

BETWEEN THE COVERS RARE BOOKS CATALOG 207: AFRICAN-AMERICANA

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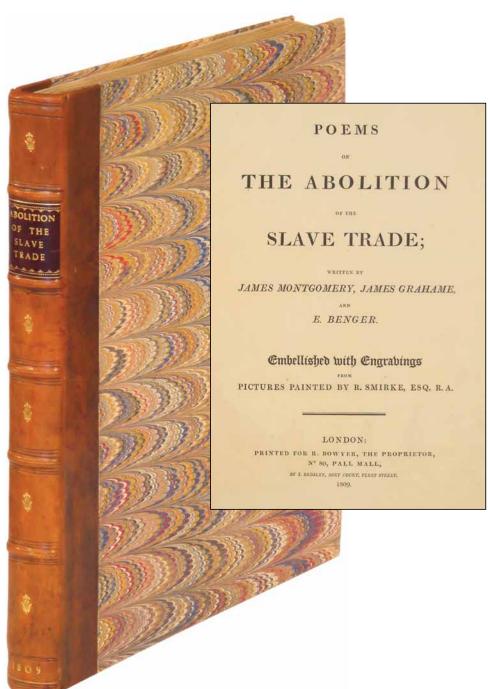
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/ (Abolition) James MONTGOMERY, James GRAHAME, and E. BENGER

Poems on the Abolition of the Slave Trade; Written by James Montgomery, James Grahame, and E. Benger. Embellished with Engravings from Pictures Painted by R. Smirke, Esq. R.A. London: Printed for R. Bowyer, The Proprietor 1809

First edition. Large quarto. Sympathetically rebound in later period-style quarter morocco and marbled papercovered boards, with dark red spine label. Engraved title and 12 plates. Some staining and foxing to the title and plates, smudging to the front fly, else a handsome, very good copy. A volume of poems commissioned by the London publisher Robert Bowyer to celebrate Britain's abolition of the slave trade. *Work* p. 309; *Sabin* 50145. [BTC#98618]

2 (Abolition)African-Americana)Frederick DOUGLASS

Autograph Letter Signed by Frederick Douglass (October 6, 1865) concerning a Lecture in Vineland, New Jersey, a center of Anti-Slavery and Women's Rights Activism

(Rochester, New York): 1865

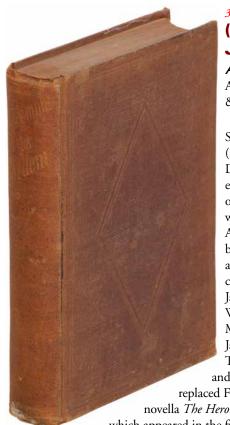
Octavo. One page (on one folded sheet). Rochester, Oct. 6, 1865. A fine autograph letter written by Frederick Douglass to C.B. Campbell, a leading abolishionist and women's rights activist. In the letter, Douglass accepts Campbell's invitation to speak at Vineland, New Jersey. The letter was written at a crucial time for both the abolitionist and women's rights movements: in the fall of 1865 the 13th Amendment abolishing slavery was not yet ratified, and Douglass, as may be surmised from the letter, "was expecting to visit the Pacific States." Both Oregon and California had not yet ratified the Amendment, and Douglass may possibly have been going there to persuade them to do so.

Douglass also was a strong supporter of women's rights: he was the only African-American to attend the Seneca Falls Convention, the first women's rights convention, where he spoke in favor of passing the resolution asking for women's suffrage. In his response to Campbell's invitation, Douglass writes: "I was unable at the time of receiving your note to say whether I could lecture in Vineland at any time during the present fall or coming winter, as at that time I was some expecting to visit the Pacific States. That however is now at an end, and I think you may now rely upon me for one of your proposed lectures, but of the time I cannot yet speak definitively. Should I come expressly to speak for you, my terms will be fifty Dollars."

In April, 1868 Frederick Douglass gave three lectures in Vineland. Later that same year Susan B. Anthony also spoke at Vineland.

A well-preserved and historically important Frederick Douglass letter. [BTC#408518]

Rochester Oct. 6. 1855 My dear Sir: I was unable at the time of receiving your note to say whether I could letture in Vineland at any time during the present fall or coming wrater, as at that time I was some expecting to visit the Pacific States That however is now at an end, and I think you may now rely upon me for one of your proposed lectures; but of The time I cannot yet speak definite ly. Should I come expressly to speak for you, my terms will be fifty dollars. your respectfully Fri derick Douglass C. B. Campbell Esq.



³ (Abolition) (Frederick DOUGLASS) Julia GRIFFITHS, edited by

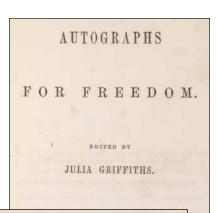
Autographs For Freedom

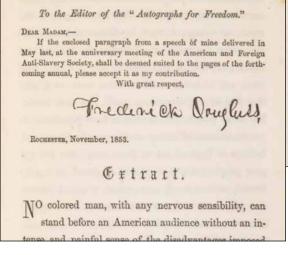
Auburn / Rochester: Alden, Beardsley & Co. / Wanzer, Beardsley & Co. 1854

Second edition, expanded. Publisher's brown figured cloth gilt (no priority). Small contemporary name stamp of George H. Dickerson. Slight spotting on the boards, and light wear at the

extremities, else a near fine copy. A collection of anti-slavery essays and contributions written in response to the Rochester Ladies' Anti-Slavery Society's solicitation for the book. Each contribution features the author's signature in facsimile. Among the contributors are Harriet Beecher Stowe, Dr. James McCune Smith, Horace Greeley, Ralph Waldo Emerson, William Seward, Horace Mann, Lewis Tappan, Gerrit Smith, William Jay, Theodore Parker, James Mercer Langston, Thomas W. Higginson, Henry Ward Beecher, and William Wells Brown. This second edition

replaced Frederick Douglass's formerly unpublished novella *The Heroic Slave*, his only attempt at fiction, and which appeared in the first edition, with a relatively brief (five pages) excerpt from one of his speeches. *BAL* 5224, 19373. [BTC#89354]







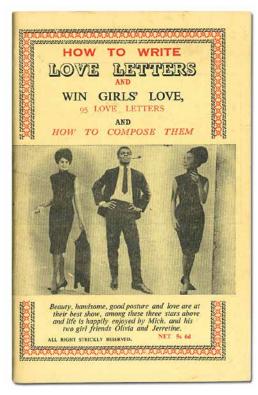


4 (Abolition) (Thomas CLARKSON) Two Abolitionist Salt Cellars

[Circa 1845]

Two small footed salt cellars or vases. Approximately 2¼" tall and 2¼" in diameter. White soft paste porcelain, each bearing the classic image of a kneeling chained female slave. On the opposite side of each is the printed phrase: "Take courage – go on – persevere to the last. Thomas Clarkson Age 84." Clarkson actually uttered the phrase at age 80 in 1840, at the anti-slavery convention in Freemasons' Hall, London. Presumably these vases would date from between 1840 and 1845, and were almost certainly either manufactured in England for the

American export market (slavery having been abolished in England with the passage of the Slavery Abolition Act in 1833, after which time Clarkson focused his efforts on abolishing slavery in the U.S.), or manufactured in America itself. While we are somewhat out of our depths identifying porcelain, our consultations with others more expert lead us to believe the former. Fine condition, with no visible flaws. Rare – while we have seen other vintage abolitionist china – most notably the jasper ware "Slave Medallion" depicting the famous and similar image of a kneeling male slave, made by Josiah Wedgwood, we have never encountered these vases, and can find no reference to them. [BTC#96124]



5 (African Romance) Chidi M. OHAEJESI

How to Write Love Letters and Win Girls' Love 95 Love Letters and How to Compose Them

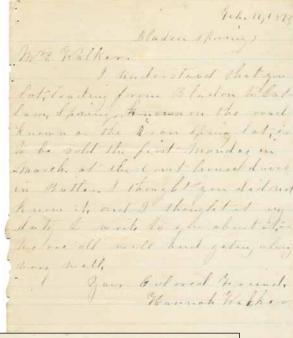
Onitsha-Nigeria: Minaco "Nig" Bookshops / Do-well Printing Press [circa 1969]

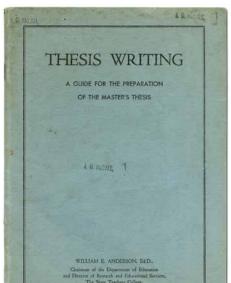
First edition(?). Octavo. 72pp. Stapled photographically-illustrated wrappers. Very faint stain in bottom margin, barely visible, near fine. Complete guide to finding a snappy-looking girlfriend through use of the written word. [BTC#405155]

6 (Alabama) Hannah WALKER

Autograph Letter Signed

Small octavo. One page. A letter dated 11 February 1873 from Bladon Springs, Alabama to "Mrs. Walker," a white woman, warning her that her property is about to be sold. In full: "Feb. 11, 1873 / Bladon Springs / Mrs. Walker. I understand that your lot, leading from Bladon to Cullum Spring, on the road known as the Iron Spring lot, is to be sold the first Monday in March at the court house down in Butler. I thought you did not know it, and I thought it my duty to write to you about it. We are all well and geting [sic] along very well. Your colored friend, Hannah Walker." It is conceivable, considering their identical surnames, that Hannah may have been freed from Mrs. Walker or her family, but still felt some friendship or other obligation to her. [BTC#99144]





A.D. NOW

7 (Alabama) William E. ANDERSON

Thesis Writing: A Guide for the Preparation of the Master's Thesis Montgomery, Alabama: Paragon Press 1947

First edition. Stapled blue wrappers. 56pp. Tiny name stamp repeated on the front and rear wraps, a bit of foxing and soiling, a sound, very good copy. Guidebook by the African-American Chairman of the Department of Education at the State Teachers College in Montgomery. Very scarce. *OCLC* locates four copies.[BTC#1665]

your Golored France. Hands

African-American Women Servants Organize

COLORED DOMESTIC SERVANTS SECURITY ORG. 2205 Ave G So. Birmingham, Ala. Sept 17 1942 Dear Mr. South: Your visit to my home was appreciated, even though I was absent, and your interest in the C.D.S.S.O. and it plans and purposes , is appreciated, and herewith we are sending yous a copy of our CONSTITUTION and By-Laws, Our CHARTER is Fending. And may I say breifly, that Our purposes are...to organize all household Servants into an Organization, so that they through an organized channel, might get good paying jobs, and through the pooling of membership dues and the best be able to establish a school for the training of unqualified men and women for private home work, to meet the ever growing shortage of qualified help for the home, brought about, by the going into defence work of many housewives. We know that the Negro Servant has carried the burden of the caring for the home, and they are needed more now then ever, and we know that through the Servants personal Efficiency, beig health certified, that a higher wage can be gotten, so many housewives coming to us demands that the Servants have Health Cards, and are qualified and declare that they would pay top wages. and we believe it. thus the need of a school, to make servants more efficient. The C.D.S.S.O. is appealing to the Health Dept. some kinft of rules to almost force housewives not to hire Servents unless they can produce a recent health card, and we desire this health samination to be under the suspices of the already est established Domestic Servants Clinic 2019 Ave F, So. spensored by the Junior Chamber of Commerce. We have also sought authority from the City Commission, Hon-Cooper Green, to conduct a city wide Registration of all domestic Servants, but thus far he has refused, so we are holding Mass Meets Please check our copy here and any way that you gan help us to get our objectives wev shall appreciate it. Yours for the better things to Domestic Servants through EFFICIENCY

8 (Alabama)

Constitution of the Colored Domestic Servants Security Organization [with]: cover letter, 1942

Birmingham, Ala.: Colored Domestic Servants Security Organization 1942

One page Typed Letter <u>Signed</u> (in pencil) by M[elvin]. M. Curry and dated 17 September 1942 to Mr. E. E. South. Old paperclip stain in upper margin, very good. A letter from the President of the Organization to a Birmingham city official, thanking him for a visit and enclosing the Constitution and By-Laws for the Colored Domestic Servants Security Organization, and explaining the purpose of the group: "Our purposes are to organize all household servants into an Organization, so they through an organized channel, might get good paying jobs, and through the pooling of membership dues be able to establish a school for the training of unqualified men and women for private home work…"

"We know that the Negro Servant has carried the burden of the caring for the home, and they are needed more now than ever, and we know that through the Servants personal Efficiency, being health certified, that a higher wage can be gotten, so many housewives coming to us demands that that the Servants have health cards, and are qualified and declare that they would pay top wages... The C.D.S.S.O. is appealing to the Health Dept. to devise some kind of rules to almost force housewives not to hire Servants unless they can produce a health card, and we desire this health examination to be under the auspices of the already established Domestic Servants Clinic..."

[With]: Constitution. Six folio leaves mimeographed rectos only and stapled at the top. Old horizontal fold, a few modest tears, very good or better. The final leaf reveals ten mimeographed signatures of the Organization's founders, the bottom three have been partially misprinted, although they are identified in the body of the document. Each of the signers,

except for the President, Melvin M. Curry (who appears in census records as an African-American coal salesman), are African-American women. The Constitution and By-Laws are a detailed declaration of principles and a thorough detailed plan for implementing their plans. The document makes clear that the group was aware of possible objections to the idea and stresses that they wished to improve the lot of Servants (Article IV, Section 1): "... (NOT BY STRIKES) but through the Servants' personal efficiency."

Important primary source document. We can find nothing about the group beyond this well-thought-out but ephemeral evidence. *OCLC* locates neither this Constitution or any other document or publication from this organization. [BTC#407042]

ARTICLES XXII

Soction D-A

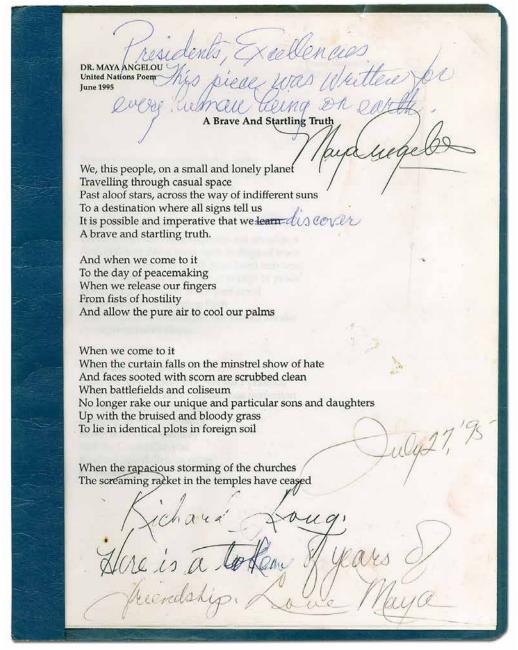
The Ideals of the C.D.S.S.O. shall be, the better things in life to all men, one for all, all for one, and our Aim shall be, More Efficient in service, to serve well our present job, To domand no more than is right, To serve not as an eye Servant to please men, but as unto God the Judge of us all.

(B)

To the coming generation of Colored boys and Girls, who shall hereafter enter into household service do we bequeath this Organization and it's Ideals... Signed ... April and May 1942

By Signors... Want Colored by Signors... Matter Gope.

Manuscript of Angelou's United Nations' Poem



9 Maya ANGELOU

[Manuscript]: United Nations Poem June 1995

"A Brave and Startling Truth" 1995

Manuscript. Four computer generated quarto leaves printed rectos only and brad bound into a mylar folder. Faint crease on the mylar, else near fine, the pages are fine but for one tiny spot on the first sheet. A printed cloth access pass to a United Nations event affixed on rear cover. Inscribed by Angelou a month later to her friend Richard Long (a scholar of African-American art and dance) on the front leaf: "July 27, '95, Here is a token of years of friendship. Love, Maya." Angelou's pen has skipped a little, causing her to use a second pen, resulting in a little unevenness in the inscription. Additionally she has Signed the manuscript near the top of the first leaf.

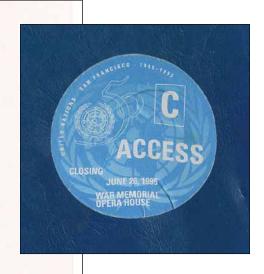
This was the copy that Angelou used to deliver her celebratory poem at the United Nations, celebrating the Fiftieth Anniversary commemoration of the organization. Angelou has changed two words in the text by hand (the changes are not reflected in the published version), and has additionally added a brief handwritten introduction: "Presidents, Excellencies. This piece was written for every human being on earth."

Upon Angelou's death in 2014, Secretary General Ban Ki-Moon of the United Nations wrote: "The United Nations owes her a particular debt of gratitude for her poem 'A Brave and Startling Truth', written for the 50th anniversary of our Organization." [BTC#403237]

When the pennants are waving gaily When the banners of the world tremble Stoutly in the good, great breeze

When we come to it
When we let the rifles fall from our shoulders
And children dress their dolls in flags of truce
When land mines of death have been removed
And the aged can walk into evenings of peace
When religious ritual is not perfumed
By the incense of burning flesh
And childhood dreams are not kicked awake
By nightmares of abuse

When we come to it Then we will confess that not the Pyramids With their stones set in mysterious perfection Nor the Garden of Babylon Hanging as eternal beauty In our collective memory

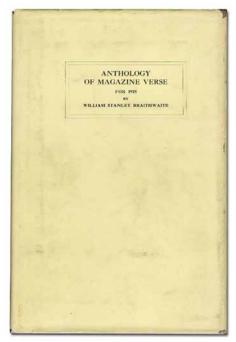


10 (Anthology) William Stanley BRAITHWAITE, edited by

Anthology of Magazine Verse for 1918 and Year Book of American Poetry

Boston: Small, Maynard & Company (1918)

First edition. Fine in a modestly soiled, very good plus dustwrapper with small chips and a little discoloration on the spine. An important compendium representing most active American poets of the period, edited by a noted African-American poet. This copy Signed by several poets at each of their contributions including William Rose Benét (three times), John Hall Wheelock (nicely inscribed with an additional couplet added to his poem), Louis Untermeyer, Margaret Widdemer (twice), Louise Townsend Nicholl (twice), Leonora Speyer (twice), and Leslie Nelson Jennings. Scarce in dustwrapper. [BTC#56763]



11 (Anthology) William Stanley BRAITHWAITE, edited by

Anthology of Magazine Verse for 1920

Boston: Small, Maynard (1920)



ANTHOLOGY

OF MAGAZINE VERSE FOR 1920

WILLIAM STANLEY BRAITHWAITE

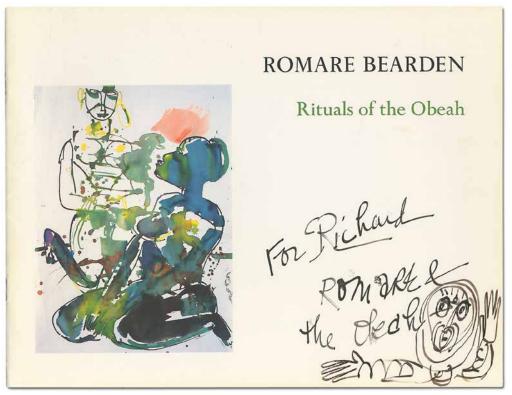
First edition. Corners a little bumped, else about fine lacking the scarce dustwrapper. This copy **Inscribed** by Braithwaite, as well as by the dedicatee, Boston bookseller Andrew McCants. Contributors include Walter Adolphe Roberts, Edna St. Vincent Millay, Edgar Lee Masters, Carl Sandburg, Edith Wharton, Robert Frost, and Djuna Barnes. [BTC#1476]

12 (Art) **Romare BEARDEN**

Romare Bearden: Rituals of the Obeah

New York: Cordier & Ekstrom 1984

First edition. Oblong octavo. [12]pp., illustrated in color. Stapled illustrated wrappers. Fine. Exhibition catalog. **Inscribed** by Bearden on the front wrapper to Richard Long with a drawing of the Obeah: "For Richard, Romare & the Obeah." With original mailing envelope hand addressed by Bearden with his **Signature** in the return address. The signature on the glossy cover of the catalog is very slightly smeared. Scarce thus. [BTC#399558]

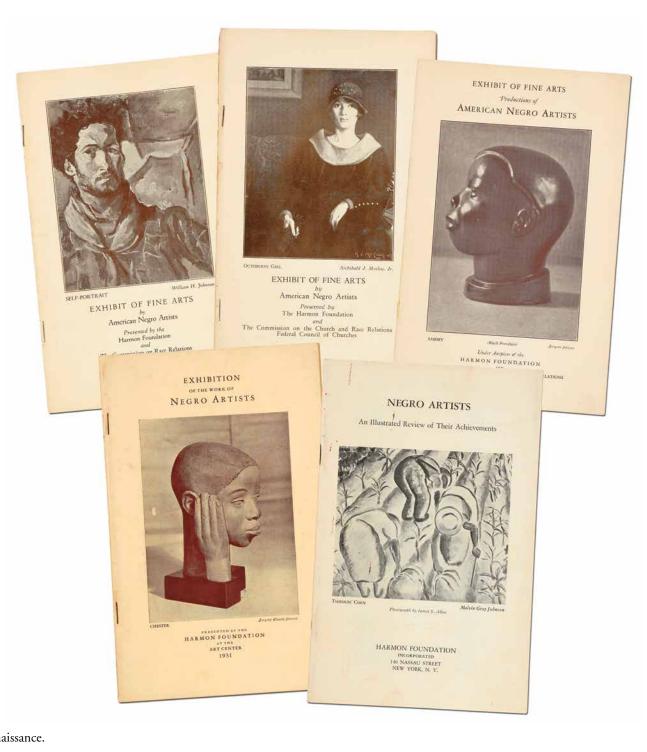


13 (Art)

Five Harmon
Foundation
Programs for the
Exhibition of the
Work of American
Negro Artists

New York: The Harmon Foundation 1928-1935

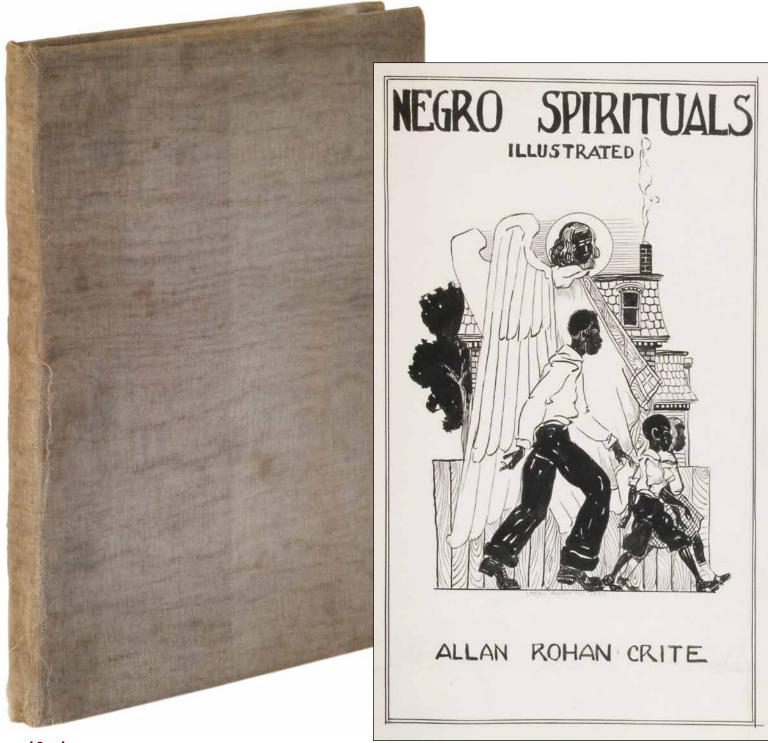
First, and only editions. Five volumes. Octavos. Stapled illustrated selfwrappers. Overall near fine, with titles and full descriptions below. Established in 1922 the Harmon Foundation was "the most influential social organization of the twentieth century that promoted and exhibited art by Negroes [&] the major resource for the financial support of Negro artists from 1926 to 1933 [striving] to keep the momentum of excitement around Negro American culture from the Harlem Renaissance and turn it into a narrative of social progress during the late 1920s and into the 1930s" (Cooks. Exhibiting Blackness: African Americans and the American Art Museum, p.11). Essentially, the shows promoted by the Foundation helped to define and focus African-American artists and their art during the Harlem Renaissance.



The catalogues include work by Aaron Douglas, Palmer Hayden, Sargent Johnson, Malvin Gray Johnson, Meta Warrick Fuller, Allan Rohan Crite, Lois Maillou Jones, Laura Wheeler Waring, Archibald J. Motley, Hale Woodruff, James A. Porter, Nancy Elizabeth Prophet, Richmond Barthé, William H. Johnson, Richard Bruce Nugent, Augusta Savage, and many others. Full list below:

- 1. Exhibition of Fine Arts Productions of American Negro Artists. 1928. 11pp. Illustrated. Slight soiling, fine.
- 2. Exhibition of Fine Arts by American Negro Artists. 1929. [12]pp. Illustrated. Spine worn, else near fine.
- 3. Exhibit of Fine Arts by American Negro Artists. 1930. 10, [4]pp. Illustrated. Modest soiling, else near fine.
- 4. Exhibition of the Work of Negro Artists. 1931. 47pp. Illustrated. Small chips on both front and rear wrap, else near fine.
- 5. Negro Artists: An Illustrated Review of their Achievements. 1935. 59pp. Illustrated. Small, older library stamp, else near fine. Includes a Directory of Negro Artists.

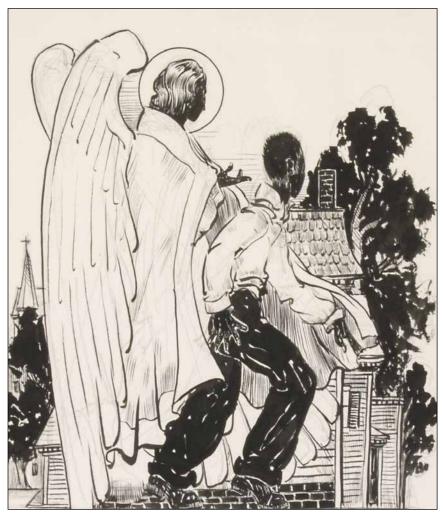
A nice representative selection, including the more uncommon early programs. [BTC#407041]



14 (Art)
Allan Rohan CRITE

Artist's Original Mock-Up Book of "Negro Spirituals Illustrated" [Circa 1937]

Folio. Handbound in muslin over boards. Bound into the book are six full-page pen and ink drawings: 1) Study of a title page "Negro Spirituals Illustrated" depicting a man, two children, and an angel; 2) Fully finished drawing of the same subject; 3) Drawing of Moses, also labeled "Negro Spirituals Illustrated"; 4) Table of contents page with the contents flanked by drawings of man, Moses, and an angel; 5) Moses holding a black child labeled "Go Down Moses"; and 6) Drawing of man and an angel labeled "Steal Away to Jesus." Also two calligraphically hand-drawn pages of music; and seven typed and hand-corrected pages of text. Of some importance are the presence of numerous photo-mechanically reproduced proofs from drawings that are not represented in the book, and which might represent the only surviving images of these drawings. Crite was a New Jersey-born, Boston-based artist best known for his religious and spiritual images. These images are very much in the style of Crite's best-known book: *Three Spirituals From Earth to Heaven* (Harvard University Press, 1948), which illustrated the spirituals "Nobody Knows the Trouble I See," "Swing Low, Sweet Chariot," and "Heaven." These drawings may have been either rejected from that volume, or existed to form the basis for a never realized sequel. Unique. [BTC#90387]















15 (Art) (A.B. FROST)

[Archive]: "Aunt Jemima" Archive Including Original 1890s Art, further development of the Image, Signed Contract Documenting the Sale of the Aunt Jemima Company to Quaker Oats in 1925, and related material

A collection of original artwork, packaging, and business documents related to one of the most recognizable brands of the 20th Century, Aunt Jemima Pancake Flour. The company went to great lengths to create the impression that Aunt Jemima was an actual cook from the Old South, and to make her personable and likable. The company then vigorously defended its trademark of a black "mammie" figure from infringement throughout the 20th Century, as shown in two pamphlets here, warning: "It is hoped that this booklet may save some from unwise and regrettable steps in the creation of trademark devices." The image was based on Nancy Green, a cook and storyteller who was born into slavery in 1834. According to the website Gospel Connoisseur (http://gospelconnoisseur.com/wordpress/black-history-month-nancy-green-

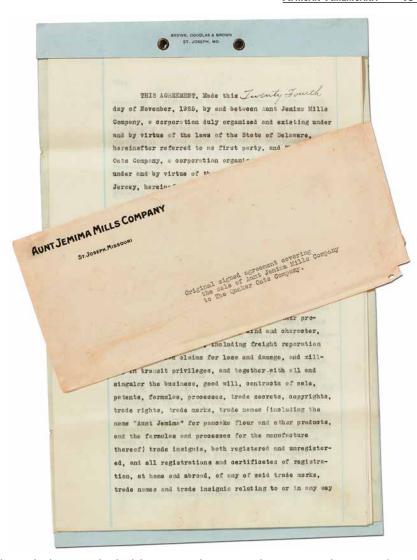
aunt-jemima/): "In 1893, the Davis Milling Company aggressively began an all-out promotion of Aunt Jemima at the World's Columbian Exposition in Chicago. Green, as Aunt Jemima, demonstrated the pancake mix and served thousands of pancakes. Green was a hit, friendly, a good storyteller, and a good cook. Her warm and appealing personality made her the ideal Aunt Jemima, a living trademark. Her exhibition booth drew so many people that special policemen were assigned to keep the crowds moving. The Davis Milling Company received over 50,000 orders, and Fair officials awarded Nancy Green a medal and certificate for her showmanship." Green continued to represent the brand and worked for the company until she was killed in a car accident in Chicago in 1923.

Highlights of the Archive include three original trademark art works from circa 1890, 1899, and 1904; a fourth composite artwork (with both drawn and copied elements, circa 1919), and the original contract of sale of The Aunt Jemima Mills Company to The Quaker Oats Company in 1925. The artwork is by one of the most important American illustrators, A.B. Frost. Frost (1851-1928) illustrated *Uncle Remus and His Friends*, as well as works by Mark Twain, and many other books and articles. Aunt Jemima remains among the most recognizable trademarks in the United States. All items are near fine or better, except where noted in an itemized inventory that is available.

The Aunt Jemima product line lies squarely at the intersection of race and consumerism. The company's products offered housewives a shortcut to pancakes and other scratch-baked items previously prepared by house servants or slaves. The company's pancake mix appeared in 1889, at the height of the Jim Crow era, and the brand was trademarked in 1893. In 1925, Quaker Oaks purchased the brand, and registered their trademark in 1937. Aunt Jemima baking products were among the many labor saving devices, from washing machines and vacuum cleaners to prepared foods and ready-to-wear clothing, rising out of the industrial and consumer economy of the late nineteenth and early twentieth centuries.

Dr. Maurice Manring, author of *Slave in a Box: The Strange Career of Aunt Jemima*, notes that early Aunt Jemima advertisements were aimed at middle-class housewives who were financially unable to employ house servants as their mothers and grandmothers had previously done. "You see constant notation in the ads that you can't have Aunt Jemima today, but you can have her recipe and that's the next best thing." Manning further asserts that "Aunt Jemima advertising played on a certain type of racial nostalgia, particularly in the first half of the 20th Century, looking back upon how grand plantation life was and how convenient it was, literally, to have someone like Aunt Jemima who would prepare pancakes and other meals for you." He continues, noting that in the context of servants of





meals for you." He continues, noting that in the context of servants doing the housework, the labor saving devices saved servant, not housewives', labor. For the new generation of American middle class women who could not afford to hire help, the "slavery nostalgia was particularly effective" in easing the transition from "having someone do something for you to doing it yourself."

One of the most recognizable brands in the country, Aunt Jemima received a makeover for her 100th birthday in 1989. She lost twenty-five pounds, removed her head scarf, and now wears pearl earrings and a modern hairstyle.

A Unique, compelling, and historically significant collection revolving around a trademarked image that is both one of the most important and the most problematic. A detailed list is available upon request. [BTC#405213]

The Quaker Oats Company

ST. JOSEPH 1. MISSOURI February 7, 1958

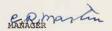
Mr. Harold Klingensmith, Product Sales Manager

Referring to recent conversation, I am sending you under separate cover the original Aunt Jemima face by Frost. How old it is, I do not know.

I am also sending you two rather ancient paintings from which labels were made.

As soon as I can find time, I have some more files to dig through and will send you anything in which I figure you or Bill Mason may be interested.

CRM:VBS





16 (Art)

[Glass Lantern Slide]: "White-Washing the Negro" Philadelphia: (C. T. Milligan, Magic Lantern Manuf'r.) [circa 1890s]

Magic lantern slide with black and gilt paper mat. Measuring 3½" x 4". Near fine. A magic lantern slide focusing on the racial divide over skin color. "White-washing the Negro" depicts a black servant having her face washed by an angelic white child. This is a play on the stereotype of black Americans being "dirty," in need of a "cleaning" by whites.

C. T. Milligan was active in Philadelphia in the late 19th and early 20th centuries. Milligan published *The Exhibitor*, a quarterly magazine devoted to magic lanterns and exhibitions. The technology behind the popular magic lantern show entertainments was fairly straight forward: "Basically, a photographic lantern slide is a positive print of a photograph on a glass slide. Often times the photographic negatives were painstakingly hand-colored to make them even more visually enticing. Many photographic lantern slides were also "matted" by a piece of opaque paper laid on the slide, which both masked out edges or parts of the image not wanted in the frame, and created the desirable aesthetic appearance of a mounted

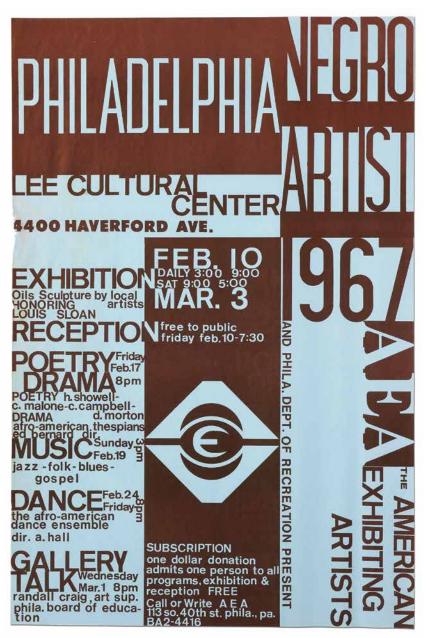
photograph. Finally, a second slide of glass was laid atop the glass slide with the positive print and these two pieces of glass were bound firmly together by pasting a strip of paper around the edges. The sandwiched glass plates held the matte or mask in place and also protected the positive photographic print from dust, scratches, and the like. The final slide was then ready to be viewed in a lantern slide projector."

For "White-Washing the Negro" there was no need for hand coloring. In this instance, the contrast between black and white and the appeal to Milligan's audience embracing black American stereotypes is enhanced, by not being colored. An interesting artifact displaying the appropriation of art for ideologically-biased social, cultural, and political viewpoints. [BTC#403650]

/ A -.4\

[Broadside]: Philadelphia Negro Artists 1967
Philadelphia: American Exhibiting Artists [and]
Philadelphia Department of Recreation 1967

Large broadside. Measuring 12" x 18". Printed on thin blue paperstock. Tiny nicks and a little toning to one small spot on the left margin, else near fine. Advertises an exhibition of art at the Lee Cultural Center in February and March, 1967, along with poetry recitations ("H. Showell - C. Malone - C. Campbell - D. Morton"), plays ("Afro-American Thespians"), music ("jazz-folkblues-gospel"), dance ("The Afro-American Dance Ensemble. Dir. A. Hall"), and a Gallery Talk. It's unlikely a broadside of this size on such thin paperstock would have survived in any numbers. No copies listed on OCLC. [BTC#400064]



Jared Maurice ARTER

Echoes from a Pioneer Life

Atlanta, Georgia: A.B. Caldwell Publishing Co. 1922



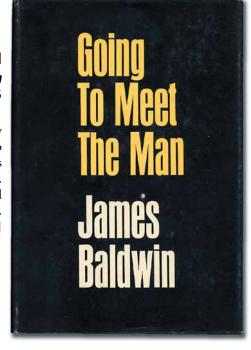
First edition. Small octavo. 126pp. Illustrated from photographs. Text wire-stitched and bound in publisher's green cloth stamped in black. Staples a tad oxidized, rear hinge appears to have been repaired (or is perhaps slightly misbound), still a sound, very good or better copy. Arter was born in 1850 into slavery near Harper's Ferry, West Virginia. After the Emancipation Proclamation of 1863, he traveled with his mother, stepfather, and eight siblings to Washington, D.C. Shortly after, Arter went with one of his brothers to New York, where the boys promised to work for the Ayers family during their youth in exchange for an education. After he completed his tenure with the Ayers, Arter continued his education, earning a PhD from Penn State, among other degrees. He later became an ordained minister and worked to educate others, both in religious and academic studies, throughout his adult life. Rare. OCLC locates no copies. [BTC#334066]

James BALDWIN Going to Meet the Man

New York: The Dial Press 1965

First edition. Fine in fine dustwrapper, with virtually none of the usual rubbing. Advance Review

Copy with author photo laid in. The author's first collection of stories. A beautiful copy, and seldom found thus. [BTC#102447]



The charges against the Panthers are the most absurd of this long list of absurdities. The actual charges brought against out Panther brothers indicate the ridiculously low level of sophistication used by, and the total ineptitude for comprehension displayed by the power structure in denising "plots" for the movement. Any person with the least amount of knowledge and understanding of the revolutionary movement in this country today would realize that no revolutionary organization would attack such places as Macy's and Korvette's because it is not the working people of this city that are under attack; it is the ruling class. Working people shop at Macy's. The movement does not attack its friends. It is the exploiters not the exploited who must be fought.

FREE HUEY FREE THE 21

The Peace and Freedom Party demands:

- 1. THE IMMEDIATE AND UNCONDITIONAL RELEASE OF AND THE DROPPING OF ALL CHARGES AGAINST THE 21 PANTHERS!
 2. THE IMMEDIATE AND UNCONDITIONAL RELEASE OF ALL OTHER POLITICAL PRISONERS!
 3. AN IMMEDIATE END TO ALL FORMS OF POLITICAL REPRESSIONS!

ALL OTHERS SO PERSECUTED

FREE HUEY FREE THE 21

(Black Panthers)

[Flyer or Small Broadsheet]: Free Huey Free the 21 New York: N.Y. Peace and Freedom Party [1969]

Mimeographed broadsheet printed both sides. Measuring 8½" x 11". Date stamped "Apr 8 1969" at bottom of the flyer, two tiny tears and a faint bend, near fine. The Panther 21 were arrested for attacks on two police precincts and the Queens Board of Education office. They were acquitted after one of the most elaborate and expensive trials in New York history. OCLC locates no copies. [BTC#404235]

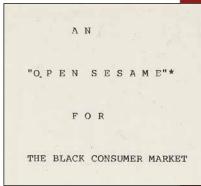
21 (Business)

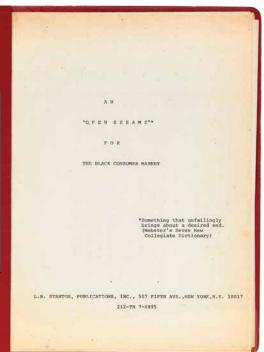
An "Open Sesame" for the Black Consumer Market

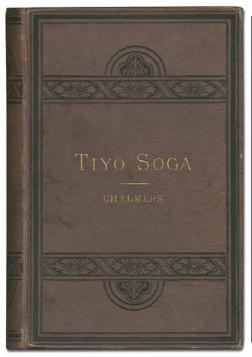
New York: L.H. Stanton, Publications, Inc. [1972]

Quarto. 19 leaves photocopied rectos only. Plastic three-hole binder. Wrappers rubbed and modest age-toning, very good or better. Publisher's rate card laid in loosely. Proposal assembled to promote advertising in *National Scene*, a magazine supplement that was used in more than 75 newspapers owned by or catering to African-Americans. Interesting commercial attempt to crack the black market.

OCLC locates no copies. [BTC#404731]









22 John A. CHALMERS

Tiyo Soga:

A Page of South African Mission Work Edinburgh, London, Glasgow, Grahamstown, Cape Colony: Andrew Eliot, Hodder & Stoughton, David Bryce & Son, James Kay 1877

First edition. Thick octavo. 488pp. Albumen photographic frontispiece portrait of Tiyo Soga with signature in facsimile. Brown cloth decorated in black and stamped in gilt. Attractive and small contemporary gift inscription on the half-title, binding a little cocked, modest wear on the boards, slight foxing on first few pages, but overall a nice, very good or better copy. Biography of Tiyo Soga, who died in 1871, and was the first black South African to be ordained. He studied in Scotland and later worked translating the Bible and John Bunyan's *Pilgrim's Progress* into Khosa. Uncommon. [BTC#401006]

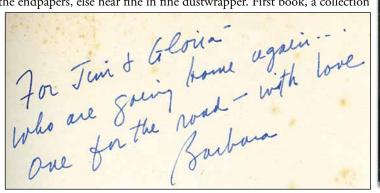
23 Barbara CHASE-RIBOUD From Memphis & Peking

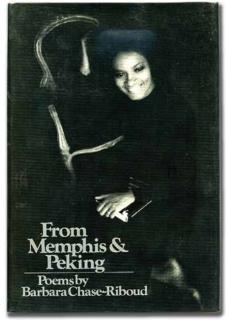
New York: Random House 1974

First edition. A bit of foxing to the endpapers, else near fine in fine dustwrapper. First book, a collection

of poetry, by an author also well known for her novels, sculpture, and her treatment of the *Amistad* mutiny. <u>Inscribed</u> by the author to author James Jones and his wife: "For Jim & Gloria – Who are going home again... One for the road – with love, Barbara."

[BTC#92144]

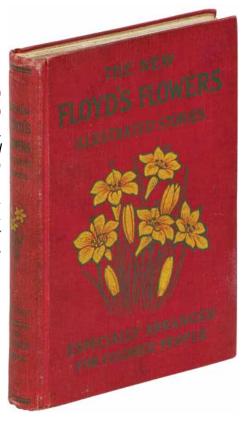


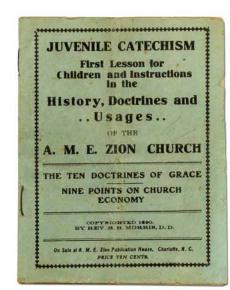


24 (Children) Silas X. FLOYD

The New Floyd's Flowers: Short Stories for Colored People Old and Young, Greatly Revised and Enlarged with A B C's Supplement by Mrs. Alice H. Howard Washington, D.C.: Austin Jenkins Co. (1922)

Revised and enlarged edition (first published in 1905). Octavo. 317, [3]pp. Frontispiece portrait. Heavily illustrated from both photographs and line drawings. Red cloth illustrated in yellow and green. Owner's name, hinges tender as always (the glossy paper stock is too heavy for the binding), thus very good. Anthology mostly aimed at black youth, sold by subscription, this volume is occasionally found, but usually in abysmal condition. [BTC#404743]





25 (Children) Rev. R.R. MORRIS

Juvenile Catechism: First Lesson for Children and Instructions in the History, Doctrines, and Usages of the A.M.E. Zion Church, the Ten Doctrines of Grace, [and] Nine Points on Church Economy

Charlotte, N.C.: A.M.E. Zion Publication House [circa 1890]

Revised edition, with "Price has advanced from 5 cents to 10 cents" at base of title page. 16mo. 20pp. Stapled printed green wrappers. Vertical crease, a couple of tiny tears at the edge of the front wrap, a very good copy of a very cheaply produced little pamphlet. Rare. *OCLC* locates no copies of this edition. It does record one copy of 16pp. Charlotte, N.C. edition (NYPL); and one copy of an 1890 Montgomery, Alabama printing (Library Company of Philadelphia). [BTC#404634]

26 (Children) Ellen TARRY and Marie Hall ETS My Dog Rinty

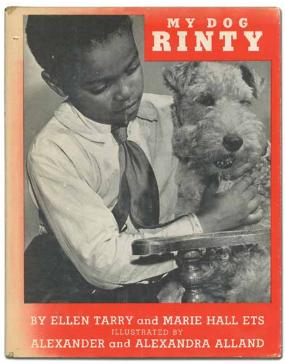
New York: Viking Press (1966)

Eighth printing. Illustrated by Alexander and Alexandra Alland from photographs. Small quarto. Slight foxing, very near fine in spine-faded, very good dustwrapper with very small nicks and tears. Nicely Inscribed by the African-American co-author Ellen Tarry: "Lincoln's Birthday 1967 Peekskill, NY. to the Tracy Sugarman family with admiration from Ellen Tarry." Wonderfully illustrated children's book of an African-American boy and his dog.

Tarry is credited with being the first black woman to author an illustrated children's book (*Janie Belle*, 1940); this is her third book, authored in 1946. We've never had another signed copy of any of her four picture books.

[BTC#403166]

to the Tracy Sugarman rann,
ed children's book of an African-American boy and mo and
Lincoln's Burthday 1967 Pukskelpy
To the Tracy Lugarman family
with admiration
frame,
Ellew Tarry

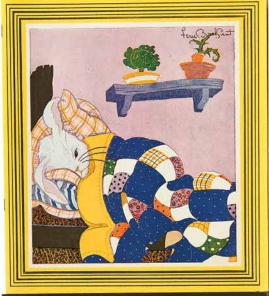


27 (Children) Beatrix POTTER [and] Helen BANNERMAN

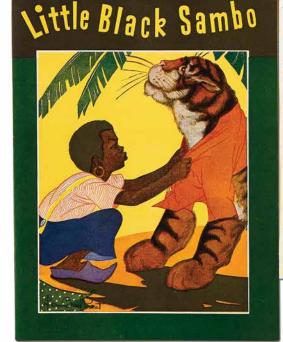
[Box Cover Title]: The Tale of Peter Rabbit and Little Black Sambo Two Books and Two Puzzles Sandusky, Ohio: The American Crayon Co. [and] Harter Publishing Company 1931

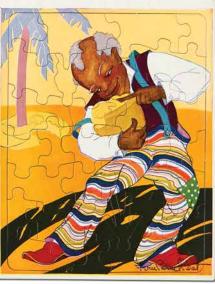
Two volumes, with two jigsaw puzzles, housed in printed box. Illustrated by Fern Bissell Peat. Folios. Books are fine (*Peter Rabbit* with a tiny tear on front wrap), puzzles are fine, housed in a glassine sleeve as issued, in very good box with edgewear and splits at some corners of the top part of the box. Two classic children's books, accompanied by related puzzles. Very scarce, especially together and in original box. [BTC#404736]

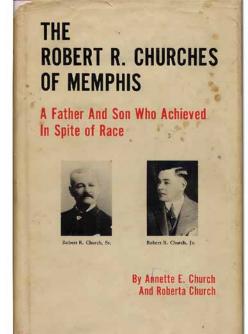
Peter Rabbit







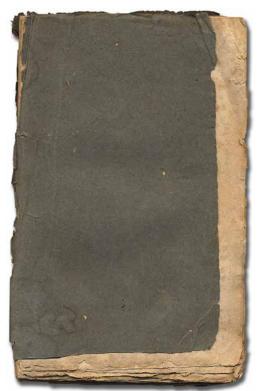


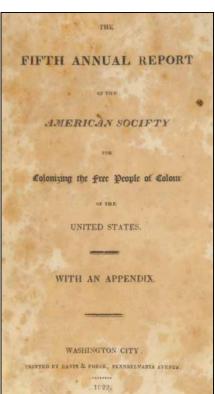


Annette E. and Roberta CHURCH

The Robert R. Churches of Memphis: A Father and Son Who Achieved In Spite of Race (Ann Arbor: Edwards Brothers 1974)

First edition. 322pp., photographs. Page edges slightly rumpled still near fine in a bit worn, very good dustwrapper with some light chipping and faint staining. Inscribed by both authors to Fannie H. Douglass (wife of Joseph H. Douglass, a noted violinist and the grandson of Frederick Douglass). Annette Church and Fannie Douglass were classmates at Oberlin College. Joint biography of a father and son both named Robert R. Church. The father was a freed slave who became a prominent Memphis businessman, his son a political leader and the founder of the Memphis N.A.A.C.P., and the first Southern member of its National Board. Self-published and scarce. [BTC#2891]



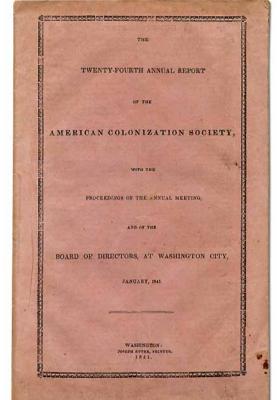


29 (Colonization)

The Fifth Annual Report of the American Society for Colonizing the Free People of Colour of the United States With an Appendix

Washington City: Printed by Davis & Force 1822

First edition. Unprinted blue wrappers. 199, [1]pp. errata. Page edges untrimmed. Foxing, spine partially perished, wrappers a bit tattered and worn, a near very good copy. Account of the annual convention, printed by Peter Force. Bushrod Washington served as president of the meeting; among the vice-presidents was Andrew Jackson. [BTC#98605]

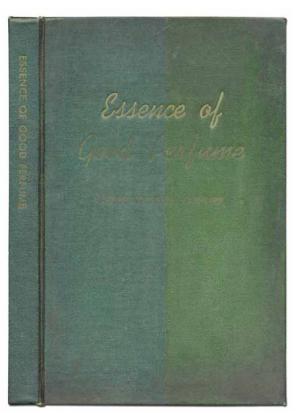


3θ (Colonization) American Colonization Society

The Twenty-Fourth Annual Report of the American Colonization Society, with the Proceedings of the Annual Meeting, and of the Board of Directors, at Washington City, January, 1841

Washington: Joseph Etter, Printer 1841

First edition. Saddle-stitched pale pink wrappers. 32pp. Lightly soiled, text a little foxed, faint vertical fold, a very good copy. Annual report of the Society with extensive accounts of the colonies established in Liberia. [BTC#46111]

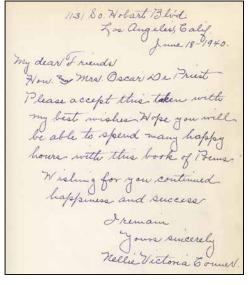


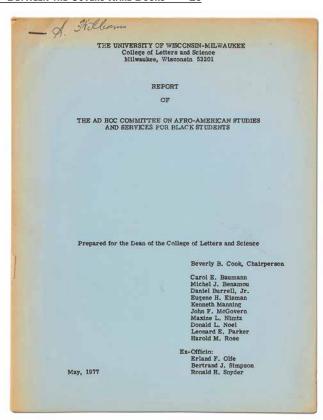
Nellie Victoria CONNOREssence of Good Perfume

Burbank: Ivan Deach, Jr. (1940)

First edition. Frontispiece portrait. Cloth soiled, endpapers a bit smudged, a very good copy without dustwrapper, probably as issued. One of 100 numbered copies Signed by the author. This copy Inscribed twice to Hon. Oscar and Mrs. Du Priest. Du Priest was the only black man to be elected to Congress from the beginning of the century until after the onset of the Depression. The nature of the limitation would ensure that this was a scarce book. Rare. OCLC locates five copies.

[BTC#1514]





32 Beverly B. COOK [and others]

Report of the Ad Hoc Committee on Afro-American Studies and Services for Black Students

Milwaukee: The University of Wisconsin-Milwaukee. College of Letters and Science May, 1977

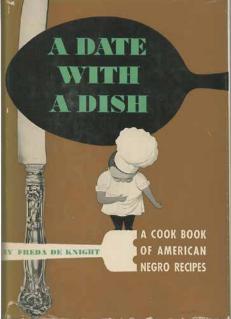
Quarto. 75 mimeographed leaves printed rectos only and stapled into mimeographed blue wrappers. Owner's name on front wrap, last leaf detached and chipped, some offsetting on the front wrap, otherwise very good or better. Report produced by a Committee that was prepared for the Dean of the College of Letters and Science. *OCLC* locates no copies. [BTC#404725]

33 (Cuisine) Freda DE KNIGHT

A Date With a Dish: A Cook Book of American Negro Recipes

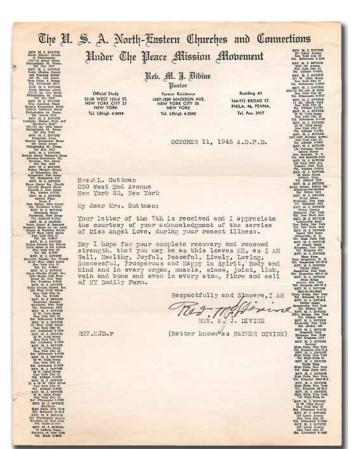
New York: Hermitage (1948)

Fred for Thought



First edition. Foreword by Gertrude Blair. Octavo. 426pp. Fine in an attractive, very good or a little better first issue dustwrapper with a few small chips and internal tape repairs. <u>Signed</u> by the author: "Food for Thought, Freda C. De Knight." A nice copy of

a well-known and important cookbook by "this extremely charming, brown-skinned little woman" (from the dustjacket text) who was the cooking editor of *Ebony* magazine. [BTC#402470]



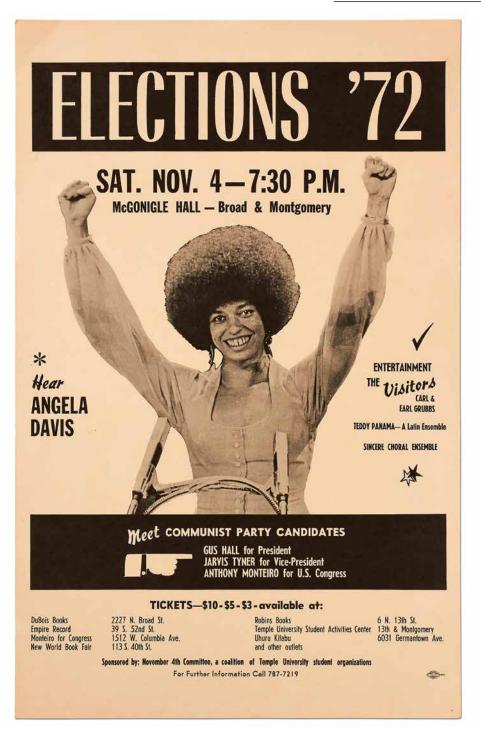
34 Rev. M.J. DIVINE (Father Divine) One Page Typed letter Signed ("Rev. M.J. Divine")

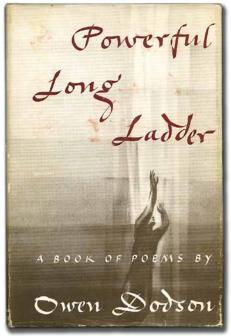
Quarto. Dated 11 October 1945 A.D.F.D., on Divine's "U.S.A. North-Eastern Churches and Connections Under the Peace Mission Movement" stationery. Folded as mailed, fine. A letter to Mrs. R.L. Guttman of New York thanking her for her "acknowledgment of the service of Miss Angel Love, during your recent illness" and concludes "May I hope for your complete recovery and renewed strength, that you may be as this leaves ME, as I AM Well, Healthy, Joyful, Peaceful, Lively, Loving, Successful, Prosperous and Happy in Spirit, Body and Mind and in every organ, muscle, sinew, joint, limb, vein and bone and in every atom, fiber and cell of MY Bodily Form." An uncommon autograph, and showing the Reverend in fine form. [BTC#45813]

35 Angela DAVIS

[Poster]: Elections '72 [Philadelphia]: Communist Party

Thin buff-colored cardstock poster. Measuring 22" x 14". Light crease to one corner, else fine. Although a double-fisted Angela Davis is featured prominently, she would not run on the Communist Party's ticket until 1980. We can only presume that the November 4th Committee, the event's sponsor, knew that a photo of Davis would likely draw more students and African-Americans than the true Communist Party candidates: Gus Hall for President, Jarvis Tyner for Vice-President, and Anthony Monteiro for U.S. Congress.





36 Owen DODSON

Powerful Long Ladder

New York: Farrar, Straus 1946

For Carl Hardner on the first night
of Home Shore:
"Reserve the dream awake."
OwenDodson
December 11,1958

Second printing. Fine in a lightly rubbed, very good plus dustwrapper. This important African-American author's first book of poetry. This copy Inscribed: "For Carl Gardner – On the first night of Home Shore: 'Pursue the dream awake.' Owen Dodson. December 11, 1958." Gardner was a founding member of the musical group The Coasters, and continued to hold legal rights to the name for many years (though numerous other groups attempted to perform using the name). The Coasters, the first vocal group inducted into the Rock and Roll Hall of Fame,

were best known for their many Leiber and Stoller-written hits including "Yakety Yak." Another of their well-known semi-comedic songs, "Poison Ivy" (Atco 6146), had been released a few months prior this inscription. An interesting association. [BTC#84926]

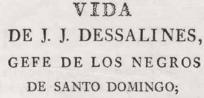


37 Jean-Louis DUBROCA

Vida de J.J. Dessalines, gefe de los negros de Santo Domingo; con notas muy circunstanciadas sobre el origen, caracter y atrocidades de los principales gefes de aquellos rebeldes desde el principio de la insurreccion en 1791

Mexico: en la oficina de Mariano de Zuniga y Ontiveros 1806

First Mexican edition. Small quarto. Frontispiece and nine plates engraved by Jose Ambrosi Carraro, three of which have handsome and vivid contemporary hand coloring. Contemporary tree calf with spine gilt. Lightly rubbed boards and older private bookplate and stamps, near fine. The most important edition of this Afro-Mexicanum illustrated book. Published originally in France in 1804, then translated into Spanish and published in Spain in 1805, this title tells of the revolution in Haiti, the personalities of the leaders of the revolution, and stresses the mob violence, excesses, and atrocities. The portraits of the leaders include Dessalines, Toussaint L'Ouverture, Christobal, and Biasou, as well as depicting graphic scenes of decapitation, dismembered bodies, dead babies, and executions. Dubroca was hired by the Bonaparte regime to conduct a propaganda war against Toussaint L'Ouverture, the leader of the slave revolt at Santa Domingue, and this work is a similar vilification of his successor, Dessalines. *Exhibition of Slavery and Justice, Selected Sources from the John Carter Brown Library*, number 22 (describing this edition). A beautiful copy of an interesting book. [BTC#280454]



CON NOTAS MUY CIRCUNSTANCIADAS SOBRE EL ORIGEN, CARAC-TER Y ATROCIDADES DE LOS PRINCIPALES GEFES DE AQUELLOS REBELDES DESDE EL PRINCIPIO DE LA INSURRECCION EN 1791.

TRADUCIDA DEL FRANCES

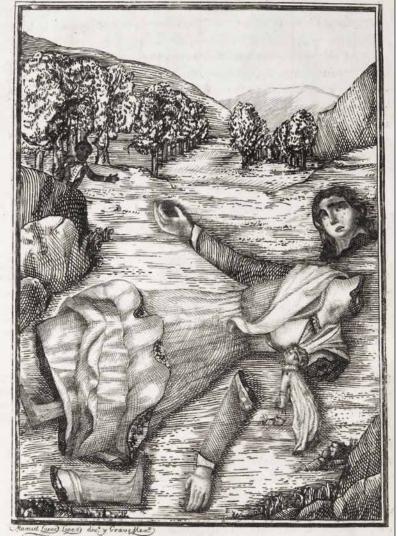
POR D. M. G. C. Año de 1805.
REIMPRIMESE POR DON JUAN LOPEZ CANCELADA

EDITOR

DE LA GAZETA DE ESTA N. E.



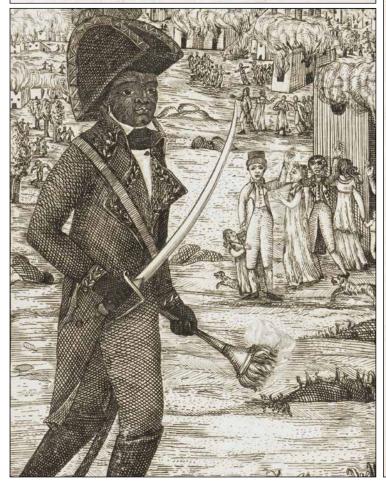
MÉXICO: En la Oficina de D. Mariano de Zúñiga y Ontiveros, año de 1806.



Sue muerta y destroi a da en el campo esta infelir p. haver resistido alos deseos brutales de los Negros y el niño pererio de hambre asulado buscando el pecho verto de su Madres









38 W.E.B. DU BOIS

Darkwater:

Voices from within the Veil

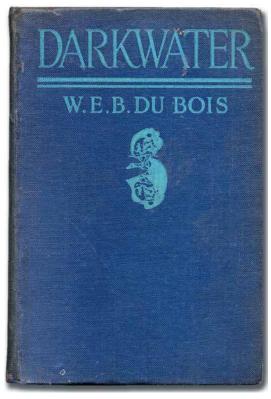
New York: Harcourt, Brace and Howe 1920

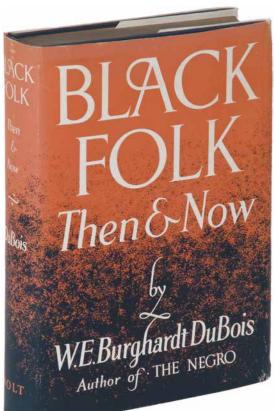
First edition. Bookplate of "The Wrights," some professional repair to the cloth, and the hinges strengthened, an attractive, very good copy lacking the rare dustwrapper. <u>Signed</u> by the

author. A collection of new versions of previously published articles which first appeared in *The Atlantic*, *The Independent*, *The Credo*, and *The Journal of Race Development*. A very nice copy.

[BTC#278214]

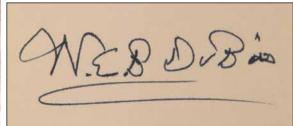






9 W.E.B. DU BOIS

Black Folk Then and Now: An Essay in the History and Sociology of the Negro Race New York: Henry Holt (1939)



First edition. An older bookplate on the front pastedown, light wear at the extremities, a near fine copy in a fresh and clean, near fine dustwrapper that is lightly rubbed. <u>Signed</u> by Du Bois. A very uncommon title, especially signed. [BTC#109768]

40 W.E.B. DU BOIS

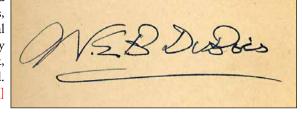
Dusk of Dawn:

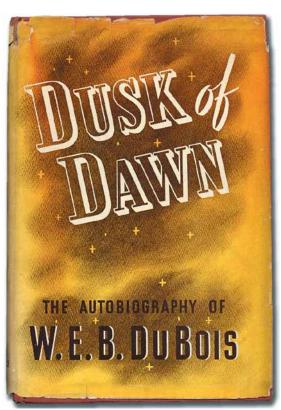
An Essay Towards an Autobiography of a Race Concept New York: Harcourt, Brace and Company (1940)

First edition. A bookplate on the front pastedown, else near fine in a price-clipped and

moderately worn, very good dustwrapper with several small chips, and some very neat professional reinforcing at the folds. <u>Signed</u> by Du Bois. A very uncommon book, especially in jacket, and signed.

[BTC#110229]



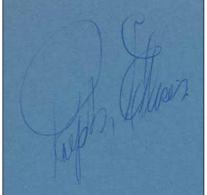


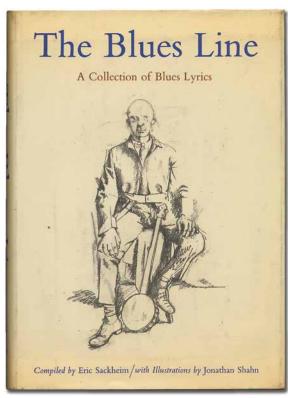
Ralph Ellison's Copy

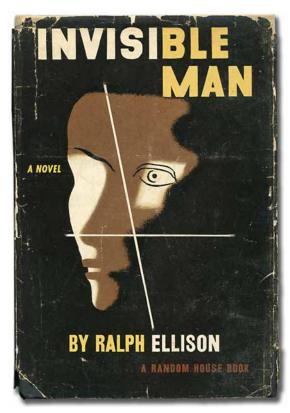
41 (Ralph ELLISON) Eric SACKHEIM

The Blues Line: A Collection of Blues Lyrics (New York): Grossman Publishers (1969)

First edition. Quarto. Fine in an age-toned, very good dustwrapper. Author Ralph Ellison's copy, with his ownership signature. [BTC#278252]







42 Ralph ELLISON

Invisible Man

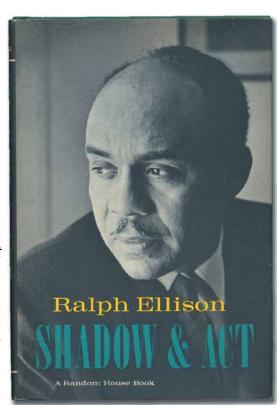
New York: Random House 1952

First edition. Near fine, with the spine lettering rubbed as usual, in a moderately worn, very good dustwrapper with some internal tissue strengthening to the joints. Jacket designed by E. McKnight Kauffer, with a photograph of Ellison by Gordon Parks. Along with *Native*

Son, one of the two post-Harlem Renaissance African-American novels that have entered the Western Canon as acknowledged classics. Winner of the National Book Award, as well as a Burgess 99 title. Blockson 101 #86. [BTC#313752]



First edition. Small spots on the top edge else fine in fine dustwrapper with a few tiny spots on the rear panel. Advance Review Copy with slip and photo of the author laid in. The second book by the author of *Invisible Man*; this is a collection of essays written over two decades. A title which has become scarce in the past few years. [BTC#273384]



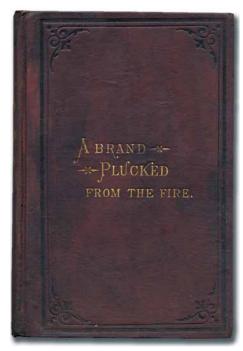
44 (Film)

[Broadside]: Rock, Reggae & Reefer The HarderThey Come Starring Jimmy Cliff...

[Madison, Wisconsin: no publisher 1975]

Illustrated broadside on yellow paper. Measuring 8½" x 12¾". Horizontal crease, and an ink name on the back of the person who collected the broadside, near fine. Advertisement for an on-campus showing of the 1972 film.

[BTC#406192]

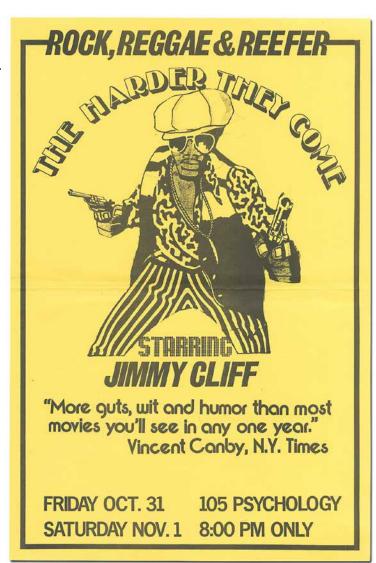


45 Mrs. Julia A.J. FOOTE

A Brand Plucked from the Fire: An Autobiographical Sketch

Cleveland, Ohio: Printed for the Author by W.F. Schneider 1879

First edition. 124pp. Redbrown cloth stamped in black and gold. Some mottling to the boards, else a near fine copy. Autobiographical account by a New York-born child of slaves who became an evangelist and antislavery lecturer. Foote spoke

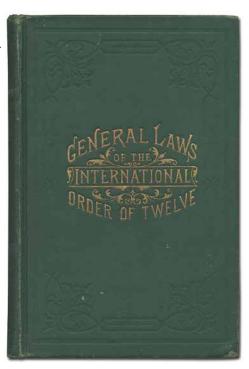


against the institution of slavery employing her faith as the basis for her beliefs. [BTC#277251]

46 (Fraternal Organizations) Moses DICKSON

Manual of the International Order of Twelve of Knights and Daughters of Tabor, Containing General Laws, Regulations, Ceremonies, Drill, and Landmarks [No place - St. Louis?]: The Moses Dickson Publishing Company 1907

Fifth edition, revised. Octavo. 376pp., illustrated from photographs. Green cloth gilt. Pages toned as usual, modest rubbing on the boards, a very good or better copy of a volume usually found well-worn. A very uncommon work, the rules and format of an important black fraternal organization. Originally known as the Knights of Liberty, reportedly organized by twelve black men meeting privately in St. Louis, Missouri in August, 1846. They were also known as the Knights of Tabor or the International Order of Twelve. The Knights claimed a peak membership of nearly 50,000, and they estimated that over 10 years they helped some 70,000 slaves escape from slavery through the clandestine Underground Railroad. Following the Civil War, the leaders founded a benevolent fraternal society called the International Order of the Twelve Knights and Daughters of Tabor. Moses Dickson was the founder of the Knights. Born free in Cincinnati, Ohio in 1824, he saw firsthand the horrors of the slave system when he worked on a steamboat that traveled South. He was a soldier in the Civil War, and later became an A.M.E. minister, a founder of Lincoln University in Missouri, and president of the Refugee Relief Board in St. Louis, which aided African-Americans on their way seeking greater freedom in Kansas and the West. Very scarce. OCLC locates no copies of this 1907 edition.



[BTC#399540]

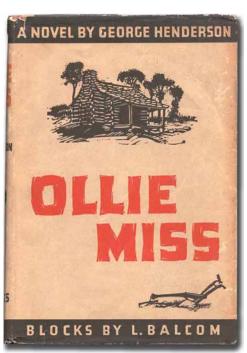
The Hamburgh Massacre

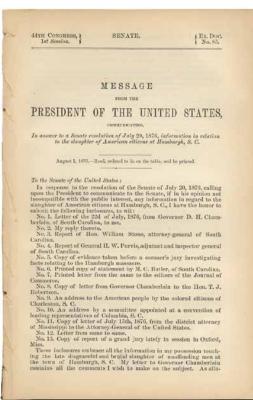
47 U.S. GRANT

Message from the President of the United States, Transmitting, In answer to a Senate resolution of July 20, 1876, information in relation to the slaughter of American citizens at Hamburgh, S.C. [Washington, D.C.: Government Printing Office] 1876

First edition. Octavo. 56pp. Removed. Small nicks and stab holes along the spine, else near fine. Senate Document No. 85 of the 44th Congress, 1st Session. Detailed report and interviews of survivors of the massacre. In an attempt to interrupt black people from voting, white paramilitary groups attacked black national guardsman, killed six, and wounding many more. 94 white men were indicted for murder, none were prosecuted. *OCLC* locates either five or six copies.

[BTC#407631]





48 George Wylie HENDERSON

Ollie Miss

New York: Stokes 1935

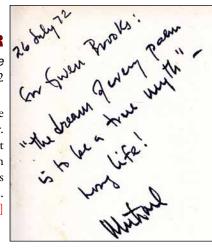
First edition. Woodblock illustrations by L. Balcom. Slight soiling to the binding else about fine in a nice, very good dustwrapper with some light scuffing on the spine and some light nicking at the crown. A very nice copy of this novel about an African-American girl in rural Alabama. [BTC#3162]

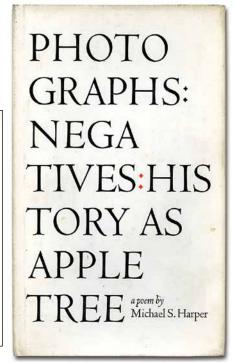
49 Michael HARPER

Photographs: Negatives: History as Apple Tree San Francisco: Scarab Press 1972

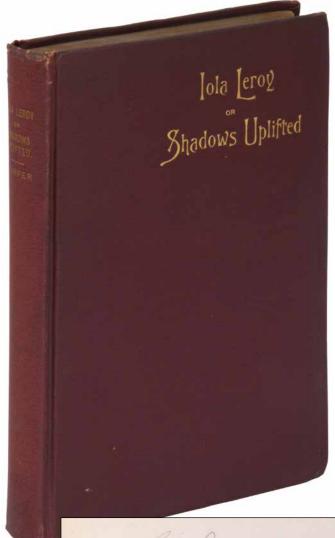
First edition. Near fine in a slightly foxed and soiled, near fine dustwrapper. One of 500 numbered copies <u>Signed</u> by the author. Additionally this copy is very nicely <u>Inscribed</u> to fellow poet Gwendolyn Brooks: "26 July 72. for Gwen Brooks: 'The dream of every poem is to be true myth' – Long life! Michael." Author's uncommon third book of poetry with a splendid association.

[BTC#83391]





An Inscribed Copy



50 Frances E.W. HARPER

Iola Leroy, or Shadows Uplifted

Philadelphia: Garrigues Brothers 1892

First edition. Brown cloth gilt. Frontispiece portrait of the author. Introduction by William Still. A fine copy with just the slightest of bumping at the corners and hinges repaired, the gilt bright and unrubbed. Small stamp of the Anti-Slavery and Aborigines Protection Society on first blank, and beneath that <u>Inscribed</u> by Harper lightly in pencil: "C. Impey. Street Somerset 1893 from the Author (and Publisher W. Still)".

The only novel by Harper, better known for her poetry and essays, this was long considered the first novel to be published by an African-American woman, until Henry Louis Gates, Jr. advanced the cause of Harriet E. Wilson's *Our Nig* (1859).

Although this novel contains many conventional elements, it also concerns itself with the personal independence of women of color, and particularly of the race in general. The protagonist, the daughter of a wealthy white father, is unaware that her mother is not only of mixed race, but also the property of her husband. Iola and her brother and sister lead lives of privilege in North Carolina and at an expensive boarding school until her father dies, when her uncle claims them as slaves. Soon liberated by the Union Army, she offers her services as a nurse, and attracts the attentions of a white doctor, who discovers she is of mixed race, and encourages her to "pass" for white, which she rejects, setting off to seek her surviving family accompanied by a light-skinned black doctor instead.

Iola commits herself to the education and furtherance of her race, and particularly of the freed slave, but is especially adamant about maintaining her status as an employed woman, saying at one point: "I think that every woman should have some skill or art which would insure her at least a comfortable support. I believe there would be less unhappy marriages if labor were more honored among women." Iola is also strongly in support of the temperance movement and in the principles of the Women's Christian Temperance Union in particular. While the novel has a

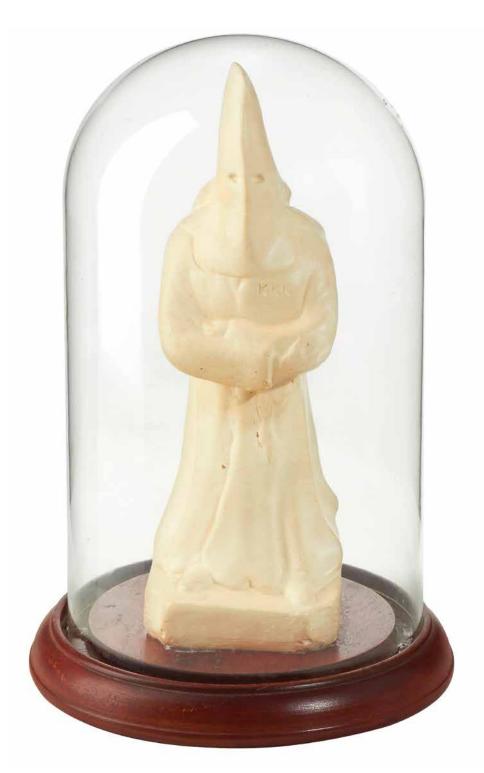
conventional ending – Iola marries the black doctor – she continues her educational endeavors and social work as a married woman.

The inscription in this copy is to Catherine Impey a British Quaker activist against racial discrimination who founded Britain's first antiracist journal, *Anti-Caste*, in 1888. The journal focused largely on issues of race in America. In 1893, she formed The Society for the Recognition of the Universal Brotherhood of Man, with the American Ida B. Wells, who visited her in Britain to campaign against lynching.

This is the first of only four 19th Century editions. In addition to this first edition, there was a second edition published by Garrigue Brothers in 1893; the third edition, published by James H. Earle, which is dated 1892, (but is stated third edition, and was probably published after 1893) and a fourth edition, also published by Earle, in 1895. *OCLC* locates 28 copies of the first edition, a surprisingly large number, all but a handful are found in the libraries of traditionally black colleges, where they would have been of particular interest, and more readily available at an early date. However, the list of institutions that do not have a copy of the first edition is impressive. Only a single inferior copy has appeared at auction in the past 25 years. We have occasionally, if infrequently, seen copies of the later printings, this is the third copy of the first edition we've seen in 30 years; in beautiful condition, the only signed copy of which we are aware, and a pleasing association.

[BTC#384147]

from the author





(Hate) [Statue]: Ku Klux Klan Robed Klansman Statue 1923

An 8" chalkware statue of a robed KKK Klansman affixed to a wooden pedestal base with a glass bell jar cover. Fine with very good paper tag on the verso. A small statue of a hooded Klansman from 1923 given to a Klan supporter with a tag which reads, "Invisible Empire Knight of the Ku Klux Klan. You have been patronized by the KKK." It appears to have been mounted to a pedestal and kept covered by a glass bell jar by a subsequent owner. The 1920s saw the Klan at the height of its enrollment. According to PBS, "by the middle of the decade, estimates for national membership in this secret organization ranged from three million to as high as eight million Klansmen... Even northeastern states were not immune. In Pennsylvania, membership reached 200,000." These statues and the accompanying tag were reportedly given to those who would contribute money or other services to the local chapter of the Klan. We have seen variants on the statue offered in the collectibles market, but never one with the attached tag. This relic represents the Klan's influence at that time and the surprisingly robust endorsement they received from otherwise average Americans. [BTC#404853]

52 Calvin C. HERNTON

Coming Together: Black Power, White Hatred, and Sexual Hang-Ups
New York: Random House (1971)

First edition. 181pp. Bottom corners of a few pages creased, tiny burn mark on foredge else near fine in lightly soiled about fine dustwrapper. Effusively Inscribed by the author to Roy L. Hill, poet, author, and longtime professor at Howard University. Hernton's previous book, *Sex and Racism in America*, was an influential bestseller. [BTC#2944]

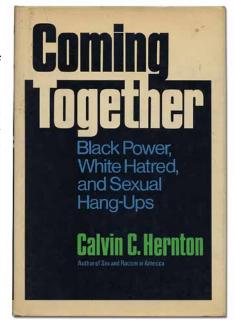


53 Leslie Pinckney HILL

Toussaint L'Ouverture: A Dramatic History

Boston: Christopher Publishing House 1928

First edition. Owner's stamp of African-American broadcaster and jazz archivist Harrison A. Ridley, Jr. repeated on the preliminary leaves, numbers on the bottom page edges (as was Ridley's custom), else near fine in a handsome, very near fine dustwrapper. A play based on the liberator of Haiti by Hill, a noted African-American educator. Very scarce in jacket. [BTC#347502]

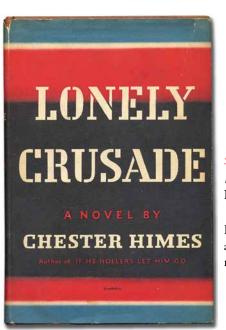


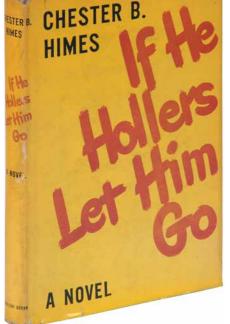
54 Chester HIMES

If He Hollers Let Him Go

Garden City: Doubleday Doran 1945

First edition. Fine in an attractive, very good dustwrapper with a couple of small internal repairs, and a bit of soiling and rubbing. A better than usual copy of the author's increasingly scarce first book, cheaply produced during wartime, and seldom found in presentable condition. [BTC#104309]





55 Chester HIMES

Lonely Crusade

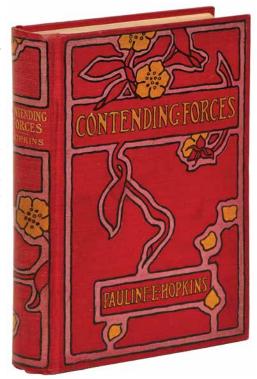
New York: Alfred A. Knopf 1947

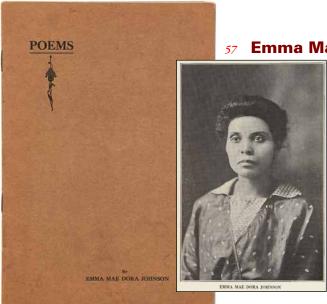
First edition. A slight stain on the rear board, else near fine in an attractive, very good dustwrapper with a long tear on the front panel, small chips on the rear panel, and some modest stains on the rear panel, mostly externally invisible. [BTC#100182]

56 Pauline E. HOPKINS

Contending Forces: A Romance Illustrative of Negro Life North and South
Boston: The Colored Co-Operative Pub 1900

First edition. Illustration and cover designed by R. Emmett Owen. Red cloth decorated in pink and yellow. Front hinge professionally and invisibly strengthened else a lovely, just about fine copy of this important novel, the eighth published novel by an African-American woman, the first of the 20th Century, and one of the most important, notable for its realistic portrayal of lynching and prejudice in the unreconstructed South. Additionally, this was only the third novel published by a black-owned publishing company. Hopkins was the literary editor of *Colored American Magazine*, a short-lived but important periodical. Most copies we have seen have been bound in green, this is the first copy that we've seen bound in red cloth. A lovely copy of a very scarce and desirable novel. [BTC#404739]





Emma Mae Dora JOHNSON

Poems

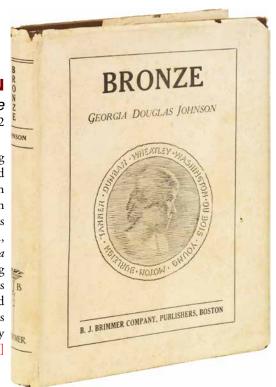
Huntington, W. Va: Emma Mae Dora Johnson 1914

First edition. Brief introductory notes by both J. W. Scott and Alice Moore Dunbar. Small quarto. 20pp. Portrait frontispiece. Stapled printed brown wrappers. Very faint water stain on upper corner of all pages (but not the wrapper), very good or better. Seventeen poems by an African-American woman. Apparently the author's only publication. *OCLC* locates two copies. [BTC#404723]

58 **Georgia Douglas JOHNSON** Bronze

Boston: B.J. Brimmer Company 1922

First edition. Introduction by Dr. W.E.B. Du Bois. Boards slightly splayed, slight offsetting to the endpapers from the jacket flaps, a very near fine copy in a lightly foxed, very good plus dustwrapper with a few very small chips at the extremities. Housed in a custom cloth clamshell case with morocco spine label. For many years Johnson, an African-American woman comfortably married to a prominent Washington attorney, read voraciously, pursued a serious interest in music, and hosted the capitol's only significant African-American literary salon, "The Saturday Nighter's Club." At age 41 she published her first book of poetry, *The Heart of a Woman*, which was well-received but criticized in some quarters for not specifically addressing race. At the dawn of the Harlem Renaissance she published this influential collection in part as a response to that criticism. Of particular note were her poems concerning alienation and mixed race (Cedric Dover called her "the first to give peoples of mixed origin the pride in themselves that they so badly needed"). A notable rarity of African-Americana, rarely found with the flimsy jacket intact. We have never seen another jacketed copy. [BTC#72735]



59 Dr. Martin Luther KING, Jr.

The Montgomery Story. Address by Rev. Dr. Martin Luther King, Pastor of the Dexter Avenue Baptist Church, and President of the Montgomery Improvement Association, Montgomery, Alabama, at 47th NAACP Annual Convention, Civic Auditorium, San Francisco, California, Wednesday, June 27, 1956, 8 P.M.

San Francisco: NAACP Annual Convention 1956

First edition. Five folio leaves mimeographed in blue ink on rectos only, and stapled in upper left-hand corner. Slight age-toning at extremities, else very near fine. A very rare copy of this extremely important address, almost certainly distributed at the event or very shortly thereafter, probably as a press release and the first printed version of this important speech, a watershed moment in the African-American struggle for Civil Rights and King's first success with nonviolent protest (it should be noted that some elements of the speech, such as a long quote from the Langston Hughes poem Mother to Son were not actually used by King in the speech, leading one to believe that these remarks were prepared before the address was actually given).

A speech about what was then the ongoing Montgomery Bus Boycott that lasted from December 1955 until December 1956, and that launched both Dr. King and Rosa Parks (whom he references in the speech) into national prominence. The event was the first practical success of King's strategy of non-violent confrontations and civil disobedience, and this was arguably King's first major address. King's leadership of the Boycott also resulted in both his house being bombed and his arrest. The incident also formed the core of his first book Stride Toward Freedom: The Montgomery Story (1958). [Note: an offprint of an article entitled Our Struggle by King that had appeared in the April, 1956 issue of Liberation magazine, was later published by CORE with the title *Our Struggle: The* Story of Montgomery, but should not be confused with this address]. OCLC locates only two copies of this speech (University of California, Berkeley and the University of Michigan). Rare and significant. [BTC#389500]

ADDRESS BY REV: DR. MARTIN LUTHER KING,
PASTOR OF THE DEXTER AVENUE BAPTIST CHURCH,
AND PRESIDENT OF THE MONTGOLERY IMPROVEMENT
ASSOCIATION, MONTGOLERY, ALABAMA, AT 47TH
NAACP ANHUAL CONVENTION, CIVIC AUDIRORIUM,
SAN FRANCISCO, CALIFORNIA, WEDNESDAY, JUNE 27, 1956, 8 P.M.

THE MONTGOMERY STORY

I come to you this evening to tell the dramatic story of a handsome little town that for years has been known as the Cradle of the Confederacy. It is the story of a town which has become overnight one of the world's most fascinating cities. It is the story of a Negro community grappling with a new and creative approach to the crisis in race relations. It is impossible, however, to understand the Montgomery story without understanding the larger story of the radical change in the Negro's evaluation of himself. A brief survey of the history of the Negro in America reveals this change in terms that are crystal clear.

It was in the year of 1619 that the first Negro slaves landed on the shores of this nation. They were brought here from the soils of Africa, and unlike the Pilgrim fathers who landed at Plymouth a year later, they were brought here against their wills. For more than two hundred years Africa was raped and plundered, her native kingdom disorganized, her people and rulers demoralized, and the whole continent inflicted with pains and burdens hardly paralleded by any other race in the history of the civilized world.

Throughout slavery the Negro was treated in a very inhuman fashion. He was considered a thing to be used, not a person to be respected. He was merely a depersonalized cog in a vast plantation machine. The famous Dred Scott decision of 1857 clearly expressed the status of the Negro during slavery. In this decision the United States Supreme Court affirmed that the Negro was not a citizen of the United States; he was merely property subject to the dictates of his owner.

With the growth of slaver, it became necessary to give some defense for it. It seems to be a fact of life that human nature cannot continue to de wrong without eventually reaching out for some rationalization which will help to clothe an obvious wrong in the beautiful garments of righteousness. This is exactly what the slave ewners did. They fell victim to the danger that foreever confronts religion and a too literalistic interpretation of the Bible. There is always danger that religion and the Bible not properly interpreted can be used as forces to crystallize the status-que. This is exactly what happened. It was argued from pulpits that Megroes were inferior by facture because of Neah's curse upon the children of Ham. Paul's command, "Servant, be obedient to you master," became a watchword. One parson could state in terms almost comparable to an Aristotelian syllogism, "Man is made in the image of God; God, as everybody knows, is not a Negro, therefore, the Negro is not a man."

In time many Negroes lost faith in themselves and came to believe that perhaps they were inferior. The tragedy of physical slavery was that it gradually led to the paralysis of mental slavery. So long as the Negro was willing to accept this place assigned to him, racial peace was maintained. But it was an uneasy peace in which the Negro was forced patiently to accept injustice, insult and exploitation.

Then semething happened to the Negro. The Negro masses began to re-evaluate themselves. The Negro came to feel that he was semebody. His religion revealed to him that God loves all his children, and that every man, from a bass black to a troble white, is significant on God's keyboard. He could now ery out with the elequent poet:

Pleacy Locks and black complexion cannot forfeit
nature's claim
Skin may differ, but affection
Dwells in black and white the same
And were I so tall as to reach the pole
Or to grasp the cocan at a spen,
I must be measured by my soul,
The mind is the standard of the man.

With this new solf-respect and new sense of dignity on the part of the Negro, the South's negative peace was rapidly undermined. The extreme tension which we are

WALDBUHNE 13.SEPT. 15 UHR UBERALL IST KAIN UND ABEL BLACK NATIVITY CHOR USA CHRISTLICHER SÄNGERBUND DAS SPIEL VON DER MAUER ES SPRECHEN: PASTOR MARTIN LUTHER KING BISCHOF D.DR. OTTO DIBELIUS OKRENNINGER MARTIN LUTHER KING

60 (Dr. Martin Luther KING, Jr.)

[Poster]: Waldbühne, 13.Sept.15 uhr

Über ist Kain und Abel Black Nativity Chor USA Christlicher Sängerbund

Das spiel von der mauer es sprechen: Pastor Martin Luther King

Bischof D. Dr. Otto Dibelius

[1964]

Berlin: Der Beauftrage d. Ev. Kirche f. Mission [1964]

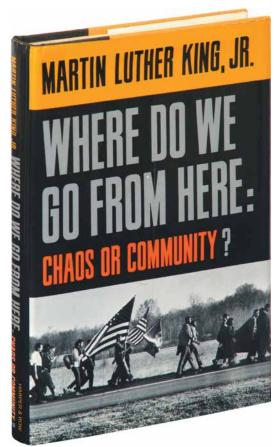
Poster. Measuring 16½" x 11½". Printed in black and red on glazed paper stock. Fine. Poster for Dr. Martin Luther King, Jr.'s visit to Cold War Berlin in 1964.

In 1964 West Berlin Mayor Willy Brandt invited Dr. King to open the 14th annual cultural festival of the city, which had prepared a triumphant welcome for President John F. Kennedy only one year before. Dr. King used the opportunity to deliver a sermon on universal brotherhood: saying that although the city "stands as a symbol of the division of men on the face of the earth," it was clear that "on either side of the wall are God's children, and no man-made barrier can obliterate that fact."

In his only one-and-a-half days in the city, Dr. King visited the Berlin Wall (where only the day before an East German had escaped to the West, provoking a gun battle between U.S. soldiers and East German border guards), opened the city's cultural festival that also included a memorial service for John F. Kennedy, delivered a sermon to more than 20,000 West Berliners at an outdoor arena, and was awarded an honorary degree by the Theological School of the Protestant Church.

Most spectacularly, and without a passport, King managed to cross the border at Checkpoint Charlie into East Berlin, where he preached to an enthusiastic crowd in the overflowing St. Mary's Church at Alexander Square about the struggle for civil rights in his own country, bringing greetings from "Christian brothers and sisters" both from the United States and West Berlin. Since so many (especially young) people came to see Dr. King, he had to hold another service in the nearby Sophia Church for almost 2,000 people. Afterwards, he met with students from Humboldt University and church officials before returning to the sector of the city controlled by the Western Allies.

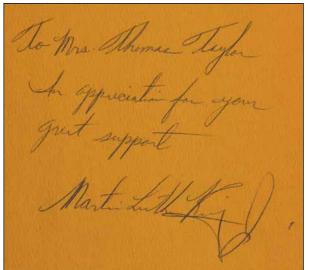
Only three months later, he returned to Europe to accept the Nobel Peace Prize in Oslo. An exceptionally uncommon poster for Dr. King's important, if often overlooked, appearance in Germany. [BTC#405253]



61 Dr. Martin Luther KING, Jr.

Where Do We Go From Here: Chaos or Community?

New York: Harper & Row (1967)



First edition. Fine in fine dustwrapper. <u>Inscribed</u> by the author: "To Mrs. Thomas Taylor In appreciation for your great support. Martin Luther King, Jr." A beautiful copy of this extended essay on power and its uses. [BTC#94348]

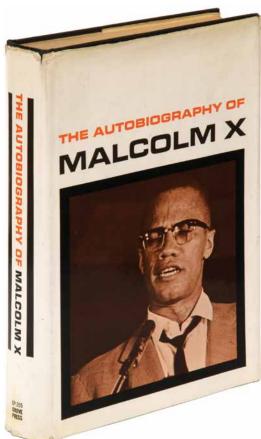
62 (Dr. Martin Luther KING, Jr.)

[Information Sheet for Funereal of Dr. Martin Luther King, Jr., caption title]: Our Leader Will Lie in State

Atlanta: SCLC National Office 1968

Single quarto sheet. Green paper printed recto only. Old folds, very good or better. Information sheet with phone numbers for Press, transportation, housing, the March Committee, and more; schedule of events: Dr. King lying in state, service at Ebenezer Baptist Church, march to Morehouse College, Service at Morehouse, and a Memorial Show at Atlanta Stadium. Scarce. [BTC#405156]

GENERAL INFORMATION SHEET TELEPHONE CONTACTS WEST HUNTER STREET BAPTIST CHURCH PRESS & GENERAL 523-7511 HOUSING 524-1594 or 524-0685 TRANSPORTATION 524-0278 or 524-0237 523-0477 HONOR GUARD . MARCH COMMITTEE & MEMPHIS 524-2014 SCLC NATIONAL OFFICE 334 Auburan Avenue, N.E. Phone: 522-1420 OUR LEADER WILL LIE IN STATE: Saturday, 330 PM to Monday, 4:00 PM Sister Chapel Morehouse Campus Monday, 4:00 PM until the Funeral Service Ebenezer Baptist Church 413 Auburn Avenue, N.E. FUNERAL ARRANGEMENTS TUESDAY-April 9, 1968 10:30 AM Service, Ebenezer Baptist Church 413 Auburn Avenue, N.E. 11-00 AM March from Ebenezer Baptist Church to Morehouse College 2:00 PM (Approximate) Service at Morehouse College MEMORIAL SHOW -- Tuesday Night 8:00 PM Atlanta Stadium Free For information, call 522-8764



Malcolm X with Alex HALEY

The Autobiography of Malcolm X

New York: Grove Press (1965)

First edition. Front hinge professionally repaired, else very near fine in a price-clipped, near fine dustwrapper with small tears and rubbing at the spine ends, but none of the usual fading to the light-sensitive orange spine lettering. Malcolm X's autobiography as related to Alex Haley, the first book for both. The first printing is very scarce. Basis for the excellent 1972 documentary *Malcolm X*, as well as the 1992 Spike Lee film *Malcolm X*, featuring Denzel Washington in the title role. [BTC#294213]

64 (Military, World War I) [Reverend V.M. TOWNSEND]

[Autograph Manuscript of an Address Praising African-American Soldiers in WWI]: The Negroes Are God's Modern Israel [Arkadelphia, Arkansas: 1918]

Three page handwritten unsigned manuscript using three sides of a legal sized bifolium. Old folds with some tears, a few of them discreetly repaired, edgeworn but overall good. Dr. Reverend Townsend was the presiding elder of the Little Rock District of the A.M.E. Church, although he lived in Arkadelphia. When WWI began there was resistance to African-Americans joining the fight, but Townsend spoke throughout the state in favor of joining up. According to another reference Townsend said: "We are Americans; whatever misunderstandings the past may have imposed on us as a race must be buried now and as one man we must rally in the defense of our country's honor."

This rousing address was delivered at a gathering soon after the War, extolling the virtues of the black soldiers. In part: "The Negroes was called upon and 250,000 of the black sons of Ham responded. Bade home and friends goodbye and entered one of the bloodiest wars the world has ever witnessed. That is why we call them real heroes and also because they fought and bled and died on foreign battlefields to give to other nations a thing that they had never enjoyed. And that is real freedom known as democracy." Further: "It will ever be remembered on the 5th day of May 1918 the dusky untiring sons of Ham met the invading Germans on the plains of Chateau Thierry with not a single fear for they knew full well that we are the Modern Israel of God. Thus they plunged in one of the bloodiest battles in the annals of history. See the real Heroes as they press onward amid shot and shell, fierce gas shooting canons that were worse than the fumes of hell."

Unsigned but provenance is from a private collection of Townsend's paper that were acquired in the 1960s. Further provenance on request.

[BTC#404744]

negrous one Jedo hudern Ceremonies Ludies Grenkert Francist & Caxion & harr witnessed ax a prolic cultration at Thing to the meaning of This great gatherine ienie I XI Fad been denied the The in saying who should



65 (Military, World War I) Matthew A. JOHNSON

[Manuscript]: "The Negro in France by Sergeant Matthew A. Johnson American Expeditionary Force 1919 Manuscript of Matt's Book

Copied by Clara Bodson 1944" [with] Photograph of Sgt. Johnson at Quentin Roosevelt's Grave in France

Manuscript in pencil. Five leaves of slightly irregularly sized paper folded to make 20pp. Several of the leaves are on stationary printed "En Route Pennsylvania Railroad." Handwritten title page and 17 additional pages tightly written in pencil (numbered 1-16, but with the page number 14 used twice, thus totaling 18 pages including the unnumbered title page), the pagination is irregular, but the manuscript is complete and the pagination easily decipherable with little effort. Some rubbing to the pencil writing but all is easily legible and readable. The narrative totals approximately 2500 words. Please note in the passages quoted we've made a few minor corrections to errors of spelling or punctuation to enhance the clarity of the narrative.

Johnson starts with his arrival in France: "The French were watching us as the train pulled up to the station. The dark faces aroused their curiosity. The rural population, not well informed, knows well the Negro of Africa, but not from America. The country of classical types, characterized by the cold, smooth white face - that from America could come this dark group, none could believe his own eyes." He discusses their initial peaceful camp and making friends with white soldiers, before heading forward to take artillery target practice: "How we wish they may be only 'survivors' until we meet again."

After completing target practice they are moved to the front at the French town of Atton: "...where we put our 75s into action against the Germans." He notes that "When the news of the signing of the Armistice came it found the 92nd Division defending what is known as the Marbacher sector with divisional headquarters in a little French town near the devastated city of Pont-a-Momson. Probably had the war lasted a little longer we would have been strolling the avenues of Metz today. Here on the front, with 75s no longer breaking the monotony and nowhere to go..." He continues: "You have heard a great deal about 'No Man's Land' and the front. I wonder what those vague terms mean to you.... Technically speaking 'No Man's Land' is that strip of

land between the enemy front line trenches and our own, some times it may be measured in meters or feet: and sometimes in kilometers." After discussing the towns at the front: "One could hardly exaggerate the conditions of these shell-eaten towns... Apparently many of the occupants made hasty exits and were forced to leave many valuable

Seageant matthew to Johnson american expeditionly forces

things behind from which the Huns made careful selections..."

Johnson waxes philosophical: "Any nation that chooses an existence with disregard for the various values of life chooses for itself a dangerous pathway and one which must end in darkness, defeat, or disaster" and applies this philosophy to Germany, with a relatively sophisticated explication on ethics and civilization. He also discusses the French: "The French have no place in their big hearts for race antipathies and race prejudices. Here a man is a man and he is treated accordingly; it is character not color that wins in France. And the lack of character that loses. What is it in America?"

Johnson discusses the French unpreparedness for the War and suggests ways to improve their seacoast and harbor facilities, and discusses Brest in some detail, most of it unflattering. "Many of the people of Brest are ignorant, vulgar and coarse. The children are dirty and ragged and annoy the strangers by their persistent begging. Houses of Prostitution legal and illegal, provised and improvised may be found..."

Rather belatedly, but effectively, in the narrative Johnson addresses the War itself: "The battle of Soissions, where America's crack national guard outfits won a victory. It was here that America's first Negro troops included in the famous rainbow division came forth and lived up to what was expected of them. And every succeeding battle delivering the

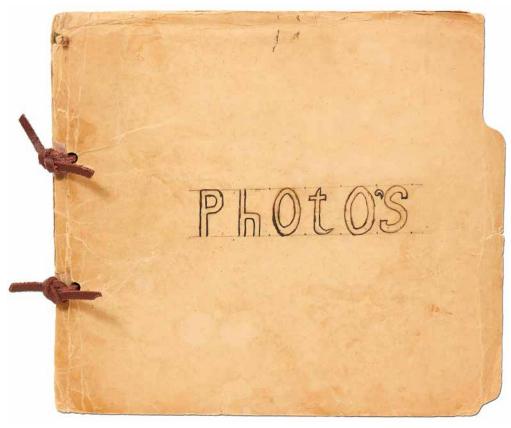
goods. At Soissions the terrible Mustard Gas was used unsparingly by the enemy. One who has been mustard gassed affords a pathetic sight, his speech often leaves him, he may lose his sight, teeth, legs or arms. To use the words of a soldier, 'He may cash his last check'. Many times our ranks were refilled but never did the men falter. When the 15th New York Boys and the 8th Ill[inois] Boys went in besides outfits from Massachusetts and the Ohio Boys, Huns began to fall on all sides. The first unit of the 92nd Division to be called into the greatest battle in the famous September drive was the 368th Infantry. It was about the 16th of September when the road leading to the Argonne Forrest became clogged with anxious dark faces that showed no sign of distress or fear. In its initial encounter the 368th did all that was expected of it and went 'over the top' with little difficulty, capturing prisoners and capturing objectives. So pleased were the officers in command of the allied troops in this section with the success of the first attack of the colored infantry that the 368th was ordered to another objective in the face of heavy machine gun fire..." Having stalled in their advance: "In the meanwhile the 367th Infantry came forth and the commanding officer asked 'How many of you will come back or not at all?' Whereupon the whole regiment replied by immediately raising their hands."

> After a further discussion of action he concludes the narrative: "When your blood has been spilled in the soil of France, making the world safe for Democracy are you going to let those men die in vain? If you are not, then protect the flower of the future Negro race, which is the female sex. I pray that the day will soon come when the stars and

stripes will wash over America as one nation and God for us all."

The manuscript is accompanied by a sepia-toned gelatin silver photograph, 51/4" x 31/4", of Johnson and three other uniformed African-American soldiers, at the grave of Quentin Roosevelt. Small chip on one corner, very good, on the verso is the stamped mark of the photographer Ehrhard of Chateau-Thierry, with penciled note: "Teddy Roosevelt's Son's Grave. Sgt. Matthew A. Johnson."

Obviously many Matthew Johnsons were enlisted in the Army in WWI. Seemingly the most likely candidate to be our Matthew Johnson is Matthew Aaron Johnson from Newark, Delaware, born in 1894. His draft application states he was both short and stout, and that might indicate that the shortest and stoutest man on the far left of the photograph is Johnson. The 1930 census denotes Johnson as a janitor at a "College", presumably the University of Delaware. We also found a Clara Bodson living in Newark; both are noted as being African-Americans in census data. Despite the note that this was "Copied by Clara Bodson 1944," we cannot confirm that this isn't the original, as it feels earlier than 1944; and it is conceivable that the note was appended by Bodson to denote a separate copy that she made. All that said, we can find no other trace of this narrative and as such it is a primary resource of the African-American experience in WWI. [BTC#402878]



66 (Military, World War II)

[Photo Album]: World War II African-American Unit in North Africa and Italy, 1943 - 1945

North Africa and Italy: 1943-1945

Homemade album made from manilla and green file folders and dividers, and tied with leather thongs. Slightly oblong octavo (approximately 9" x 8"). Album cover and pages somewhat soiled and worn, the photographs are generally very good or better with some showing a little corner wear, perhaps from earlier mountings. The album contains 34 gelatin silver snap shot photographs, with an additional 7 photographs laid in, for a total of 41. Photographs range in size from 3" x 2" to 3" x 4". Uncaptioned. The album itself was probably made from army supplies, and documents a small fuel supply squad or platoon of African-American soldiers that served first in North Africa and later in the Italian campaign. The photographs include typical buddy photographs, soldiers posing at a fuel point, troops manning machine guns and recoilless anti-tank rocket launchers (bazookas), a few "girlfriend-type" images of African-American

women from home, one image of a formidable looking Italian female partisan fighter, Italian girlfriends, including two of an Italian woman (possibly a prostitute) with her skirt hiked up, two images of soldiers exposing their genitals, and three men shooting craps. Quite an unusual and exceptional group of photos; a realistic, frank, and uncensored look at the pursuits and lives of African-American junior enlisted soldiers during wartime.



















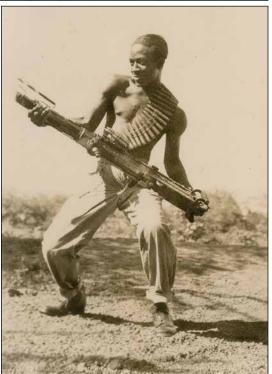




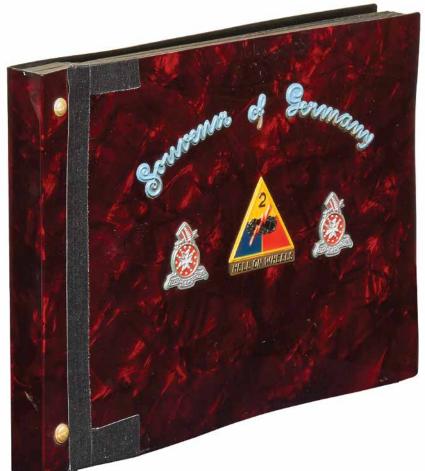












7 (Military)

[Photo Album]: African-American Soldier during the Cold War

Mainz and Gonsenheim, Germany: [circa 1955]

Oblong quarto. Measuring 12½" x 9". Bolt-bound flexible tortoise-shell patterned flexible plastic with applied elements. The front album hinge has been neatly repaired with electrical tape, many images and some pages are lacking, else very good or better, the images are largely fine. 78 black and white gelatin silver photographs measuring between 4½" x 3½" and 3" x 2", about two-thirds of the images have captions. A Cold War photo album compiled by an African-American soldier assigned to the 2nd Armored Division's 14th Field Artillery Regiment serving in Germany. About 60 of the photos are of the soldiers in garrison, during training, on maneuvers, and visiting local towns; the remainder are of family images, and young women (presumably girlfriends) from both Germany and from home. Despite the fact that many images have frustratingly been removed, the album provides an excellent photographic record of life in early in Cold War Germany from the point-of-view of a young African-American enlisted man. Of interest to fans of artillery are several images of the M-7 Priest, a self-propelled 105mm howitzer, originally fielded in WWII and named for its pulpit-like machine gun platform. [BTC#402273]









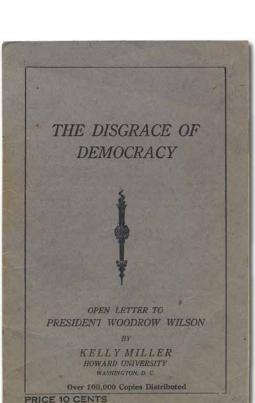




(Military, Vietnam) C.T. MORRISON

The Flame in the Icebox: An Episode of the Vietnam War New York: Exposition Press (1968)

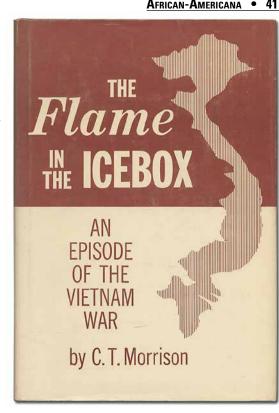
First edition. Tiny owner's name stamp on front fly, else fine in fine dustwrapper with just a touch of rubbing. Anti-war novella by a Missouri-born African-American. Issued by a vanity press, and very uncommon. [BTC#404742]



Kelly MILLER

The Disgrace of Democracy: Open Letter to President Woodrow Wilson

Washington, D.C.: Kelly Miller (1917)



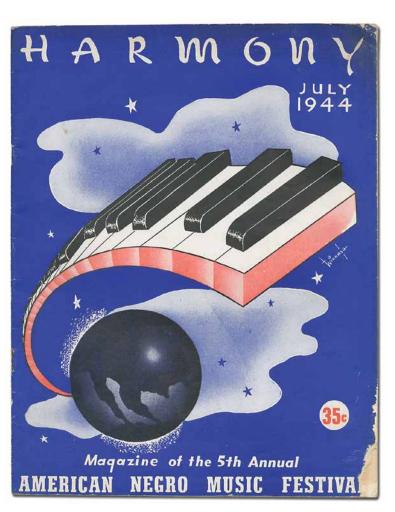
Stated "Over 100,000 Copies Distributed" (but there may be some bombast involved there). Stapled printed gray wrappers. A small stain on the edges of the pages, near fine. An important pamphlet, one of Miller's most influential, about America's willingness to use black soldiers in the War, but not afford them full rights. [BTC#324869]

70 (Music)

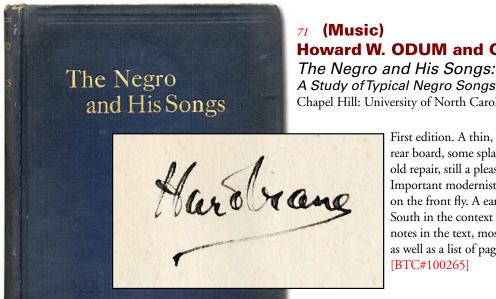
[Program]: Harmony July, 1944: Magazine of the 5th Annual American Negro Music Festival

(Saint Louis): American Negro Music Festival 1944

Quarto. 52pp., illustrated. Stapled wrappers illustrated by Leroy Winbush. All leaves stained in the right margin, with some chipping and erosion at the edges of the last few leaves, attractive, but fair only. Program for the 1944 Festival with W.C. Handy, The Southernaires, Portia White, Fats Waller, and with Langston Hughes listed as the narrator for God Bless America. [BTC#404745]



Hart Crane's Copy



Howard W. ODUM and Guy B. JOHNSON

A Study of Typical Negro Songs in the South Chapel Hill: University of North Carolina 1925

> First edition. A thin, horizontal strip of cloth neatly removed from the rear board, some splash marks on the spine, hinges show evidence of an old repair, still a pleasant, near very good copy, lacking the dustwrapper. Important modernist poet Hart Crane's copy with his ownership Signature on the front fly. A early scholarly attempt to examine black life in the South in the context of indigenous music. Crane has made several pencil notes in the text, mostly underlining and check marks, and a few words, as well as a list of page numbers indicating songs on the rear pastedown. [BTC#100265]

72 (Music) [Hoppy JONES] Inscribed Photograph

of the Ink Spots [Circa 1940]

Ink Spots performing. Lightly worn with one small chip, else near fine. Inscribed by Orville "Hoppy" Jones: "From one Bass to another Keep Swingin Benny/ From Hoppy of Ink Spots." He has also labeled the other three members of the group. Jones, a founding member of the band, was known for playing his cello upright in the manner of a stand-up bass and speaking, mid-song, to it as his "Honey Child." He collapsed on stage in 1944 and died the same day. The Ink Spots were one of the first African-American vocal groups to achieve popularity and acceptance by mainstream white audiences, and were extremely influential in the later development of rhythm and blues, 1950s rock and roll, and doo-wop. They were inducted

into the Rock and Roll Hall of Fame in 1989.

8" x 10" black and white photograph of the



[BTC#53069]



73 (Music) Buddy ESQUIRE

[Broadsides]: 10 Hip Hop Flyers

New York: 1979-1983

A collection of 10 early and scarce New York hip hop party flyers from 1979-1983 designed by Buddy "The King of Flyers" Esquire. The flyers feature some of the earliest hip hop innovators including Grandmaster Flash and the Furious Four, Grand Wizard Theodore, Treacherous 3 (with Kool Moe D), Cold Crush Bros., and others. Printed on a range of different color sheets, typically measuring 8½" x 11", with one measuring 6½" x 8½", and another measuring 14" x 8" and printed on both sides. Overall about fine with some very light edgewear and one with two light creases from being folded.

Hip hop grew out of the party scene in and around the South Bronx and evolved as it spread across New York in the mid- to late-1970s and early 1980s with many of the innovators clustered together and often sharing the same bill. Most of the early performances were held at small, local gettogethers at parks, boys clubs, police athletic organizations, and roller skating rinks. Without means of mainstream advertising these events relied on flyers distributed by hand around the neighborhood, posted on store windows, and given to students in order to tout the next show.

Nearly all the hip hop flyers were handmade by performers, promoters, or artists from the local neighborhoods. The premiere maker was Buddy Esquire, a former graffiti writer, who crafted his first flyer in the summer of 1977. Following a stint painting denim jeans and jackets, he began to seriously focus on flyers starting in November 1978, producing more than 300 flyers over his career. Many of his earliest flyers featured various typefaces with increasingly elaborate borders in a style he referred to as "neo deco." Later he began introducing photos and artwork to the flyers, often created by his brother, Eddie Ed.

Esquire's very earliest flyers were produced via mimeograph but that gave way to photo offset printing paid for by show promoters who started to organize larger and more elaborate shows. His flyers were usually produced in little over a day for shows that occurred the same week. They were not meant to last past the show they were advertising and most were discarded immediately, making any hip hop flyer from this era quite rare.

A wonderful collection of flyers documenting the early development of what is now considered one of the most dominant musical genres. A detailed list is available upon request. [BTC#378134]



74 (New York)

[Broadsides]: Two Broadsides Promoting Excursions of the Willing Workers Club

New York: Willing Workers Club / Press of The New York Age [and] Willing Workers Club / John P. Wharton Electric Power Printer 1911 and 1915

Two broadsides. Measuring 6" x 9¼" and 9" x 12". Each with a vignette and several typefaces. Paper of each is toned, small folds, tears or nicks at extremities, small old collection stamp on the backs, otherwise each is near fine. Two broadsides for excursions of The Boyer Lodge, one of the oldest African-American "Prince Hall Lodges" in America, which celebrated its 200th anniversary in 2012.

The smaller and earlier of the two broadsides was printed in 1911 at the press of *The New York Age* at 247 W. 46th St. *The Age* was the most prominent African-American periodical of the time, closely associated with the careers of T. Thomas Fortune and Booker T. Washington. The Willing Workers Club was a sub-group of the Lodge, here described as traveling as a group to Locust Grove the "...most beautiful grove on Long Island Sound and the largest barge afloat, the Starina, have been engaged. Music will be furnished by the famous New Amsterdam Orchestra."

By 1915, the 5th Annual Excursion, it had become a successful and popular annual recreational activity, with the club promoting the jaunt to Forest View Grove on the Hudson. This larger broadside, printed by John P. Wharton, Electric Power Printer at 447 Lenox Avenue, has a small woodcut illustration of a side-wheel steamship. It claims: "...Our many friends who have gone with us before well remember our beautiful sails and lovely time... Music by the Craftmen's Band, J.R. Borroughs Leader...." Both broadsides list Chairman William M. Stokes, along with several other committee members and information on ticket sales.

Interesting view of African-American Masonry, recreation and transportation history ephemera from the early part of the 20th Century. *OCLC* locates no copies of either broadside. [BTC#406083]

75 (NAACP)

[Broadside]: Read "The Story of the NAACP"

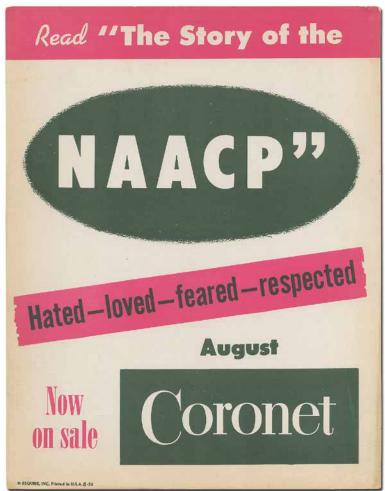
Hated-Loved-Feared-Respected

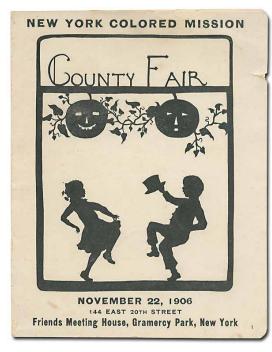
August Coronet

Now on Sale

[No place]: Esquire, Inc. [1956]

Broadside or poster. Measuring 10½" x 13¾". Printed in pink and green on thin white card stock. A little offsetting along one edge, very near fine. Point-of-sale poster for *Coronet*. The article in the magazine was by Calvin Kytle. [BTC#399581]





76 (New York)

[Program]: New York Colored Mission County Fair November 22, 1906

New York: Friends Meeting House 1906

Single small leaf folded to make 4pp. Tiny tear on the page edges, very good or a little better. Front cover illustrated with a silhouette. Brief list of activities for the Fair held at the

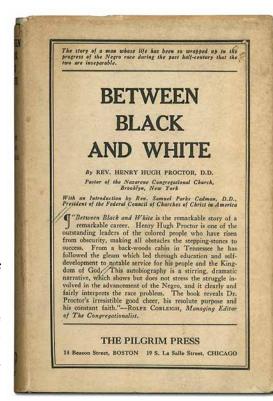
Friends Meeting House at Gramercy Park, including Dog and Cat Shows, a Baby Show, and various other events, and "Books with Authors' Autographs." *OCLC* locates no copies. [BTC#404732]

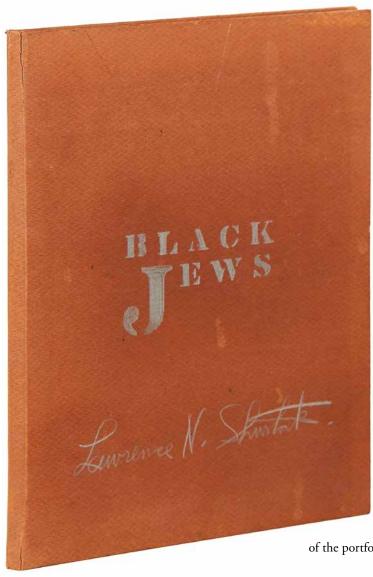
77 Henry Hugh PROCTOR

Between Black and White: Autobiographical Sketches

Boston: Pilgrim Press (1925)

First edition. Fine in modestly age-toned dustwrapper with some shallow chipping at the crown, affecting no lettering. Autobiography of a poor Tennessee boy who became a clergyman in Atlanta, and in that capacity accompanied the Colored Troops to the First World War. Author also discusses the state of the race and examines the migration to the north. The only copy we've seen in jacket. [BTC#404741]



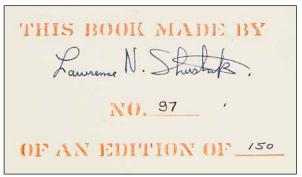


78 (Photography) Lawrence N. SHUSTAK

[Portfolio]: Black Jews

New York: Lawrence N. Shustak 1967

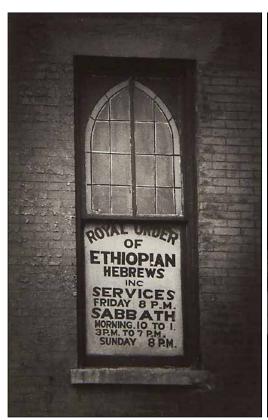
Portfolio. Brown textured paper over boards with ribbon ties. Title stenciled, and author's signature on front board. Seven bifolia (folded card leaves) with



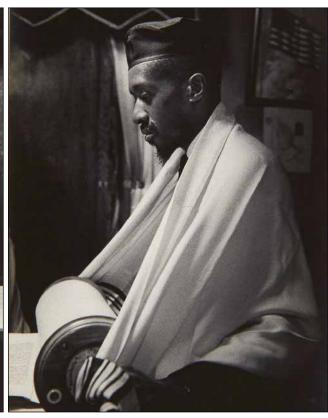
mounted photographs. A portfolio of 12 images. An eighth bifolia is laid in with a duplicate image, we think this functioned as a prospectus, with a note by the photographer that seems to indicate that. A little rubbing on the boards else fine, the images are immaculate. **Inscribed** by the author in 1967. Hand-stenciled title page and stenciled or stamped colophon indicating that this is copy number 97 of an edition of 150 copies **Signed** by the photographer (considering the do-it-yourself nature of the project, we'd be surprised if the run of 150 portfolios was completed). Strikingly rich black and white gelatin silver prints of black Jews (sometimes known as "Ethiopian Hebrews") worshipping in New York.

Shustak (1926-2003) was a white Bronx-born photographer, who moved to, and stayed in New Zealand in 1973. According to a website devoted to his work, he was best "known for his 1960's portfolios of Black Jews, Fisheye nudes, Jazz musicians (for Riverside Records), Graffiti, Street photography..." He was also the subject of an award-winning documentary.

A rare and quite wonderful group of images focused on a little known subsect of the Jewish religion. The only copy we've seen. *OCLC* locates two sets of the portfolio (Yale and University of New Mexico). [BTC#402765]

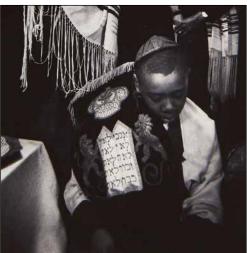


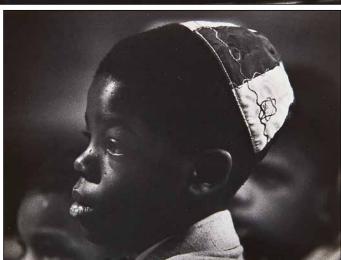


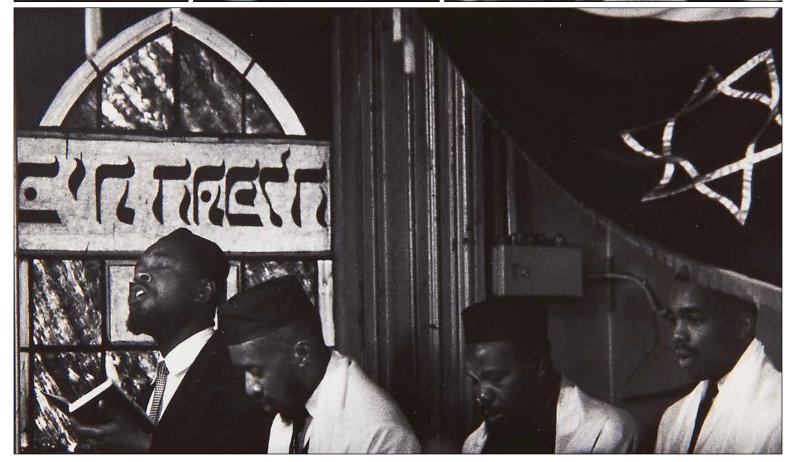










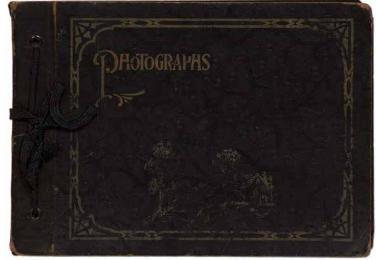


79 (Photography)

[Photo Album]: 1930s African-American Family
[Circa 1930-1935]

Small oblong octavo. Flexible black cloth wrappers with "Photographs" in gold on front cover. 53 gelatin silver snapshot images. Various sizes, mostly smaller images, several are early photo booth images. Mostly uncaptioned. Boards near fine, leaves starting to separate at the hinges, many of the images have been trimmed into various shapes, a few with tears or creases, but a pleasant, very good collection of well-dressed African-Americans. The Depression-era vernacular portraits are of various women and men (two that seem to be of a policeman), in suits, overalls, or casually dressed. Anecdotally from Alabama, but no obvious in-text confirmation.

[BTC#404887]





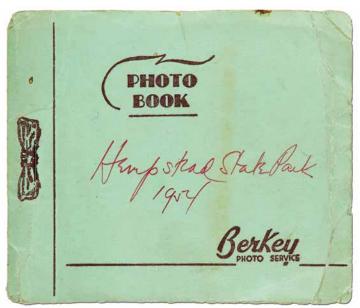












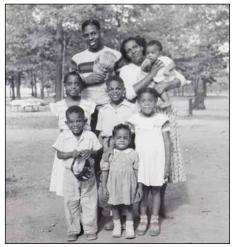
80 (Photography)

[Photos]: African-American Family on Long Island in 1954

21 black and white gelatin silver snapshots stapled into a printed green Berkey Photo Service booklet, hand-titled in ink: "Hempstead State Park, 1954." Image sizes 3½" x 4½". The images depict a large and attractive young African-American family disporting themselves at a picnic and playground at the Long Island Park. While the family's surname is not in evidence, the photos are well-captioned in the lower margin in red ink, mostly with first names. The well-dressed young family appears to consist of a mother, father, and seven young children and are shown at the Nassau County park, gathered around well-supplied hampers on picnic tables, with other images of the children playing on the swing set, merry-go-round, and sliding board, or digging with small shovels and pails. A pleasing and idyllic evocation of Eisenhower-era family life. [BTC#404657]







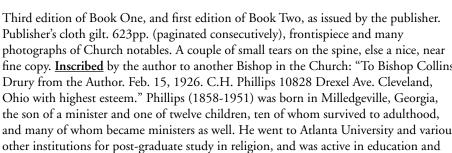
(Religion)

C.H. (Charles Henry) PHILLIPS, A Bishop of the Church

The History of the Colored Methodist Episcopal Church in America: Comprising Its Organization, Subsequent Development and Present Status. Book One (bound with) Book Two Jackson, Tenn.: Publishing House C.M.E. Church 1925

Third edition of Book One, and first edition of Book Two, as issued by the publisher. Publisher's cloth gilt. 623pp. (paginated consecutively), frontispiece and many photographs of Church notables. A couple of small tears on the spine, else a nice, near fine copy. **Inscribed** by the author to another Bishop in the Church: "To Bishop Collins Drury from the Author. Feb. 15, 1926. C.H. Phillips 10828 Drexel Ave. Cleveland, Ohio with highest esteem." Phillips (1858-1951) was born in Milledgeville, Georgia, the son of a minister and one of twelve children, ten of whom survived to adulthood, and many of whom became ministers as well. He went to Atlanta University and various other institutions for post-graduate study in religion, and was active in education and

temperance as well as religion. When he retired from a pastorate in Washington, D.C., Frederick Douglass, along with several others, made a farewell address. [BTC#73254]

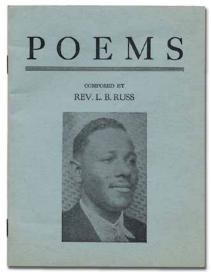


82 (Religion) Rev. L.B. RUSS

Poems

[No place: The Author 1940]

First edition. 24mo. 41, [1]pp. Stapled blue wrappers with a photographic portrait of the author on the front panel. A faint crease on the rear wrap else fine. Religious poetry by an African-American, we can find nothing about the author and little in the text to indicate where he might have come from. OCLC locates no copies. [BTC#342446]

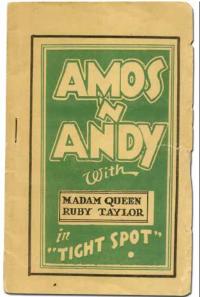


(Sexuality)

Amos 'n Andy with Madam Queen Ruby Taylor in "Tight Spot"

Toronto, Can.: Goodlesuck Bros. Ltd. [presumed false imprint] [circa 1930]

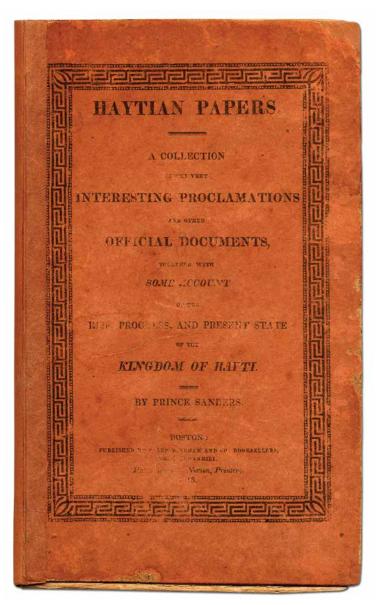
To Bishof Collins Dinny from the author Feb. 15, 1926





SERVED THE COYS SEPERATE TO DIFFE! PARTS OF THE HOUSE TO ENDULGE IN A BIT OF HIGH POWERED NECKING OR IT MAY DEVELOP INTO SOMETHING A BIT MORE EXCITEING -TIME WILL TELL -!

Edition unknown. 16mo. (approximately 4" x 6"). [16]pp. Illustrated. Stapled wrappers printed in green and black. Small tears and creases at the edge of the front wrap, a few light ink squiggles on the unprinted rear wrap, else very good or better. A variation on the "Tijuana Bible," consisting of 16, rather than the usual eight pages, and like most of the genre using sexually explicit drawings of popular characters (usually fictional, but occasionally real celebrities were featured), in this case characters from the popular radio show. The plot need not be further explicated, which we will leave to scholars of the genre. Similarly, bibliography of the genre is vague, with most of the titles being reproduced many times over several decades. In this case, the pamphlet clearly shows age, and the higher production values suggest it might have been an early issue. This pamphlet is unusual in that it features black characters, and is in a larger than usual format. Not surprisingly, no copies located by OCLC, nor could we find any other title issued by this "publisher." [BTC#407881]



84 Prince SANDERS

Haytian Papers

A Collection of the Very Interesting Proclamations, and other Official Documents; together with some account of the Rise, Progress, and Present State of the Kingdom of Hayti Boston: Caleb Bingham and Co. 1818

First American edition. Small octavo. 156pp. Original printed orange paper over boards, sympathetically rebacked. According to Sabin, citing Obadiah Rich: "Prince Saunders was a 'gentleman of color' born and bred in Boston." In fact, he was one of the most important African-Americans of the early 19th Century - having studied at Dartmouth under Wheelock. He became a proponent of the emigration of blacks to Haiti. Haytian Papers is a translation of the laws of Haiti, with Saunders' commentary and notes. In 1816 he had became adviser to Haitian Emperor Henri Christophe, where he set up schools and promoted emigration to Haiti for African Americans. After Christophe was overthrown in 1821, Saunders returned to America, but later emigrated back to Haiti to escape racial persecution. At the time of his death, Saunders was serving as attorney general of Haiti. First published in London in 1816, this first American edition is very uncommon, having appeared at auction only three times in the past 40 years. Sabin 29578; Shaw and Shoemaker 45637; Rich, Americana Nova p. 85, #32; Crandall 452. A lovely untrimmed copy, and seldom found thus. [BTC#406128]

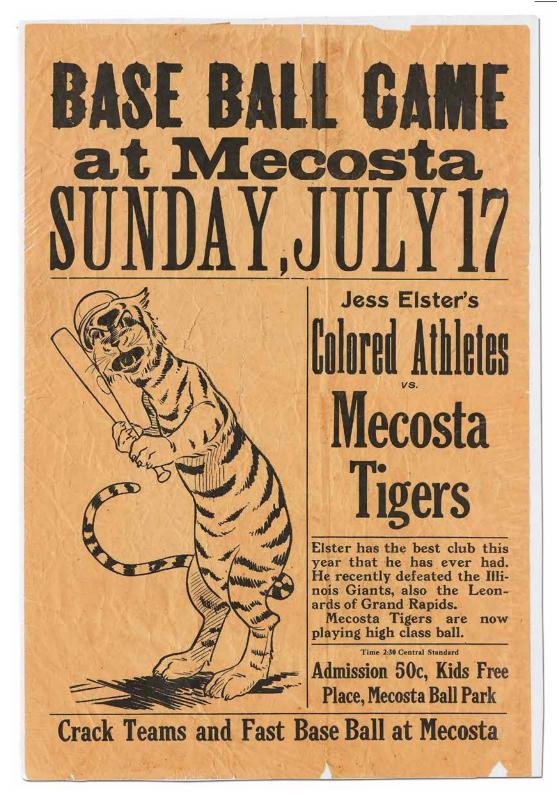
E.T. BANKS and W.A. QUILLIAN, compiled by Allen Life Guard African Methodist Episcopal Church Manual for Boys

Norfolk, Virginia: Headquarters, Allen Life Guard 1922

First edition. 12mo. 47, [1]pp., illustrated from photographs. Stapled brown photographic wrappers. Faint wear, very near fine. A manual for a little known and short-lived Boy Scout-like group which embodied some of the training and goals of the Boy Scouts, but was adapted for African-American youth, and administered and inspired by the African Methodist Episcopal Church. Reportedly Michelle Obama's father was a member. Rare.

The only copy of the first edition we've seen (in 2004 we had an expanded edition published in 1925). OCLC references a single copy of the first edition, at Emory, and three copies of the 1925 edition. [BTC#403278]





86 (Sports)

[Broadside]: Base Ball Game at Mecosta... Jess Elster's Colored Athletes vs. Mecosta Tigers Elster has the best club this year that he has ever had. He recently defeated the Illinois Giants, also the Leonards of Grand Rapids. Mecosta Tigers are now playing high class ball.

Mecosta, [Michigan: 1930?]

Broadside depicting a baseball-playing Tiger. Measuring 11¾" x 17½". Small chips, some tears, and some wrinkling, a sound, good copy currently shrink-wrapped onto foamcore backer. Mecosta County was largely settled by fugitive slaves, and populated predominantly by African-Americans, the only reference we can find for the Mecosta Tigers baseball team seems to indicate that they were a mixed-race team. Jesse Elster (1883-1950) was born in Kentucky and was a prominent baseball player and manager of the Grand Rapids Colored Athletics Team, after he moved to Michigan in 1904. His successful barnstorming team, apparently good enough to compete with Negro League teams, largely played local teams in the Midwest. Ted Rasberry, who played for Elster's team later became the owner of the great Kansas City Monarchs. Printed on the type of thin paper that makes this a rare survivor. *OCLC* locates no copies. [BTC#404719]

87 (Tennessee)

[Broadside Newspaper Extra]: Supplement Daily Progress. Lynched - Charles Hurd, the Negro, Swung From an OakTree Last Night. - He Asked Three Times Not To Be Shot - His Request Was Granted. - The Jail Broken Into and the Prisoner Surrounded - Exciting Scenes. (Harriman, Tennessee): Daily Progress [1895]

Newspaper extra. Measuring 5¼" x 11¾". Age-toning and old folds, very small nicks and tears, a small ink splash near the top, a very good example, archivally mounted onto a mat. Printed in two columns, a chilling account of the lynching of Charles Hurd in Wartburg, Tennessee (about 19 miles from Harriman, where the newspaper was published, and both in some proximity to Knoxville).

The unsigned (identified in two places as "Progress' representative") account begins: "At 10:30 o'clock last night Charles Hurd, the negro murderer of 'Joe' Kelley, was lynched. Last night at 7 o'clock a large crowd of men from several counties gathered near Liberty church three miles East of Wartburg. Beacon fires were lighted and a definite plan of action for the lynching was adopted."

The account continues with a description of the disguises adopted by the men: "They were grotesquely dressed. Some had grain sacks on for coats, others had their coats turned in side out, some had sun bonnets on their heads; many were black as negroes, other had handkerchiefs over their faces, some had masks on and none could be recognized by Progress' representative."

Following is a detailed description of the charade of the Deputy Sheriff resisting briefly, then opening the jail up to the lynch mob: "Hurd was taken from a bunk hatless, coatless and barefoot. A new inch hemp rope 100 feet long, with a noose at the end, was put around his neck." Hurd was then dragged about a half mile where a suitable tree was found. Following that:

"Hurd was asked if he wanted to say anything, to which he replied 'Yes.' He was given thirty seconds, and spoke in a clear voice substantially as follows: 'Joe had made fun of me. We had some words, but it was only in fun. This kept on until I got mad. When I got a chance I slipped up behind Joe and struck him. I intended to kill him. I am guilty and deserve to be hanged. Please don't shoot me! Please don't shoot me! Please don't shoot me!' These last three sentences were given with emphasis. The leader in a terrific voice of command to all granted the doomed man's request. Not another shot was fired."

Following is a gruesome account of the actual lynching and Hurd's death was confirmed, followed by "At this time the man who owned the tree appeared and requested that he be removed from proximity of his home. This was done and the negroes dead body was dragged about 1,000 feet to another tree and hung up. A notice was posted not to take the body down."

SUPPLEMENT

From An Oak Tree Last Night.

He Asked Three Times Not To Be put out. Shot-His Request Was Granted.

Prisoner Surrounded-Exciting Scenes.

At 10:30 o'clock last night Charles Hurd, the negro murderer of "Joe" Kelley, was lynched.

Last night at 7 o'clock a large crowd of men from several counties gathered This was done.] near Liberty church, three miles East of Wartburg. Beacon fires were lighted slipped the rope over a limb and about and a definite plan of action for the lynching was adopted.

Messengers from the rendezvous kept coming and going to Wartburg and He was given thirty seconds, and spoke making arrangements for the lynching. In the meanwhile Deputy Sherriff Langley sent his family away from the jail. He had about 15 guards in the jail part with doors barricaded.

People were seen hurrying from one place to another and the suspense become intense. At precisely 10.55 a company of men in fours appeared marching in quick steps. They were gratesquely dressed. Some had grain sacks on for coats, others had their coats turned in some had sun-bonnets on their heads; many were black as negroes, others had handkerchiefs over their faces, some had masks on and none could be recognized by Progress' representative.

Arriving at the jail the leader in a disguised voice said, "Open up," and repeated it several times. No answer was given. Then a pistol shot was heard, and a good blow with the sledge hammer sent the front door going into splinters.

Deputy Sheriff Langley seeing that the mob was determined to enter, and that resistence was useless opened the inner jail door and at the point of revolvers turned the combinations and opened the cage.

Hurd was taken from a bunk hatless,

hemp rope 100 feet long, with a noose at its end, was put around his neck.

The advance men reached the main Charles Hurd, the Negro, Swung entrance of the jail and again demanded admittance. No reply was received. Orders were given for all the lanterns to be extinguished. The demand was made so imperatively that all the lights were

The lynchers then took the rope and ran down the street nearly dragging the negro. As the night was very dark but little could be seen. As the corner of The Jail Broken Into and the the street by the Cumberland yotel was jurned the second pistol shot was fired.

> A few outsiders then began to yell. this was soon quieted. The men on the rope ran as fast as they could nearly dragging the wretch. When about a half mile from the jail there were cries of "hang him to this tree." Finaly a demand was made to stop at a big oak.

> A man quickly climbed the tree and twenty men pulled the rope up taut.

> Hurd was asked if he wanted to say anything, to which he replied, "Yes." in a clear voice substantially as follows: "Joe had made fun of me. We had some words, but it was only in fun:

> "This kept on until I got mad. When I got a chance I slipped up behind Joe and struck him. I intended to kill him. I am guilty and deserve to be hanged. Please don't shoot me! Please don't shoot me! Please don't shoot me!"

> These last three sentences were given with emphasis.

> The leader in a terrifice voice of command to all granted the doomed man's request: Not another shot was fired.

> By common consent the rope was quickly jerked up at least eight or ten feet. In the meantime his hands got loose and he grabbed the tree. His hold was broken and there was three or four other jerks and he was dead.

> A match was lit in front of his face. His tongue was out and his eyeballs were protruding in a horrible manner.

At this time the man who owned the tree appeared and requested that he be removed from the proximity of his home. This was done and the negroes dead body was dragged about 1,000 feet to another tree and hung up.

A notice was posted not to take the

Ten minutes afterward Wartburg and vicinity was silent and deserted as if nothing had happened.

Progress' representative left at once for Harriman, and after a nineteen mile ride reached this office at 4:30 a. m.

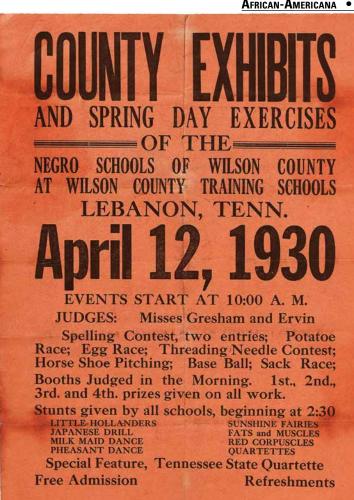
A chilling and heartless account, especially so considering the occasionally jaunty tone of the report. An ephemeral and rare first-hand account of the lynching. Not located on OCLC. [BTC#404755]

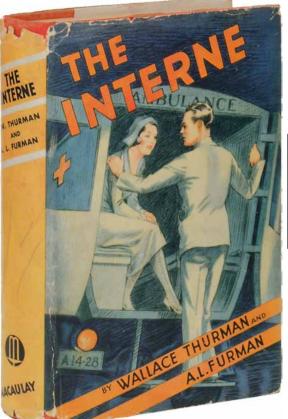
88 (Tennessee)

[Broadside]: County Exhibits and Spring Day Exercises of the Negro Schools of Wilson County at Wilson County Training Schools Lebanon, Tenn. April 12, 1930

Lebanon, Tenn.: 1930

Small broadside. Measuring 9" x 12". Printed on orange paper. Old folds with two folds reinforced on the verso with archival tape, some modest stains, a good copy. Listing the events - mostly sports and games, but also stunts. Among the groups listed: Little Hollanders, Japanese Drill, Milk Maid Dance, Pheasant Dance, Sunshine Fairies, Fats and Muscles, Red Corpuscles, and Quartettes, including the featured Tennessee State Quartette. Scarce. OCLC locates no copies. [BTC#404733]





Wallace THURMAN and A.L. FURMAN

The Interne

New York: Macaulay (1932)

First edition. A bit of scuffing at the bottom of the boards else near fine in a bright, very good dustwrapper with some slight spine fading and some modest chipping to the spine ends. Additionally this copy is Signed by both authors - this is one of only three books we have seen signed by Thurman. A very nice copy of this seldom encountered novel, a somewhat sensationalistic story of what

happens behind the scenes at a big city hospital. Thurman was a central figure in the Harlem Renaissance. His residence in Harlem was referred to as "Niggerati Manor" and was one of the central gathering places for the Harlem intellectual elite. Born in Salt Lake City and educated there and in Los Angeles, his brilliance and background allowed him to participate in and simultaneously critique the Harlem Renaissance with unique perspective. He was chosen by Langston Hughes, Zora Neale Hurston, and others to be the editor of Fire!!, the short lived (one issue) magazine which was probably the high point of the young intellectuals of the Harlem Renaissance. The two novels he wrote during that time, The Blacker the Berry and The Infants of Spring, were defining works of Renaissance literature. The Interne, written with Furman, a white author Thurman met while working for the publisher Macaulay, is a scathing indictment of the bureaucracy and corruption of urban hospitals as seen by the

novel's hero, an idealistic young doctor. Thurman left Harlem for Hollywood and worked on screenplays, including *Tomorrow's Children* starring Sterling Holloway, a story drawn from The Interne about court-ordered sterilization of the poor. At the time Thurman's weekly studio paycheck of \$250 was, according to one source, the highest salary paid to any African-American in the United States. He returned to Harlem for a visit in 1934. An alcoholic and long plagued with ill-health, he collapsed in the middle of his reunion party and was taken to the very hospital he condemned in The Interne. Diagnosed with tuberculosis, he languished there for six months before finally dying on Christmas, 1934, at the age of 32. Rare in jacket and exceptionally so signed. [BTC#50441]

Jean TOOMER

Essentials

Chicago: Private Edition 1931

First edition. Fine, lacking the dustwrapper. Limited to an edition of 1000, this copy is unnumbered and unsigned (as are most – very few copies were actually distributed at the time of publication). Toomer's second book, a collection of "observations" that define his world-view as formed during the height of the Harlem Renaissance, which he himself launched with the publication of his first book, Cane. [BTC#33567]



Jean Toomer's Copy



John Gilland Brunini

With an Introduction by Francis Cardinal Spellman Archbishop of New York

91 (Jean TOOMER) John Gilland BRUNINI

Whereon to Stand

New York: Harper and Brothers (1946)

Later printing. Light sunning at the crown, else fine in a spinefaded, very good plus dustwrapper with a wrinkle on the front

panel. A book about Catholic beliefs and practice. Inscribed by the author to Jean Toomer: "To N.



Jean Toomer Sincerely, John Gilland Brunini. 1/23/47." Toomer was a committed Quaker. After the Harlem Renaissance, what little writing he did was usually devoted to Quakerism. Toomer was originally born Nathan Pinchback Toomer. After his father deserted the family, his mother renamed him Nathan Eugene (which in daily use became Jean). [BTC#72863]

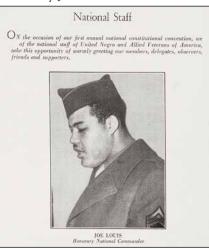
United Negro and Allied Veterans of America (St. Clair Drake)

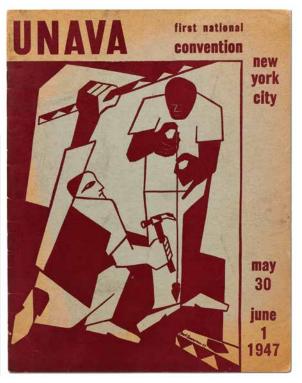
UNAVA First National Convention New York City May 30 [-] June 1 1947

New York: UNAVA 1947

Large quarto. [24]pp. Stapled tan wrappers illustrated by Jacob Lawrence. Tear on rear

wrap and last leaf, slight soiling, very good or better. The front wrap illustration by Lawrence, who is described on an interior page of text as a member of the New York State Writers and Artists Chapter of the UNAVA, depicts a black and a white construction worker collaborating on a job. Additionally Joe Louis is listed as the Honorary National Commander of the the group, and Jackie Robinson is listed as the Honorary Commander of the New York Chapter. Much of the text is by St. Clair Drake. The organization was later branded a subversive organization by the United States Attorney General. OCLC locates no copies. [BTC#404727]





Boston: Small, Maynard 1899

First edition. 244pp., frontispiece portrait. Maroon cloth. A very small chip at the bottom of the front fly else an exceptionally fine and bright copy. Washington's first major title, preceded by two small volumes of inspirational prose. An increasingly scarce title in nice condition. [BTC#88278]

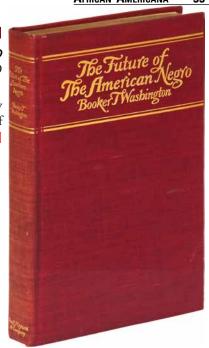


94 (Booker T. WASHINGTON)

Phelps Hall Bible Training Course Rev. Edgar J. Penney, in Charge At the Tuskegee Normal and Industrial Institute

Tuskegee, Ala.: Tuskegee Institute Steam Press 1901

First edition. Small octavo. 8pp. Stapled and printed gray wrappers. Staples oxidized a bit, still fine. Prospectus for the course. Text appears to be by Washington, whose name appears at the end. *OCLC* locates no copies. [BTC#341769]

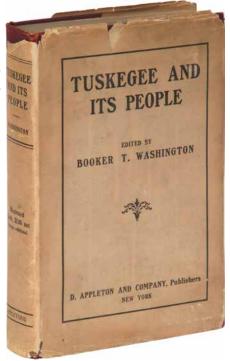


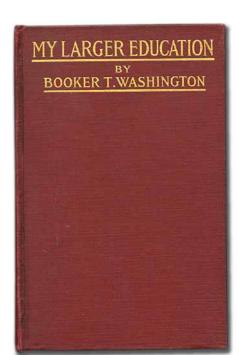
95 Booker T. WASHINGTON

Tuskegee and its People: Their Ideals and Achievements New York: D. Appleton and Company 1905

First edition. 354pp. Frontispiece. Illustrations. Light rubbing to the corners, else a bright and fine copy in a very good example of the rare printed dustwrapper with some chips and tears, particularly where the crown meets the rear panel, and some professional internal reinforcement to the folds. A collection of essays and articles about the school and the achievements of its graduates by Tuskegee graduates and faculty including Mrs. Washington, Robert Moton, William Holtzclaw, Emmett J. Scott, George W.

Lovejoy, and many others. This copy has a tipped-in page before the half-title with the printed note: "Compliments of Booker T. Washington." An attractive copy of a scarce title, most likely prepared for and distributed to potential philanthropists upon whom Tuskegee relied for financial support, particularly in its early years. The jacket is rare.





96 Booker T. WASHINGTON

My Larger Education: Being Chapters From My Experience Garden City: Doubleday, Page 1911

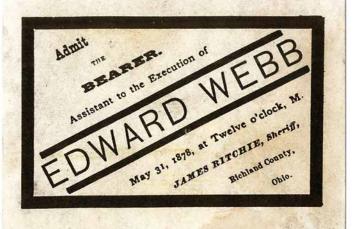
First edition. 313pp., frontispiece portrait. Maroon cloth. Neat and attractive contemporary ownership signature of Joseph Stannard Baker ("J.S. Baker"), Civil War Major, Regimental Commander, and the father of author Ray Stannard Baker (who also wrote as David Grayson), offsetting on the title page, and also on a blank from a clipping, else an exceptionally fine and bright copy. [BTC#88279]

[BTC#273776]

97 (Edward WEBB)

Printed 1878 Ohio Ticket to the Hanging of a Black Man

[Caption Title]: Admit the Bearer. Assistant to the Execution of Edward Webb. May 31, 1878, at Twelve o'clock, M. James



Ritchie, Sheriff, Richland County, Ohio [Mansfield], Ohio: James Ritchie, Sheriff 1878

Printed ticket. Measuring 3½" x 2½". Printed with black border on stiff card. A bit of mottling, still very near fine. Edward Webb, a black farmer and possibly a veteran of the Civil War, was convicted of the murder of William S. Finney, an elderly white farmer in 1878. Although he maintained his innocence throughout, he was convicted and hanged in Mansfield, Ohio, with crowds estimated between 10,000 - 15,000. Afterwards the public outcry against the gruesome display led to the end of public hangings in Mansfield. Uncommon. *OCLC* seems to locate no copies, although the Ohio Historical Association appears to hold an example of the ticket in inferior condition. [BTC#403274]

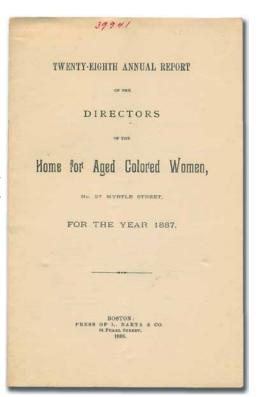
98 (Women)

Twenty-Eighth Annual Report of the Directors of the Home for Aged Colored Women, No. 27 Myrtle Street, for the Year 1887

Boston: Press of L. Barta & Co. 1888

First edition. Stapled self-wrappers. 11, [1]pp. An ink number at the top of the front wrap and a very faint vertical crease, else fine. Lists of the home's inhabitants and their ages, the contributors (including Louis Prang and the estate of Dorthea Dix), and contributions in money and goods.

Rare. OCLC locates no copies for this year. [BTC#280836]



FORTY YEARS To our dew sixth Citie: Meleone back! The are happy to have you among us and look forward to your continued nach forward to your continued na

🤊 (Women) Charlotta A. BASS

Forty Years: Memoirs from the Pages of a Newspaper Los Angeles: Charlotta A. Bass (1960)

First edition. Small octavo. 198, [36]pp. (maps and photographs). Red cloth gilt. Just about fine, issued without dustwrapper. Inscribed by the author: "June 4 - 1960. To a friend. Best wishes, Charlotta A. Bass." Below the author's inscription is another inscription from an unknown presenter to an unknown recipient, welcoming the recipient ("Celia") looking "...forward to your continued and active participation in carrying out our program." Bass was the editor of the African-American newspaper the *California Eagle* and was the first African-American woman to run for national office as the Progressive Party's nominee for Vice President in 1952. [BTC#403275]

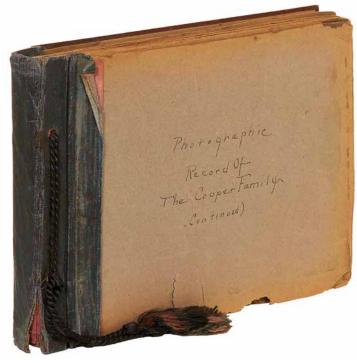
100 (Women)

Joyce Ilene COOPER

[Photo Album]: African-American Librarian from Seattle [CoverTitle]: "Photographic Record of the Cooper Family Continued"

[Circa 1924-1955]

Oblong small quarto. Cord-tied wood boards, Front board lacking. Title inked on first leaf. 118 gelatin silver photographs tipped into the album plus 38 loose images, for a total of 156 images. Images are various sizes. Some captions. A number of images removed or detached (but several are accounted for by some of the loose images that are laid in). Paper remnants of a couple of lacking images, some scattered fading, overall very good. Also laid in are an invitation to the 1940 Broadway High School graduation of Joyce Ilene Cooper, a couple of clippings about Cooper studying in Paris, and a postcard addressed to her in Rome. Most of the images are circa 1924-1955, probably mostly in the late 1940s. Joyce Cooper, born in 1922, was the daughter of Dr. F.B. Cooper, a successful African-American dentist in Seattle. The images are of Cooper as a small child with her family in the 1920s: on vacations, at school, and attending the University of Washington in the early 1940s where she was an honor student. Included is a nice large image of her with Paul Robeson at International House at the University; a few photos taken at Fisk University where Cooper



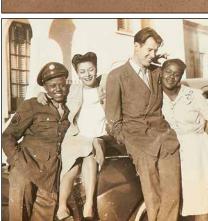
won a scholarship for a year's study; with soldiers (including one with whom she is seen in several images, including the only picture in color, of them in formal wear); with other friends at the beach; and at various locations in Europe after the War, probably in the late 1940s. The album is pretty much focused on Joyce Cooper, and despite the hand-inked title, we are unaware of the location or even the existence of a previous album from whence this one is supposedly 'continued'; indeed it seems unlikely that an earlier album focus on Joyce would exist. A nice and interesting album of an African-American college woman in both the U.S. and Europe. [BTC#402461]





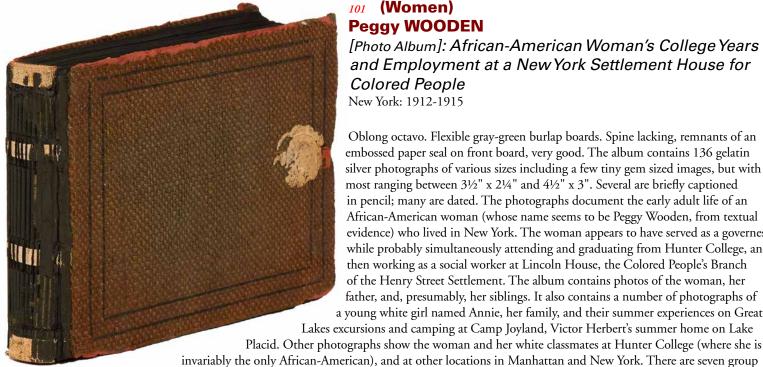












101 (Women) **Peggy WOODEN**

[Photo Album]: African-American Woman's College Years and Employment at a New York Settlement House for Colored People

New York: 1912-1915

Oblong octavo. Flexible gray-green burlap boards. Spine lacking, remnants of an embossed paper seal on front board, very good. The album contains 136 gelatin silver photographs of various sizes including a few tiny gem sized images, but with most ranging between 3½" x 2¼" and 4½" x 3". Several are briefly captioned in pencil; many are dated. The photographs document the early adult life of an African-American woman (whose name seems to be Peggy Wooden, from textual evidence) who lived in New York. The woman appears to have served as a governess, while probably simultaneously attending and graduating from Hunter College, and then working as a social worker at Lincoln House, the Colored People's Branch of the Henry Street Settlement. The album contains photos of the woman, her father, and, presumably, her siblings. It also contains a number of photographs of a young white girl named Annie, her family, and their summer experiences on Great

invariably the only African-American), and at other locations in Manhattan and New York. There are seven group photographs from 1915 and 1916 of a number of African-American children served by the Lincoln House whom she refers to as "My Kids" and "My Class." Near the end are several of her family, including a couple of a toddler captioned "My boy."

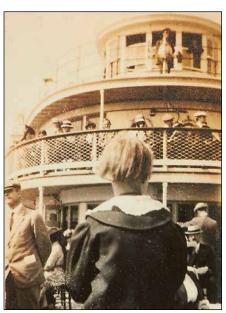
The Settlement Movement began in the late 1880s as young middle-class reformers 'settled' in cooperatives, often large buildings, in urban slums in the hope that they could 'improve' their lowly paid and poorly educated neighbors by sharing their knowledge and cultural values. The houses provided child care, kindergarten, supervised playgrounds, and classes in art, crafts, and music. Many operated in close collaboration with trade unions and ethnic organizations.

A fascinating album documenting the experience of a young and educated African-American woman in New York City. [BTC#402269]



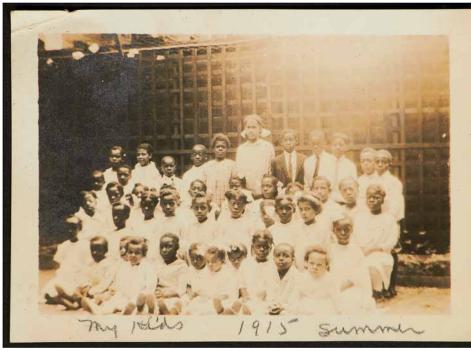




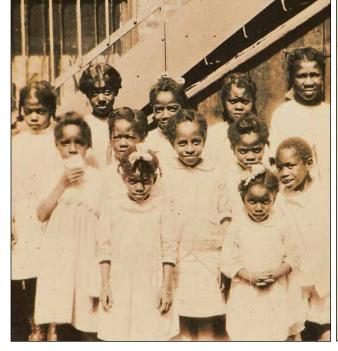
















102 Ernest (Erni) YOUNG

Artist Sketchbooks and Letters

California: 1950-1970s

A collection of personal correspondence and artwork from African-American artist Ernest E. Young which features more than 100 letters to his girlfriend and eventual wife, many with illustrations, along with eight wonderful sketchbooks of his architectural drawings, interior designs, and various book illustrations. Overall near fine or better with typical wear to the letters from being mailed and with minor rubbing and wear to the sketchbooks.

Ernest "Erni" E. Young (1931-2005) was an African-American illustrator, architect, and Associate Professor born and raised in Berkeley and Oakland, California. He studied at California College of Arts and Crafts where he graduated with honors in 1954. He was a member of the National Society of Communication Arts and president of the Northern California Chapter of the National Society of Interior Designers. He headed his own design studio from 1950-1969 and then joined the staff of Stone, Marraccini, Patterson, Architects and Planners where he specialized in medical facilities and hospital environments. In 1971 he established Erni Young and Associates in Oakland. During this time he designed the Moffitt Clinic, Mills Memorial Hospital, and Los Medanos Community Hospital. Young also taught illustration and design at UC Berkeley and UC Santa Barbara during the 1970s. As an illustrator he is best known for illustrating two cook books, The Portable Feast by Diane D. MacMillan (a first edition trade paperback is present) and Fire & Smoke by Maggie Waldron.

Between about 1953 and 1957 he pursued a relationship with a fellow student at California College of Arts, a white woman named Janet Buschman, born in Chicago and living in San Francisco since about 1940. Their courtship and marriage are of special interest as the early 1950s was a risky time to pursue a interracial relationship, as the anti-miscegenation laws had been repealed in California only five years earlier. Janet Bushman graduated from San Mateo Junior College where she won awards as an amateur pilot in competitions while representing the San Mateo Flying Club of which she was the treasurer. A scrapbook she kept during this time is present here which includes six 31/2" x 21/2" photographs of the Club Members in flight jackets at a local airport.

Young sent Janet over 100 handwritten letters and cards during their courtship, most designed and illustrated with images and decorations on the envelopes and letters themselves. The letters are largely romantic in nature with numerous pledges of love, poems, French verse, and scattered illustrations, all in a beautifuly drawn script, including several with decorated envelopes. Discussions about race and the difficulty of dating outside one's ethnic group are seldom mentioned aside from in passing references. Also included are eight letters from Buschman's sister Iris who studied ballet at the School of American Ballet in New York in 1953-54.

The centerpiece of the archive are eight large sketchbooks that date from 1970-2004. The books are filled with hundreds of detailed drawings and

plans of ships, boats, ferries, buildings, trains, etc., as well as historical buildings from the past 100 years relating to San Francisco. One book includes numerous studies from the 1906 Pan-Pacific Exhibition including emblems both real - San Francisco Bay and Old Ocean Beach Amusement Park - and not so real - Great Island of California, "after the next quake." Several sketchbooks feature erotic nudes in fantasy settings followed by page after page of whimsical and charming images of clockwork animals alongside beautifully rendered antique toys. A book from the 1990s begins with a dozen pages of journal entries relating his experiences at a rehab clinic for alcoholism, near to the time he separated with Bushman. He relates his medication regime, the various group meetings, how he misses his studio, and the day's events.

The sketch books also include several examples of book illustrations, both published and unpublished. Two contain early renderings for the cookbook *Fire and Smoke* by Maggie Waldron, including original art for an invitation to a release party and a rough draft of an unused cover. Another book includes 18 pages of drawings for an unpublished book about slavery titled *Mandy: The Youngest Angel* written by Annalee Walker. Images include blacksmiths, women washing clothes, a slave being whipped, the plantation house, slave quarters, slaves escaping and being hunted by men on horseback, and a study for the book's cover. An untitled series of illustrations of pirates appears to be work for another book with not only various character studies but large battles on the decks of sailing ships, and what appear to be various spot illustrations.

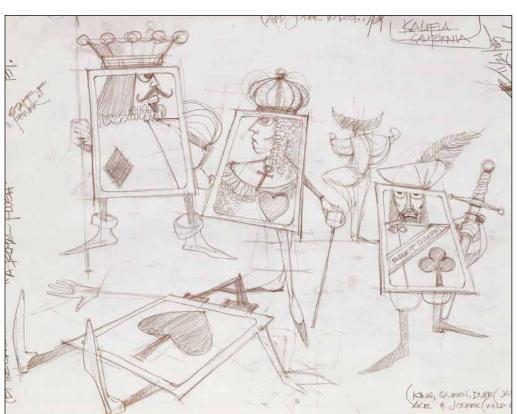
A substantial collection of personal correspondence and skillfully rendered drawings from an ambitious African-American artist and architect.

[BTC#399656]

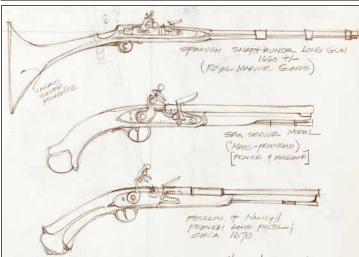


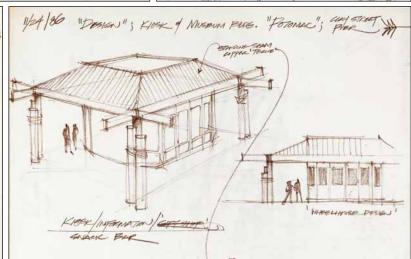




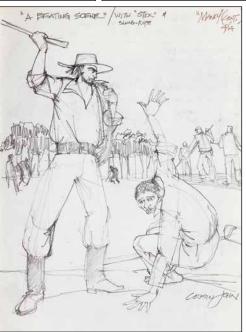














103 J[oseph]. R. WINTERS

Campaign Song

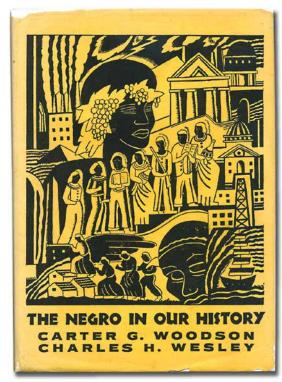
[No place: no publisher circa 1900]

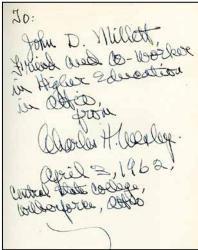
Broadside song or poem. Approximately 5" x 8". Fine. A 36-line poem apparently meant as a campaign song for William Jennings Bryan in his race against incumbent President William McKinley. Winters stresses that Bryan represents equality and opposition to the trusts. Winters, a successful black gunsmith and locksmith, was also an important pioneer in the development of modern fire escape ladders. *OCLC* locates four copies. [BTC#2831]

104 Carter Godwin WOODSON and Charles H. WESLEY

The Negro in Our History

Washington DC: Associated Publishers (1962)





Campaign Song.

By J. R. WINTERS.

Come all you honest working men, Wherever you may be—
Away down in the coal mines
Or on the raging seas,
And girdle on your armor boys
To be ready for the fight,
And vote for Bryan and Stevenson
And gain your equal rights.
Chorus:—Hurrah! Hurrah!
The prize is just in sight
To vote for Bryan and Stevenson,
And knock Trust out of sight.

For the rich men with their millions
Are combining every day
With trusts and combinations
To take your rights away.
Come let us do like Moses did,
Join in a holy band
And leave old Pharaoh and his host
In Egypt's cruel land. Chorus.

For we have wise men to lead us on
From old Pharaoh and his host
Into a land of promise
Of which we all can boast.
Now come, follow up your leaders
For your rights of liberty,
And be ready to march over
At the parting of the seas.
Now when you're safely over,
You can look back and see
Old Hanna and McKinley
At the bottom of the sea.
And do not begin to murmur
For water or for bread,
For by ravens Scripture tells us
Good old Elijah he was fed. Chorus.

Tenth edition, "Further Revised and Enlarged." Extensively illustrated. Facing pages roughly opened resulting in tiny chips, else near fine in a spine-faded, very good dustwrapper, strikingly illustrated (probably by Lois Mailou Jones) and with internal repairs to the flap folds. Both Woodson, and later Wesley, revised this exhaustive history throughout their lifetimes. Nicely

<u>Inscribed</u> by Wesley in the year of publication: "To John D. Millett, Friend and co-worker in Higher Education in Africa from Charles H. Wesley. April 3, 1962. Central State College, Wilberforce, Ohio." Millett was the first president of Miami University of Ohio, and wrote extensively and authoritatively on

education. [BTC#99152]

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Who's Who in Colored America: A Biographical Dictionary of Notable Living Persons of African Descent in America 1933-1934-1935-1936-1937 (Fourth Edition)

Brooklyn, New York: Who's Who in Colored America, Thomas Yesner, Editor and Publisher (1937)

Fourth edition. Thick quarto. 608pp., illustrated from photographs. Green pebble-grained cloth gilt. Modest rubbing on the boards, a nice, very good or better copy of this larger volume. *OCLC* seems to locate only four copies of this edition. [BTC#399547]

