinciding with Guillén's expulsion from his French exile and asylum in Argentina. 17.941

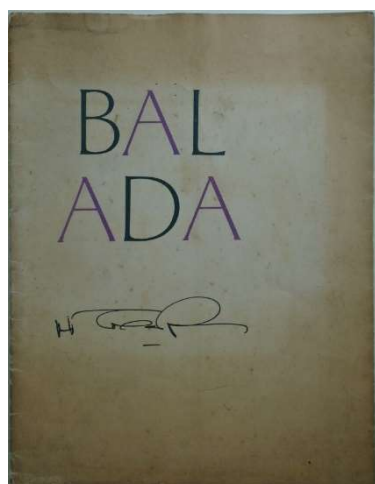
50.00€

63. **Guillén, Nicolás. ¿Puedes? Con dos dibujos y un fragmento del autor.** Colección Centro, Librería La Tertulia, Ucar, García S.A., La Habana 1960. 1st ed. 11.5x13.8. 13pp. 1l. Portrait by Mariano, drawings, and a page of back-to-front writing by Guillén. Cover by Fayad Jamís' the editor of this collection. Some foxing on the covers, less noticeable on the front cover. N° 24 of 400 copies. Rare, no copies of this first edition in WorldCat, though there are plenty of the 2nd which came out in 1962.



Colección Centro was founded by the Cuban writer Fayad Jamís (he was born in Mexico of Lebanese parents). Eight titles were published in the years immediately following the Revolution, including titles by T.S. Eliot, Rimbaud and Eluard, as well as contemporary Cuban poets. One last title came out in Mexico in 1982, with the same striking cover design by Jamís. T18.26

175.00€

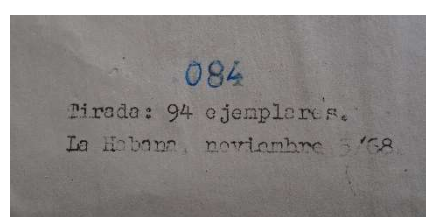


64. **Guillén, Nicolás. Balada.** Unidad 1254 de la Empresa Consolidada de Artes Gráficas, La Habana 1962. 1st ed. 24.3x32. 12 unnumbered pages. Full page illustration by Mariano. Some discolouring on the covers. Presentation copy, dedicated by the illustrator: "Para Edita "manitos", cariño...", signed in 1962. 3000 copies. Only 3 copies in WorldCat.

Attractively produced edition, under the guidance of the great Cuban printer and graphic designer Félix Ayón. T18.829

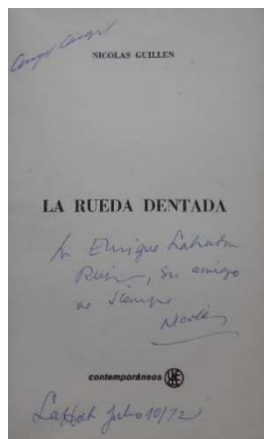
250.00€

65. **Guillén, Nicolás. Poemas para el Che.** No publishing information, La Habana 1968. 1st ed. 21.5x27.3. 12 leaves, printed on one side and stapled (the staples have been removed and replaced with thread). Margins restored. Typed, mimeographed text. N° 84 of 94 copies. Only one copy in WorldCat.



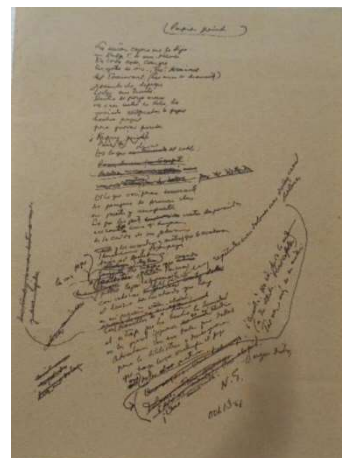
This is one of Guillén's rarest publications and it is a curious choice that such an established author, fully supported by the Cuban regime, should resort to this rough mimeographed format more associated with unofficial or dissident publications. T18.820

950.00€



66. **Guillén, Nicolás. La Rueda Dentada.** Contemporáneos, UNEAC, La Habana 1972. 1ª ed. 13.6x20.8. 131pp. 2l. Wrappers. Edges of spine and margins rubbed, foxing visible on the white areas of cover. Presentation copy dedicated to the novelist Enrique Labrador Ruiz, dated in 1972, also signed the poet (and biographer of Guillén) Angel Augier. 17.1685

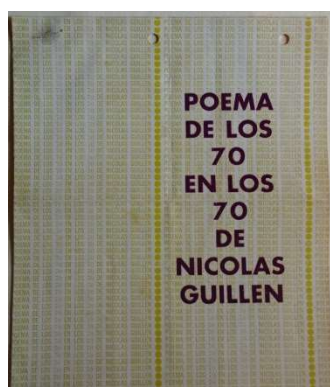
180.00€



"Esta edición... constituye un modesto homenaje al poeta Nicolás Guillén en su 70 aniversario. El cuaderno, diseñado por Fayad Jamís..." (Colophon). One of 250 copies, this one unnumbered. No copies in WorldCat. T17.1681a

67. **Guillén, Nicolás. Papier Peint.** Impresora Universitaria André Voisin, La Habana 1972. 1ª ed. 20x27.5. 4 unnumbered pages. Wrappers.

175.00€

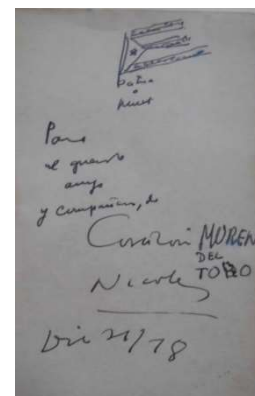


68. **Guillén, Nicolás. Poema de los 70 en los 70 de Nicolás Guillén.** Instituto de Letras y Lingüística de la Academia de Ciencias de Cuba, La Habana, n.d. (1972) 1st ed. 16.8x19.8. Diptych.

70 verse poem written by 70 Cuban poets in a homage to Nicolás Guillén on his 70th birthday. The poets include Cintio Vitier, Raúl Rivero, Angel Augier, Luis Marré, Rafaela Chacón, Fayad Jamís, Fernández Retamar, Miguel Barnet, Samuel Feijóo, Tallet, Enrique Labrador, Marcelino Arozarena, Cleve Solís, Regino Pedroso, Juan Marinello, Octavio Smith, Eliseo Diego, José Antonio Portuondo, etc., and keep counting until you get to seventy; really it includes everyone who was anyone in high Cuban literary society (except for those poets who had fallen into official disgrace as a result of the Caso Padilla). Two punch holes for a ring binder, staple mark in one corner. Number 64 - of 70 (¿?) copies

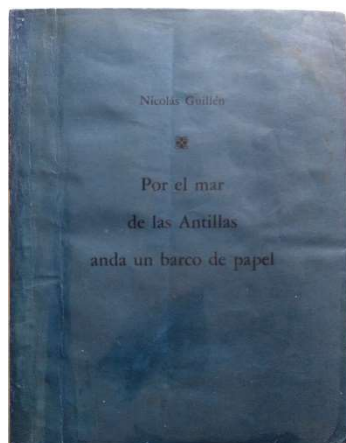
Signed by Guillén, Augier, Adolfo Suárez, Portuondo, Jesús Orta Naborí and one other undeciphered signature. Rare, no copies recorded, or any other mention of this publication. 19.0137

500.00€



69. **Guillén, Nicolás. Poemas Manuables.** Contemporáneos, UNEAC, La Habana 1975. 1st ed. 13.8x21. 348pp. 6l. Wrappers. Spine browned, covers discoloured. Presentation copy "para el gran amigo y compañero, de Corazón...", and in capitals "MORENO DEL TORO" with a drawing of the Cuban flag, and the slogan "Patria o Muerte". 17.0228

180.00€



70. **Guillén, Nicolás. Por el Mar de las Antillas Anda un Barco de Papel. Poemas para niños mayores de edad.** UNEAC, La Habana 1977. 1st ed. 21.5x27.5. 85pp. 2l. Wrappers. Edition designed by Darío Mora and composed by Omar Perdomo;

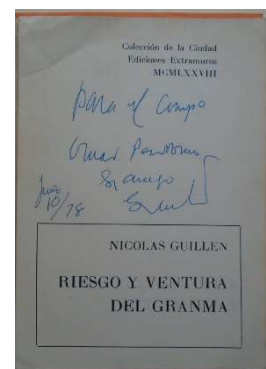
mimeographed on brown wrapping paper. Covers reinforced, spine restored. Presentation copy dedicated to the Afro-Cuban actress and storyteller Silvia Téllez Hernández, with a small drawing. Nº 112 of 144 numbered copies. Only 2 copies in WorldCat. 19.791

450.00€

71. **Guillén, Nicolás. Madrigal.** Colección Almiqui, (La Habana?) 1977. 1ª ed. 40.3x8, in concertina. Beautifully printed in upper and lower case types of different sizes, and decorated with splashes of watercolour on recto; on verso, printed with irregular inking. Three corrections by hand (remarkable in such a short poem, but it may be intentional), in a hand that could be Guillén's. No copies in WorldCat. T18.770 375.00€



72. **Guillén, Nicolás. Riesgo y Ventura del Granma.** Ediciones Extramuros, La Habana 1978. 1st ed. 13.8x19.3. 16 unnumbered pages. Wrappers. 200 copies on coloured paper. Signed by Guillén on the back cover, and dated in 1978; presentation copy, dedicated on the title page: "Para el compº [¿compañero?] Omar Perdomo, su amigo...", dated June 1978. Very rare, no copies in WorldCat, or any other references to this publication. 18.740 475.00€



73. **Guillén, Nicolás. Por el Mar de las Antillas Anda un Barco de Papel. Poemas para niños mayores de edad.** Colección Ismaelillo, UNEAC, La Habana 1978. 2nd ed. 21x27.5. 70pp. 2l. Illustrated in colour. Wrappers. Edition by Nancy Morejón, illustrations by Rapi Diego. Presentation copy, with an affectionate dedication and drawings of a flower and a boat. Some light foxing on the covers. 19.0127 200.00€



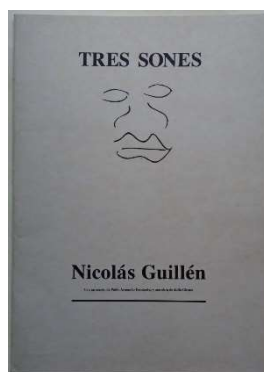
74. **Guillén, Nicolás. El Corazón con que Vivo.** EILA, México 1979. 11x19.3. 93pp. 1l. Wrappers. Presentation copy, dedicated to the Cuban poet Luis Marré. Light rubbing on spine. This collection of poems was first published in Havana in 1975. 16.639 150.00€

75. **Guillén, Nicolás. Invitation to the ceremony of the presentation of the Orden José Martí to Nicolás Guillén.** Card, 18.5x13.5, printed on one side, in an envelope addressed to Sr. Angel Augier y Sra., numbered 71 (as is the invitation). "El Consejo de Estado de la República de Cuba le Invita al acto solemne de imposición de la Orden 'José Martí' al compañero Nicolás Guillén Batista, el lunes 7 de septiembre de 1981. Palacio de la Revolución 7:45 p.m."



The Orden José Martí is the highest decoration within the reach of mortals (the title Héroe de la República de Cuba is generally reserved for comandantes of the Revolution and top military commanders) Guillén shares this honour with a company as select as it is mixed - Nelson Mandela, Salvador Allende, Robert Mugabe, Sadam Hussein, Hugo Chávez, Nicolás Maduro, Evo Morales... He was the first writer on whom it was bestowed, but now shares it with Cintio Vitier, Fina García Marruz, Fernández Retamar, Roa Bastos, etc. 19.0129

125.00€



76. **Guillén, Nicolás. Tres Sones. Con un soneto de Pablo Armando Fernández y una obra de Julio Girona.** Taller de Serigrafía René Portocarrero, [La Habana], 1990. 1st ed. 35x50. 5 leaves in publisher's folder. Sonnet by Pablo Armando Fernández, signed by the author; three poems by Guillén, with drawings by the poet; illustration signed by Julio Girona. Serigraphed on Guarro Dibujo Geler card. Number 154 of 200 copies. Slight spotting. Rare, no copies in WorldCat. 19.0115
350.00€

77. (Nicolás Guillén) **Alberti, Rafael. Post card sent to Nicolás Guillén from Rumania.** 12 de julio 1963. "12 de julio / 963. Nicolás! Desde Herculane donde tomamos baños para el reuma, te abrazamos, recordándote con mucho cariño. Rafael (firmado) María Teresa (firmado) Un abrazote Aitana (firmado) Renée".

The Spanish poet Rafael Alberti had first met Nicolás Guillén during his visit to Cuba in 1935, although he already knew his poetry and held it in high esteem.



Their friendship grew stronger during Guillén's stay in Spain during the Civil War, when he attended the Congreso de Escritores Antifascistas. They renewed their relationship in Buenos Aires in 1947 – Guillén's visit coincided with the publication of *El Son Entero* in the Pleamar collection, which was directed by Alberti – and in 1957, when the exiled Guillén was obliged to leave France, under the threat of deportation, and without a valid passport, and Alberti was able to expedite the bureaucratic procedures for his entry into Argentina and helped him

find work in Radio El Mundo. Guillén was particularly close to Alberti's daughter Aitana. The fourth signature is that of the Cuban writer Renée Méndez Capote. 19.0140

475.00€

78. (Nicolás Guillén) **Medrano, Humberto. En Verso y en Prosa. Respuesta a Nicolás Guillén por... Sub-Director de Prensa Libre en el Exilio.** 1965. 21.5x28. 2 foolscap typewritten and mimeographed sheets in an envelope.

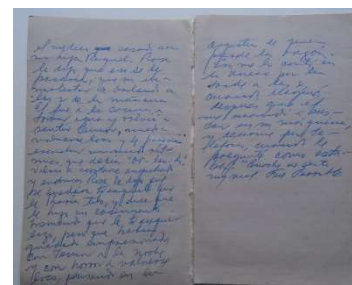
Angry and satirical criticism of Nicolás Guillén's book *Tengo*, published in 1964. Posted from the US (GA.) and addressed to Guillén at the Ministerio de Educación, and forwarded to the poet's home address. Humberto Medrano (Havana 1916 - Coral Gables 2012) had been editor of the Cuban newspaper *Prensa Libre*. When the island's leading daily *El Diario de la Marina* was closed by the revolutionary government, Medrano published an editorial headed 'Los Enterradores'; as a result he was forced into exile in Miami. In this article (he describes Guillén's book as a "botafumeiro rimado"), he takes particular issue with the poet's attacks on pre-revolutionary segregation and racial bars, pointing out that that there had been Afro-Cuban senators, deputies and high ranking army officers; indeed, in the 1930s, Langston Hughes had been impressed by the lack of racial prejudice in Cuba. 20.067.



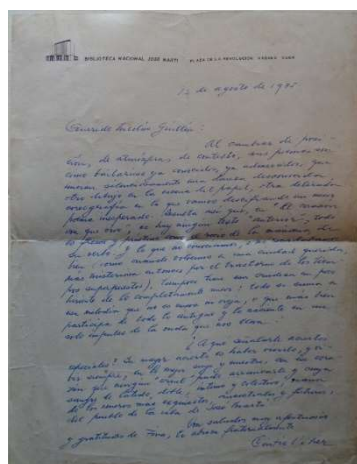
90.00€

79. (Nicolás Guillén) **Augier, Angel. Brief account of a nightmare / panic attack suffered by Guillén.** 6 de agosto 1974. 11x18.5. 2 handwritten leaves torn from a notebook.

"Hoy me contó N.G. algo que le ocurrió en la madrugada de hoy, que le tiene preocupado..." He goes on to describe Guillén's dream in which he was talking to Che Guevara ("el Che"), but then becomes obsessed with his son in law, Orlando, a doctor. There is probably no great shortage of people who dream about their conversations with el Che, but it becomes rather more interesting when it is Nicolás Guillén, who had actually known Che Guevara, and the story is told by his biographer... 20.068



60.00€



80. (Nicolás Guillén) **Vitier, Cintio. Original handwritten letter to Nicolás Guillén, dated in August 1975.** 21x28. One sheet. Beautiful and closely written letter from one poet to another, about Guillén's poetry.

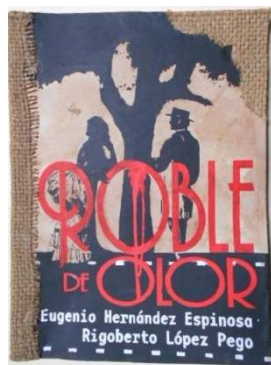
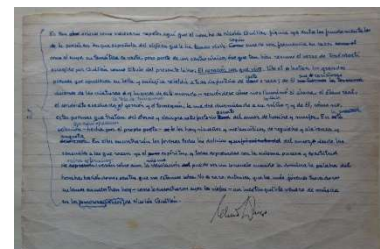
Vitier writes to Guillén (with a curious formality, addressing him as "usted") about his new book *El Corazón con que Vivo*, published the same year - "sus poemas son como bailarines ya conocidos, ya admirados, que inician silenciosamente una danza desconocida, otro dibujo en la escena del papel, otra delicada coreografía en la que vamos descifrando un nuevo poema inesperado..." 19.0135

175.00€

81. (Nicolás Guillén) **Diego, Eliseo. Original handwritten text on *El Corazón con que Vivo* by Nicolás Guillén.** n.d. (1975?) 21x14. One sheet, written on one side.

Text by a poet on the work of another poet, written for publication on the back cover of the first edition of this collection of verse (Havana 1975). The large number of corrections and crossings out would suggest that this was the original draft written by Diego, with frequent changes and additions. Signed by Diego. 19.0136

200.00€



82. **Hernández Espinosa, Eugenio; López Pego, Rigoberto. Roble de Olor. Guión original de... Ficción inspirada en la crónica El Romance de Angerona de Leonardo Padura. Idea original de Rigoberto López Pego y Leonardo Padura.** Ediciones Vigía, Colección Aforos, Matanzas 2013. 1st ed. 22x29.5. 76pp. 3l. Stapled card covers. Risographed text on white paper, brown wrapping paper and brown card; the covers and interior illustrations are serigraphed by Guillermo Rojas, and decorated with sacking and jute on the spine and corners. The decoration lacks the extravagance of some of the recent Vigía designs, but the illustrations and design are particularly fine. Number 185 of 200 copies. 17.727

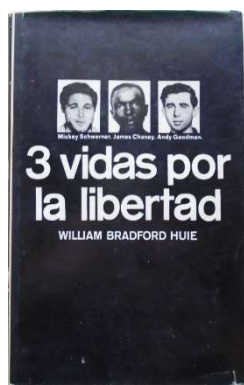
115.00€



83. **Hughes, Langston. Postcard from Langston Hughes to the Afro-Cuban poet Regino Pedrosa, sent from Cap-Haïtien, Haiti, June 1931.** 14,2x9. "Estamos ya un mes aquí en la tierra de los bailes del Congo. Las costumbres son interesantes, pero no hay mucho que hacer... Me gusta más Cuba..." Four postmarks, one of which has stained the text.

Langston Hughes's friendships with Pedrosa, and other Cuban (principally black) writers stem from the American's visits to the island in 1928 and 1930. As well as both being black writers in a literary world dominated by whites, Hughes and Pedrosa had other important things in common, their proletarian origins - both had been manual workers - and their socialism. Hughes was fascinated by the island and the position of Cuban blacks and mulattos, and would translate the poetry of Pedrosa and other Afro-Cuban writers for American magazines. This area of Hughes's interest and work is currently undergoing a major re-evaluation. T18.825

1650.00€



84. **Huie, William Bradford. Tres Vidas por la Libertad.** Grijalbo, Barcelona 1966. 1ª ed. 13.5x21. 242pp. 1l. Boards, dust jacket. Signature of previous owner.

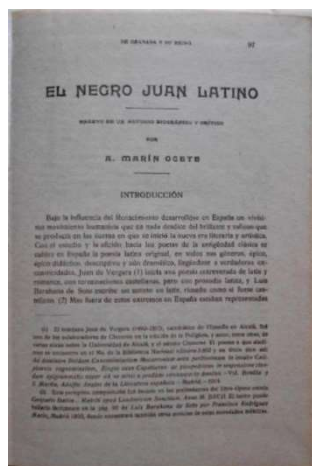
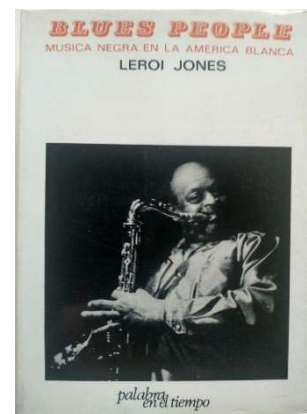
The murder of Mickey Schwerner, James Chaney y Andy Goodman; the events on which the film Mississippi Burning was based. 12.1791

25.00€

85. **Jones, Leroi. (Imamu Amiri Baraka) Blues People. Música negra en la América blanca. Traducción de Carlos Ribalta.** Editorial Lumen, Barcelona 1969. 1ª ed. 13x18.3. 301pp. 3l. Wrappers. Signature on first blank. Rústica.

Afroamerican history through Afroamerican music. 19.825

45.00€



86. (Latino, Juan) **Marín Ocete, Antonio. El Negro Juan Latino. Ensayo de un estudio biográfico y crítico.** Granada. 1923, 1924. 17x24. pp. 97-120 y 25-82. Boards, original covers bound in. Complete study from two numbers of the review Revista del Centro de Estudios Históricos de Granada y su Reino, Año XIII, núms 1 & 2; Año XIII (sic), núms 1 y 2. Loosely inserted a leaf from a Sotheby's catalogue, and another bookdealer's catalogue with references to books by Juan Latino.

Juan Latino or Juan de Sesa 1518 - ca. 1594, was a black slave in the family of the great Spanish military commander Fernando de Cordoba. He studied at the University of Granada, where he later became a teacher, and between 1573 and 1585 published three volumes of poetry in Latin. He is one of the first Africans to have his work published in print. ch17.54

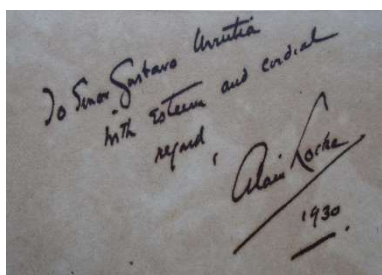
100.00€



87. **Lima, Manuel. Kissange. Poemas.** Colecção Autores Ultramarinos, Lisboa n.d. (approx. 1961.) 1st ed. 11.3x16. 31pp. Wrappers. Some spotting on covers.

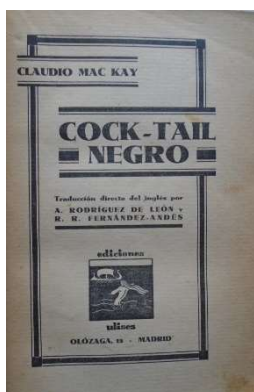
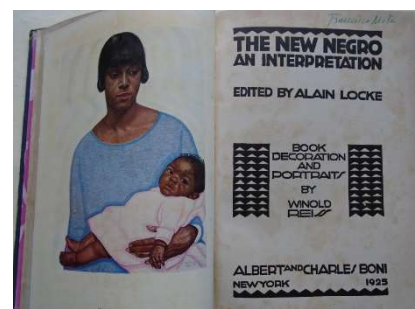
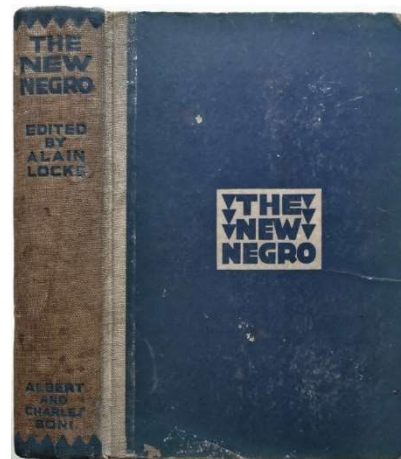
Manuel dos Santos Lima, is an Angolan poet, novelist, playwright and revolutionary, born in Kuito in 1935. He took part in the first Congreso Internacional de Escritores y Artistas Negros, in Paris in 1956; he was the first black officer in the colonial Portuguese army; he deserted and set up, and led the Exército Popular de Libertação de Angola. 3 copies in WorldCat. 18.036 150.00€

88. **Locke, Alain. The New Negro, an Interpretation. Edited by Alain Locke. Book decoration and portraits by Winold Reiss.** Albert and Charles Boni, New York 1927. 2nd impression. 15x22. xviii + 452pp. Colour plates and illustrations in the text. Publisher's boards. Covers rubbed, foxing in the preliminaries; in some chapters there are numerous underlinings and marginal notes, contrasting the situation of blacks in Cuba, with those in the US; ballpoint signature on the title page. Presentation copy, dedicated by Locke to Gustavo Urrutia, dated in 1930.



This is the first book by Locke, the promoter of Afroamerican art and literature. Literary contributions by Langston Hughes, Jean Toomer, Countee Cullen, Jessie Fauset, James Weldon Johnson, Charles S. Jo Reiss, Aaron Douglas, Miguel Covarrubias, etc. Urrutia (1881 - 1958) was an

Afro-Cuban journalist and architect, who, from 1928, edited and wrote the section Ideales de la Raza, in the Cuban national newspaper Diario de la Marina; in it he discussed the situation of Afro-Cubans (and published poems by the young Nicolás Guillén); he published pamphlets on the subject, as well as giving talks on the radio (and in 1937 he gave a taking entitled 'Puntos de vista del Nuevo Negro'). In 1952 he was named Minister in Batista's government. His post as editor of the principal national newspaper, and the subject of his column marked a turning point in the social possibilities of Afro-Cubans on the island. 19.0112 750.00€



89. **MacKay, Claudio. Cock-tail Negro. Trad. directa del inglés por A. Rodríguez de León y R.R. Fernández-Andés.** Ulises, Madrid 1931. 1ª ed. 12.5x19.5. 314pp. 6h. Modern cloth, does not conserve the original covers.

This is the first, and appears to be the only, translation of the Jamaican and Harlem writer into Spanish. 5.630 35.00€

90. **Mackay, Claudi. Quasi Blanca. Traducció de Josep Miracle.** Edicions de la Rosa dels Vents, Barcelona 1938. 1st ed. 14.5x18.5. 45pp. 1l. Wrappers.

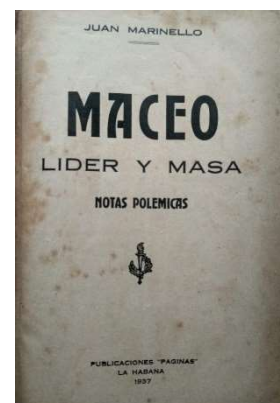


First Catalan translation of *Near White* (1932), (rather more surprisingly, it does appear that this and the *Cock-Tail Negro* Spanish translation of *Home to Harlem* are the only translations of Mackay's work that have been published in Spain or Latin America). This translation is published by one of the most interesting publishing companies of Civil War Barcelona. The director (and translator of this work) was the self-taught Josep Miracle who was to write biographies of many of the leading Catalan cultural figures, Catalan grammars, etc. This collection, with its beautiful, avant garde design, includes works (very often their first translation into any Hispanic language) by Katherine Mansfield, Eugene O'Neill, Leopardi, Hemingway, Gide, Huxley, Panit Istrati, Ivan Bunin, helping to introduce a truly international aspect to Catalan culture - in the middle of a civil war. 20.058

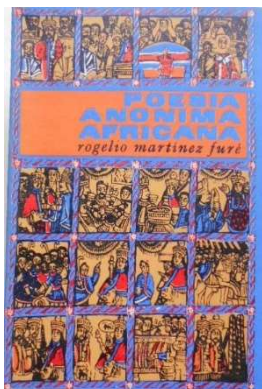
35.00€

91. **Marinello, Juan. Maceo, Líder y Masa. Notas polémicas.** Publicaciones Páginas, La Habana 1937. 15x21.7. 30pp. 1l. Boards, original wrappers bound in.

Antonio Maceo, (Santiago de Cuba, 1845 - San Pedro, Punta Brava, 1896) Afrocuban military leader and hero of Cuban independence. Marks on the covers, paper toasted around the margins. 'Esta conferencia ha sido tomada del magnífico libro Maceo por Leonardo Griñán Peralta...' (This would appear to be a reference to Maceo, *Análisis Caraterológico*, published the same year, now very scarce). 5 copies of this pamphlet in WorldCat. 19.815



90.00€



92. **Martínez Furé, Rogelio. Poesía Anónima Africana. Selección, traducción, prólogo y notas de Rogelio Martínez Furé.** Instituto del Libro, La Habana 1968. 1st ed. 12x18.3. 227pp. 2l. Wrappers. 17.1435 30.00€

93. **Merton, Thomas. La Revolución Negra.** Estela, Barcelona 1965. 1ª ed. 13.5x19.5. 107pp. 2l. Wrappers. Date in first blank. 12.1801 30.00€



94. **Montalvo, Rey. Pescador de Eneros. Diseño y dibujos: Elizabeth Valero Molina.** Ediciones Vigía, Colección Andante, Matanzas 2015. 1st ed. 23x16.7 (oblong quarto). Stapled card covers. The card of the cover is decorated with a Cuban flag, fabricated from textiles of various colours and materials, with corrugated cardboard painted with acrylic, a watercoloured drawing of a guitar, and a black painted silhouette which represents the author. The text is risographed on white and recycled paper, with a decorative margin of guitars, float and stars, some hand coloured. Number 25 of 200 copies.

The poet is a young Afrocuban poet and troubadour, born Matanzas in 1989. 17.0251

100.00€

Nancy Morejón, born in Havana in 1944, is one of the most important voices of contemporary Latin American poetry. Coming from a working class, trades union background, she studied French literature at Havana University, and published her first book of verse, *Mutismos* in 1962, forming part of the literary group El Puente, an association that explains the twelve year silence between her third and fourth books. However, in 2001 she was to win the Premio Nacional de Literatura, following in the footsteps of her mentor, Nicolás Guillén. She was the first black female writer to be awarded the prize.

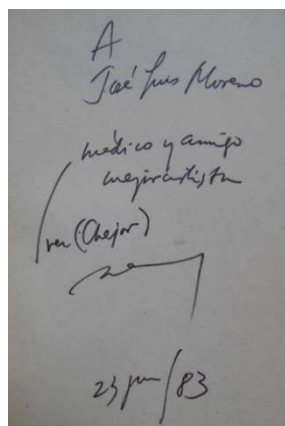
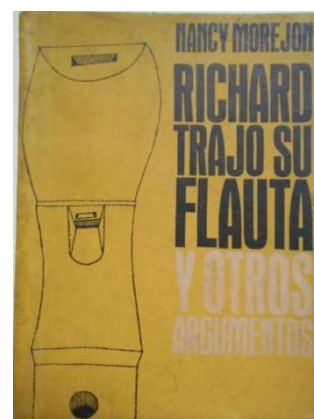


95. **Morejón, Nancy. Amor, Ciudad Atribuida. Poemas.** Un Cuaderno de las Ediciones El Puente, La Habana 1964. 1st ed. 13.7x20.4. 43pp. 2l. Wrappers. Spine and margins discretely reinforced, the staples have been withdrawn and replaced with thread, in the interior the paper is slightly darkened, but not toasted.

This is Nancy Morejón's second book of poetry. Only 5 copies in WorldCat. 16.506a 150.00€

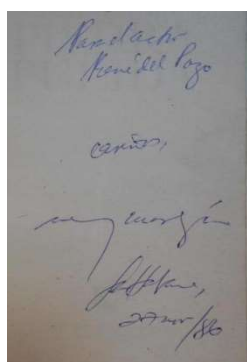
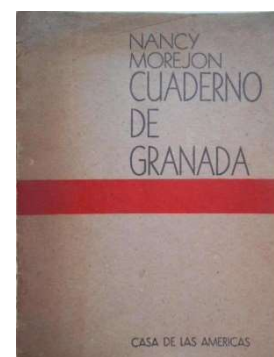
96. **Morejón, Nancy. Richard Trajo su Flauta y otros argumentos.** Cuadernos UNEAC, La Habana 1967. 1st ed. 14x19. 81pp. 3l. Wrappers. Some marking on the spine, covers slightly darkened, bookseller's stamp on the first blank.

This is considered the writer's first major work (she would not produce another in the next twelve years). 17.0179 100.00€



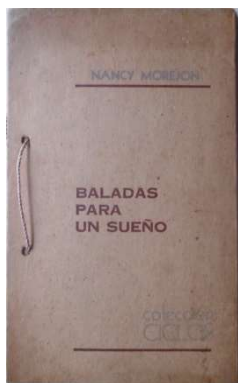
- Morejón, Nancy. Octubre Imprescindible.** Contemporáneos, UNEAC, La Habana 1982. 1st ed. 14x21. 74pp. 3l. Wrappers. Presentation copy, dedicated "A José Luis Moreno médico y amigo..." (we have not been able to decipher the rest of the dedication, but it contains a reference to Chekov, also a doctor and a writer). A mark on the back cover, but otherwise a good copy. 17.0196 200.00€

97. **Morejón, Nancy. Cuaderno de Granada.** Casa de las Américas, n.d. [La Habana 1984.] 1ª ed. 17.7x23.8. 16 unnumbered pages. Stapled wrappers. Presentation copy, dedicated "A José Luis Moreno, más allá de los huesos y las alcobas por su poesía...", dated in 1984. Covers darkened near the spine; the first pages are also darkened through contact with the brown wrapping paper of the covers.



The book is dedicated to the Caribbean island of Grenada, under threat from the US marines, under the orders of President Reagan (Moreno had been in Grenada as a Cuban volunteer doctor.) 17.0197 225.00€

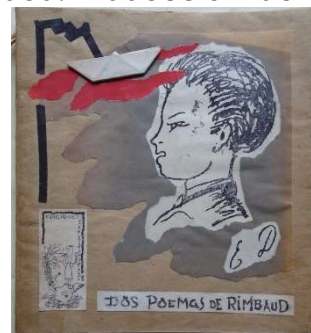
98. **Morejón, Nancy. Piedra Pulida.** Editorial Letras Cubanas, La Habana 1986. 1st ed. 11x17.5. 109pp. 3l. Wrappers, some spotting n covers. Presentation copy, dedicated to Cuban actor René del Pozo. 17.0300 100.00€



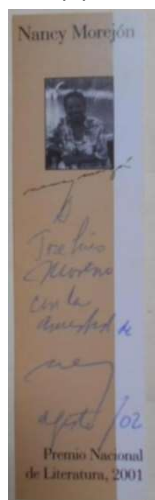
99. **Morejón, Nancy. Baladas para un Sueño.** Unión de Escritores y Artistas de Cuba, La Habana 1991. 1st ed. 14.5x23.7. 28 leaves, printed on one side. Wrappers. 600 copies printed on coloured paper, the leaves loosely bound with a cord.

Poems on South Africa under apartheid, and about Nelson Mandela on Robbin Island. The date on the title page is 1989, on the colophon 1991. 7 copies in WorldCat. 18.741 225.00€

100. (Morejón) **Rimbaud. Dos Poemas de Rimbaud. Traducción de Nancy Morejón. Retrato del poeta realizado por E. Delahaye. Edición de Alfredo Zaldívar: Diseño y dibujos especialmente realizados para esta edición por Rolando Estévez.** Ediciones Vigía, Colección Clásicos, Matanzas 1991. 1st ed. 22x24. 19pp. 1l. Stapled in wrappers, dust jacket. The dust jacket has been decorated with a paper boat; dust jacket and text decorated with titles and drawings that have been torn out and d mounted. N° 34 of 200 copies. 3 copies in WorldCat. 19.0118



180.00€



101. **Morejón, Nancy. Elogio y Paisaje.** Ediciones Unión, Colección La Rueda Dentada, La Habana 1997. 1ª ed. 11.5x17.8. 105pp. 3l. Rústica. Presentation copy dedicated to José Luis Moreno on the bookmark celebrating Morejón winning the Premio Nacional de Literatura in 2001. 17.0217 125.00€



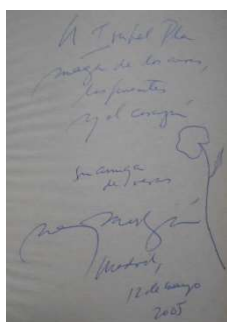
102. **Morejón, Nancy. Cántico de la Huella.** Ediciones Vigía, Colección Inicios, Matanzas 2002. 1st ed. 20x156. 5 leaves joined to form a single strip with the text of the poem; another strip, also composed of 5 sheets, illustrated and cut out as a tree, as title page; in an envelope with drawings and titles torn or cut out, and hand coloured. Colophon: "Este poema - leído por su autora en un recital en El Gato Tuerto del Vedado, en un verano habanero de 1964 - había permanecido inédito hasta que se entregó a Ediciones Vigía... Diseño y dibujos especialmente realizados para esta edición por el artista Rolando Estévez...Esta edición... consta de doscientos ejemplares esgrafiados, numerados, iluminados a mano, totalmente manufacturados por las Ediciones Vigía... Edición: Agustina Ponce... Con esta edición... queda inaugurada a principios de verano de dos mil dos la colección Inicios creada para publicar los textos de aquellos escritores que confiaron en nuestro afán editorial y artístico desde los primeros tiempos de Vigía, y para no olvidar nuestro aire carmelitano, nuestro papel humilde..." N° 179 of 200 copies.



This is one of the finest Vigías I have seen, produced in the years of change between the early Vigías which were rather crudely mimeographed on wrapping paper, and the increasingly sophisticated risographed designs of later years. Quite apart from being a beautiful original poem by one of Cuba's greatest writers, a black lesbian poet, the publication itself is an extravaganza, a metre and a half long, with another

metre and a half of tree. 18.0222

300.00€

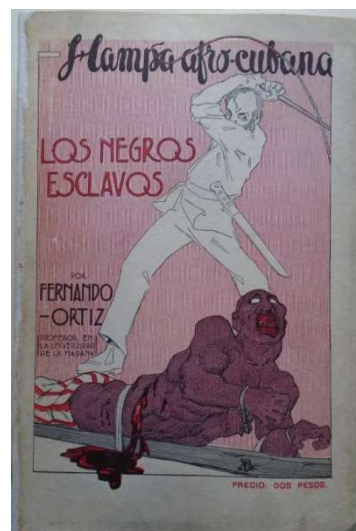


103. **Morejón, Nancy. Cuerda Veloz. Antología poética 1962 - 1992.** 1st ed. 14x21. 192pp. 5l. Wrappers. Presentation copy with a beautiful dedication: "a Isabel Pla, maga de los aires, las fuentes y el corazón. Su amiga de veras...", with a sketch of a flower. 17.0272 100.00€

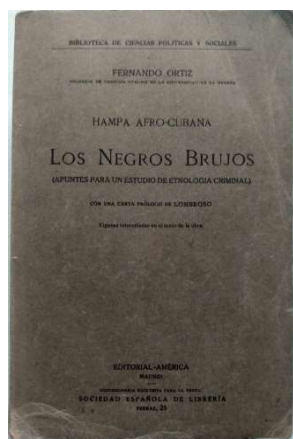
104. **Ortiz, Fernando. Hampa Afro-Cubana. Los Negros Esclavos. Estudio Sociológico y de Derecho**

Público. Revista Bimestre Cubana, La Habana 1916. 1st ed. 16x24.5. 536pp. 1l. Reproductions of photos and engravings. Portrait (frontis.) Fine (& truly horrific) illustration on the front cover. Spine restored, lacking a corner of the front cover; marginal repairs to some leaves. Presentation copy, dedicated to Spanish historian Antonio de la Torre y del Cerro, dated in 1929.

The anthropologist Fernando Ortiz Fernández (Havana 1881 - 1969) is considered the father of Afrocuban studies. 20.021.



275.00€



105. **Ortiz, Fernando. Hampa Afro-Cubana. Los Negros Brujos. (Apuntes para un estudio de etnología criminal.) Con una carta prólogo de Dr. C. Lombroso.** Con 48 figuras. Dibujos por Gustavino. Editorial América, Imprenta de Juan Pueyo, Madrid n.d. (1916) 2nd ed. 12.5x19.3. 405pp. 1l. Illustrated. Wrappers, cover lightly rubbed.

This is the classic study on Afrocuban cults and anthropology. The first ed. is 1906. Palau 205800. 19.937 90.00€

106. **Ortiz, Fernando. Poesía y Canto de los Negros Afrocubanos. Selección de Norma Suárez Suárez.** Publicigraf, La Habana 1994. 1ª ed. 15.5x23. 104pp. Wrappers.

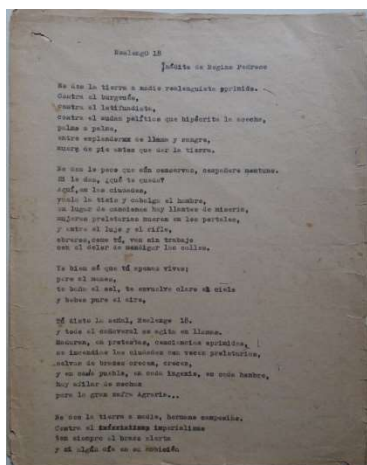
The text is from *Africanía de la Música Folklórica de Cuba*, first published in 1950. 19.817 35.00€



107. (Palés Matos) **Enguídanos, Miguel. Poesía como Vida. Luis Palés Matos.** Tirada aparte de Papeles de Son Armadans nº XXXVI, Madrid - Palma de Mallorca 1959. 13.5x19. 241-278pp. Wrappers. Presentation copy dedicated to Tug Anderssen. Nº 8 of 50 copies.

The White Puerto Rican poet Luis Palés Matos (Guayama, 20 1898 - 1959) is considered the founder of Afro-Antillano poetry, and one of the principal exponents of the negrista movement. 12.495 20.00€

Regino Pedroso Aldama (Unión de Reyes, Matanzas – Havana 1983) is a great, but often neglected Cuban poet. Having left school at thirteen, he worked in various trades, among them a workshop of the railway company, from which he wrote his 'Salutación fraterna al taller mecánico'. Having published three books of poetry in the 1930s, including *Más Allá Canta el Mar*, which won him the Premio Nacional de Poesía in 1939, his production dropped off, considerably, and he only published two more books of original verse, the last being the highly considered *El Ciruelo de Yuan Pei-Fu* in 1955. Perhaps due to his shyness, and modesty, he is not among the best known Cuban poets of the wonderfully fruitful twentieth century, but much of the material we offer below (and most of it is unpublished, or published in magazines and periodicals and now effectively unknown) shows him to be an extraordinarily good poet, and a very interesting, retiring person.



108. **Pedroso, Regino. Realengo 18. Inédito de Regino Pedroso.** 21.5x27.5. 2 sheets. Typewritten text of poem written in 1934, but not published until 1984, in the weekly supplement of *Granma*, edited by Enrique de la Osa. There are a couple of handwritten corrections in the text, and it is dated at the end 'La Habana 12-1934. Regino Pedroso.'

It would appear to be the copy that Pedroso prepared for publication, fifty years after its initial creation. Pedroso celebrates the struggle of the peasants of Realengo 18, an agricultural area in the province of Guantánamo, against the landowners, the Guardia Rural and the corrupt judges and politicians to keep hold of the fields they tilled. The struggle lasted various decades, but the year 1934 was decisive, when

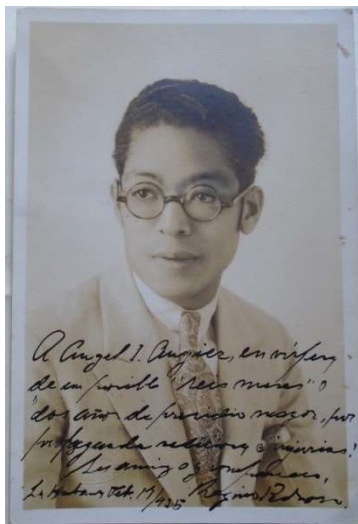
the realiguistas fought off the Cuban army, got the national support of the Communist Party (who threatened a general strike) and managed to reach an agreement in which all their demands were met. T19.835 180.00€

109. (Pedroso, Regino.) **Pujals, Vicente. La Nueva Literatura del Proletariado. Regino Pedroso, un obrero poeta, o un poeta del obrerismo, el breviario de una nueva generación, 'hecha' en los talleres. El poeta y el hombre. Mi respuesta.** (Santiago de Cuba?, 1934). 21.5x28. 4 sheets. Original typewritten text for an article published in the *Diario de Cuba* in 1934. Typed and handwritten corrections.

This is one of the first texts published about Regino Pedroso, a poet of genuinely (and rather unusually) proletarian origins. T19.827



180.00€



110. **Pedroso, Regino. Small photographic archive of Regino Pedrosa.** 10 original black and white photos.

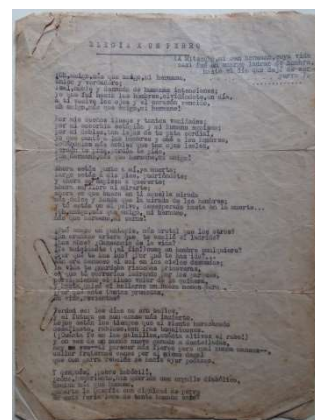
- a) Studio portrait (10x15 cm) by Amadeo Vales (dry stamp of Estudio Vales) dedicated to Cuban poet (and fellow communist) Angel Augier 'A Angel Augier, en vísperas de un previsible "seis meses" o "dos años de presidio mayor, por propaganda sediciosa e injurias". Su amigo y compadre, Regino Pedrosa. La Habana Feb. 19 1935.' In the end he was sentenced to six months prison, along with the rest of his colleagues on the communist magazine Masas; this in the Cuba of dictator Gerardo Machado, where, in the words of Henri Barbusse "la menor infracción al reglamento, hablar alto, llegar tarde, el pecado más mínimo, se castiga con la muerte; se estrangula —con las manos— al prisionero en su celda; se le dispara por la espalda en la primera salida..."
- b) 2 photos (10x7 cm) of Pedrosa on horseback in his native village of Unión de Reyes in 1939; these were happier times for the poet, he published two books, one of which, *Más Allá Canta el Mar*, earned him the Premio Nacional de Poesía.
- c) 2 photos (10x12 cm) of Pedrosa in 1941 wearing an elegant white suit in a street of Havana (?)
- d) photo of Pedrosa in calle Galiano in Havana, dated 1947.
- e) 2 photos (16x8.3 and 12x18.2 cm) of the poet with Chou En Lai (Zhou Enlai), prime minister of the Chinese People's Republic and the second in the communist hierarchy. Pedrosa's father was Chinese and he had asserted his Chinese roots in his book *El Ciruelo de Yuan Pei Fu*, published in 1955; in the early years of the Cuban Revolution his was named cultural attaché to the Chinese Republic, acting much of the time as chargé d'affaires.
- f) 2 photos (9x14) of Regino Pedrosa in his library in 1972.

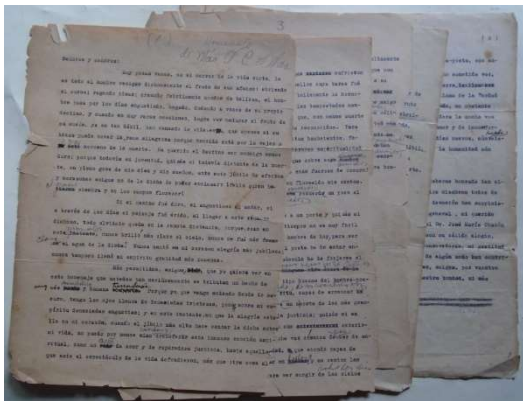


In this small photographic archive, the Cuban poet is captured in five key moments of his life, and poetic and political career. Some have been included in studies on Pedrosa, others appear to be unpublished. T19.831 1350.00€

111. **Pedrosa, Regino. Elegía a un Perro. (A Mitsouko, mi can hermano, cuya vida fue un amargo ladrar de hombre, hasta el día que dejó de ser perro).** Unpublished poem by Regino Pedrosa. La Habana 1937. 20.5x28. 3 folios. Original typewritten text with handwritten alterations and corrections. Typed date "La Habana, Diciembre 6-7 de 1937", and signed.

From the state of the paper, with small pieces missing from the margins, rusted marks of paperclips, and repairs with adhesive tape on the third sheet, the signature in fountain pen, not ballpoint, as one might expect in texts from the sixties onwards, this would appear to be the original text, or a contemporary copy, from about 1937 (although paper does age faster in Cuba than elsewhere on the planet). This is Pedrosa's second dog-themed poem, after his 'Perro mío, fiel perro' translated into English by Langston Hughes in 1931; and this poem is, frankly, much better. It is not included in his *Obra Poética* (La Habana 1975), and would appear to be unpublished. On the verso of the second and third folio, there are some handwritten notes (in pencil on the second folio, in ink on the third) which could be additional verses of this poem, o separate compositions (they are very hard to read). T19.838 1250.00€



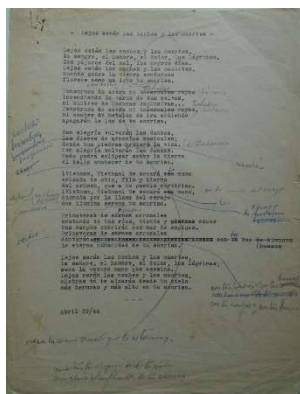


112. **Pedroso, Regino. Speech from the homage to Más Allá Canta el Mar.** (La Habana?) 1939. 22x28. 3 folios. Original typewritten text of the speech prepared by Pedroso for the dinner - homage that was given in his honour to celebrate the concession of the Premio Nacional de Poesía for his book *Más Allá Canta el Mar*. The text contains numerous typed and pencilled corrections.

It is really quite a beautiful and poetic text for a speech full of gratitude and joy: "Nunca cantó en mi corazón alegría más

jubilosa; nunca tampoco llenó mi espíritu gratitud más inmensa..." The speech does not appear to have been published. The paper is brittle, with tears and pieces missing along the margins. We include an original photograph of the dinner - homage, with the presence of Regino Pedroso himself (he is such a neat, unassuming figure, that he passes almost unnoticed among the other guests), the Spanish exiled poet and printer Manuel Altolaguirre (who had published the book to which they were paying homage in his imprint La Verónica), Fernando Ortiz, José María Chacón y Calvo, Emilio Ballagas, Ramón Guirao, Juan Marinello, José Zacarías Tallet, Salvador Masip, Ramón Vasconcelos, Ramón Rubiera, Miguel Angel Céspedes, etc. - an important selection of the Cuban literary pantheon of the late 1930s. T19.828

680.00€



113. **Pedroso, Regino. Lejos Serán las Noches y las Muertes.** 1966. 21x28. 1 folio. Original typewritten text with numerous handwritten changes, corrections and additions.

This fine poem on the Vietnamese War and the suffering of the Vietnamese people reflects Pedroso' poetic skill and his strong sense of political compromise. It appears in his Obra Poética (La Habana 1975, p. 343-344), but with a number of textual variants; in some lines the handwritten changes have been incorporated into the definitive version, in others they have been ignored and the original typed version has been published; in others still, the published version corresponds to neither of the versions offered

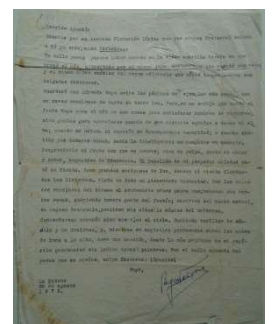
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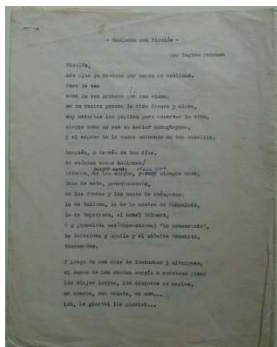
here. T19.837

114. **Pedroso, Regino. Letter to Agustín Guerra.** La Habana 30 de agosto 1972. 20.5x28. 1 folio. Original typewritten text with handwritten corrections. Typed date and signed.

In the letter Pedroso thanks Guerra for dedicating one of his poems to his book Ciruelo de Yuan Pi Fu, published in 1955. The tone of the letter is poetic and mystical. With an envelope. T19.839

90.00€



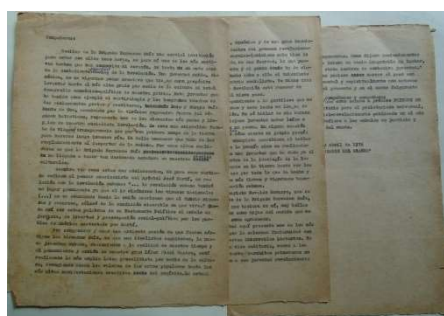
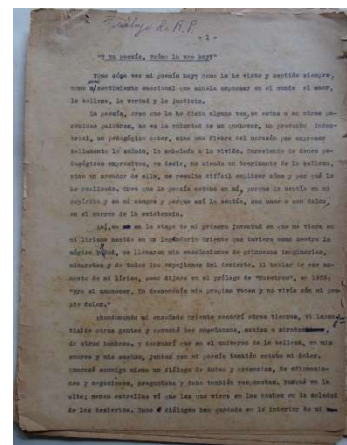


115. **Pedroso, Regino. Hablando con Nicolás.** La Habana 1972. 21.5x28. 2 folios. Original typewritten text of a poem dedicated by Pedroso to Nicolás Guillén; 4 lines have been corrected by hand (2 have been totally changed). The poem is signed and dated in 1972, but was not published until 2004, when it was included in the anthology *Los Poetas Cantan a Nicolás Guillén*, edited by Oscar Perdomo.

This is another fine and very beautiful poem, and establishes Pedroso as a very great poet. The poem describes the young Nicolás, the wonder of his smile, his eyes, his speech, even the shine of his black hair. Then comes la Gloria ("¡Ah, la gloria! ¡La Gloria..."); Guillén's notorious womanising. And then his true worth, his poetic opus. Really it is a very good poem indeed, very simply expressed, it is intimate, telling important truths. T19.834 375.00€

116. **Pedroso, Regino. Typewritten text about his own poetry.** Marianao, La Habana 1973. 21.5x28. 12 folios.

Extensive text by Pedroso in which, in reply to two brief questions (it appears to be some type of literary survey, although neither the journalist nor the publication are identified) the poet traces out his life chronologically, from his origin as a worker poet in the literary group Los Nuevos in the 1920s. His comments on his categorization as a poeta negrista are of particular interest. T19.229 475.00€

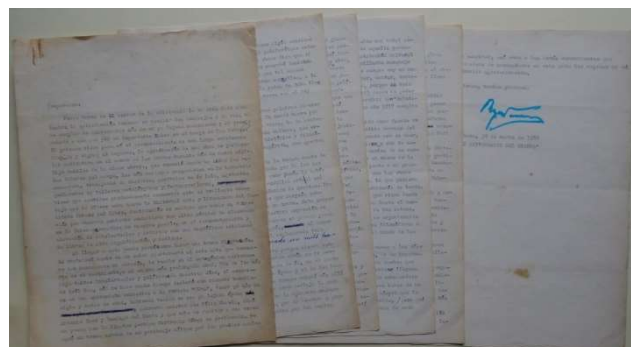


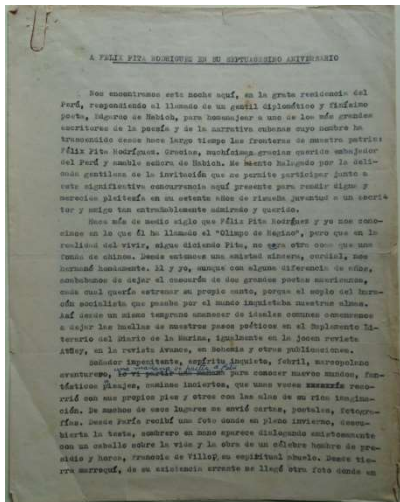
117. **Pedroso, Regino. Speech to the Brigada Hermanos Saíz.** Marianao, La Habana 24 de abril de 1976. 21.5x28. 3 folios. Original typewritten text of a speech to the Brigada Hermanos Saíz.

The brigade was a revolutionary group for young Cuban artists and writers. Typed and handwritten corrections. 19.826 275.00€

118. **Pedroso, Regino. Speech given on the 30th March 1976, in the Instituto Cubano del Libro, at the homage offered to Pedroso.** 1976. 21.5x27.5. 6 folios. Typewritten text with numerous handwritten changes, corrections and additions.

Pedroso reviews his life's work as a proletarian poet, praising communist leaders such as Julio Antonio Mella y Rubén Martínez Villena, the Cuban Revolution and Fidel Castro. This homage would appear to have been organized to celebrate the publication of his *Obra Poética*, edited the previous year by the Instituto Cubano del Libro. T19.836 300.00€





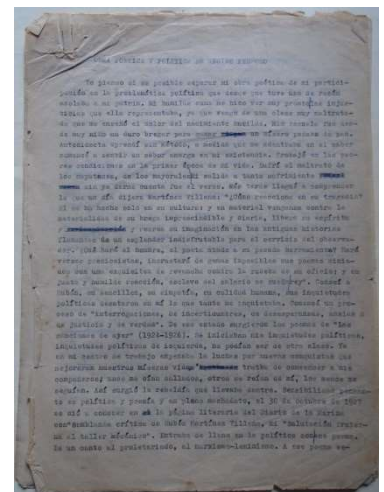
119. **Pedroso, Regino. A Félix Pita Rodríguez en su Septuagésimo Aniversario.** (La Habana?) n.d. (1979). 21x27.5. 2 folios. Original typewritten text of a speech given by Pedroso in the Peruvian Embassy in honour of the Cuban poet Félix Pita Rodríguez on his seventieth birthday.

The two poets had known each other since 1926 and had both collaborated on the Suplemento Literario del Diario de la Marina, Atuey, Bohemia, etc. they were both militant socialists; they were both self-educated, and from working class origins. In this fine, poetic homage, Pedroso talks of his friendship with Pita, and of the journeys and adventures that they had shared. In 1975 Pita wrote the prologue to Pedroso's *Obra Poética*. The text contains various handwritten corrections, and is signed by the author. T19.833 180.00€

120. **Pedroso, Regino. Obra Poética y Política de Regino Pedroso.** (La Habana?) n.d. (approx. 1980). 21x28. 6 folios. Original typewritten text of an important autobiographical self portrait of the Afro-Cuban poet.

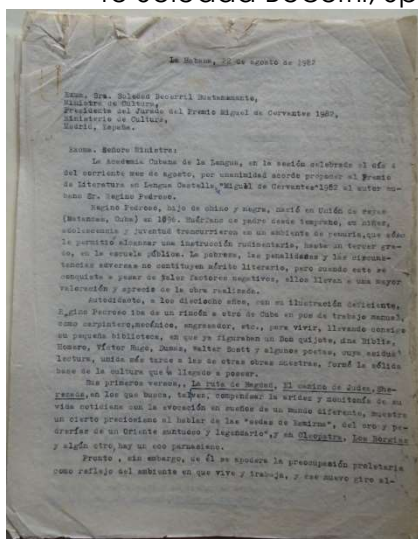
Pedroso reviews his life, centering on his work as a poet and his political beliefs, both of which are closely linked. The text is beautifully expressed, with the author's habitual honesty and modesty. It was written towards the end of Pedroso's life, at the age of eighty three, and contains numerous handwritten corrections. At the end, a handwritten note: "Solicitado por un organismo estatal", without further detail. 19.829

400.00€



121. **Pedroso, Regino. Dulce María Loynaz. Small archive relating to the candidacy of Regino Pedroso to the Premio Miguel de Cervantes 1982.** (La Habana?) 1982. 21.5x28. 16 folios. This small and highly recommended interesting collection is made up of the following documents:

a) Letter (4 folios) from Ernesto Dihigo, director of the Academia Cubana de la Lengua to Soledad Becerril, Spanish Minister of Culture and president of the jury of the Premio



Cervantes recommending Pedroso for the prize. Dihigo, who had been one of Cuba's most important diplomats (the first Cuban ambassador to the United Nations, and the last Cuban ambassador to the US, appointed to the post after the Revolution) gives a general outline of Pedroso's life and work; it is curious that in his first sentence he describes the poet as "hijo de chino y negra", while Pedroso himself rarely makes any mention of his racial origins when talking of his life or his poetry.

b) Three page Memoria by the Cuban poet Dulce María Loynaz on Pedroso's poetry; this study shows considerable insight and appears to be unpublished. We offer two versions, both typewritten, with handwritten corrections.

c) Continuation of the Memoria by Dulce María Loynaz, (3 folios, numbered 4 to 6), with a selection of critical valuations and opinions on Pedroso's work. Among others, José María Chacón y Calvo, Federico de Onís, Henríquez Ureña, Nicolás Guillén, Juan Chabás, etc.

The fact that there are two copies of these texts, which are not always identical (one appears to be incomplete, although there are three copies marked page 3, with variants), suggests that this Memoria is very much a work in progress, which has been created, retouched, corrected, altered, with an initial version, and a more complete version. The corrections appear to be in Pedroso's hand, which would suggest that he was sent the texts to go over them and correct them. The efforts of the Cuban Academia were in vain and the Premio Cervantes, the most important literary prize in the Hispanic world was won by the Spanish poet Luis Rosales in 1982; Dulce María Loynaz would go on to win it ten years later, in 1992. 19.830

750.00€



122. **Pedroso, Regino. Obra Poética** Editorial Arte y Literatura, La Habana 1975. 1st ed. 15.3x23. 2l. 351pp. 2l. Boards, dust jacket. Dust jacket rubbed, with small tears on corners and head of spine. 20.064

40.00€



123. **Pinedo, Perla María. Mis Raíces.** Exposición personal de Perla María Pinedo. Oleo sobre tela, tempera sobre cartulina. Galería de Varadero. Veintiséis de mayo de mil novecientos noventa y dos, nueve de la noche. Curaduría, diseños y montaje: Rolando Estévez. Catálogo: Ercilla Argüelles. Ediciones Vigía, Colección del San Juan, Matanzas 1992. 1st ed. 21.5x29.5. 16 unnumbered pages. Wrappers stapled and sewn with a cord. Corrugated cardboard covers with an illustration by Estévez on a piece of brown wrapping paper that has been carefully torn out, illuminated with watercolour and mounted. The text has been mimeographed on brown wrapping paper.

Exhibition of paintings of subjects related to the world of santería - Elegguá, Oggún, etc. The print run is not specified, but will have been 100 or 200 copies. Only 1 copy in WorldCat. Plaquettes, catalogues and invitations from the early years of the Vigía publishing house are very rare. 19.789

150.00€



124. **Ríos, Soleida. Estrías. Diseño y dibujos de Marialva Ríos.** Ediciones Vigía, Colección Trébol, Matanzas 2009. 1st ed. 14.5x22. 56pp. 4l. Stapled wrappers. Risographed text on white paper; illustrations illuminated with watercolour, with another illustration mounted on top. The cover covered with crumpled paper, coloured with watercolour, with titles, illustrations, some netting and scraps of cardboard mounted; the paraffin lamp, symbol of the publishing house, has a noose(?) attached. N° 61 of 200 copies. No copies of this edition in WorldCat, though they do list copies of the 2013 Havana edition. 17.714

100.00€

125. **Robaina, Tomás F. Bibliografía sobre Estudios Afro-Americanos.** Biblioteca Nacional José Martí, La Habana 1968. 1st ed. 15x22.5. 96pp. Wrappers. Catalogue of books on Afro-Cuban subjects in the Biblioteca Nacional José Martí. Titles in Spanish, English, French and Portuguese. Export stamp on the interior of the back cover. 19.811

75.00€



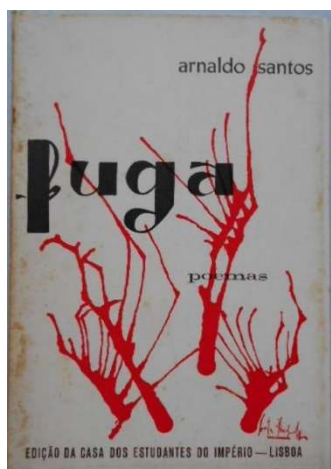


126. **Rodríguez, Dania. Nokán y el Maíz y el Tambor de Ayapá.** Ediciones Vigía, Colección Aforos, Matanzas 2012. 1st ed. 14x22. 49pp. 3h. Stapled wrappers. The cover folds open to form a triptych decorated with cut out and illuminated titles and illustrations. In the front end-paper there is a pouch holding three coconut wands with hand coloured magic symbols; these wands stick out of the book. The text is risographed on ecological brown wrapping paper, with titles and illustrations on white paper with folding designs. With a calligraphed hand coloured wrap-around belt. Nº 24(?) of 200 copies. 17.0237a
125.00€

127. **Rodríguez, Pedro Pablo. El Partido de José Martí. Cuba. Cuban Revolutionary Party. Traducción Jorge Luis Rodríguez. Diseño, dibujos, viñetas y caligrafía de Jorge Michel Milián Maura.** Ediciones Vigía, Colección Venablos, Matanzas 2013. 1st ed. 15.5x24.8. 59pp. 3l. Stapled cardboard covers. Risographed text on white paper and brown wrapping paper. On the covers, crumpled brown wrapping paper, coloured with watercolour and decorated with cut out, illuminated titles and decorations; in one corner of the cover, a diagonal stripe hides the English subtitle which opens in concertina. The flaps of the covers are also decorated. The book is closed with a vertical band, with cut out portraits of Martí, and illustrations, all coloured in watercolour and gold paint; in one of the portraits, Martí has been converted into a Vigía oil lamp. Number 24 of 200 copies.



This is one of the most original of the Vigía designs. 18.268
135.00€



128. **Santos, Arnaldo. Fuga. Poemas.** Edição da Casa dos Estudantes do Império, Lisboa n.d. (1960). 1st ed. 11.3x16. 28pp. 2l. Wrappers. Light foxing on covers (the artist of the eye-catching cover design is not named). Rare, only one copy on WorldCat.

This is the first book by the Angolan poet and storyteller, born in Luanda in 1935. 17.1329
150.00€

129. **Toriente, Alberto Pedro. El Banquete Infinito. Infinite Banquet. Traducción de Linda S. Howe. Edición: Laura Ruiz Montes. Diseño y dibujos: Yornel Martínez.** Ediciones Vigía, Colección Aforos, Matanzas 2018. 1st ed. 16x24. 121pp. 1l. Sewn with jute thread, with corrugated card covers (this binding leaves the margins too narrow for the book to be read with comfort); covers decorated with pieces of cloth (some type of rough felt), cardboard and cut out illustrations. Risographed text on white paper, with three illustrations (two folding). Cardboard bookmark, and a flattened can of beer hanging from a cord; the endpapers are from a Cuban newspaper; on the back cover there is a "Control de Ventas para Productos Alimenticios" leaflet - an actual Cuban ration book.



On first sight this appears to be random and curious set of decorative elements, but this short play is in fact a satire on the Cuban regime, revolving round a hungry nation, whose leader is a "Paradigm" upheld by violent henchmen, etc., etc. This may be a misinterpretation of the work, but the message does seem to be fairly clear, making this book one of the most independent (as well as one of the most striking) Vigía productions. Signed by the translator, and marked by the author with a symbol. Nº 22 of 200 copies. 18.255.
180.00€

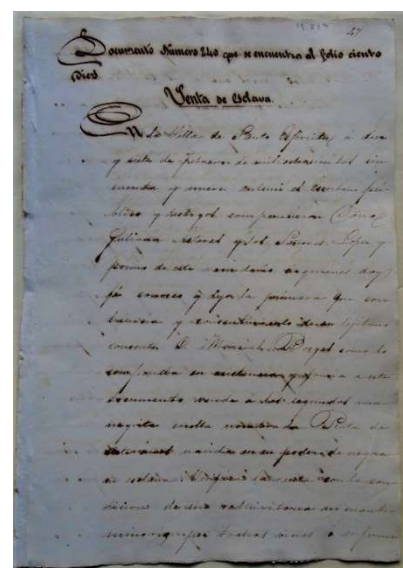
Slavery and Abolition.

a) Manuscripts and printed documents.



130. **Venta de Esclava. Original manuscript, dated Santiago de Cuba, 24th January 1832.** 1 folio, handwritten on both sides. "Venta de esclava. Sépase que yo, Dn Fran.co Ant Portuondo y Abad, vecino de esta ciudad de Santiago de Cuba otorgo que vendo realmente y con efecto desde ahora para siempre a Dn Fermín Martínez, vecino de esta ciudad... una negra de mi propiedad nombrada ??, criolla de unos treinta años de edad, la cual no está sujeta a empeño, hipoteca ni gravamen... en precio y cantidad de doscientos pesos... cuya cantidad confieso haber recibido en moneda corte. de mi satisfacción... Me desisto y aparto del dño. de posesión propiedad y dominio que a la referida esclava tenía adquirido..." Stamped paper, with 3rd class stamp, 2 Reales, with the arms of Fernando VII. The paper has darkened, and there are some wormholes. On the verso, another document recording the sale of a plot of land; it is curious (and horrific) to see that identical wording is employed in the two sales: "Me desisto y aparto del dño. de posesión propiedad y dominio..." 20.019 125.00€

131. **Venta de Esclava. Original manuscript. Villa de Santo Espíritu, 17th February 1859.** 21.5x31.5. 2 folios, with 3pp. of handwritten text: "...ante mí, el Escribano público y testigos comparecieron Doña Juliana Esteves y los Señores López y Primo de este vecindario... y dijo la primera que con (??) y consentimiento de su legítimo consorte D. Marcial Borges... vende a los segundos una negrita criolla nombre de Pita(?) de siete años nacida en su poder de negra su esclava. Verifica la venta con la condición de sin ?? ni ?? por tachos vicios o enfermedad...??... doscientos pesos que de los compradores ha recibido en buenas y corrientes monedas... En su virtud se aparta y separa del derecho de propiedad y posesión que a lo vendido había y tenía y lo cede para(?) y transfiere en la sociedad compradora para que como propia la esclava la posea o enagene a su voluntad obligándose a la evicción y saneamiento (?). López y primo aceptan a su favor este documento confesando(??) la posesión de la sierva..." The leaves are numbered 47 and 48, suggesting that they have been included in an official trade registry. Some words are hard to read, but most of the document is clean and legible. 20.017 75.00€





132. **Decreto. Abolición Condicionada de la Esclavitud. Carlos Manuel de Céspedes, Capitán General del Ejército Libertador de Cuba y encargado de su Gobierno Provisional.** s.i., Bayamo 27 de diciembre de 1868. 1ª ed. 35.5x42.5. Printed on two leaves, which have been joined with a hummed piece of paper, and reinforced with a strip of cloth. Illustrated with an attractive wood engraving which shows a white rebel reaching out to one of three black slaves, against a background of sugar canes, palmeras reales and the star of the Cuban flag which shines in place of the sun; two stamps, one grey, the other dry stamped, of the Capitanía General del Ejército Libertador de Cuba. Rare and important abolitionist document, signed by Carlos Manuel de Céspedes, capitán general of the rebel army. It has also been signed by Fernando Fornaris y Céspedes, regidor del Gobierno Provisional de Bayamo, and Ignacio Martínez [Roque], secretario general de la Junta Revolucionaria. In the left margin the word "Circular" has been written in large letters, and it has been numbered by hand 76. "La revolución de Cuba, al proclamar con ella todas las libertades, y mal podría aceptar la grande inconsecuencia de limitar aquellas a una sola parte de la población del país. Cuba libre es incompatible con Cuba esclavista".

This first decree abolishing slavery in Cuba was not followed through on and was highly "condicionada": slaves could only be freed with the agreement of their owners, and were to be "ser utilizados en servicio de la patria". This is a political and diplomatic decree, since the Revolution depended very largely on the economic support of rich Cuban landowners, owners of slaves. However, it was an important document for a rebel movement, one of whose top ranking military leaders was the *titán de bronce*, the great Antonio Maceo, a free Afro-Cuban, who fought for the freedom of the slaves. It was also a first step towards abolition, though this was not to occur definitively until 1886. 20.014 1500.00€



133. [Letter of emancipation] **Cédula de Seguridad del Emancipado...** [together with] **Ejército Libertador de Cuba y su Gobierno Provisional. Misiva de Manumisión.** s.i., Bayamo 27 de diciembre de 1868. 1st ed. 21x31; 14x21.5. 2 sheets, printed on one side, and filled in by hand. The first document has an engraving with the arms of the Gobierno Provisional de la República de Cuba, decorated with military images, a dry stamp of the Ilustre Ayuntamiento Libre de Bayamo, and another illegible dry stamp which has slightly damaged the paper, with reinforcement on the verso; on the left the terms of the Decreto de Abolición Condicionada de la Esclavitud are printed out, and the right hand side has been filled out with the personal details of the slave Anastasio de Santa Ysabel "de la clase de (a mano) criado.../ procedente de (a mano) I Neptuno / consignado a D. Fulg.º García Jaen... Sexo: M. Edad. 16 1/2. Estatura. Med. Color. Pardo.

(Vi en ambas ???). 27 de Dicre. de 1868. Pasa con mi permiso a", signed by F. Fornaris y Céspedes, regidor del ayuntamiento de Bayamo and Carlos Manuel de Céspedes, Capitán General del Ejército Libertador. The second document (which has the same engraving and the same stamps) has the following handwritten text: "En esta fecha, y como encargado del gobierno provisional, he otorgado carta de libertad al negro nombrado Anastasio (??) de 16 años de edad; natural de Giguani [Jiguani] correspondte. a la dotación del Ingenio Neptuno, donde se halla empadronado de la propiedad de ?? ?? / Dios Patria y Libertad / Bayamo Diciembre 27 de 1868" (signed by Carlos Manuel de Céspedes, capitán general del ejército libertador.) Signed in the left margin by Ignacio Martínez [Roque], secretario general de la Junta Revolucionaria.



These two documents, apart from their obvious human value and interest – marking the emancipation of the sixteen year old Anastasio, his step from slavery to freedom – have a double historical interest: they are signed by the leader of the first Cuban government; but also that they were filled in and signed on the same day as the Decreto de la Abolición de la Esclavitud. The contradictions of this decree (it was designed and worded in such a way as to avoid losing the support of rich slave owners) does not diminish the enormous significance of these two papers, which represent the freedom of a boy who had been born and brought up as human property.

20.016

1000.00€

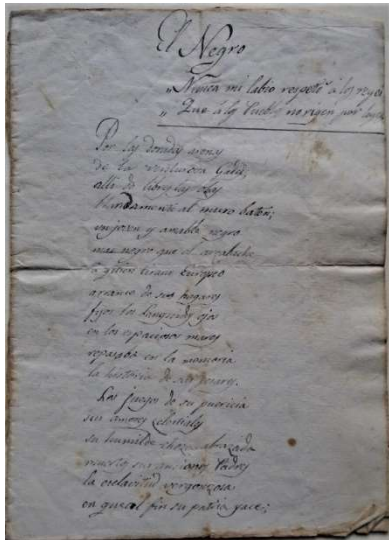
b) Books

134. **Ahumada y Centurión, José. La Abolición de la Esclavitud en Países de Colonización Europea. Exposición de disposiciones compiladas por...** Imp. de F. López Vizcaino, Madrid 1870. 1st ed. 12.5x18. 184pp. Contemporary quarter leather. Presentation copy dedicated to José Luis Vacarino Brabo (sic).

José de Ahumada y Centurión, 3rd Marqués de Monte Alto, (Málaga 1817 - ?1910), was Deputy for Malaga in the Spanish Cortes, and worked in the Ministerio de Ultramar. This is an interesting and well documented study on the chronology of the abolition of slavery, the form in which it was carried out, and the results in the United States, the British, French, Dutch and Portuguese colonies, as well as Nueva Granada (Colombia), Venezuela, Ecuador, Peru and Brazil; it was published as background information during the debate on abolition in Spain.



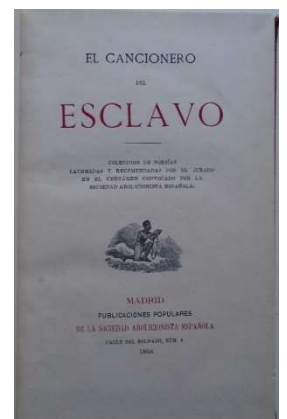
150.00€



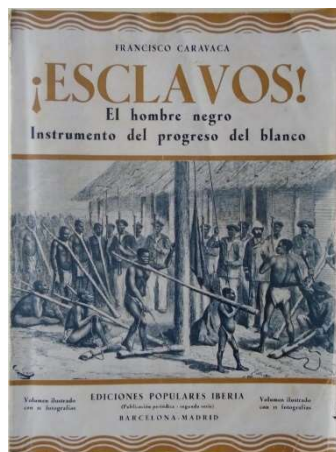
135. **Anon. El Negro. Nunca mi labio respetó a los reyes / que a los pueblos no rigen por leyes. Original manuscript poem.** Approx. 1824. 15x21.7. 8 unnumbered pages. The booklet is sewn, and has been folded twice; the last page, which is blank, is rather dirty, but the rest of the manuscript is in good condition. Long manuscript poem which protests against the condition of black slaves, while, at the same time, comparing their lot to that of the Spanish people under the tyrannical rule of Fernando VII.

The poem was published, with various important variations, - various verses of this ms version have been cut - in *Ocios de Españoles Emigrados* (Tomo II, Número VI, septiembre 1824), the newspaper of the liberals. This was the most successful of the newspapers published during this period of exile, and was edited successively by Jaime and Joaquín Lorenzo Villanueva, José Canga Argüelles and Pablo Mendibil. The poem is anonymous, both in the manuscript and in the printed version, but the literary collaborators of the paper included Angel de Saavedra, the future Duque de Rivas, José Joaquín de Mora and José Urcullu. In his study on this period of exile, *Liberales y Románticos. Una Emigración Española en Inglaterra 1823 - 1834* (2nd ed., Valencia 1968), Vicente Llorens dismisses practically all the poetry published in the paper (including this one), as a "naufregio poético", but the poem does have certain literary merits, perhaps more in this than the published version. Although the subject of slavery was debated in the Cortes de Cádiz, and the slave trade was abolished by Fernando VIII from 1820, abolition was not treated as a matter of political importance in Spain until the foundation of the Sociedad Abolicionista in 1865, leaving Spain at the tail of the European powers on the subject of slavery, and one may infer certain English influence in the subject of the poem: Spanish texts against slavery from this period are very rare. 20.032 650.00€

136. **El Cancionero del Esclavo. Colección de poesías laureadas y recomendadas por el jurado en el certamen convocado por la Sociedad Abolicionista Española.** Sociedad Abolicionista Española (Imp. de T. Fortanet) Madrid 1866. 1st ed. 13x19.5. 198pp. 1l. Blind stamped contemporary cloth. A selection of 17 of the 66 poems sent to the competition of abolitionist poetry organized by the Sociedad Abolicionista Española. The winner was the great jurist, reformer and feminist Concepción Arenal. It is notable that his selection of 17 poems includes works by two other women: the Asturian Emilia Mijares de Real and the actress, poet and journalist Joaquina García Balmaseda (Madrid, 1837 - 1911). The cloth of the covers is slightly faded in parts, and the corners bumped. Otherwise a good copy. 20.026



200.00€



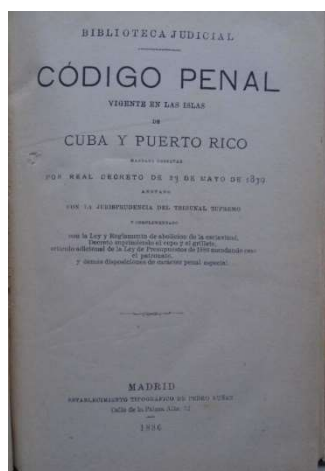
137. **Caravaca, Francisco. ¡Esclavos! El Hombre Negro: Instrumento del Progreso del Blanco.** Ediciones Populares Iberia, Joaquín Gil, Barcelona 1933. 1st ed. 13.5x18.3. 168pp. Illustrations. Wrappers. This is a good, clean copy (and that is quite unusual in these popular editions of the 1930s).

Francisco Caravaca (Murcia 1902 - Lançon, France 1975) was a journalist and author of popular history books. He wrote Historia Ilustrada de la Revolución Española. 1870-1931 (1931) and a biography of the Catalan anarchist Francisco Ferrer, who was shot by the Spanish authorities after the disturbances of the Semana Trágica in Barcelona in 1909. After the Civil War he went onto exile in Lançon in the south of France, working as a professor of Spanish at the university, and publishing various volumes of

poetry. The publisher, Joaquín Gil Guiñón is another interesting figure in the Spanish cultural renaissance of the 1920s and 1930s. He founded the publishing house Iberia which offered the public liberal and left wing texts in cheap, popular editions; he founded another publishing house in Buenos Aires after the Civil War, following the same political line. 20.013 45.00€

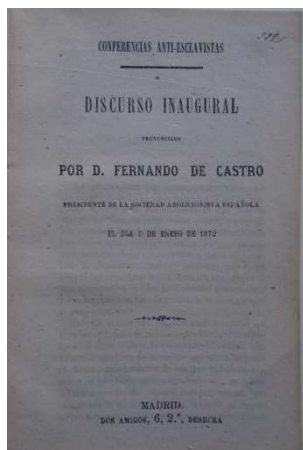
138. **Castelar, Emilio. Los Crímenes de la Esclavitud.** Publicaciones Populares de la Sociedad Abolicionista Española, Madrid 1866. 1ª ed. 13.5x20.7. 14pp. 1h. Provisionally bound in paper covers.

Emilio Castelar (Cádiz 1832 -. San Pedro de Pinatar 1899) was a historian and radical politician, President of the first Spanish republic 1873 - 1874. He was one of the principal activists of the Sociedad Abolicionista Española. This is one of the first publications of the Sociedad Abolicionista, and its constitution is laid out on the last page. Palau 47636. 20.030 120.00€



139. **Código Penal Vigente en las Islas de Cuba y Puerto Rico, mandado observar por Real Decreto de 23 de mayo de 1879, ... complementado con la Ley y Reglamento de abolición de la esclavitud, Decreto suprimiendo el cepo y el grillete...** Biblioteca Judicial, Est. Tip. de Pedro Núñez, Madrid 1886. 1st ed. 11.5x17.2. 287pp. Contemporary quarter leather.

The 1879 Código includes in its Delitos contra la Propiedad, 'De la apropiación de los esclavos ajenos y de la fuga de esclavos'. 'La Ley y Reglamento de la Abolición de la Esclavitud' of 1880 regulates in detail how slave owners were to become "patrones", and slaves "patronicados" for a period of various years, in conditions which hardly differed from those of slavery, including punishment in the stocks, and in shackles (cepo y grillete.) 20.022 180.00€



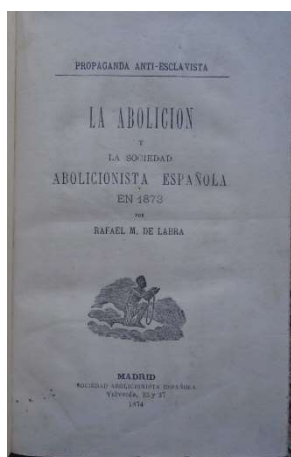
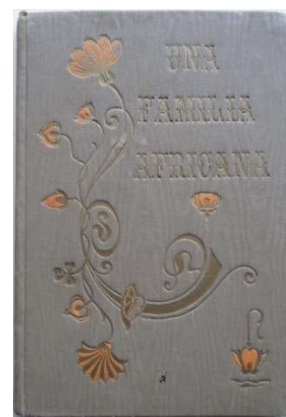
140. **Conferencias Anti-Esclavistas. Discurso inaugural pronunciado por D. Fernando de Castro, presidente de la Sociedad Abolicionista Española el día 5 de enero de 1872. / Discurso pronunciado por D. Félix de Bona en la sesión... La Abolición en las Antillas Inglesas. / Discurso pronunciado por D. Antonio Carrasco en la sesión... La Esclavitud y el Cristianismo.** Sociedad Abolicionista Española, Madrid 1872. 1ª ed. 10.5x14.5. 63pp. Provisional covers.

The Sociedad Abolicionista Española was founded in 1864, and, although it had already published a number of texts, these are their first conferences. Fernando de Castro (Sahagún 1814 - Madrid 1874) was a philosopher, university professor and member of the Spanish Senate; he was one of the

inspirational figures behind the founding of the Institución Libre de Enseñanza, the independent educational institution behind Spain's great leap into modernity in the first third of the 20th century. Félix de Bona (Catalonia 1822 - Madrid 1889) was an economist and a liberal politician. Antonio Carrasco (Málaga 1842 - the Atlantic 1873), was an Andalusian protestant, who was imprisoned and exiled with Manuel Matamoros, and died in a shipwreck on his way back from the Assembly of the Evangelical Alliance in New York. 20.020 150.00€

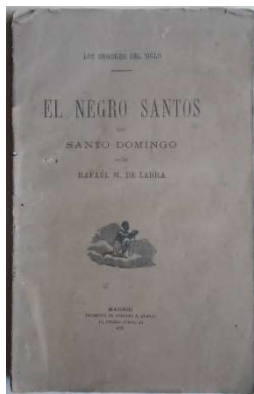
141. **Una Familia Africana, o La Esclava Convertida. Traducción del francés por J.R.** Librería Salesiana de Sarriá, Barcelona 1908. 1ª ed. 10.5x15.5. 116pp. 2l. Illustrations. Publisher's cloth with art-nouveau designs.

The story of a happy slavery: an African girl is captured and taken from her family, shipped to Martinique by slave traders, sold to a good, and Christian owner, reunited with her family (rather improbably/miraculously) and they all live happily ever after... The book is based on Minona (Frankfurt 1807) by the Lutheran pedagogue Jakob Glatz (Mischkolz, Austria, 1747 - 1805), although he is not named in this edition. The text has been adapted for young Catholic readers, with the addition of statues with the "imagen de la Madre de Dios, ricamente adornada..." 20.025 75.00€



142. **Labra, Rafael M. de. La Abolición y la Sociedad Abolicionista Española en 1873. Propaganda Anti-Esclavista. Discurso pronunciado en la junta general de socios celebrada el 1º de enero de 1874 en el Salón de Sesiones de la Academia Matritense de Jurisprudencia y Legislación.** Sociedad Abolicionista Española, Imp. de M.G. Hernández, Madrid 1874. 1st ed., 10.5x16.5. 58pp. 4l. Contemporary quarter leather, conserving original paper covers. Important summary of the current state of slavery and the struggle of the Sociedad Abolicionista Española. In the final pages, there is an index of the articles published in the first 34 numbers of the newspaper *El Abolicionista* in 1873. Palau 129052.

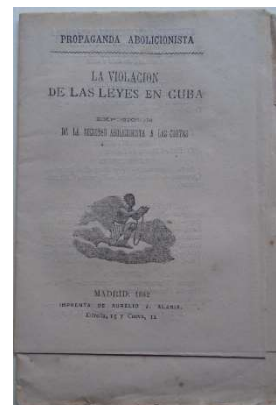
Rafael María de Labra Cadrana (La Habana, 1840 - Madrid 1918) was the principal figure in the struggle to abolish slavery in Spain and her territories in the second half of the nineteenth century. Although he was born in Cuba, he went to Spain as a child and spent the rest of his life there. He was president of the executive committee of the Sociedad Abolicionista from 1868 to 1876, then president of the Society until its dissolution in 1888, when slavery was finally effectively abolished in Spanish territories. His activism did not make him popular in some sectors of Cuban society, and one newspaper offered "Por sacarle los ojos, 100. Por partirle el corazón de una puñalada, 500. Por arrastrarle, 1.000 pesos." 20.034 225.00€



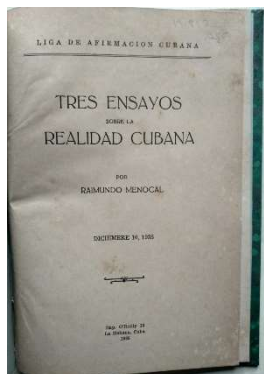
143. **Labra, Rafael M. de. El Negro Santos de Santo Domingo. (Toussaint l'Ouverture). Conferencia dada en el 'Fomento de las Artes' la noche del 8 de enero de 1880.** Imprenta de Aurelio J. Alaria, Madrid 1880. 1st ed., 12.5x19.5. 49pp. Wrappers. The paper cover are fragile, but otherwise a good copy.

This appears to be the first Spanish book about the liberator of Haiti. 20.031
100.00€

144. **Labra, Rafael M. de.; Joaquín M. Sanromá. La Violación de las Leyes en Cuba. Exposición de la Sociedad Abolicionista a las Cortes. Propaganda Abolicionista.** Imprenta de Aurelio J. Alaria, Madrid 1882. 1st ed., 8.5x12.5. 32pp. Unbound, in a single folding sheet (apart from the importance of its content, the format of this leaflet is interesting, being a gathering in 16° – a single sheet folded four times, producing 32 pages).



The authors condemn the abuses of the law of 1879 (which converted slaves into patrocinos, which gave them no liberty of movement, nor the right to choose where they worked or lived, and maintained the grillete and cepo – shackles and stocks – as punishments, which were regularly used in Cuba, while the authorities habitually ignored abuses. On the last page there is a list of past and present officials of the Sociedad Abolicionista. Palau 129077. 6 copies in WorldCat. 20.033
115.00€



145. **Menocal, Raimundo. Tres Ensayos sobre la Realidad Cubana. / Afirmación Cívica. Programa - Manifiesto. Febrero 7 de 1956.** Imp. O'Reilly / Imp. El Triunfo, La Habana 1935 / 1956. 1st ed. 15.5x22.5. 37pp.; 4pp. Rebound in boards, conserving the original wrappers.

Raimundo García-Menocal y Cueto (1902 - ?). On the history of Cuba, slavery, the slave traffic, etc. Menocal was one of the founders of the conservative Afirmación Cívica party. 19.813

75.00€

146. **Menocal, Raimundo. Conflicto de Orientaciones: Saco y Martí.** Editorial Aquiles, La Habana 1950. 1ª ed. 13.3x20.5. 31pp. Wrappers.



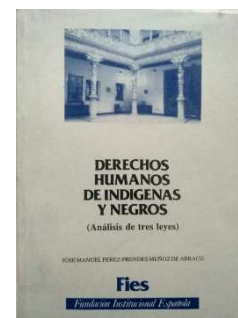
José Martí and José Antonio Saco and their differences in relation to Cuban independence, slavery, etc. Spine reinforced, paper browned. 19.814
50.00€



147. **Núñez Ponte, J.M. Estudio Histórico acerca de la Esclavitud y de su Abolición en Venezuela.** Tip. Emp. El Cojo, Caracas 1911 2ª 17x25. 70pp. 1h. Wrappers. Tears in the margins of the covers, otherwise a good copy. Edition on woven paper. Palau (197405) only refers to this edition, but the 1st appears to be 1895. 20.028
75.00€

148. **Pérez-Prendes Muñoz de Arraco, José Manuel. Derechos Humanos de Indígenas y Negros (Análisis de tres leyes).** Fundación de Institucional Española, Madrid 1999. 1st ed. 15.5x22. 26pp. 1l. Wrappers.

The slavery laws of 1512 – 1513; the Leyes Nuevas de 1542; the Código Negro Carolino. 19.816
25.00€

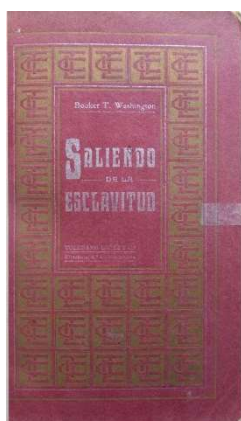




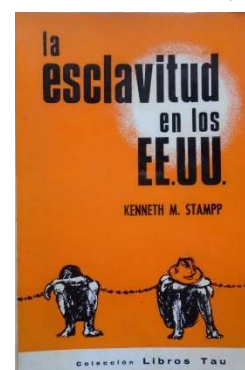
149. **Rodríguez, Gabriel. La Idea y el Movimiento Anti-esclavista en España en el Siglo XIX. (La España del Siglo XIX. Colección de conferencias históricas, curso de 1886-87. 35ª conferencia...)** Ateneo Científico, Literario y Artístico de Madrid, Librería de Antonio San Martín, Madrid 1887. 1st ed. 17x24.5. 321-354pp. Wrappers. Some tears and loss of paper in the margins.

Gabriel Rodríguez y Benedicto, (Valencia 1829 - Madrid 1901) was a Deputy and Senator in the Spanish Cortes, and subsecretario de Hacienda en 1868. He was a krausista and a member of the Institución Libre de Enseñanza, director of the Boletín de la ILE with Joaquín Costa. He was

on the first board of the Sociedad Abolicionista Española, y vice-president of the association in 1870. 20.024 100.00€



150. **Stamp, Kenneth M. La Esclavitud en los EEUU. La 'institución peculiar'.** Libros Tau, Barcelona 1966. 1st ed. 13.7x21.2. 473pp. 2l. Wrappers. 12.1814 30.00€



151. **Washington, Booker T. Saliendo de la Esclavitud... Prólogo escrito expresamente para esta edición española, por su autor. Traducción y prólogo de Eduardo Marquina.** Toledano López y Cia., Barcelona 1905. 1st ed. 12.3x19.5. 276pp. 2l. Modern boards, conserving original wrappers. 29.601

45.00€

Aquel Negroito... Black people in Spanish children's literature

152. **El Atrevido Buscón. El Monaguillo Negroito. Florecillas recogidas en el campo de misiones por... Nº 17.** Librería Salesiana, (Imp. Sucs. de Heinrich, Barcelona) Valencia n.d. 1st ed. 6x8.5. 16pp. Illustration on cover, one full page illustration in the interior. Stapled wrappers.

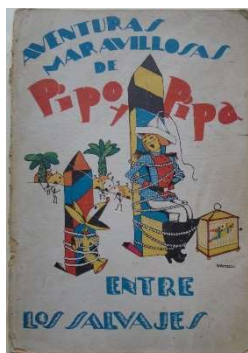
No date, nor have we found any independent information, but other dealers appear to agree in dating this collection from the Spanish Catholic revival of the 1940s. 20.051 25.00€



153. **El Atrevido Buscón. Kalibaly. Florecillas recogidas en el campo de misiones por... Nº 29.** Librería Salesiana, (Imp. Sucs. de Heinrich, Barcelona) Valencia n.d. 1st ed. 6x8.5. 16pp. Illustration on cover, one full page illustration in the interior. Stapled wrappers.

Set in the French colony of Dahomey. 20.074

30.00€



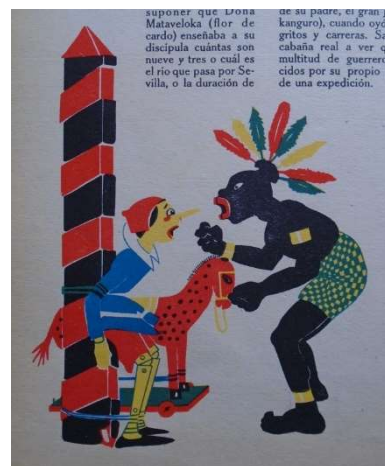
154. **Bartolozzi, Salvador. Aventuras Maravillosas de Pipo y Pipa. Entre Salvajes.** Editorial Estampa, Madrid n.d. (approx. 1928). 1ª ed. 20.7x30. 16 unnumbered pages. Attractive colour illustrations. Wrappers, lacking back cover.



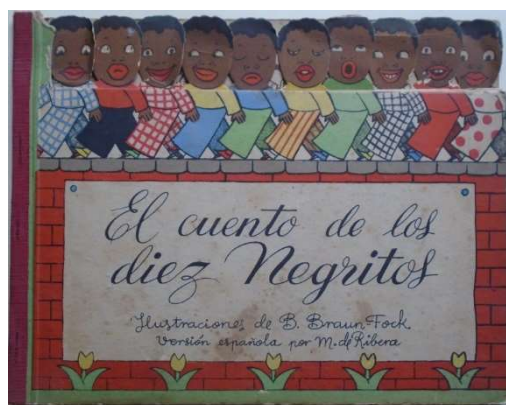
This is the third adventure of Pipo and his dog Pipa, written and illustrated by Salvador Bartolozzi (Madrid – México 1950). (Madrid – México 1950), probably the greatest of Spanish children's illustrators. 20.035 25.00€



155. **Bartolozzi, Salvador. Pinocho Emperador.** Pinocho contra Chapete, Cuentos de Calleja en Colores, Ed. Saturnino Calleja, Madrid 1932. 21.3x28. 16 unnumbered pages. Colour illustrations in the text. Stapled wrappers. This issue with silver wrappers. Spine and margins of covers rubbed.



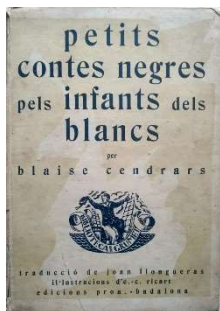
Bartolozzi initiated his Pinocho series in 1917, basing his character loosely on Pinocchio, the creation of Carlo Collodi, but bringing him to life with his beautiful illustrations, using great blocks of strong, bright colours. In the twenties and thirties, Pinocho was the best known of Spanish children's character, and passed through numerous editions. This silver covered edition is particularly splendid. The character appears blacked up on the cover, and in the story is saved from the cooking pot by the little daughter of the chieftain. 20.048 35.00€



156. **Braun-Fock, Beatrice. El Cuento de los Diez Negritos. Ilustraciones de B. Braun-Fock. Versión española por M. de Ribera.** Edit. Orbis, Barcelona n.d. 1st ed. 27x21. 20 unnumbered pages. Publisher's stapled boards, with cloth spine.

Beautifully illustrated die-cut children's book. The illustrator (and possibly the author of the text) is Dutch artist Beatrice Braun-Fock (1898 - 1973). The original German edition appears to have been published in 1930 or 1931, and we have found no other translations other than this one into

Spanish. Editorial Orbis of Barcelona, who throughout the 1930s had a technical capacity to produce finely illustrated books with facsimile reproductions and luxurious bindings, beyond that of most Spanish publishing houses, went from a strongly Catalanist editorial line during the Spanish 2nd Republic, to producing philo-German pro-Nazi books in the 1940s (biographies of Hitler, Henry Ford's *The International Jew*, etc.), but continued to produce art books with fine reproductions. We have found no references to this edition (anywhere at all), but would venture to date it to the 1940s, mainly on the strength of the German connection. The illustrations and die cast Negrito heads are identical to the German edition, suggesting that Orbis bought the wherewithal along with the Spanish copyright. The text follows that Germanic tradition of grim severity in children's literature that we most associate with *Struwwelpeter* - the Negritos die variously of head wounds, hanging, exploding from over drinking, etc. The translation is atrocious (though I know no German), into really clunky Spanish verse. One of the rhymes is so forced that it needs a foot 20.077 75.00€



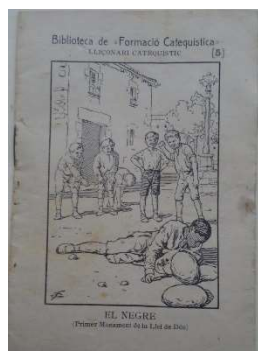
157. **Cendrars, Blaise. Petits Contes Negres pels Infants dels Blancs. Traducció de Joan Llongueras. Il·lustracions d'E.-C. Ricart.** Edicions Proa, Badalona 1929. 1st ed. 18x25.5. 112pp. 3l. Fine full page illustrations printed in three or four colours. Publisher's boards. Spine rather delicate.

This is the first work by the French Swiss avant garde writer to be published in Spain (in Catalan, rather than Spanish) and one of the earliest ripples of the interest of the French modernists in la *négritude* to reach Spain. All of which serves to underline the originality and importance of this Catalan publishing house, founded in 1928 in the industrial town of Badalona by Marcel·lí Antich i Camprubí y Josep Queralt. 60.00€



158. **Chimbo. Serie Liliput N° 20. Dib. de Vázquez Calleja.** Editorial Rivadeneyra, [Madrid] n.d. (1920). 1st ed. 4.5x8. 10pp. in concertina. Miniature children's publication, with alternative pages of text and crudely printed illustrations.

The blacks (in America) have risen up against the whites, and captured the infant son of the head white, who, with the help of Chimbo, covers his body in boot polish and escapes; Chimbo has the good fortune to be adopted by the whites. 20.060 45.00€

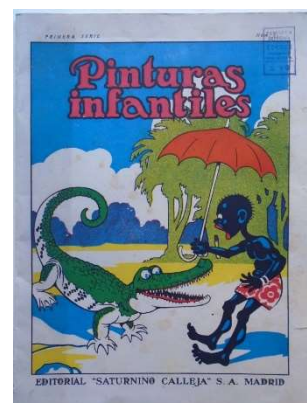


159. **Font, Melcior. El Negro (Primer Manament de la Lei de Déu)** Biblioteca de Formació Catequista, Lliçoneri Catequístic 5, J. Vilamala, Barcelona n.d. (approx. 1930) 1st ed. 9.3x13.2 15pp. 2 full page illustrations. Wrappers. Light marking on covers.

El negro (he doesn't get a name) gets stoned by the village boys, and then saves the life of l'Anton, the ringleader. 20.063 25.00€

160. **[Marco, Fernando]. Pinturas Infantiles. Primera serie, Núm. 7.** Editorial Saturnino Calleja, Madrid n.d. (approx. 1930) 1st ed. 21.5x28. 12 unnumbered pages. Children's colouring book. Each full page illustration is printed in colour, as a model, and in black.

All the illustrations, except two are signed 'Marco' - Fernando Marco (Valencia 1885 - 1965), one of the principal illustrators of the publishers Renacimiento, Calleja and Biblioteca Nueva, and of the first edition of Juan Ramón Jiménez's poetic children's classic *Platero y Yo* (1914); he was associated with the Instituto Escuela, the school that grew from the Institución Libre de Enseñanza and with the university college La Residencia de Estudiantes - he drew the classical head of an athlete, which they used as their emblem. He also directed the first Spanish animated movie, *El Toro Fenómeno* (1917). Bookseller's stamp on the cover. 20.036 30.00€





161. Una Misionera del Congo. Recuerdos de mi Catecismo a los Negros. Anales de las Franciscanas Misioneras de María, Pamplona 1955 (date of ecclesiastical censure). 1st ed. 13.3x16.3. 31pp. Illustrations in the text. Wrappers. Some discrete ballpoint marks on back cover. WorldCat and REBIUN only refer to one copy in the CSIC. 19.812

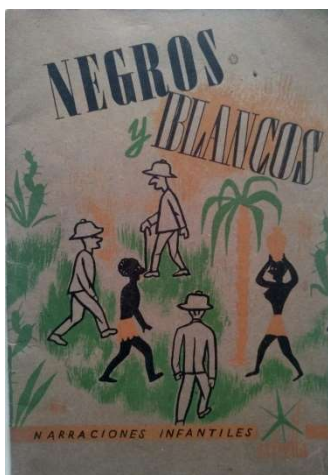
50.00€



162. El Negrito. Revista Mensual. Sodalicio de San Pedro Claver, Madrid 1929 - 1931. 1st ed. 11x15.8. pp. 177-192, 1-192, 1-24, 41-63. Boards. This bound collection contains the issues for December 1929, January to December 1930 and the Almanaque for 1931 (this last missing pp. 25-40.)

Catholic magazine about life in the African missions, African fauna, stories, drawings and photos of "negritos" who have converted to Christianity, etc. The magazine was founded in 1920 and continued until 1956. WorldCat only cites one collection in the BN, Madrid. 20.059

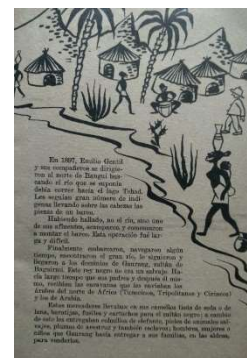
80.00€



163. Negros y Blancos. Narraciones Infantiles. Por el río con ocho salvajes. Estrella, Editorial para la Juventud. n.i. (Barcelona? 1937 or 1938). 1ª ed. 16.5x23.5. 228 unnumbered pages. Attractively illustrated in the text by Ramón Peinador. Wrappers, covers illustrated on both sides in three colours.

This is a politically 'advanced' book published by Estrella, the juvenile publishing house founded by the Republican government during the Civil War and directed by Rafael Giménez Siles. The text described the life of Africans and Europeans in the French colony of Chad, rather tentatively questioning the concepts of European colonialism and racial superiority. Unusually good condition for a book that has had to undergo children, a civil war, and various decades of political suspicion. 19.819

90.00€

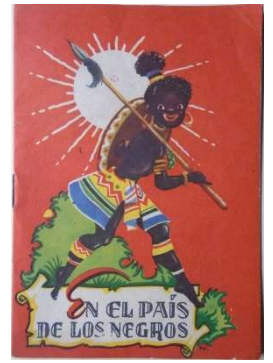


164. Pinocho, Semanario Infantil. Números 72, 129, 166, 168, 175, 184. Editorial Saturnino Calleja, San Sebastián 1926 - 1928. 1st ed. 21.5x33.5 y 21x26. 16 or 20 unnumbered pages per issue. Attractive colour illustrations. Some signs of use, one cover repaired, a small square (for a coupon) cut out of number 129. 6 issues of the classic Spanish children's comic initially edited, by Salvador Bartolozzi.

Each of the issues offered here show on the cover Currinche, the black bellhop, together with Pinocho. Currinche also appears inside in his original strip 'Currinche y D. Turulato' by K-Hito (the illustrator, comic writer, film director and bullfighting critic, Ricardo García López 1890-1984). Currinche has the caricature lips of the comic black character, but in his stylish bellhop uniform, with quite the widest trousers seen even in the 1920s, he is as cool as any comic book personality gets. There is also the original 'Tristán el Piloto', by Castillo, while others are translations of syndicated American strips, such as 'Paco Morronguis, el Gato Travieso' (Felix the Cat) by Pat Sullivan, 'Colorín y su Pandilla' (The Rinkydinks) by Branne, 'Tin y Ton' (The Katzenjammer Kids), 'Anita Buencorazón, (Little Orphan Annie, by Harold Gray), etc. , - some also include black characters with enormous lips, as servants - There are also stories from the Calleja publishing house, and by Salgari, with a few illustrations. 20.039

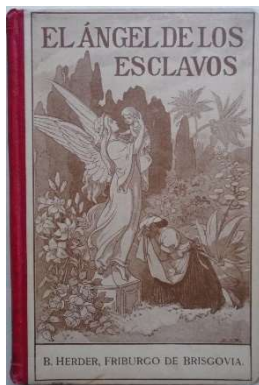
125.00€

165. **Piza, José. En el País de los Negros.** Colección Mimosa, Editorial Roma, Barcelona 1961. 1st ed. 10.5x15. 12 unnumbered pages. Two tone and coloured illustrations. Stapled in wrappers. Catholic themed tale, set in Africa. 20.050 20.00€



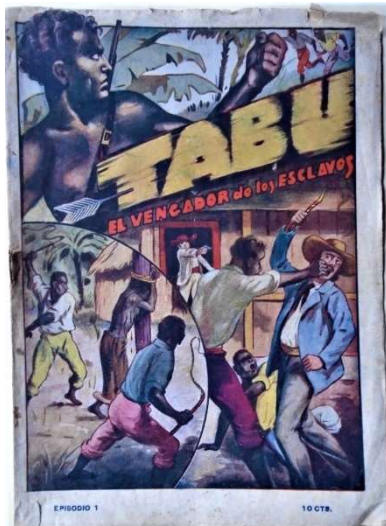
166. **Sánchez Tena, Jesús. Tintachina y Masquelbetún.** Cuentos de Calleja en Colores, Cuarta Serie (Barbilón Nº 9), Ed. Saturnino Calleja, Madrid 1930. 1st ed. 21x28. 16 unnumbered pages. Cover and illustrations in the text (one full page) by Sánchez Tena. Stapled wrappers.

The illustrator (and probable author of the text is Jesús Sánchez Tena, Zaragoza 1898 – Sant Feliú de Codines, 1931 (although it may have been written by his wife and occasional collaborator Conchita Navarrete). 20.076 50.00€



167. **Schupp, Ambrosio. El Angel de los Esclavos.** B. Herder, Librero-Editor Pontificio, Friburgo de Brisgovia (Germany) 1912. 2nd ed. 11x16.7. 88pp. Full page illustrations. Publisher's boards. Owner's signature on first blank.

Moral, Catholic novel about a benevolent, slave owning family in Brazil. Ambrosius Schupp / Ambrósio Schupp / Ambros Schupp (Montabaur 1840 - Porto Alegre 1914), German missionary in Brazil. The first, German edition was published in 1908, and new editions were still appearing in 1957. 20.052 40.00€



168. **Tabú, el Vengador de los Esclavos. (Numbers 1 - 60, complete collection).** Editorial El Gato Negro, Director Gerente Juan Bruguera, Barcelona, n.d. 1st ed. 16x22.5. 60 eight page issues in original stapled illustrated wrappers. Black and white illustrations in the central pages.

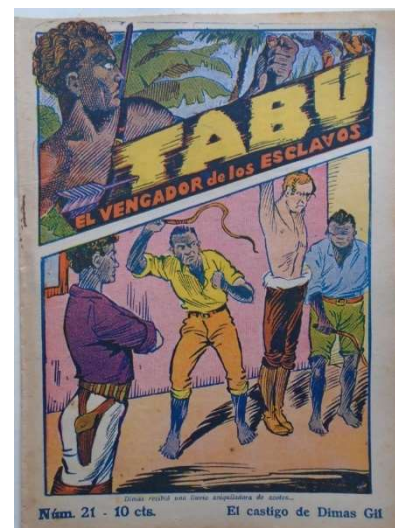
Interesting Spanish serialized novel / penny dreadful relating the wild and varied adventures of black hero Kimbo, who goes under the alias of Tabú. The Catálogo General de la Librería Española 1931-1950 (64.135) dates the collection from 1945, citing only the first four of the 60 issues as having been published. This would appear to be incorrect (or possibly refers to a later issue, with different covers): the founder, Juan Bruguera, who is named in all the issues as Director Gerente, had died, in 1933,

and in 1939 the company name was changed to Editorial Bruguera. Elsewhere we have seen the collection dated to 1931-1935, coinciding with the years of the Spanish Second Republic, which would be more in keeping with the unusual subject matter of the series: Kimbo is a black hero. This is most unusual in Spanish popular literature, or in Spanish literature at all. The question of slavery hardly arises, except for a very limited number of abolitionist writers in the mid nineteenth century, and Spain has never created black heroes. Kimba is undoubtedly a black hero, who shoots and whips abusive slave owners, fights against Confederate troops. Yet in the attractive colour



illustrations of the covers, his features are more Caucasian than Negro (in the black and white illustrations inside, he is generally given Negro features), his eyes become blue in some of the later issues, and his hair becomes blond after the first. Throughout all these adventures, the subplot is the story of the love affair between Kimba, and Sally, the white niece of arch villain (and one time owner of Kimba, Marcel Power. Many of the names appear to be taken from Uncle Tom's Cabin (Chloe, Jorge / George Shelby, Quimbo/Kimbo and Sambo), but others come from Shakespeare's Macbeth, and there are a number of Spanish names - more than one would expect in 19th century Mississippi, which would suggest that the anonymous author may be Spanish. If there is any similarity to Uncle Tom's Cabin, it is a version that has been rewritten by Quentin Tarantino. 20.053

500.00€



169. **Tono** [Antonio Lara de Gavilán] / **Edgar** [Neville]. **Calleja Cine presenta a Don Triquitraque y a Silbato en El Primer Invento, puesto en escena por Tono. Títulos de Edgar.** Calleja Cine, Episodio II, [Madrid] n.d. (1920s) 1st ed. 8.5x10.5 cm, unfolding into a double sided strip of 97cm.

The story of Don Triquitraque and his dog, Silbato, told in cinematic form, each picture and text inside a black frame, with false sprockets down each side. In this episode our heroes find themselves among the conflicting tribes of the Bracilargos and the Zancudos, who, although they are yellow and blue, respectively, wear grass skirts, and have black African features. Antonio Lara de Gavilán (Jaén 1896-Madrid 1978) and Edgar Neville (Madrid 1899-Madrid 1967) were two of the finest Spanish humourists of the 20th century. Tono collaborated in numerous Spanish and French humorous magazines, including classics such as La Codorniz; in the 1930s he worked in Hollywood, where he was paid up to 10.000\$ per joke(!). Neville was a popular humourist and playwright, who worked extensively in films, inviting Luis Buñuel, among others, to work in Hollywood. He worked as an actor, but principally as a scriptwriter for Spanish language versions of popular movies. They were both remarkable humourists, and the colourful illustrations of Don Triquitraque (the name corresponds to a firecracker, or the noise of a train) are strange and wonderful indeed. 20.075



60.00€



170. **Uwa(?)**. **El Castigo del Negrito.** 23x15. 6 unnumbered pages. Attractive colourful illustrations, with a rhymed text. No publisher's information (only 'No. 203' on the cover, and UWA, which may (or may not) be the name of the author.) The style of the illustrations would suggest that it dates from the thirties or forties.

Vintage rag books are not common in Spain. Some marking and staining, visible mainly on the white background. 20.049

50.00€



The design we have used to illustrate the cover of this catalogue is by Winold Reiss and is reproduced from the endpapers of Alain Locke's The New Negro (number 88 of this catalogue).

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