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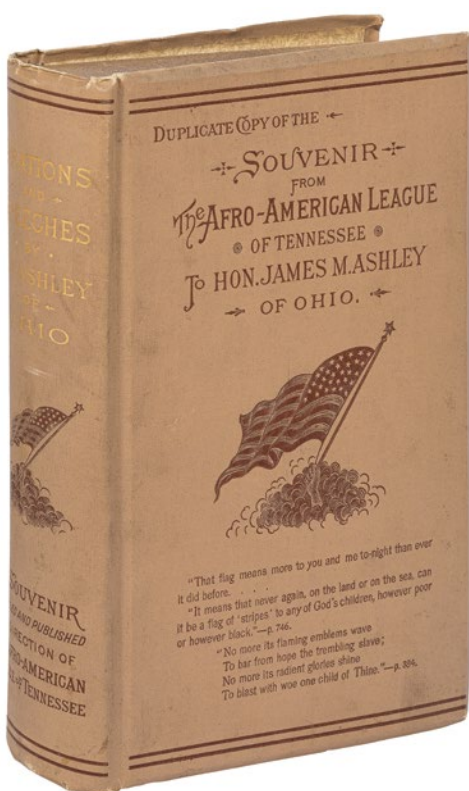
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Cover image taken from item 27.

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1 (Abolition)

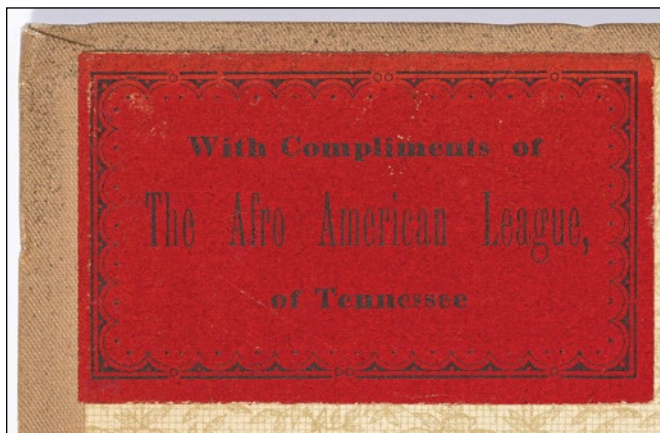
**Benjamin W. ARNETT, edited by
 (Frederick Douglass, James M. Ashley, and others)**

Duplicate Copy of the Souvenir from the Afro-American League of Tennessee to Hon. James M. Ashley

Philadelphia: Publishing House of the A.M.E. Church [for the Afro-American League of Tennessee]

1894

\$1600



First edition. Introduction by Frederick Douglass. Thick quarto. 851, [48]pp. Several in-text tables and illustrations, plus 14 plates. Publisher's beige cloth, stamped in maroon and gold. "With compliments of the Afro-American League of Tennessee" label affixed to the front pastedown, and a 20th Century bookplate on the front fly. Printed letter referring to "The Ashley Souvenir" by Benjamin W. Arnett and inscribed to Charles Ballard, Esq., of Toledo, Ohio, laid in. Some

bumping to the boards, very light dampstain in lower margin of most leaves (not affecting text or images), and the front hinge starting while the rear hinge is seamlessly restored, very good or better.

The first and evidently only distributed edition of a collection of the speeches of Radical Republican Congressman James Mitchell Ashley (1824-1896), published by the Afro-American League of Tennessee in recognition of Ashley's long service to the antislavery cause and postwar efforts towards full Black enfranchisement. Ashley was a white congressman from Ohio's 5th District and a staunch abolitionist who accompanied John Brown's widow to his execution and introduced a bill in 1863 that helped establish the 13th Amendment. The original Souvenir was presented to James Ashley by its editor, Benjamin W. Arnett, an A.M.E. bishop and trailblazing politician and educator, on Emancipation Day, September 22, 1893, in the Colombian Hall of the World's Parliament of Religions at the Art Palace of Chicago in a ceremony attended by some 5000 guests.

This "Duplicate" was actually a published edition of the Souvenir issued with an appendix containing a record of the Chicago presentation, including speeches by President of the Afro-American League of Tennessee William H. Young, Bishop Arnett, and Ashley, together with the words by Arnett's young son, Daniel Payne Arnett, as he handed the original volume to the honoree.

The work also contains an introduction by Frederick Douglass (one of the last writings published during his lifetime), correspondence in both print and facsimile, several portraits, and various additional supplementary materials. Ashley's speeches span from his first year as an Ohio congressman in 1859 to an 1891 "address before the Ohio Society of New York in favor of Nominating and Electing the President and U.S. Senators by direct vote."

[BTC#450314]



3 (Alaska)

[Photo Album]: African-American Nightclub Scene Alaska

Fairbanks, Alaska: [circa 1950s-1960s]

\$3200

Oblong quarto. Measuring 12½" x 10". Red cloth album. Contains 101 gelatin silver images mostly measuring around 5" x 3½", some with captions. Good album with tape repairs and creasing with near fine photographs.

A photo album likely belonging to an African-American musician who performed with Roscoe Holland in Fairbanks, Alaska in the 1950s and 1960s. Holland was a blues vocalist and pianist about whom little is known, other than that he recorded for Dootone Records label in the 1960s. Prior to that, he performed at Club Playboy, and likely at other clubs in the area. Advertisements for Club Playboy appear in newspapers around the year 1960, advertising Holland as "Fairbanks' Finest Entertainer," performing in an informal atmosphere, with "cocktails served by pretty Elaine" as well as "many other surprises," a possible reference to the presence of strippers at the club, as the album contains a revealing photograph of a stripper, inscribed "to greatest friend of 'Playboy' from Anita Dave."

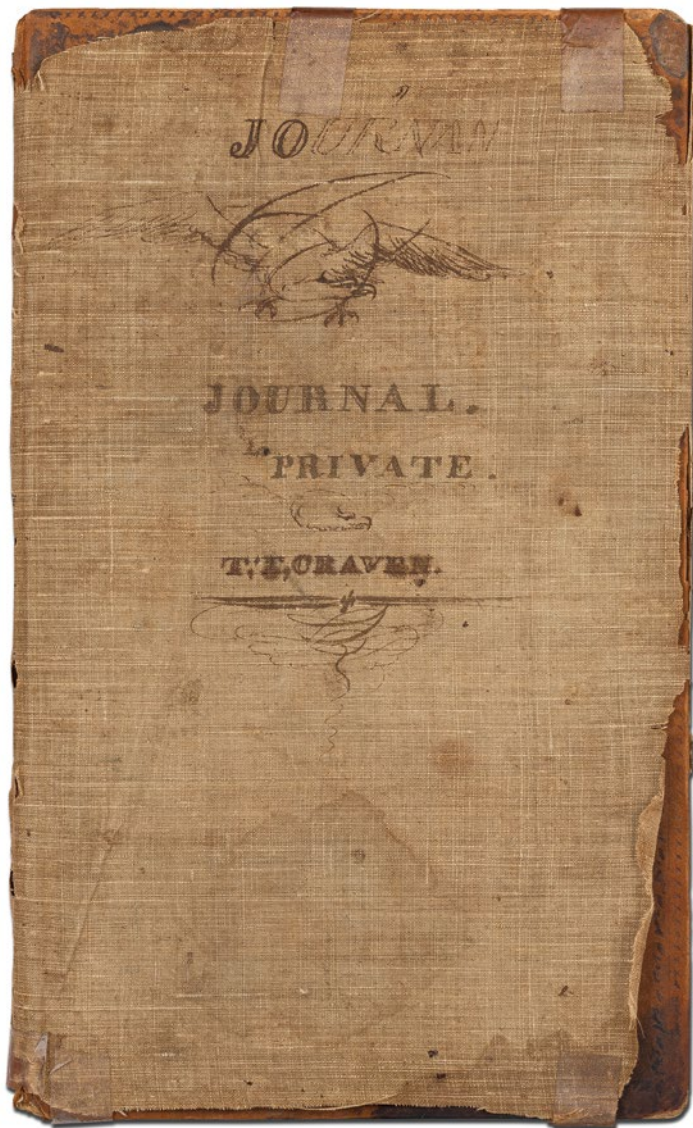
The album contains photographs of performers, performances, parties, and dances, many of which took place in the same dive bar, shown both full and empty, complete with slot machine and pinup calendars on the walls, as well as advertisements for available hunting and fishing tours. One image of a saxophonist is captioned at "Blinkey's," and another shows the men outside the Bell and Whistle, both in Fairbanks. Most of the patrons appear to have been African-American servicemen stationed at the nearby Air Force base. Also shown in many of these images are a group of African-American women, either girlfriends or performers at the club. The rest of the album contains street scenes of Fairbanks, including photos of Alaskan Natives, a military parade, and local businesses, including a collection of photos of the "Snow White Laundry," with both exterior and interior shots, the latter showing white women cleaning clothes. There are also images of the African-American band members and their girlfriends lounging in dormitory style housing or posing on the outskirts of town by the air base or in front of scenic mountains.



A nice collection of images depicting African-American nightlife in Alaska in the late 1950s and early 1960s. [BTC#445903]







4 (Anti-Slave Trade) Thomas Tingey CRAVEN

A Journal of a Cruise on board U.S. Navy Ships Boxer and Peacock, 1832-34

1832-34

\$37,000

A remarkable naval journal and narrative travel diary, notable for its detailed account of a three-year voyage on board two different U.S. Navy ships dispatched to suppress piracy and police the illegal transatlantic slave trade off the coast of West Africa and Brazil, and to negotiate commercial treaties in Asia and the Near East. The journal was kept by Lt. Thomas Craven, who went on to command the flagship of Captain Wilkes's Antarctic exploring expedition in 1838, and retired a Rear Admiral after the Civil War.

Ledger size folio (8" x 13") consisting of about 270 manuscript pages, bound in original calf over boards with a contemporary tattered sailcloth covering illustrated with a pen and ink vignette and title on the front cover. The calf is well-worn with most of the spine back lacking; front cover held in place by the sewing bands; several gatherings are shaken or detached with light tearing along a few sewing bands, else all complete and in good or better condition overall with a few small pieces of later tape to secure the sailcloth covering. Housed in a professionally made cloth clamshell box with two gilt-stamped morocco labels on the spine and top panel.

Not only did Lt. Craven keep a standard log of the cruise, recording the ship's course, sail changes, ports of call, and notable events involving the ship's crew; but more importantly, written underneath each day's tabular entry he kept a private narrative account of his personal experiences and reflections – totaling about 50,000 words – to be presented to his wife upon his return.

Setting off from Boston in February, 1832, the 10-gun U.S. Schooner *Boxer* first went to Monrovia, Liberia, to assess the physical and fiscal health of the colony of formerly enslaved Americans, and to furnish it with munitions and supplies. Colonist had been arriving in Liberia for just over a decade by this time but it would still be another 15 years before they would form a government and declare themselves an independent state.

Continuing its mission to support U.S. commerce in the South Atlantic, the *Boxer* went to Brazil, where it was ordered to join up with the sloop of war *Peacock* on its diplomatic missions to Asia and the Near East. Craven was sailing on board the *Peacock* during Edmund Roberts' celebrated 1833 treaty mission to the courts of Mocha (Yemen) and Muscat (Oman), and gives an important first-hand account of Muscat's slave market, which he describes as an open market trafficking in girls and young women.

A few short excerpts from the journal follow:

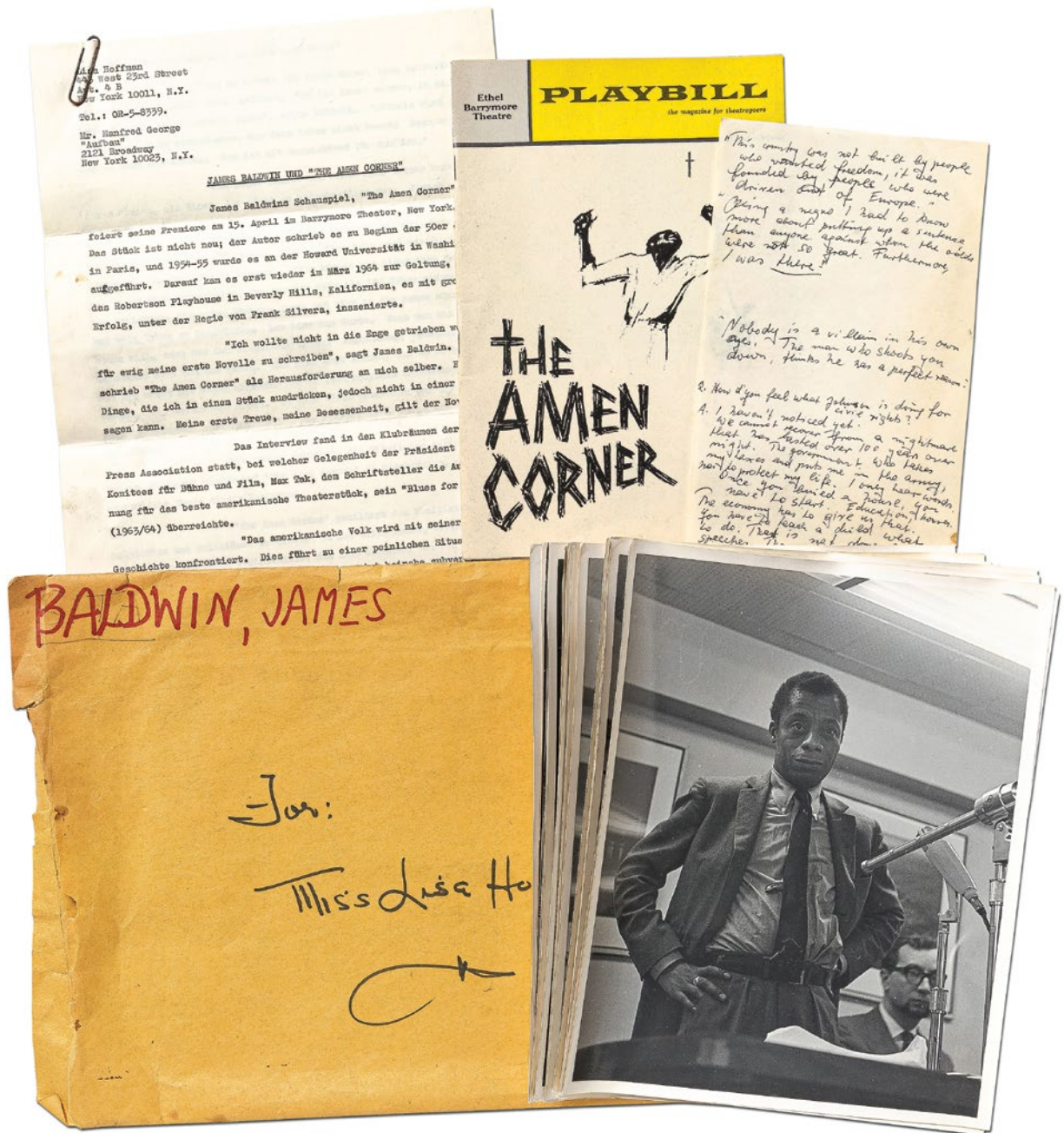
April, 1832: U.S. *Boxer* at Monrovia, Cape Mesurado (Liberia)

"Our ... Capt. went immediately on shore, and found our Agent, or the Governor Dr. Mechlin enjoying good health, also the colony generally and well contented with their liberation – Another boat of emigrants are soon expected – Poor fellows, however great may be their advantages here, they are not without their troubles. The first year out a great many die of the coast fever ... By the natives they are called white men, and indeed they assume all the airs and graces of such, and why shouldn't they – Possessing immense fortunes which some have [acquired] from trading interior and then with merchantmen who are constantly on the coast in quest of ivory, camwood, and gold dust ... What else have they to do but enjoy themselves and play gentlemen in turn. Some of these gentlemen are so well satisfied that *slaves* are necessary. That they actually have them themselves, taking the natives as such ...

In consequence of the risk which seamen or foreigners run of taking the fever ... vessels trading on the coast find it most expedient to engage a number of the natives to water ship – and load and unload their ships – They are called Kroomen [Krumen people] and are all about, lusty, well made fellows – and you can get them for little of nothing but their meals. Our stay here was not very pleasant – no amusements ashore, and nothing to attract the attention but the beauty of the country ... Some of our officers however managed to enjoy themselves in the society of the blacks – and one went so far as to take a sort of a liking to a young damsel of colour ... and he a married man too. In consequence of his high standing with the father & mother I expect we may attribute the very kind and polite invitation we all received to dine one day."

May, 1832: U.S. *Boxer* at Maranham and Para, Brazil

In May the *Boxer* sailed back across the Atlantic to Brazil at the Port of Maranham and the adjoining provinces of Para and São Luis, where Craven went ashore to dine with the American Consul in São Luis de Maranhão:



5 James BALDWIN

[Photographs]: James Baldwin Receiving Award for "Blues for Mister Charlie" from the Foreign Press Association

1965

\$5000

A group of 15 black and white photographs. Each measuring 8" x 10". Two are hand captioned on the back and stamped: "Photos by Lisa Hoffman New York City." Overall near fine with some general waviness and a couple with light stains. A collection of photographs taken in the spring of 1965 at a private ceremony hosted by the Foreign Press Association in New York City naming James Baldwin's *Blues for Mister Charlie* as the best American Play of 1963-1964 (shared with Arthur Miller's *After the Fall*). The images show Baldwin at a table with members of the Foreign Press Association, smoking a cigarette, answering questions at a microphone, and posing with the award certificate and members of the association. Accompanying the photos is a program for Baldwin's then current play, *The Amen Corner*, as well as the typescript of Hoffman's three-page article in German about the event for the German-language newspaper *Aufbau*, story notes, and a manilla envelope addressed to Hoffman.

While the article mentions the award and his new play, Baldwin also comments on the oddity of being a Black playwright in America, not being able to identify with most Black characters created by white authors, and his thoughts on the recently passed Civil Right Act: "I haven't noticed anything yet. ... We cannot recover overnight from a nightmare that has lasted more than 100 years. The government that takes my taxes and puts me in the army has to protect my life. I only hear words. If you want to build a house, you have to lay the foundation stone. Training, building. The economy has to give us that. A child has to learn what to do. That is not done with speeches. Radical measures should be taken. The danger is great." Our research has not revealed any coverage of this event aside from the acknowledgment of the award itself, suggesting that these images may be the only ones that exist. [BTC#456583]

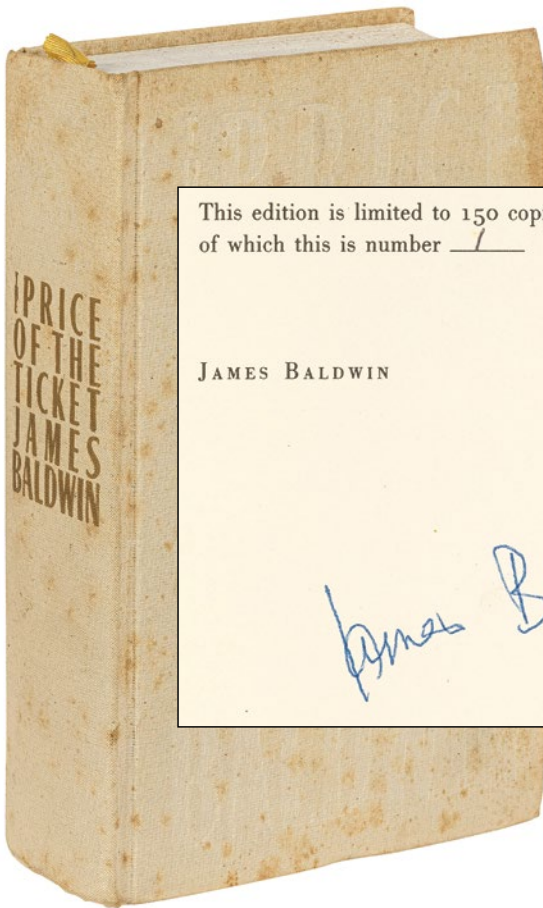
Author's Copy #1

6 James BALDWIN

The Price of the Ticket: Collected Nonfiction, 1948–1985

New York: St. Martin's / Marek (1985)

\$4000



This edition is limited to 150 copies,
of which this is number 1

JAMES BALDWIN

James Baldwin

First edition. White cloth with blind stamped boards, gilt spine lettering and cloth bookmark. About very good with foxing to the boards and the page ends. Limited edition of 150 Signed and numbered copies. This is Baldwin's own copy #1. A surprisingly uncommon collection of essays by Baldwin about the experience of being Black in 20th Century America. One can generally expect to find copies of mainstream publisher's limited editions, but for reason unknown to us, this seems not to have been commonly distributed. We've never seen another copy, and certainly not the author's own copy. From the auction of Baldwin's personal library in France by Rometti et Associés in 2014, accompanied by a certificate of provenance from the European dealer who purchased the book. [BTC#453236]

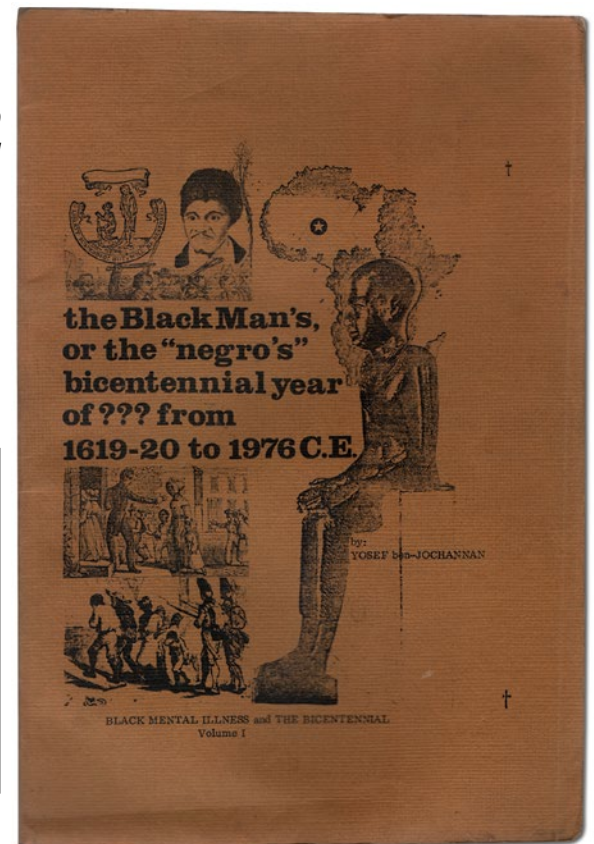
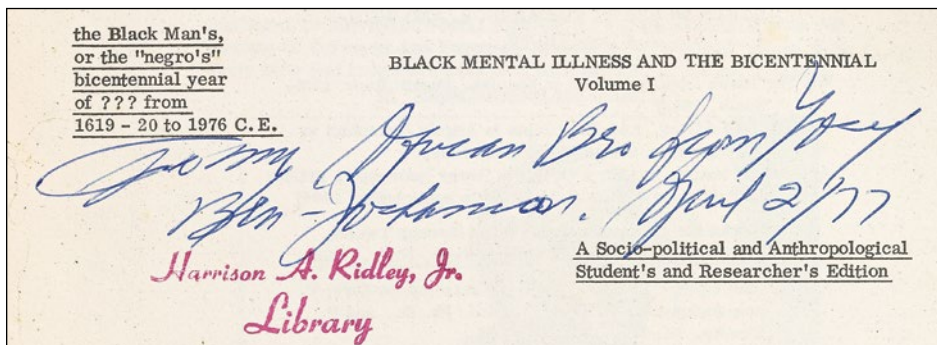
7 Yosef ben-JOCHANNAN

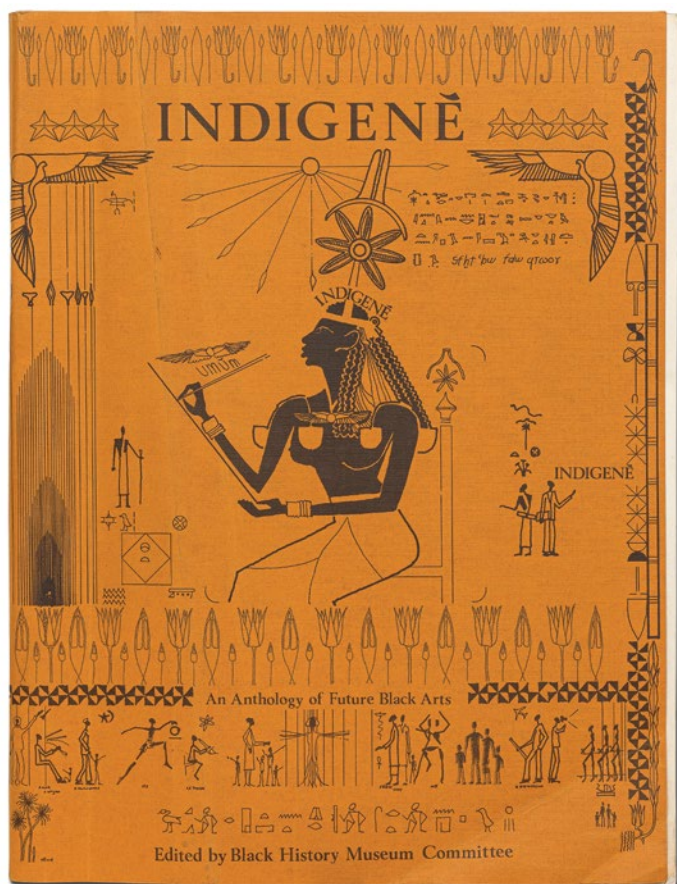
The Black Man's, or the "negro's" bicentennial year of ??? from 1619-20 to 1976 C.E.: Black Mental Illness and the Bicentennial. Volume I

New York: Alkebu-lan Books Associates 1976

\$800

First edition. Octavo. 98pp. Illustrated (with some collage elements). Illustrated brown wrappers. Stamp of jazz historian Harrison A. Ridley, Jr., with some underlining in his hand, substantial stain mostly confined to the bottom margin of the first few leaves, a good or a little better copy. Inscribed by Yosef ben-Jochannan: "To my African Bro from Yosef ben-Jochannan April 2/77." Prescient questioning about what constitutes celebration and commemoration amongst Black Americans. [BTC#457450]





8 **Black History Museum Committee, edited by**
Indigene: An Anthology of Future Black Arts

Philadelphia: Black History Museum UMUM Publishers (1978)

\$550

First edition. Quarto. 102, [6]pp. Illustrated from photographs and drawings. Stapled illustrated wrappers. Cover designed by Isaac Foy. A couple of creases on the front wrap, other light edgewear, very good or better. Philadelphia-centric and relatively obscure but serious anthology about being Black in the 1970s, with contributions by Houston A. Baker, Sterling A. Brown, Lorene Cary, Waring Cuney, Roy DeCarava, Arthur H. Fauset, Michael Harper, Robert Hayden, Eartha Kitt, Rikki Lights, E. Ethelbert Miller, Larry Neal, Ishmael Reed, Harrison Ridley, Sonia Sanchez, Ntozake Shange, James G. Spady, Thulani, Jean Toomer (by permission from his widow), Quincy Troupe, John A. Williams, Sherley Williams, and many others. Scarce. [BTC#450192]

9 **Tom C. CLARK and Philip B. PERLMAN**

Prejudice and Property: An Historic Brief Against Racial Covenants

Washington, D.C.: Public Affairs Press (1948)

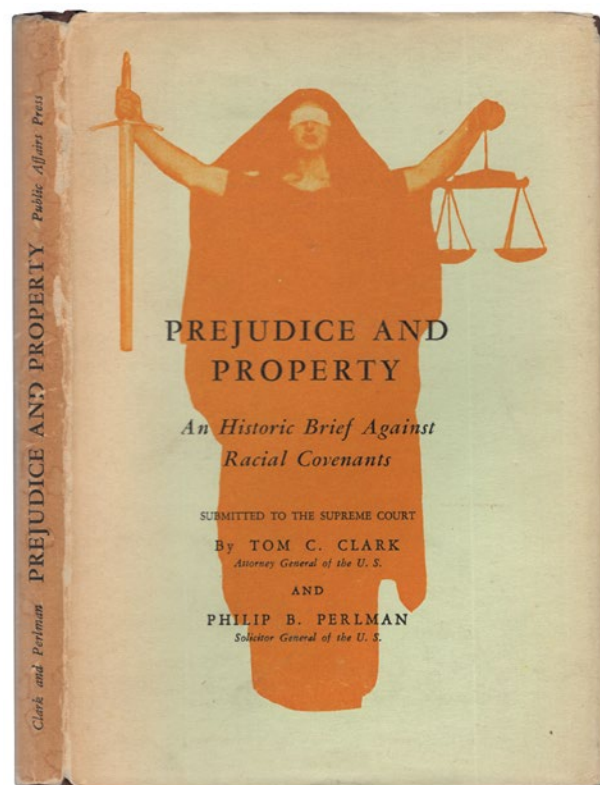
\$800

First edition. Octavo. 104pp. Introduction by Wesley McCune. Slight lean at the spine head, minor wear on the bottom edge, else a fine copy in a very good dust-wraper with a toned and faintly dampstained spine, and slight loss at the corners. Inscribed on the front fly by co-author and U.S. Solicitor General Philip B. Perlman: "To Philip Elman, who is entitled to a large share of the credit[?] for this historic brief—Philip B. Perlman, Solicitor General." Philip Elman was an assistant to the Solicitor General from 1944 to 1961, best known as the author of the government's brief in *Brown v. Board of Education*.

To Philip Elman
who is entitled to a large
share of the credit for
this historic brief —
Philip B. Perlman
Solicitor General

From the introduction, by Wesley McCune: "It is difficult to exaggerate the importance of the legal cases which moved the Justice Department to prepare this brief. The fundamental question at stake is whether the courts should enforce real estate agreements that bar a man—a fellow citizen—from occupying this house or that because of the color of his skin or of the nature of his religious beliefs. Surprisingly enough, this private legal system was not put squarely before the Supreme Court until this year."

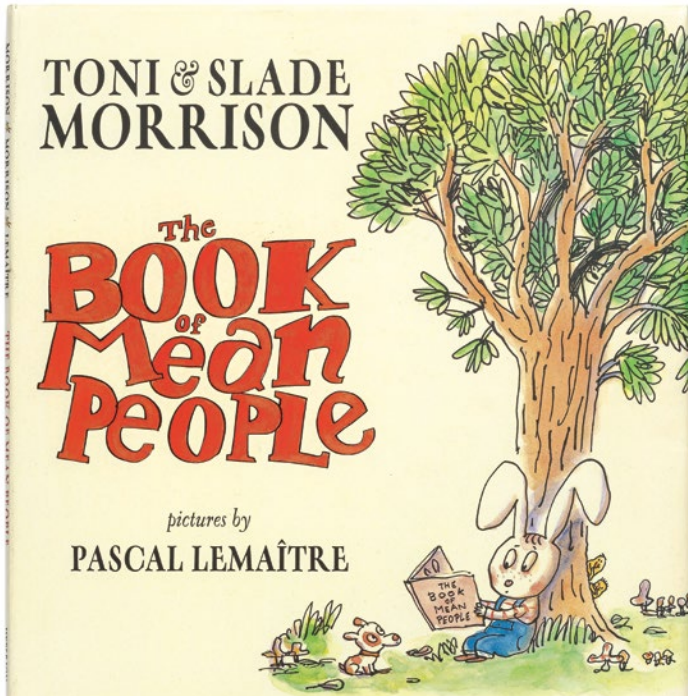
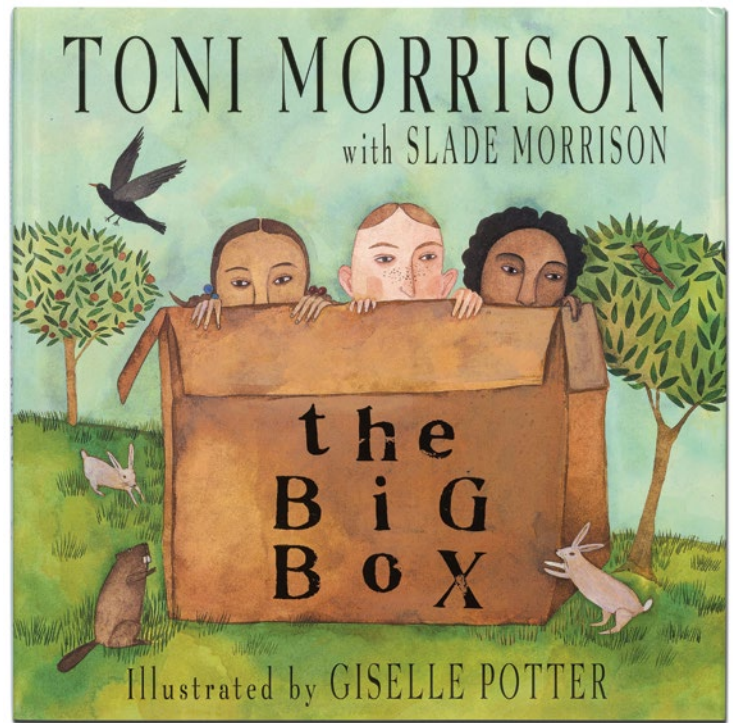
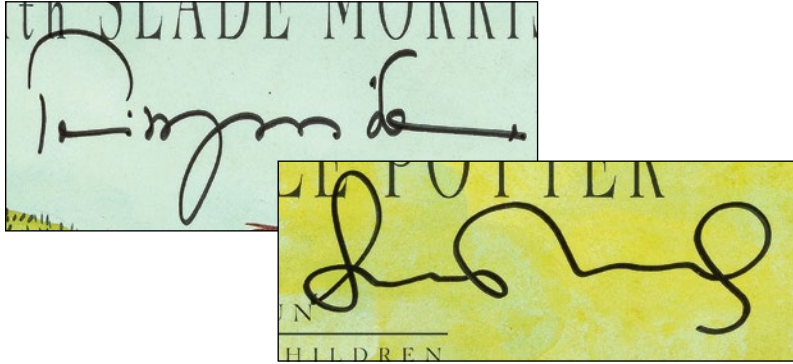
An important association. [BTC#455340]



10 (Children)
Toni MORRISON with Slade MORRISON
The Big Box

New York: Hyperion 1999
 \$600

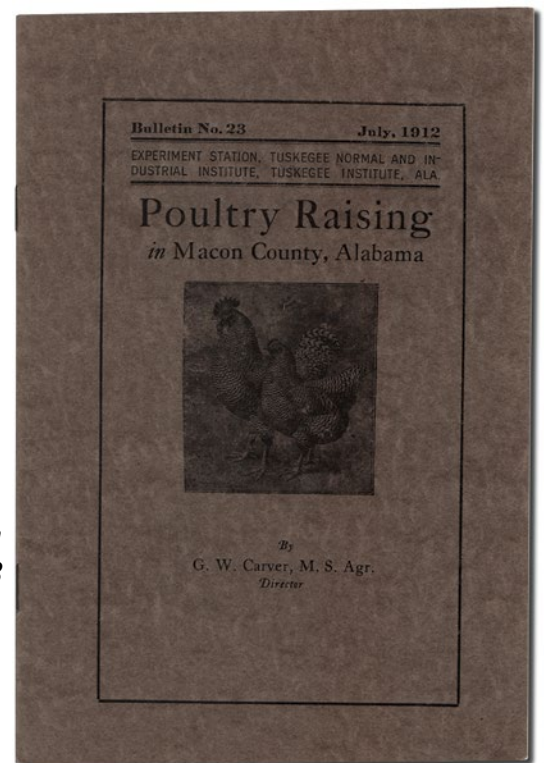
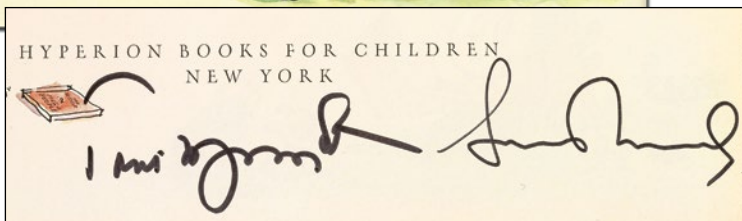
First edition. Illustrated by Giselle Potter. Quarto. Fine in fine dustwrapper.
 Signed by both Slade and Toni Morrison. [BTC#456224]



11 (Children)
Toni MORRISON and Slade MORRISON
The Book of Mean People

New York: Hyperion (2002)
 \$450

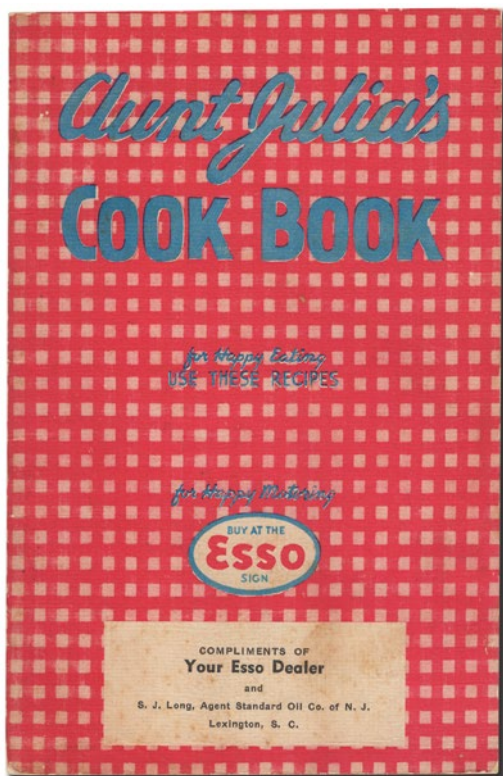
First edition. Illustrated by Pascal Lemaître. Small quarto. Fine in fine dustwrapper. Signed by both Toni Morrison and her son Slade, who died in 2010 at the age of 45. [BTC#456223]



12 George Washington CARVER
Poultry Raising in Macon County, Alabama
 Bulletin No. 23

Tuskegee, Ala.: Tuskegee Normal and Industrial Institute 1912
 \$850

First edition. Octavo. 20pp. Illustrated. Stapled illustrated brown wrappers. Fine. [BTC#448923]

**13 (Cuisine)****Aunt Julia's Cook Book**

[No place]: Standard Oil Company of Pennsylvania (1930)

\$350

First edition. Tall octavo. 32pp. Illustrated with drawings and photos in color. Frontispiece image of two Black cooks: Aunt Julia and Aunt Leola comparing notes in the kitchen. Stapled decorated wrappers. The front cover bears the name of a sales agent: "Compliments of Your Esso Dealer and S.J. Long, Agent Standard Oil Co. of N.J. / Lexington, S.C." A trifle rubbed, else very near fine. Esso promotional cookbook with advertisements for Esso car parts and other products, interspersed with recipes.

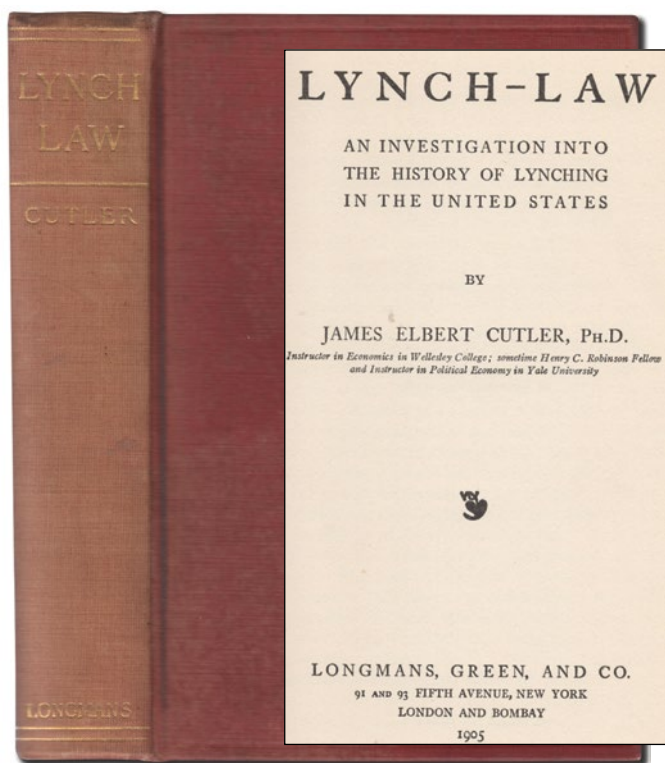
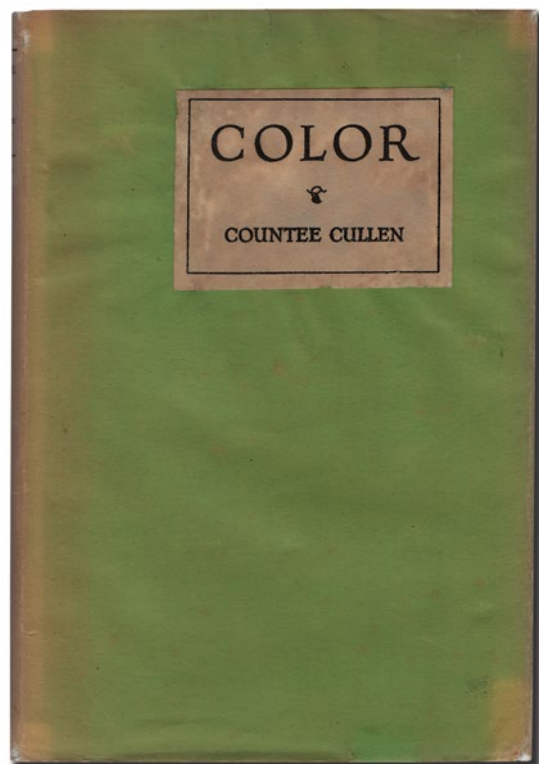
The recipes are Southern in flavor and their homemade excellence is supported by their attribution to a familiar icon of Southern cookery, the Black cook in traditional dress. Toni Tipton-Martin chose the images of Aunt Julia and Aunt Leola for one of the book jacket illustrations for her magnum opus, *The Jemima Code*. OCLC locates six copies, plus there is a copy in the Lupton Cookbook Collection. *Tipton-Martin* p.48. Attractive and very scarce. [BTC#450321]

14 Countee CULLEN**Color**

New York: Harper & Brothers (1925)

\$350

Early printing (publisher's code "F-A" = June, 1926). Small octavo. 108pp. Quarter yellow cloth and black patterned paper-covered boards with printed cream paper labels. Small bookseller label on the rear paste-down, near fine in near fine dustwrapper with a small owner name stamp on the front flap, sunning mostly on the spine, and very light wear. Cullen's first book of poetry, published when he was just 21. The poems deal lyrically and often explicitly with issues of race, and include such definitive works of the Harlem Renaissance as "Heritage," "Atlantic City Waiter" and "The Shroud of Color." Many in this collection are "by far his best ... full of a youthful and exploratory spirit" (*Perry* 1, p. 65). A very nice copy of the author's first book in the fragile jacket. [BTC#450312]

**15 James Elbert CUTLER****Lynch-Law: An Investigation into the History of Lynching in the United States**

New York: Longmans, Green, and Co. 1905

\$400

First edition. Octavo. 287pp. Red cloth titled in gilt. Sunning on the boards, very good or better. Pioneering study on lynching. [BTC#440449]

THE WEST PHILADELPHIA COMMITTEE TO
 FREE ANGELA DAVIS AND
 ALL POLITICAL PRISONERS

WEDNESDAY
 APRIL 12TH 8 PM

I
 INVITES YOU TO JOIN
 IN THE CAMPAIGN

DROP THE CHARGES
 FREE ANGELA

ROOM 203 "YMCA"
 52ND & SANSON STS.

The release of ANGELA DAVIS on bail is a resounding victory in the people's fight to free all political prisoners.

In the past 17 months our committee has taken the lead in the building of a broad mass movement. We were correct in setting our goal and correct in our tactics.

But bail is not enough. It is an interim victory. Now our focus must be Sister Angela's full and complete freedom.

The case is in the courts. At this very important moment in our campaign we must shift into high gear. The bail restrictions on Miss Davis by the court are not only unconstitutional, but the right to speak and travel during pauses in court proceedings is part and parcel of a "fair trial". We will mount an intense movement to remove these restrictions.

ANGELA DAVIS is a victim of a racist, anti-Communist frame-up.

ANGELA DAVIS IS INNOCENT OF ALL CHARGES AGAINST HER.

The slogan, "FREE ANGELA" continues to be our battle cry. The only fair trial for Angela in this country is no trial at all!

-----DROP THE CHARGES -----

FOR MORE INFORMATION

CONTACT

W.E.B. DuBois Book Store
 2227 North Broad Street
 PO 5 9541

New World Book Store
 113 South 40th Street

THE PHILADELPHIA COMMITTEE

FAIR TRIAL FOR ANGELA DAVIS

1521
 1521 W. Girard Avenue

The Fellowship House

PO 5 1842

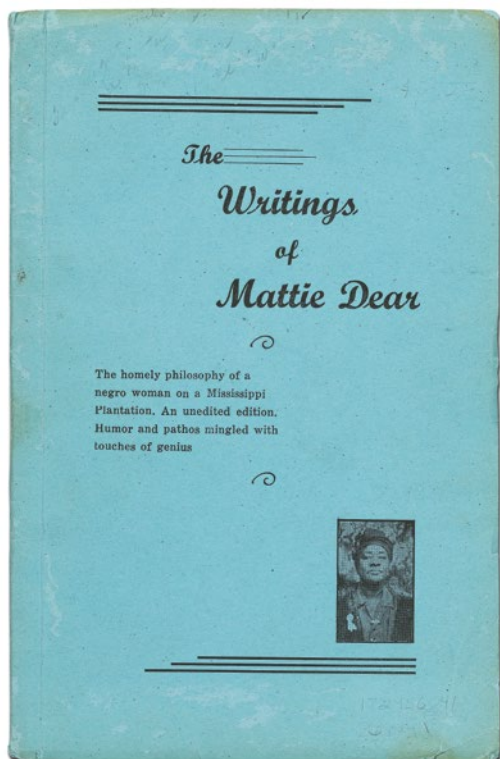
16 (Angela DAVIS)

[Broadside]: The West Philadelphia Committee to Free Angela Davis and All Political Prisoners Invites you to join in the Campaign Drop the Charges Free Angela

Philadelphia: The West Philadelphia Committee to Free Angela Davis [1972]

\$400

Mimeographed broadside or flyer. Measuring 8½" x 14". Tiny tear and nick, very good or better. Meeting called at the YMCA at 52nd and Sansom Streets. [BTC#450434]



17 Mattie DEAR

The Writings of Mattie Dear

(Clarksdale, Mississippi: The Delta Press Publishing Co. 1945)

\$800

First edition. Octavo. 62pp. Illustrated with vignettes. Printed blue wrappers with small photographic portrait of the author. Modest chip and tear on rear wrapper, a little scuffing on front wrap, a very good copy. Diary that stretches over a year, advertised as "The homely philosophy of a black woman on a Mississippi Plantation. An unedited edition. Humor and pathos mingled with touches of genius." Apparently meant to entertain the troops, a wartime volume dedicated to the memory of the 8th Torpedo Squadron, almost all lost at the Battle of Midway. Although likely intended for a white audience, the text seems likely to be from an authentic woman. OCLC locates six copies over three records. [BTC#443986]

18 Frederick DOUGLASS

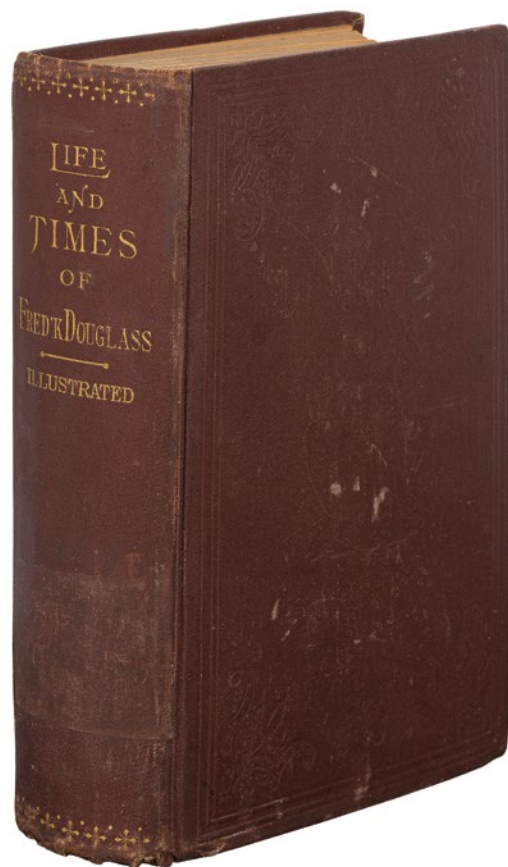
Life and Times of Frederick Douglass

Written by Himself. His Early Life as a Slave, His Escape from Bondage, and His Complete History to the Present Time

Hartford, Conn: Park Publishing Co. 1882

\$500

Probable second edition. Stout octavo. Illustrated. Publisher's purple cloth stamped in blind and gilt. A couple of signatures very slightly sprung, a few spots on the front board, and a label on the lower spine removed leaving an a nearly imperceptible shadow, a nice, sound, very good copy. A volume usually encountered only in disrepair. The author's third and final autobiography encompassing and updating the previous two. [BTC#443019]



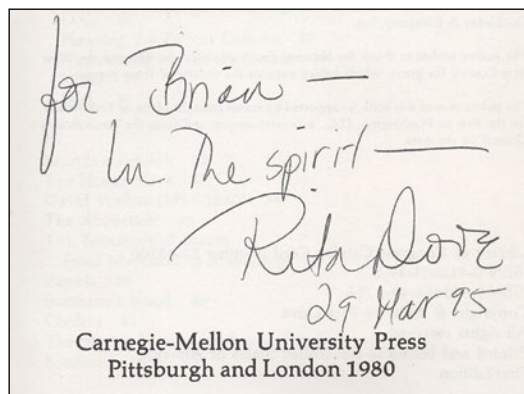
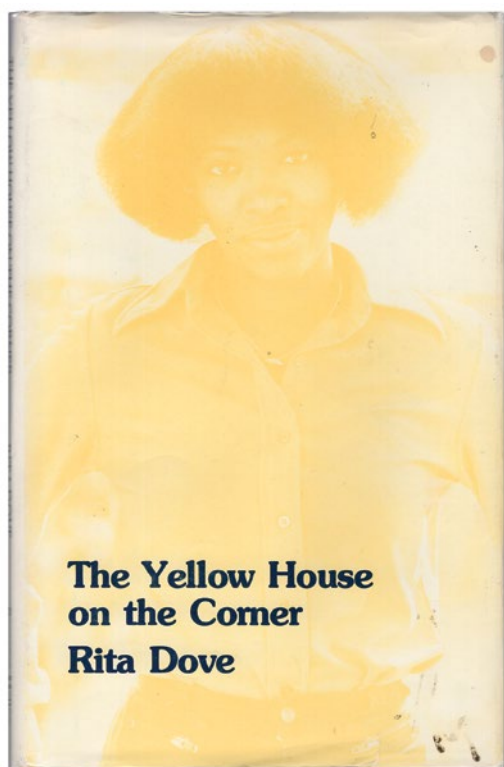
19 Rita DOVE

The Yellow House on the Corner

Pittsburgh: Carnegie-Mellon University Press

1980

\$1600



First edition, clothbound issue. Fine in near fine dustwrapper with a few small stains at the bottom of the front panel. The very uncommon clothbound edition of the poet's first regularly published book preceded only by a small chapbook. It was the publisher's practice to issue only a small number of hardcover copies, and a larger issue of paperbound copies. This copy Inscribed by Dove: "for Brian - In the spirit - Rita Dove. 29 Mar. 95." Very uncommon. [BTC#444275]

20 (Drama)
 (Douglas Turner WARD)

[Photographic Contact Sheet]:
*The Negro Ensemble Company's
 Tony Award-winning play *The River Niger*
 at St. Mark's Playhouse*

[New York: 1972]

\$3500

A collection of 17 photographic contact sheets measuring 8" x 10", with most sheets containing between 30-35 small images; two of the sheets are duplicates. All but three have some scattered notations, such as the date, photographer's name, and scattered marks in pencil or red marker. Overall near fine with some light edgewear and housed in a very good black three-ring binder splitting at the front joint and scuffed in a few places.

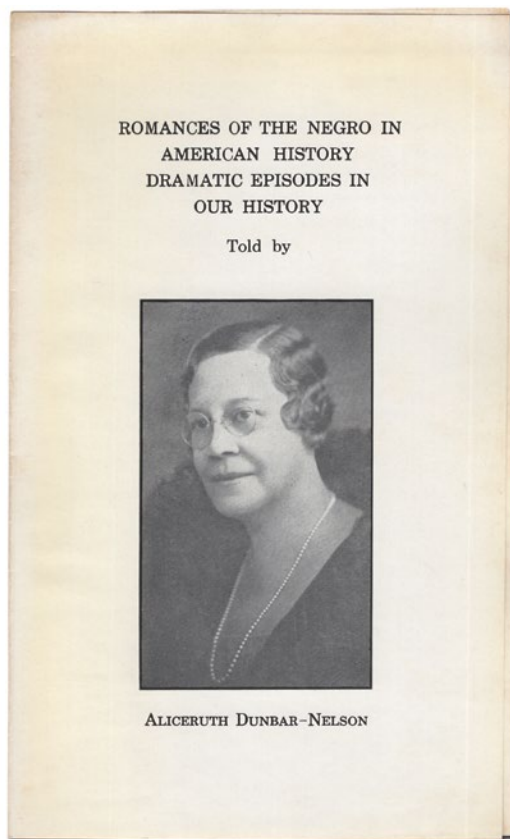
About half of the contact sheets capture the rehearsal and backstage preparations for the Off-Broadway production of *The River Niger* by playwright Douglas Turner Ward in the spring and fall of 1972. The Negro Ensemble Company, founded in 1967 by Ward and actor Robert Hooks to showcase African-American theater performers, was by then running out of money and decided to focus on only one production. Fortunately, *The River Niger*, which opened on December 5, 1972, proved an enormous success with audiences and critics, becoming the first Ensemble show to move to Broadway in March 1973. The play would eventually win both an Obie and Tony Award for Best Play, as well as a Drama Desk for Ward for Most Promising Playwright.

The contact sheets capture the Ensemble working on *The River Niger* at St. Mark's Playhouse in the spring and fall of 1972. Ward, who directed and acted in the lead role, is captured in the dressing area smiling and playing guitar, as well as signing autographs at a cast party. Lead actress Roxie Roker, who won an Obie Award and received a Tony nomination (though is best known for her role on *The Jeffersons*) is pictured putting on makeup and in costume, as is actor Graham Brown shown with old age makeup and chomping on a cigar. Other images feature stage technicians working the lights and music, craftspeople dressing the stage, St. Mark's general manager Dorothy Olim at her desk and on the phone, and Hooks, who served as executive director, rehearsing a group of actors and addressing the cast in front of a fully set stage. We could find no examples of any of these images online during our research, though we did see some of later live productions.

The remainder of the contact sheets are not identified but are certainly related to one another with all but one consecutively numbered. They show images of various children, mostly white, at school working at their desks and at lunch. Despite some effort we have been unable to determine more about the identity George Harris, the photographer whose name appears on several of the contact sheet.

A compelling collection of rare backstage images of a landmark African-American play of the early 1970s. [BTC#445925]





21 Aliceruth DUNBAR-NELSON

[Prospectus]: Romances of the Negro in American History Dramatic Episodes in Our History Told by Aliceruth Dunbar-Nelson

Wilmington, Delaware: Aliceruth Dunbar-Nelson [circa 1925]

\$1200

Single 8½" x 7" leaf folded in half to make four pages. Slight toning at the edges of the paper else fine. A brief prospectus for a series of five lectures offered directly by Dunbar-Nelson. The lectures were: 1. The Seven Fabled Cities of Cibola, 2. Creole, 3. Thomas Jefferson and Benjamin Banneker, 4. The North Star, 5. The Golden Gate. The text promises "A Series of Five Lectures telling some of the romantic stories of our history in which the Negro played a compelling part. Lectures may be given singly" and is followed by Dunbar-Nelson's Wilmington address. Aliceruth Dunbar-Nelson was an author and the wife of Paul Lawrence Dunbar. They separated and upon Dunbar's death Aliceruth remarried twice, the final time to poet and activist Robert J. Nelson. At that point Aliceruth became more active in the Civil Rights and Woman Suffrage Movements, and a popular speaker with a national reputation. A rare little piece of ephemera, almost certainly written by Dunbar-Nelson herself. [BTC#457064]

22 Paul Laurence DUNBAR

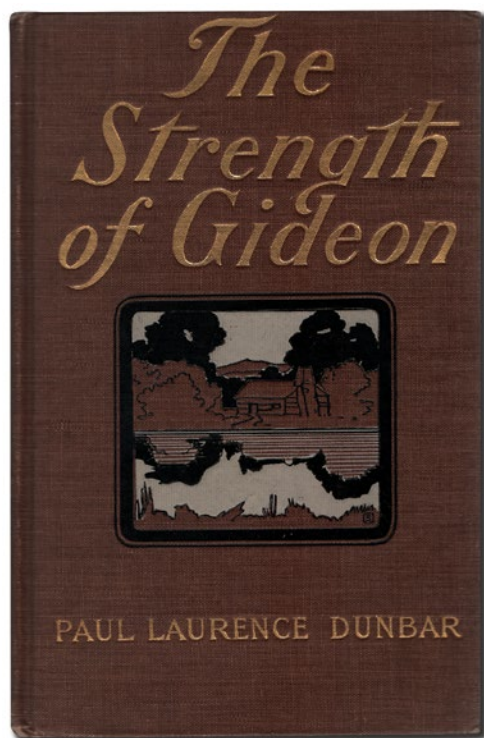
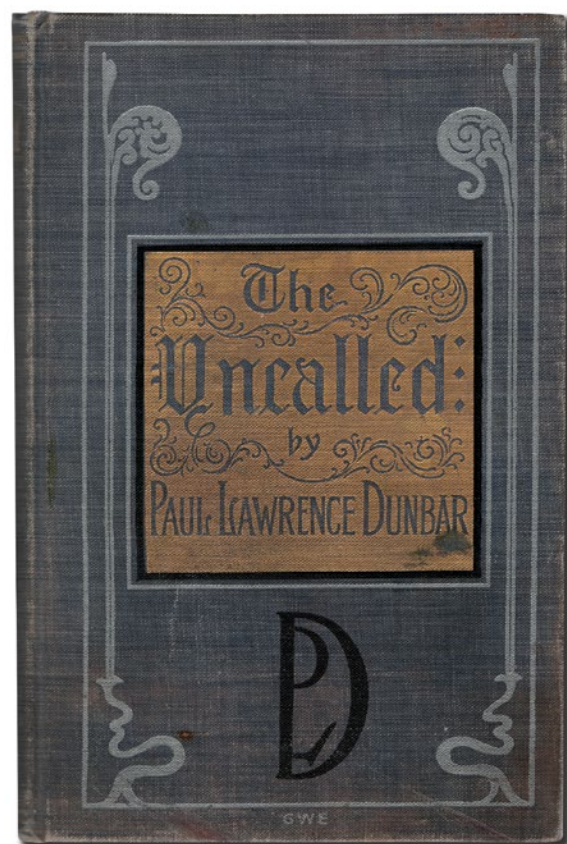
The Uncalled

New York: Dodd, Mead & Company 1898

\$350

First edition, binding "A," with the author's middle name spelled incorrectly. Cover decoration by George Wharton Edwards. Some moderate rubbing and spotting on the front board, very good. Author's first novel and one of his scarcer titles, about small town bigotry in Ohio.

[BTC#457034]



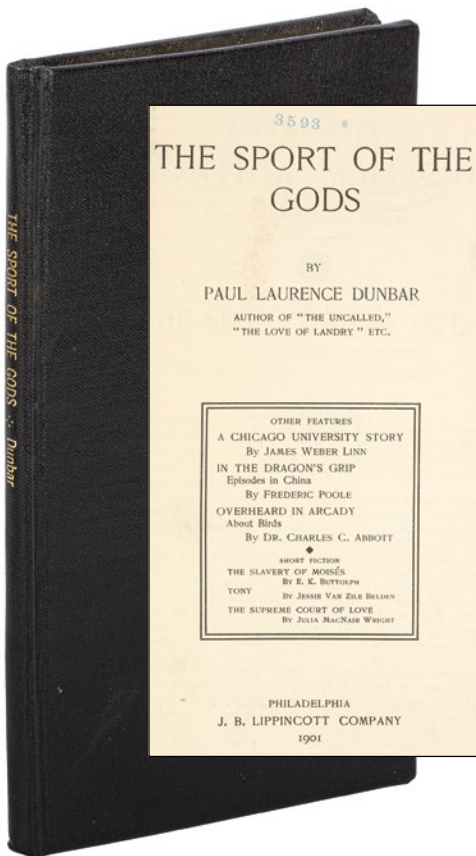
23 Paul Laurence DUNBAR

The Strength of Gideon

New York: Dodd, Mead & Company 1900

\$650

First edition. 12mo. Illustrated by E.W. Kemble. Illustrated brown cloth. A little foxing on the foredge, slight rubbing on the boards, very near fine. An especially nice copy of this uncommon collection of short stories. [BTC#457004]



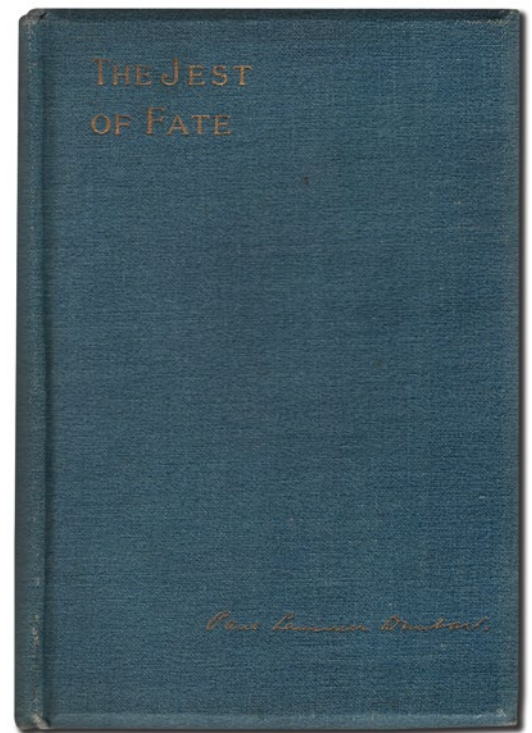
24 **Paul Laurence DUNBAR**
[Offprint]: *The Sport of the Gods*

Philadelphia: J.B. Lippincott Company 1901

\$4000

Offprint of this novel, preceding the published book version by a year, consisting of the pages from the published magazine supplied with a separate title page. Octavo. P. 515-594. Bound at a later date in black buckram titled in gilt. Small number stamp on separate title page else very near fine. Issued by the magazine and including the complete text of the novel that appeared in *Lippincott's Magazine* and was later published as a book in 1902 by Dodd, Mead and Company.

Rare. OCLC locates a single copy, at Howard University with the note: "Library's copy has bookplate: 'The Arthur B. Spingarn Collection of Negro Literature.'" It is unclear to us whether this offprint was issued with wrappers, but our best guess is that it probably was not. These sorts of ephemeral offprints are usually produced in very small numbers for the use of the author. Interesting provenance, provided on request. [BTC#457067]



25 **Paul Laurence DUNBAR**
The Jest of Fate

London: Jarrold & Sons 1903

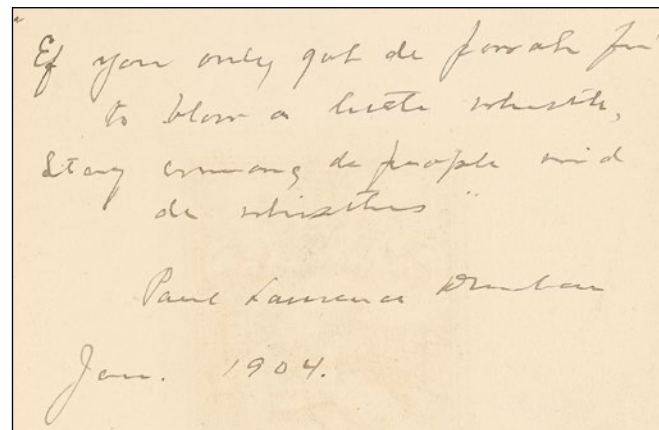
\$2000

First English edition, published in America as *The Sport of the Gods*. Octavo. Photographic frontispiece portrait. Beveled blue cloth gilt. Stamp of an English printer and stationer twice on the half-title, foxing on the foredge, else a nice, near fine copy. An exceptionally uncommon title. OCLC locates five copies in the U.S. [BTC#457031]

26 **Paul Laurence DUNBAR**
When Malindy Sings

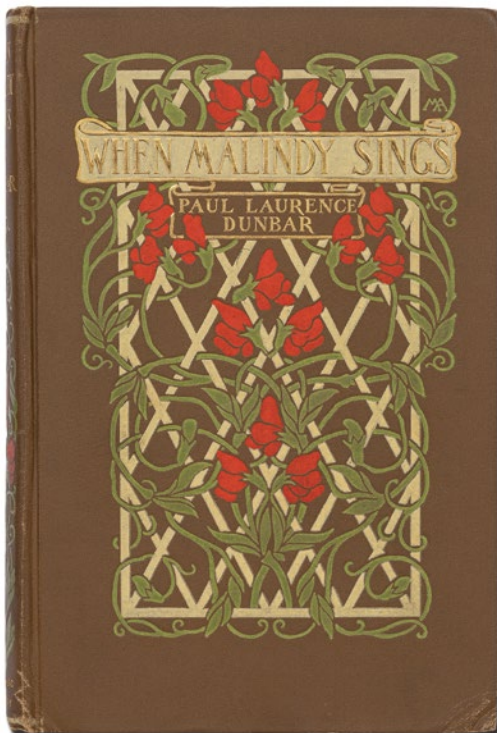
New York: Dodd, Mead & Company 1903

\$4000



de people wid de whistlers. Paul Laurence Dunbar. January, 1904." A title seldom found signed.

[BTC#457057]



First edition. Frontispiece and photographic illustrations by the Hampton Institute Camera Club. Decorations by Margaret Armstrong. Bookplate of John Needels Chester, and an old bookseller's description, both on front paste-down, a small clipping mentioning Dunbar's house on the front fly, corners a bit bumped, very good or better. Nicely Inscribed by Dunbar with a passage in dialect: "Ef you only got de powah fer to blow a little whistle, stay among de people wid de whistlers. Paul Laurence Dunbar. January, 1904." A title seldom found signed.



27 (Education)
Rubie CARTER

[Archive]: African-American Career Educational Photographs

New York: 1967

\$5000

A collection of 30 photographs, 81 negatives, 26 photo release forms, and six letters compiled by Rubie Carter in the 1960s while working as a Community Relations Coordinator. All items near fine.

An archive of images and ephemera compiled by Rubie Carter while working as a community relations coordinator for the New York Board of Education in the late 1960s. She was in charge of collecting photographs for an initiative entitled "Photos that Teach." In a letter to Howard Leary,

the New York City Police Commissioner at the time, Carter lays out her mission writing, "I am presently engaged in developing an educational kit designed for early childhood classes...one of the important aspects of this project is to show Negroes performing meaningful jobs in the community, as well as working in harmony with other racial groups." She continues, "these pictures are to be used solely for the purpose of helping teachers teach children more effectively. They are not to be used for advertising." The collection features photographs of African-Americans in



various careers including nursing, policemen, milkmen, bus drivers, and barbers, among others. Each photo is stamped on the verso with “official photograph” and documents the date it was taken and the subject or occupation. Carter also collected release forms from each person she used in the photographs, many of which are present here.

Additionally, memos and documentation from school board meetings are also present. The final project is discussed throughout these pages including what to name the project, one suggests “Negroes at Work in the Urban Community” rather than “Photos that Teach.” They also feature

the details of the finished product, how big the photos should be, how to identify each, and how many copies will be made for each class. One memo lists the “objectives to be used in photo selection,” which are as follows: “to show that Negro people serve the community in meaningful ways,” “dispel some of the myths concerning Negroes in relation to low status/low ability occupations,” and “to indicate there is Negro/white interdependency in many occupations.”

A fascinating look at an early school board attempt to teach race relations in the 1960s. [BTC#448908]



28 (Education)

John HINES*Archive of Books by a Publisher of African-Americana for Young People*

New York: New Dimensions Publishing Co. Inc. (1968-1974)

\$7000

An archive of scarce African-American material for young people created in New York City by author and publisher John Hines. The 10 items include three plays illustrated with contemporary photographs, three books on African culture (plus a salesman's sample), and three large, unused children's workbooks. The material dates from 1968 to 1974, and five of the books are by Hines himself. Overall near fine condition.

Biographical information on Hines is slim but an article in the February 1971 issue of *Economic Development* mentions him in reference to an Interracial Council for Business Opportunities loan he received to start New Dimensions in 1967. It describes Hines as a Jamaican playwright who graduated from New York University and taught for several years in New York City. It was after witnessing firsthand the lack of Black History being taught in public school that he founded New Dimensions to provide text-

books and biographies featuring historic Black figures and contemporary issues facing Black Culture.

The subjects of the dramas here are a young Roberto Clemente, Benjamin Banneker, and Jerry, the tragic subject of a play with an anti-drug message, the cover strikingly illustrated with an image of grieving children surrounding a coffin. All three are illustrated with contemporary photographs of African-American youth. The other books are focused on introducing African culture to young people. An illustrated collection of African folk tales centers around the character of Annancy, and two books introduce young readers to West African culture using songs, games, photographs, and recipes, in addition to the text. The workbooks (not filled in) are large and nicely produced. They contain games, illustrations, and fill-in-the-blank exercises. The material is rare; with the exception of one of the books on West Africa, all are either unlocated in OCLC or return single-digit holdings. A descriptive list is below.

A strikingly visual archive of African-American material for youth by an exacting entrepreneur.

Dramas

1. Hines, John. *Roberto Clemente*. New York: New Dimensions Publishing Co. Inc., (1974). 16mo. 62 [2 blank] pp. Printed stapled wrappers. Illustrated with photographs of a youth baseball game. Fine. No copies in OCLC, but we have handled one other copy.
2. Hines, John. *The Genius of Benjamin Banneker*. New York: New Dimensions Publishing Co. Inc., (1968). 12mo. 64pp. Printed stapled wrappers. Illustrated with photographs. Wrappers faintly stained, faint dampstain along foredge, very good. OCLC locates seven copies. A play about Banneker as a youth, set in 1747, and illustrated with photographs of African-American youth in a park.
3. Hines, John. *In Memory of Jerry*. New York: New Dimensions Publishing Co. Inc., (1970). 16mo. 64pp. Illustrated from photographs. Printed stapled wrappers. Binding lightly rubbed, still fine. An anti-drug play illustrated from photographs at a youth center. OCLC locates seven copies over two records.

Text Books

4. HINES, John. *Our Friends in Africa (With an Emphasis on Kenya)*. New York: New Dimensions Publishing Co. Inc., (1969). Octavo. 76pp. Illustrated from photographs. Illustrated publisher's cloth. Head of spine and lower corner with tiny splits, else near fine. Short illustrated entries, likely for younger students. Includes a short dictionary, games to play, recipes, and songs. OCLC locates 14 copies.
5. HINES, John. *Our Friends in Africa II (With an Emphasis on West Africa)*. New York: New Dimensions Publishing Co. Inc., (1970). Octavo. 80pp. Illustrated with maps and photographs. Publisher's illustrated cloth. Ex-library with a school stamp on the front pastedown, binding wear and soil, some foxing, very good. Includes more text than does the first volume, possibly for older students. OCLC locates five copies over two records.
6. HINES, John. [Salesman Sample]: *Our Friends in Africa II (With an Emphasis on West Africa)*. New York: New Dimensions Publishing Co. Inc., (1970). Octavo. 80pp. Illustrated with maps and photographs. Printed wrappers. Light crease at spine head, wrappers and first leaf lightly foxed, staple in upper corner of cover, very good. Stamped "Salesman Sample Not for Sale" on title page and giving a Manhattan return address: 151 West 25th St. As noted, OCLC locates five copies of this title, but no record noting a salesman's sample in wrappers.

7. HINES, John. *The Adventures of Annancy (And Other African Folk Tales)*. New York: New Dimensions Publishing Co. Inc., (1968). Octavo.



- 74, [2] pp. Printed perfectbound wrappers. Abrasion on foredge of cover and faintest of rippling on first few leaves, very good. Charmingly illustrated. OCLC locates eight copies over two records.

Workbooks

8. PESCOSOLIDO, Linda. *Our Friends in Africa Workbook*. New York: New Dimensions Publishing Co. Inc., (1969). Quarto. [54]pp. Illustrated by Linda Pescosolido. Designed by Natalie Nelson. Stapled blue card wrappers, with text and illustrations in blue ink, printed rectos only. Small owner name on first leaf, wrappers trifle worn, fine. OCLC is a bit confusing here. It appears to us that this workbook and the following one were mistakenly cataloged together as a two-volume set. (See OCLC 20707016: there is mixed authorship, and the date is given as 1969-1970.) Although we can't be certain the workbooks weren't issued in two-volume sets with different authors, it seems much more likely that the workbooks were made, in different years, for their respective children's books. In any case, OCLC notes only this one record, with a single, two-volume holding.
9. KLEVA, Linda. *Our Friends in Africa II Workbook: (An Activity Book)*. New York: New Dimensions Publishing Co. Inc., (1970). Quarto. 75pp. Stapled olive card wrappers, with text and illustrations in blue ink. Small owner name on first leaf, wrappers trifle worn, fine. OCLC locates one copy, as per above.
10. JACKEL, Lenore J. *Exploring the Adventures of Annancy Workbook*. New York: New Dimensions Publishing Co. Inc., (1969). Quarto. 56pp. Stapled wrappers, with text and illustrations in blue ink. Charmingly illustrated. Designed by Natalie Nelson. Small owner name on first leaf, wrappers trifle worn, fine. OCLC locates one copy. [BTC#452710]



29 (Film)

[Archive]: Norman Film Publishing Company

Jacksonville, Florida: Norman Film Publishing Company 1919-1928

\$4000

An archive of promotional material for films by Norman Studios which featured African-American actors. All items very good or better.

An archive of ephemera including ticket stubs, handbills, and brochures for the Norman Film Manufacturing Company in Jacksonville, Florida. The studio, founded by Richard Norman in 1916 as Eagle Studios, "offered silent films for African-Americans" and hired all-African-American casts. Handbills featured here advertise films such as *The Green-Eyed Monster*, *The Crimson Skull*, *The Flying Ace*, *Black Gold*, and *Maciste in Hell*, boasting that it's "in sound." These films, starring African-Americans were referred to as "Race Films." According to Norman, "the untapped Black filmgoer market and the plethora of talented performers unable to get

work in mainstream films lead to the production of race films by Norman Studios." The production of the films featured here started in 1919 and ended in 1928. The 1928 film, *Black Gold*, a drama set around the oil business, was the most famous of the studios' endeavors and its last before they started to decline. Collected here are 30 handbills for *Black Gold*, four for *The Flying Ace*, one each for *The Crimson Skull*, *Maciste*, and *The Green-Eyed Monster*. Additionally, there are three large posters advertising *Regeneration*, *Black Gold*, and *The Flying Ace*.

Interesting collection of ephemera from an important African-American film studio in Florida in the 1920s. [BTC#445578]

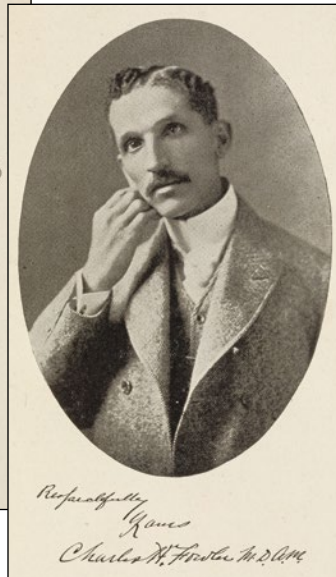
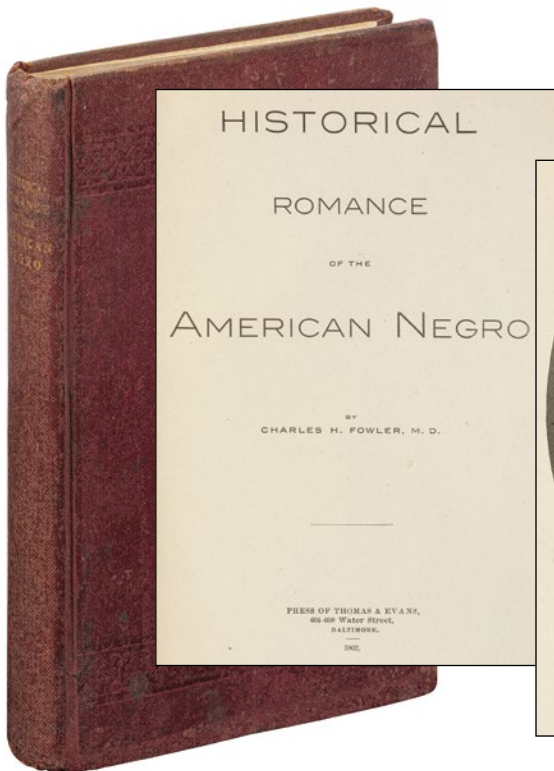
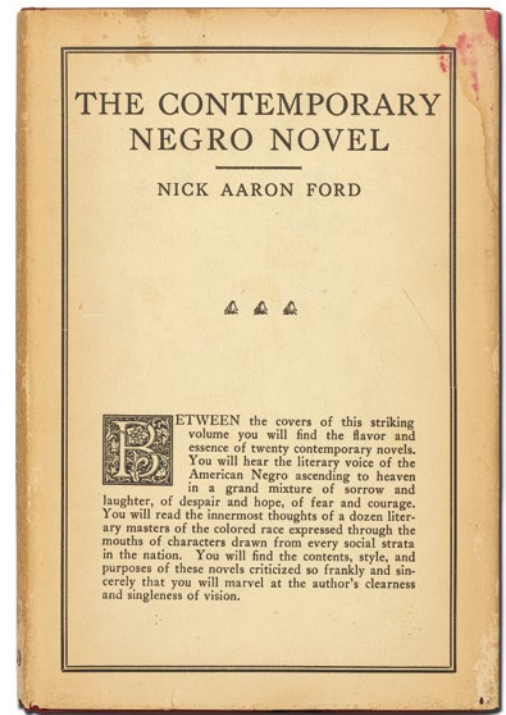
30 Nick Aaron FORD***The Contemporary Negro Novel: A Study in Race Relations***

Boston: Meador Publishing Company 1936

\$350

First edition. Octavo. 108pp. Small stain in upper right corner of front board not affecting the pages, thus very good in very good dustwrapper with a corresponding stain on the front panel. Excerpts and summaries of 20 contemporary novels by African-Americans. Ford was a black journalist, critic, and scholar who at the time was teaching at St. Phillip's Junior College in San Antonio, Texas. He later served as chairman of the English Department at Morgan State for over 20 years. Very scarce in jacket.

[BTC#456121]

**31 Charles H. FOWLER, M.D.*****Historical Romance of the American Negro***

Baltimore: Press of Thomas & Evans 1902

\$2000

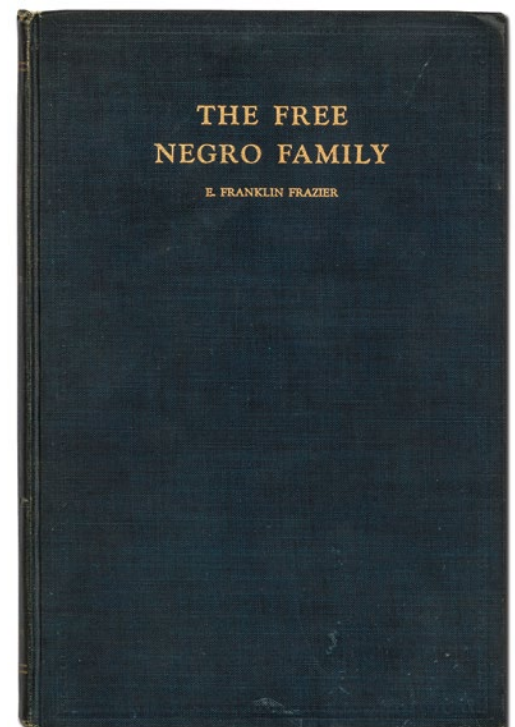
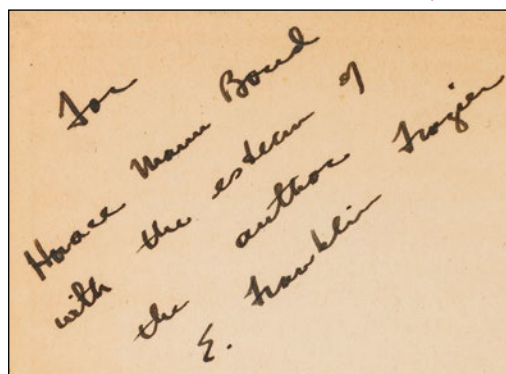
First edition. Tall octavo. 269pp. Frontispiece portrait, copiously illustrated from photographs. Some spotting and modest stains on the boards, corners a little bumped, thus about very good, and internally about fine, a reasonably attractive copy of this very cheaply produced volume. African-American physician attempts an overview of the Black experience in America. Very uncommon. Not in *Work. Blockson* 9510. [BTC#443127]

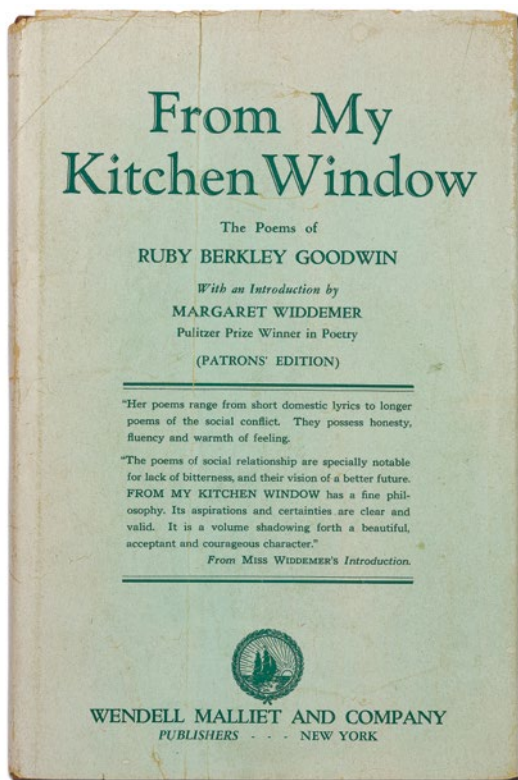
32 E. Franklin FRAZIER***The Free Negro Family: A Study of Family Origins Before the Civil War***

Nashville: Fisk University Press 1932

\$1500

First edition. Small octavo. 75pp. Blue cloth titled in gilt. Nicks and tears at the spine ends, other light general wear, about very good. Nicely Inscribed by Frazier to an important Black educator: "For Horace Mann Bond with the esteem of the author, E. Franklin Frazier." Bond was a leading Black intellectual, the first African-American president of Lincoln University, and the father of Civil Rights leader Julian Bond. A notable association in an important sociological study. [BTC#423472]



**33 Ruby Berkley GOODWIN***From My Kitchen Window*

New York: Wendell Malliet 1942

\$300

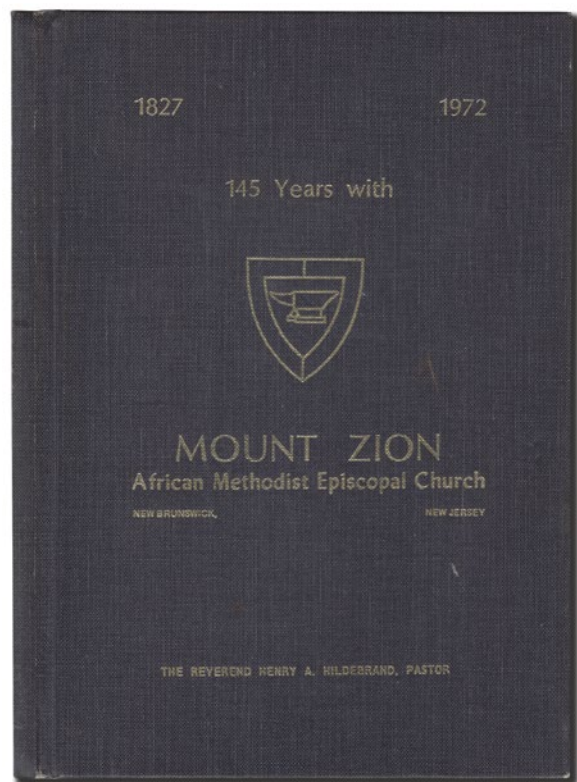
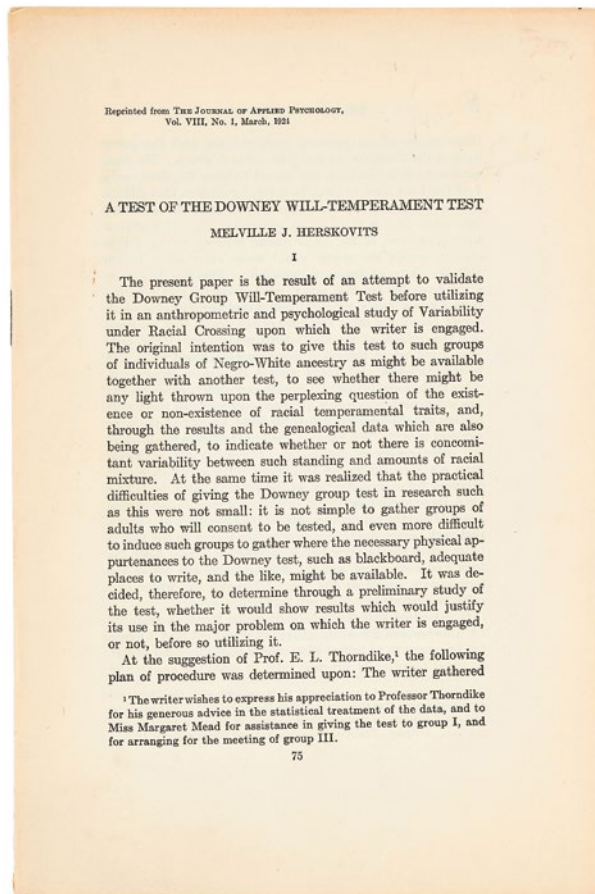
First edition. Introduction by Pulitzer Prize-winning poet Margaret Widdemer. Scattered spotting on the boards, crease on the top corner of the first leaf, a very good plus copy in about very good dustwrapper with a number of creases and short tears, and a small stain on the rear panel. One of an unspecified number of copies of the "Patrons Edition," **Signed** by the author with a special message to her patrons. Goodwin was an Illinois-born poet who was raised in California and graduated from San Diego State University. Goodwin collaborated with composer William Grant Still, writing dramatic stories interpreting Negro spirituals. Scarce. [BTC#20403]

34 Melville J. HERSKOVITS*A Test of the Downey Will-Temperament Test*

[No place]: Journal of Applied Psychology 1924

\$350

Offprint. First separate edition. Octavo. Paginated as in the journal: p.75-88. Stapled self-wrappers. Very near fine. A scholarly article by Herskovits who was an African-American anthropologist and a pioneer in the field of African-American studies. OCLC locates one copy (Northwestern). [BTC#144350]

**35 The Reverend Henry A. HILDEBRAND***[Cover Title]: 145 Years With Mount Zion African Methodist Episcopal Church, New Brunswick, New Jersey: 1827-1972*

(New York: Park Publishing Co.) 1972

\$400

First edition. Slim quarto. [56]pp. Heavily illustrated in black and white, with many photographs of the congregation. Blue cloth gilt. Trifle worn, a fine copy. A celebration of Mount Zion AME church of New Brunswick New Jersey's 145th anniversary. Includes a church history, information on prominent families, church memories, and present church activities, all heavily illustrated from photographs. OCLC locates seven copies over three records. [BTC#455440]

Hughes' Own Copy

36 Langston HUGHES and Jan MEYEROWITZ

The Glory Around His Head:

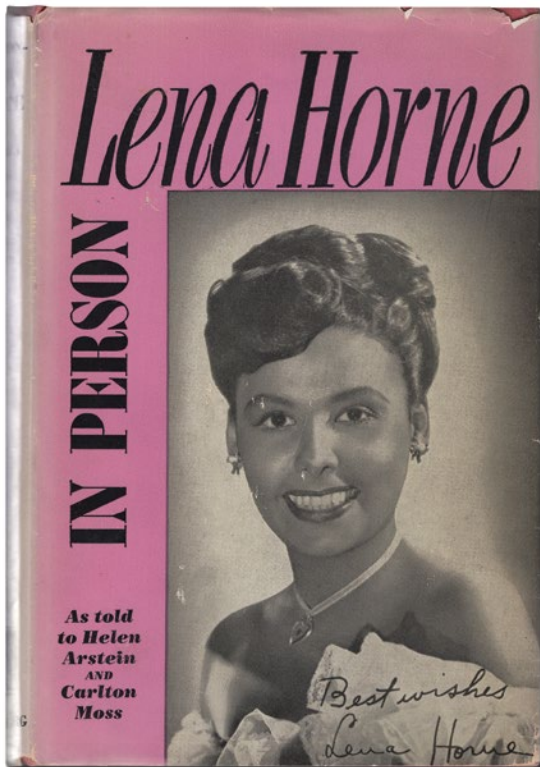
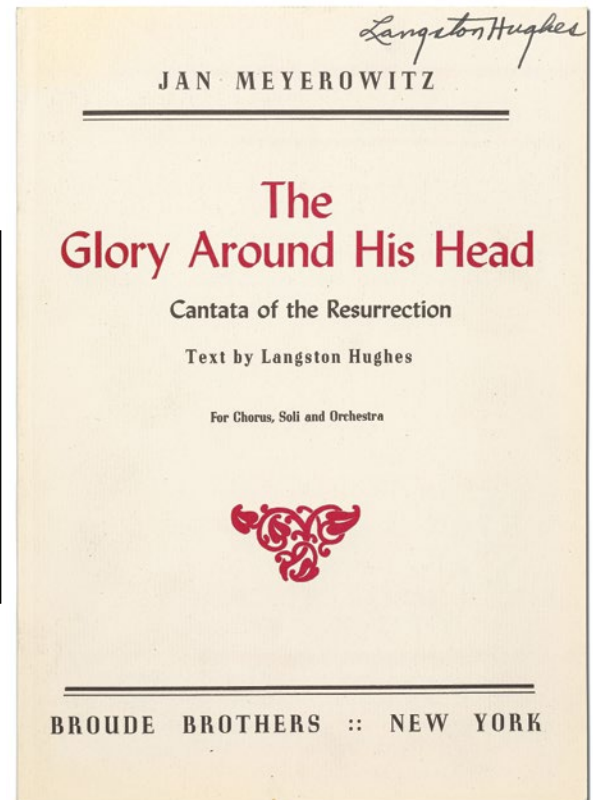
Cantata of the Resurrection. For Chorus, Soli and Orchestra

New York: Broude Brothers 1953

\$5000

First edition. Text by Langston Hughes. Music by Jan Meyerowitz. Quarto. 38pp. Printed perfect-bound wrappers. Fine. Hughes' personal copy, with his ownership Signature on the front wrap. Additionally Inscribed on the title page by Meyerowitz to Hughes: "For Langston - with my deepest, truest appreciation, Jan." Meyerowitz's obituary in *The New York Times* described his music as "lyrical and dramatic, often combin[ing] a Neo-Classical sense of structure with touches of chromaticism that gives it a modern sensibility." Hughes wrote several librettos for other Meyerowitz compositions. A nice association copy of an uncommon volume. [BTC#456409]

For Langston
with my deepest,
truest appreciation
Jan



37 Lena HORNE

Lena Horne In Person

New York: Greenberg (1950)

\$200

First edition. Octavo. 249pp. Illustrated from photographs. Previous owner name marked over on front fly, modest wear on the boards, very good in very good spine-faded dustwrapper. Early biography of Lena Horne. [BTC#443010]

38 George Abdel JEREMIAH

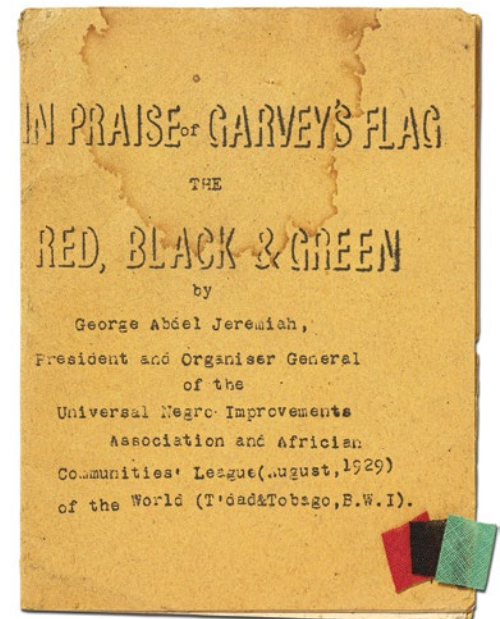
In Praise of Garvey's Flag: The Black, Red & Green

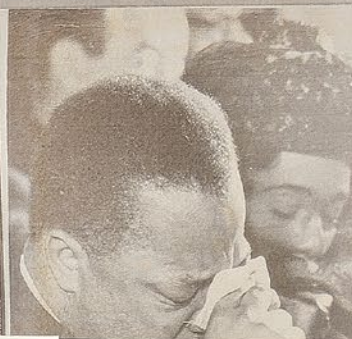
T'bad & Tobago: Universal Negro Improvements Association and African Communities' League

1929

\$800

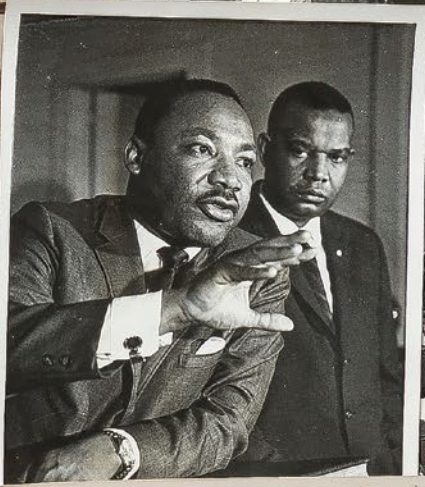
Edition unknown, but apparently early. 24mo. (4½" x 5½"). [10]pp. Stapled mimeograph leaves in mimeo yellow wrappers. Laid in are three small cloth swatches of the red, black, and green of the flag. Large stain on front wrap, small nicks and tears, a good copy. The author, George Abdel Jeremiah lists himself as President and General Organizer of the UNIA-ACL, but we were unable to find much else about him. OCLC locates no copies of this pamphlet. [BTC#457440]





EXP040104-4/14/68-BIRMINGHAM, Ala.—Rev. A. D. King brother of integration leader Rev. Martin Luther King Jr. off to a police van 4/14 for leading an anti-segregation more than 1,000 negroes toward downtown Birmingham.

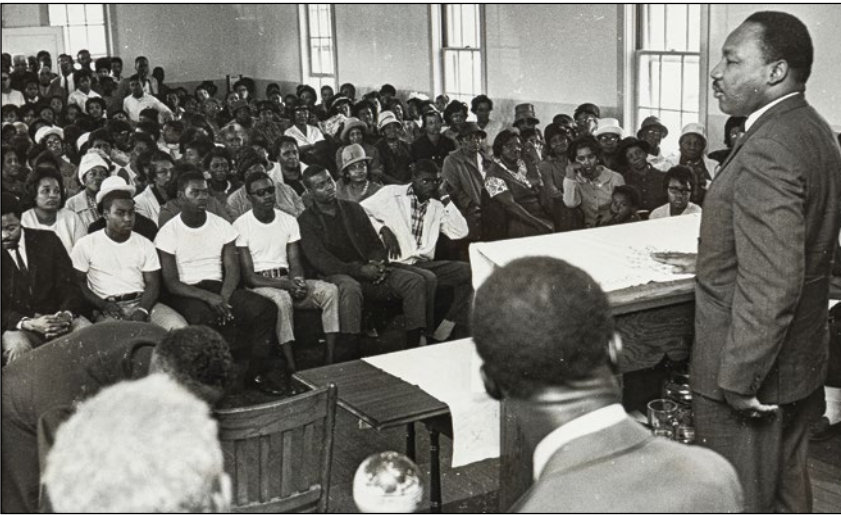
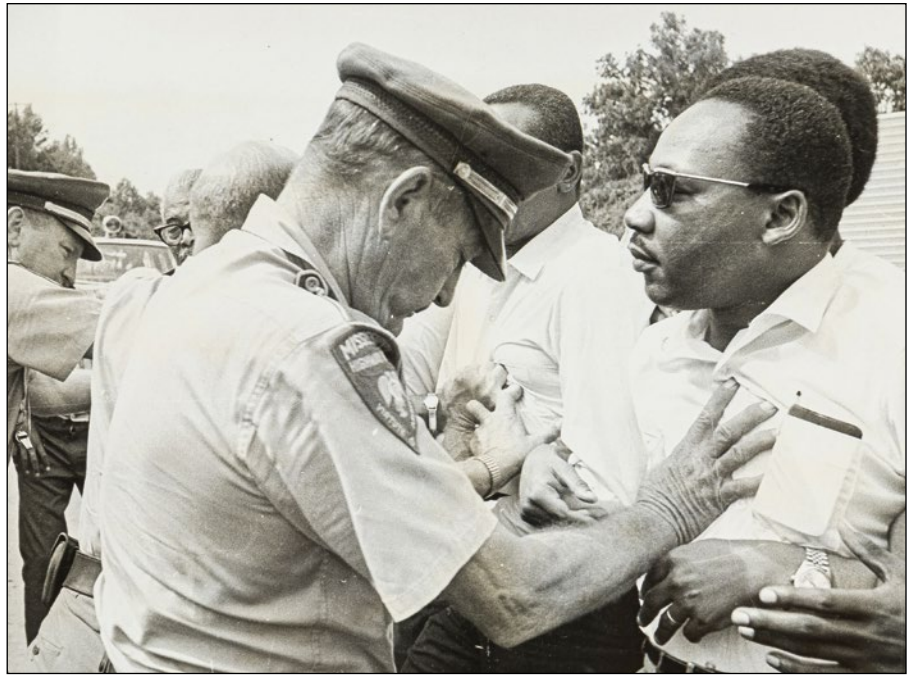
UP-000901—Detroit's Rev. Martin Luther King Jr. (left) and his brother, Walter Be... (right) at a press conference in Detroit's Good Temple A.M. Church will be the main speaker at... (right) scheduled for 8 p.m. today. Rev. King will be the main speaker at... (right) a week-long drive to win... (right) church and labor groups are staging the rally... (right) to aid voter registration drive in Alabama and Mississippi.



AP-001101—Cincinnati, O., 5/1/68—Rev. A.D. King, brother of Dr. Martin L. King Jr. as he pauses in Cincinnati for a rest before leading the Poor People's March on the streets of Clif... The Marchers arrived Thursday afternoon and stayed overnight, going to Pittsburgh Sat... UPI file — Rev. A.D. King on right.



(L) LOUISVILLE, Ky., MARCH 31—MARCH FOR OPEN HOUSING with members of the United Negro College Fund in Louisville calling Dr. King's wife, Coretta, and Dr. King's brother, the Rev. Dr. King, Jr., a demonstration leader, 10 young persons (AP Wirephoto) (AP/10/31) 1967



39 Martin Luther KING, Jr.

[Archive]: Civil Right Movement Press Photographs

Associated Press 1962-1968

\$12,500

A collection of 31 Civil Rights Movement press photographs with 24 featuring Dr. Martin Luther King, Jr. Unbound gelatin silver black and white photographs measuring 8" x 10" with typed captions or clippings, some attached to the versos. All items near fine.

A collection of Associated Press photographs taken at various Civil Rights demonstrations and events, most of which include Dr. Martin Luther King, Jr. taken between 1962 and 1968. These powerful images show King and other members of the movement, including his brother, A.D. King, his wife Coretta, Dr. Benjamin Spock, Aaron Henry, and Cecil Moore, among others, participating in marches, protests, and other events to promote the desegregation of the United States. The photos start in 1962 with an image of King seated outside at a picnic table declaring a "Day of Penance" after a State Trooper in Georgia was injured by a rock thrown by a protester during a march. King is seen giving speeches on the importance of voting to a crowd in Los Angeles, picketing the Scripto Plant in Atlanta, and meeting with various heads of state. A newspaper clipping attached to one photo from Boston dated 1965 reads, "Dr. Martin Luther King thundered his civil rights message to rain-pelted thousands on the historic Boston Commons Friday and said America "must not become a nation of

onlookers" in the fight against segregation." Crowd shots show thousands of protestors marching in Chicago protesting school segregation. One photo shows King and other leaders "joining hands and singing 'We Shall Overcome' at the graveside of Jimmy Lee Jackson in Marion, Georgia" whose death ultimately sparked the Selma to Montgomery march.

Many of the important events of King's public life are pictured in the press photographs. One image includes the headline "Police Shove Marchers and King" and shows a Mississippi Highway Patrolman holding back King and his fellow protesters. He is pictured walking young children to school in Mississippi, preaching to his congregation, and being interviewed by newspaper reporters. Another photo shows King on his way to serve a jail sentence in Birmingham. The final image which includes King is from a march in Memphis, Tennessee in solidarity with striking city sanitation workers. The last photographs are of Reverend A.D. King, including one of him and Coretta Scott King weeping at Martin Luther King's 1968 funeral.

A wonderful collection of press photographs highlighting many of the key events in the Civil Rights career of Martin Luther King, Jr. [BTC#445440]

38 Page Speech Corrected by Dr. King

An Address by
Dr. Martin Luther King, Jr.
International Convention of Christian Churches
DISCIPLES OF CHRIST
Memorial Auditorium
Dallas, Texas
Sunday, September 25, 1966

*The Churches and the Struggle
for Human Freedom*

*International Convention of Christian
Churches*

~~THIS EVENING I WOULD LIKE TO USE THIS LOFTY
AND HISTORIC PLATFORM TO DISCUSS WHAT APPEARS TO ME
TO BE THE MOST PRESSING PROBLEM CONFRONTING MANKIND
TODAY, MODERN MAN HAS BROUGHT THIS WHOLE WORLD TO
AN AWE-INSPIRING THRESHOLD OF THE FUTURE. WE HAVE
REACHED NEW AND ASTOUNDING PEAKS OF SCIENTIFIC SUCCESS.
WE HAVE PRODUCED MACHINES THAT THINK AND INSTRUMENTS
THAT PEER INTO THE UNFATHOMABLE RANGES OF INTER-
STELLAR SPACE. WE HAVE BUILT GIGANTIC BRIDGES TO
SPAN THE SEAS AND GARGANTUAN BUILDINGS TO KISS THE
SKIES. OUR AIRPLANES HAVE DWARFED DISTANCE, PLACED
TIME IN CHAINS, OUR SPACE SHIPS HAVE CARVED HIGHWAYS~~

America

the creation and the

40 **Martin Luther KING, Jr.***[Typed Manuscript]: "The Churches and the Struggle for Human Freedom"*

Dallas: International Convention of Christian Churches September 25, 1966

\$60,000

Typed Manuscript. 38pp. Quarto sheets typed rectos only with various corrections, additions, and edits throughout in King's hand on 25 pages, included the hand written title. About very good with dampstaining to the left margins of each page, oxidation residue from a paperclip on the first and last sheets affecting several interior pages and a chip on the last page, but with the text and emendations clearly legible.

Martin Luther King, Jr. attended The International Convention of Christian Churches (ICCC) [Disciples of Christ] held in Dallas, Texas from September 23 to 28, 1966. On September 25th, King Jr. delivered this address to the assembled delegates. According to *Christianity Today* (10/14/66), King was originally scheduled to appear alone, but "conservative queasiness caused the addition of lawyer Robert G. Storey, former vice-chairman of the U.S. Civil Rights Commission, who made a strong stand against the King-style civil disobedience." At the time, the ICCC represented 8000 congregations, including 587 all-Black, each with their own annual meeting. Even an initial study of a merger was met with resistance after Black clergy requested positions and board seats.

The speech opens with King praising the heights of America's accomplishments in science and technology but lamenting the lows of its culture. "The richer we have become materially, the poorer we have become morally and spiritually. We have learned to fly the air like birds and swim the sea like fish, but we have not learned the simple art of walking the earth like brothers. ... If we are to survive today, our moral and spiritual 'lag' must be eliminated. Nowhere is this moral and spiritual lag expressed more than in the continued existence of racial injustice."

King calls the church the country's "chief moral guardians" but scolded their lack of action. "Honesty impels us to admit that religious bodies in America have not been faithful to their prophetic mission on the question of racial justice in the midst of a nation rife with racial animosity, the church too often has been content to mouth pious irrelevances and sanctimonious trivialities. Called to combat social evils, it has often remained silent behind the safe security of stained glass windows... It has often cast the mantle of its sanctity over the system of segregation."

King veers from his original draft, likely sensing the friction his message would create with more conservative members, he crosses out several lines that called Southern churches "the ready lackeys of state government" and

which pointed out their hypocrisy "in defiance of the Supreme Court's desegregation decisions, they allow their religious educational building to be used for private segregated schools." Instead, he settled on a more optimistic tone asking for churches to be "a headlight guiding men progressively and decisively to higher levels of understanding."

The speech goes on to a list of three ways King says the church can face the challenges of the day. First, he proposed the church "make it palpably clear that segregation is morally wrong and sinful." Next, he impressed on them the need to teach how "race hate is based on fears, suspicions, and misunderstandings that are usually groundless." And lastly, King urged churches to take the lead in social reforms: "the church must remove the yoke of segregation from its own body. Only by doing this can it be effective in its attack on outside evils. Eleven o'clock on Sunday morning is still the most segregated hour in America and the Sunday school is still the most segregated school of the week."

The speech closes with King restating the importance of legal victories but also stressing the equally important role of the church. "A vigorous enforcement of civil rights will bring an end to segregated public facilities which are barriers to a truly desegregated society, but it cannot bring an end to fears, prejudice, pride, and irrationality, which are the barriers to a truly integrated society... [but] if the church will free itself from a deadening status quo, and, recovering its great historic mission, speak and act fearlessly and insistently in terms of justice and peace, it will enkindle the imagination of mankind and fire up the souls of men, imbuing them with a glowing and ardent love for truth and justice. It can transform dark yesterdays into bright tomorrows of love. Men everywhere and at all time will know that our Christian faith has transformed the jangling discords of America into beautiful symphony of brotherhood."

According to our research this speech has likely not been reproduced, although we did locate an eight-page typescript "sermon" at The Martin Luther King, Jr. Research and Education Institute at Stanford titled "*Beyond Discovery, Love, Address at the International Convention of Christian Churches (Disciples of Christ)*" dated September 25, 1966. While brief letters or inscribed books do occur in the marketplace, we haven't seen another hand-corrected oration. No further information was available to compare it to this hand corrected speech used by Dr. King. [BTC#445939]

~~PREDICAMENT, THE DEEP AND HAUNTING PROBLEM~~

America
~~CONFRONTING MODERN MAN. IF WE ARE TO SURVIVE~~

TODAY, OUR MORAL AND SPIRITUAL "LAG" MUST BE

Nowhere is this moral and spiritual
~~ELIMINATED. ENLARGED MATERIAL POWERS SPELL~~

lag expressed more than in the continued
~~ENLARGED PERIL, IF THERE IS NOT PROPORTIONATE~~
existence of racial injustice.

- 5 -

CALLED TO COMBAT SOCIAL EVILS, IT HAS OFTEN REMAINED
SILENT BEHIND THE SAFE SECURITY OF STAINED-GLASS
WINDOWS. CALLED TO LEAD MEN ON THE HIGHWAY OF
BROTHERHOOD AND TO SUMMON THEM TO RISE ABOVE THE
NARROW CONFINES OF RACE AND CLASS, IT HAS OFTEN BEEN
AN ACTIVE PARTICIPANT IN SHAPING AND CRYSTALLIZING
THE PATTERNS OF THE RACE-CASTE SYSTEM. IT HAS SO
OFTEN CAST THE MANTLE OF ITS SANCTITY OVER THE
SYSTEM OF SEGREGATION. ~~IN SOME COMMUNITIES OF THE~~
~~SOUTH MANY CHURCHES ARE THE READY LACKEYS OF STATE~~
~~GOVERNMENTS. IN DEFIANCE OF THE SUPREME COURT'S~~
~~DESEGREGATION DECISIONS, THEY ALLOW THEIR RELIGIOUS~~
~~EDUCATION BUILDINGS TO BE USED FOR PRIVATE SEGREGATED~~
~~SCHOOLS.~~ HOW OFTEN THE CHURCH HAS BEEN AN ECHO

- 28 -

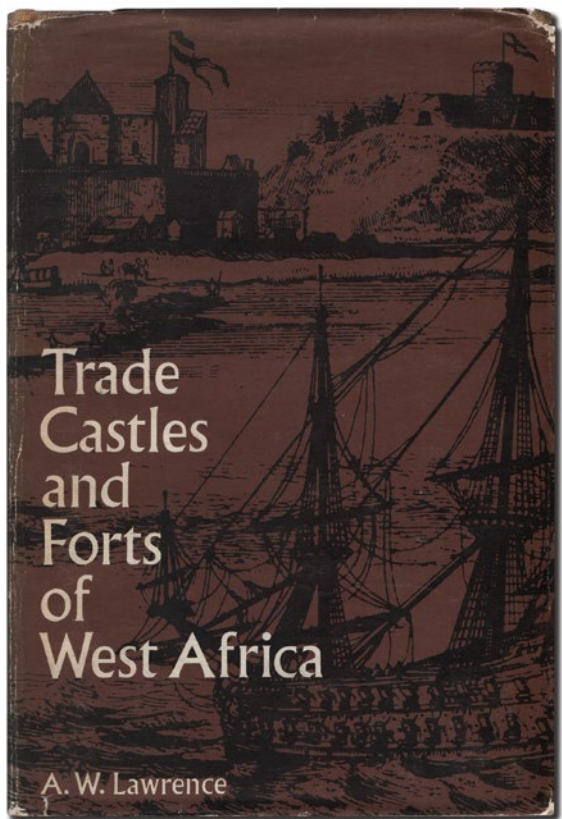
WHICH IS EMERGING WITHOUT THE FATIGUE AND
POISONOUS DRAIN OF BITTERNESS. WE WILL NOT SEEK TO
RISE FROM A POSITION OF DISADVANTAGE TO ONE OF
ADVANTAGE, THUS SUBVERTING JUSTICE. NOR WILL WE
SEEK TO SUBSTITUTE ONE TYRANNY FOR ANOTHER. WE
WILL BE IMBUED WITH THE CONVICTION THAT A PHILOSOPHY
OF BLACK SUPREMACY IS AS INJURIOUS AS A PHILOSOPHY OF
WHITE SUPREMACY. GOD IS NOT INTERESTED MERELY IN THE
FREEDOM OF BLACK MEN, AND BROWN MEN, AND YELLOW
MEN; GOD IS INTERESTED IN THE FREEDOM OF THE WHOLE
HUMAN RACE--THE CREATION OF A SOCIETY IN WHICH ALL
MEN APPRECIATE THE DIGNITY AND WORTH OF THE INDIVIDUAL.

~~I AM HAPPY TO SAY THAT THE NON-VIOLENT~~

~~MOVEMENT IN AMERICA HAS COME NOT FROM SECULAR~~

~~FORCES BUT FROM THE HEART OF THE NEGRO CHURCH.~~

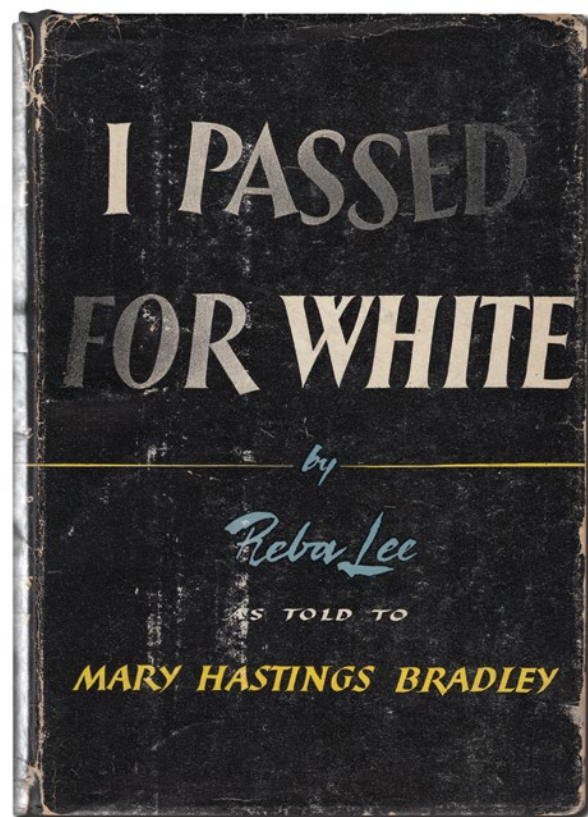
~~THIS MOVEMENT HAS DONE A GREAT DEAL TO REVITALIZE~~

41 **A.W. LAWRENCE***Trade Castles and Forts of West Africa*

Stanford: Stanford University Press (1964)

\$125

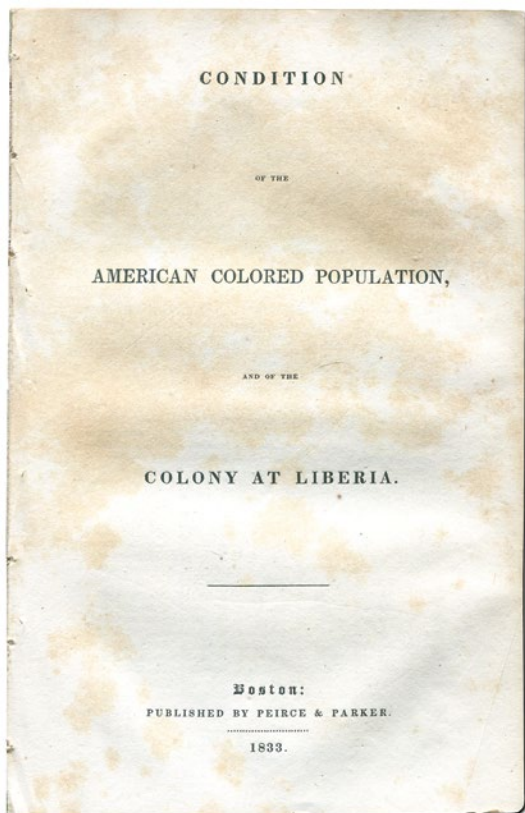
First American edition. Tall octavo. 389, [1]pp. Illustrated, plates. Stamp of the Political Science Department of an African University on first four pages, bumps at the top of the boards, else very good in very good dustwrapper with rubbing and small chips and tears. Study of trade forts, most of which were maintained by European powers to facilitate the slave trade, written by the younger brother of T.E. Lawrence. [BTC#452856]

42 **Reba LEE****as told to Mary Hastings BRADLEY***I Passed for White*

New York: Longmans, Green and Co. (1955)

\$175

First edition. Octavo. 274pp. Corners a trifle worn, very good or better in rubbed about very good dustwrapper. "Reba Lee" (a pseudonym) tells of her upbringing in Chicago, her move to another city, and her marriage to a white man who was unaware of her heritage. She faces a dilemma when she becomes pregnant and has to consider the prospect of having a dark-skinned baby. Very uncommon. [BTC#443012]

43 **(Liberia)***Condition of the American Colored Population and of the Colony at Liberia*

Boston: Peirce & Parker 1833

\$800

First edition. Octavo. 24pp. Disbound. Printed self-wrappers. Foxing on the first and last leaf, else near fine. Letters from Monrovia detailing situation at the Colony in Liberia.

[BTC#429839]

44 (Liberia)

**President Stephen
Allen BENSON
(Frederick DOUGLASS)**
Letter from the President
of Liberia to an
important Philadelphia
abolitionist and member
of the American
Colonization Society

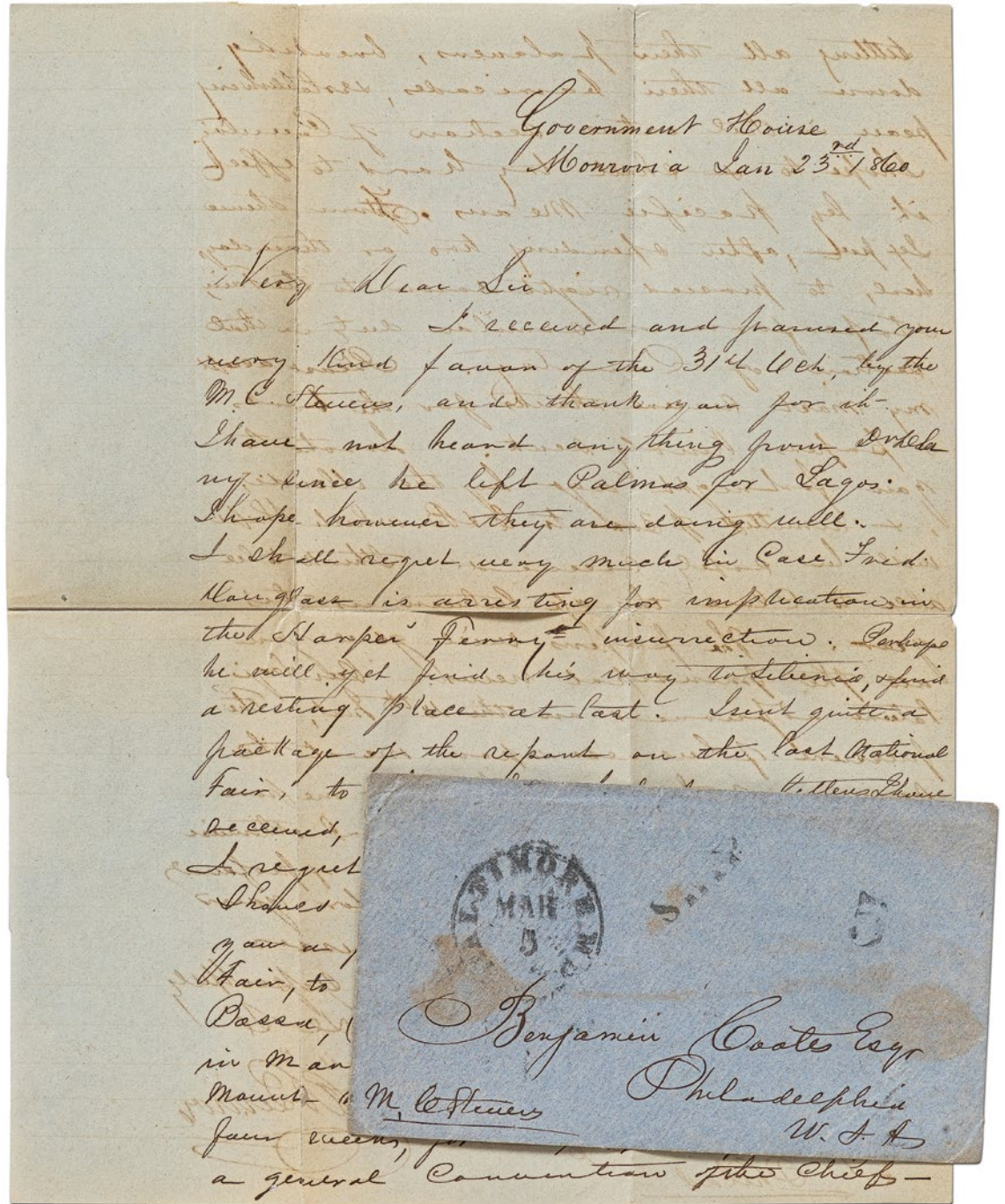
1860

\$6000

One blue lined quarto sheet. [2]pp., written on both sides. With original envelope addressed to "Benjamin Coates Esqr / Philadelphia / U.S.A." and with "M.C. Stevens" in the lower left corner (*Mary Caroline Stevens* was an American Colonization Society-owned packet ship used to transport free African-Americans emigrating to Liberia). The envelope has a black, circular "Baltimore Md" receiving postmark dated "Mar 5" as well as matching "SHIP" and "5" hand stamps. Very good with splitting at the folds expertly and archivally reinforced; the envelope has typical wear from mailing, along with a tear at the flap from being opened and two stains on the rear, possibly from being mounted in an album.

A two-page Autograph Letter **Signed** from the second President of Liberia Steven A. Benson, dated "Government House / Monrovia Jan 23rd 1860," to Benjamin Coates, a Quaker businessman from Philadelphia and a prominent member of the American Colonization Society. Benson's letter largely updates Coates on the latest events - a recent visit from African-American abolitionist Dr. Martin Delaney and news of a National Fair - but he begins with his concern over the recent events at Harper's Ferry and his fear that Frederick Douglass would be implicated in the insurrection. Douglass had in fact fled to Canada for that very reason, but given his opposition to colonization, Benson's suggestion that "Perhaps he will yet find his way to Liberia & find a resting place at last" was unlikely.

In his letter, Benson also touches on the ongoing friction between colonist and local people with a schedule that includes meetings with inland tribal chiefs who were hostile to and occasionally attacked the Liberian settlers: "I expect to proceed to Cape Mount next week & to be there for about four weeks, for the purpose of having a general Convention of the Chiefs, settling all their balances, breaking down all their barricades, & establishing peace in that entire section of the Country. I hope to & shall try hard to effect it by pacific means. From there I expect, after spending two or three days here, to proceed right down to the Fair [in Grand Bassa] & to perform similar duty in that section of the Country."



Benson was born in 1816, the same year as the founding of the American Colonization Society, and arrived in the first group of settlers to Liberia in 1822, who were shortly thereafter decimated by disease and, for a time, taken captive by local groups. Extremely bright, he spoke several languages, was an ordained Methodist minister, and private secretary to Thomas Buchanan, the last of Liberia's white governors. Benson later served on the Colonial Council, as a judge following Liberia's independence, and then as Liberian Vice President under Joseph Jenkins Roberts, before succeeding him from 1856-1864. As president, Benson's outreach to local groups were left unrealized though it was during his time that the United States and several European nations first officially recognized Liberia. He retired to his coffee plantation following his term in office but died the next year at the age of 48.

Letters from President Benson are scarce and only infrequently appear. This example is especially interesting for its connection to Harpers Ferry and Frederick Douglass. [BTC#451320]

No. 40. U. S. S. Jamestown. Monrovia. (Liberia)
Tuesday Jan 13th 1857.

My dear Wife.

I wrote you a few hasty lines, yesterday week, (the 5th) by an American Schooner, the "Herringfisher" which sailed that evening from this Place for New York. I told you that we had reached here that day on our way to Porto Praya from a cruise down the Coast, having called here for wood and water. These we now have, and are about to start for Porto Praya. I am now writing, so early after my last, because of the opportunity furnished by the British mail steamer, due about this time, from the coast below on her way to England. I have little of interest to say to you other than that, by the Divine Blessing

Indeed we had no fever, or chronic, and being out sick after a few days "down the coast"

No. 40. Monrovia. Jan 13th 1857.

4540

Mrs. Clymer
At Commodore Shubrick's
Washington (D.C.)
United States.

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“More than nine tenths of the colored emigrants from the U.S. take the fever within months of their arrival.”

45 (Liberia)

George W. CLYMER

Letter from a Navy Surgeon describing the Liberian colonization process and the impact of malaria upon both African-American emigrants and white missionaries

1857

\$9000

Two folio sheets, each folded to create four pages, eight pages in total. With the original envelope which bears two rate stamps on its front cover (a manuscript “40” and a “45” hand stamped) with British and U.S. transfer and receipt stamps on the verso. These, plus information within the letter, indicate it was carried from Monrovia to England by a British naval vessel and then forwarded by ship to the United States. The letter is near fine with creases from being mailed but with the paper still supple; the envelope is every good with moderately toning, wear at the corners, and tears at the flaps from being mailed.

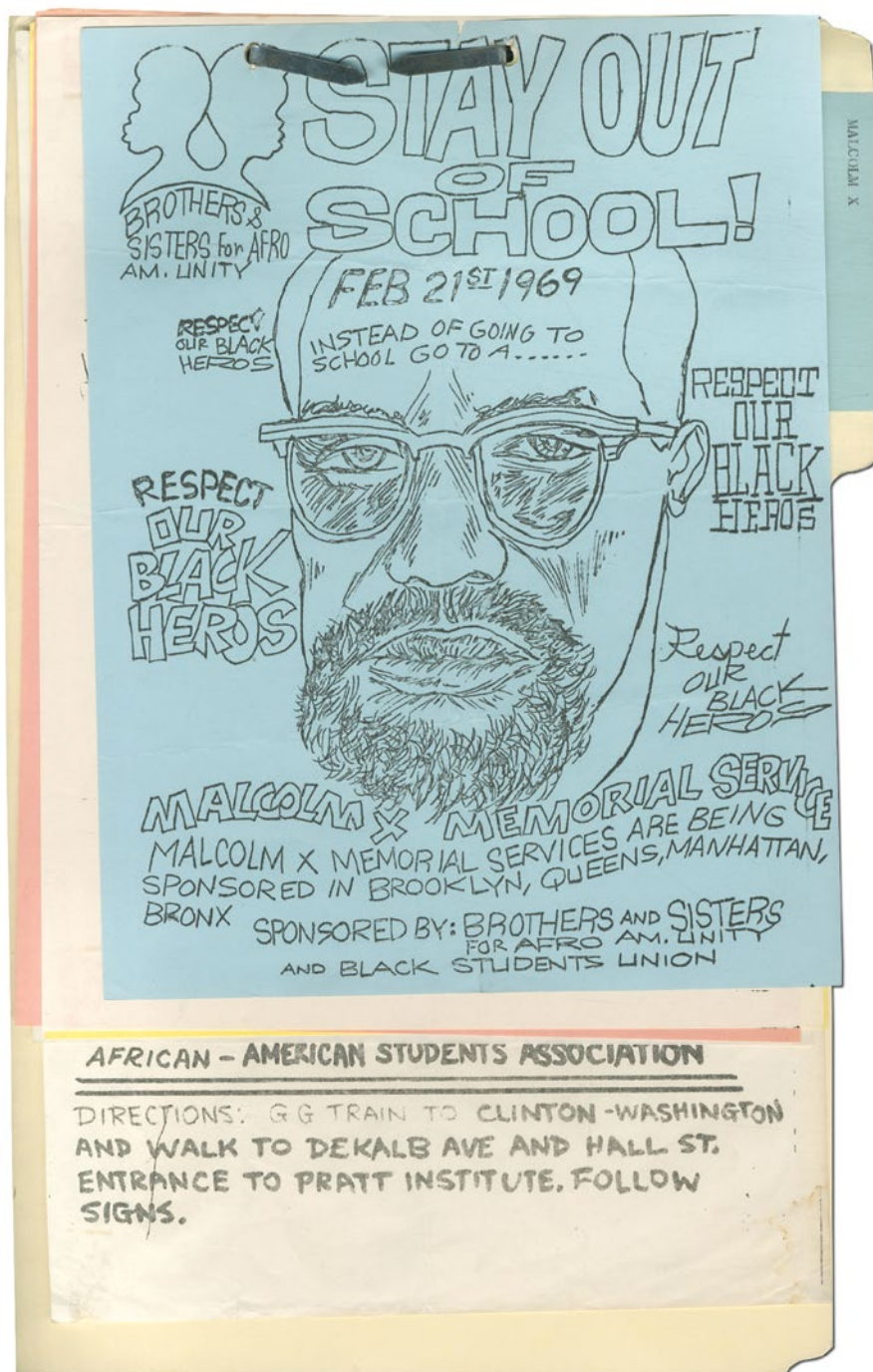
Clymer, the grandson of Founding Father George Clymer, was a career naval surgeon, serving on active duty from 1827 to 1866, after which he was appointed “medical director” on the retired list and continued to serve until 1871. At the time of this letter, Clymer was the surgeon aboard the USS *Jamestown*, flagship of the African Squadron, which attempted to suppress the Atlantic slave trade. This letter, dated January 13th, 1857, was written on-board the *Jamestown* just before it completed its cruise and returned to Philadelphia where it would be decommissioned. In it, Clymer describes the impact of malaria upon freed slaves who had chosen to return to Africa and the missionaries who assisted in their transition.

“Mr. Fournier came here in June, and still has fever every other day. I have taken him in hand and stopped the fever, but it will return from time to time unless he prevents it by quinine, or takes a sea voyage. More than nine tenths of the colored emigrants from the U.S. take the fever within one, two, or three months from their arrival. This usually lasts two or three weeks at a time, returning from time to time, for two or three years, sometimes longer, till they acquire acclimation. This sickness is, of course, one of the great drawbacks to the prosperity of Liberia. . . The climate . . . is so unfriendly to the white man that he rarely can acquire perfect acclimation with whatever length of residence. . . The Revd Mr. David A. Wilson and his wife, . . . were obliged, from fever, to return home. . . The Revd Mr. Will had been stationed with his wife, at Corisco at the mouth of the River Gambia, for some years. This wife became ill, and he took her home to New Jersey to die. . . The Revd Mr Horne, now here with his young wife, . . . both have had the fever, but are now well. These with Mr Fournier are the only Americans here. . . I accompanied Mr. Wilson through the graveyard at this place and saw there what the climate had done for the missionaries. It was a sad memorial.”

He also describes the system used by the Liberian Colonization Society to in-process emigrants, rendered with the typical prejudice of the time.

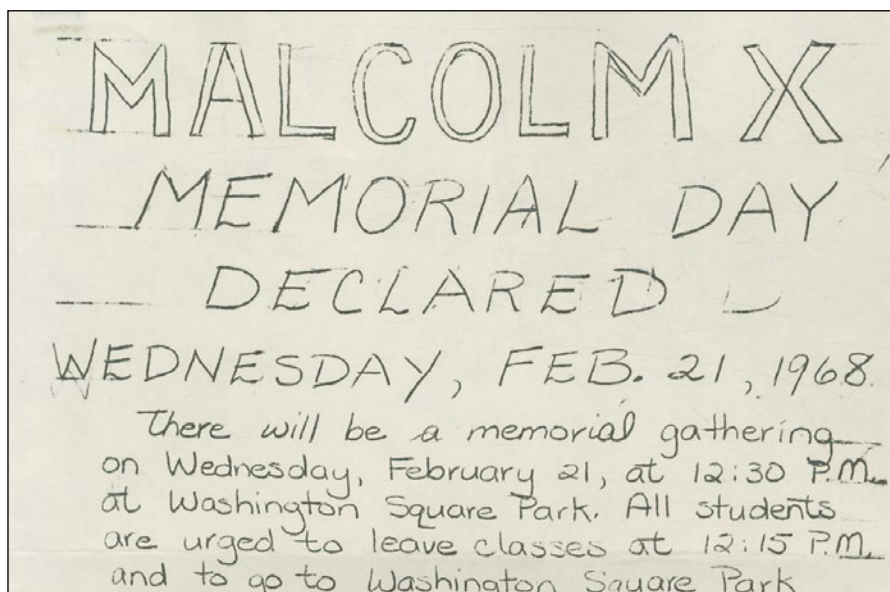
“There are two Large Receptacle Buildings sent from the U.S. by the Colonization Society. . . These will accommodate 100 emigrants each. Here they are logged and fed by the Colonization Society for six months; after which they must provide for themselves. Those who are of age and others as they become of age, receive from the Government five acres of land in the interior. A few of the emigrants proceed immediately . . . into the Interior (which is less sickly than the coast) and go to work on their land. The majority, however, repair to the Receptacles for six months. They come out little fitted [for colonization] from sickness, from debility, or from indolence for labor or self-support. Hence many become beggars on this town, which has little to give them. They then sigh to get back to Virginia or Kentucky, from which most of them come. I meet plenty of sickly beggars, and lazy, worthless liberated negroes from the U.S. every day in Monrovia. Those, however, who . . . are industrious and do not loiter about the town, but go up the River some twenty miles and cultivate the ground do well. There are some good farms of coffee, rice, and sugar cane on the River. . . The Colonization system wants reform. . . It is now in contemplation to establish a colony in the Interior, instead of landing the emigrants on the coast. This would be a great improvement. Moreover, some of the most worthless of the negroes at home are sent out here and they are even more worthless here. More discretion should be exercised in the selection. I do not despair, however, . . . wanting as the Negro is in reason, in judgment, and in force and stability of character (though he has Imagination, Imitation, and Music developed). I believe in acquired as well as natural capacity and that, through the united influence of commercial and social intercourse with Europeans and Americans, through missionary instruction and other means of education, the Negro will make yearly progress, and acquire, in time, a very considerable degree of christian civilization, and the capacity of self-government, without the direct support of the white man. . .”

An unvarnished and exceptionally scarce, first-person account of Liberian colonization. While descriptions of the Liberian experiment by Colonization Society members, missionaries, and Liberian government officials periodically surface, contemporary firsthand assessments by non-missionary observers are most uncommon. [BTC#451319]



AFRICAN - AMERICAN STUDENTS ASSOCIATION

DIRECTIONS: G G TRAIN TO CLINTON - WASHINGTON AND WALK TO DEKALB AVE AND HALL ST. ENTRANCE TO PRATT INSTITUTE. FOLLOW SIGNS.



46 (Malcolm X)

[Archive]: Malcolm X Memorial Service Flyers

New York: 1968 and 1969

\$1500

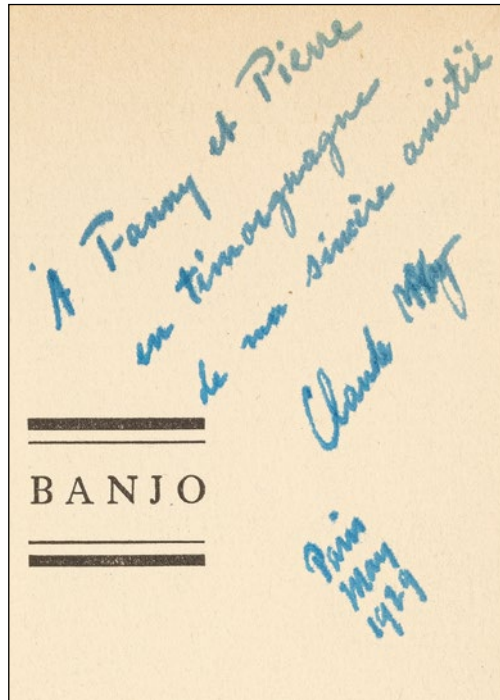
Six sheets of white, blue, yellow, and pink paper. Five measuring approximately 8½" x 11" and one measuring 8½" x 14". Very good with creases from being folded, light edgewear and two punch holes at the top edge of each flyer housed in a legal-size manilla folder. A collection of six flyers for memorial services in observance of the anniversary of Malcolm X's death. Four of the gatherings were hosted by the Brothers and Sisters for Afro-American Unity and student groups at both Pratt and New York University, all which called for students to leave class in honor of Malcolm's death and to gather on or near campus. The last two flyers are for more formal gatherings. One hosted by the Militant Labor Forum, included the showing of the film *Malcolm X: Struggle for Freedom* and a list of student speakers, most notably author and Social Work Party members Tony Thomas and Felipe (Philip) Lucian, cofounder of the Young Lords and The Last Poets. The other organized event took place at Pratt University's Memorial Hall and was hosted by the African-American Teachers and African-American Students Associations with appearances by James Baldwin, Malcolm X's widow Betty Shabazz, and civil rights activist James Forman, among others. An interesting archive testifying to the devotion to Malcolm X's leadership and stature as one of the most important voices of the Civil Right era. [BTC#452752]



47 Claude McKay
Banjo: A Story without a Plot
 New York: Harper & Brothers 1929

\$8500

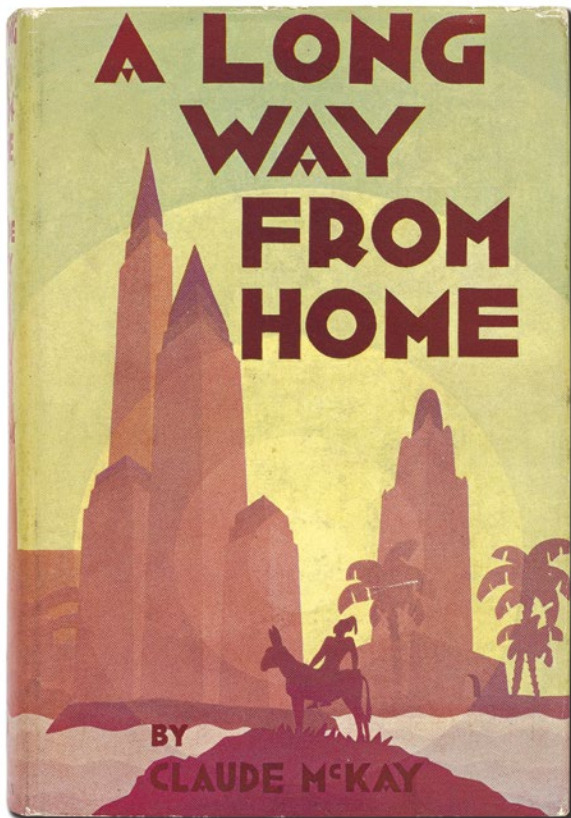
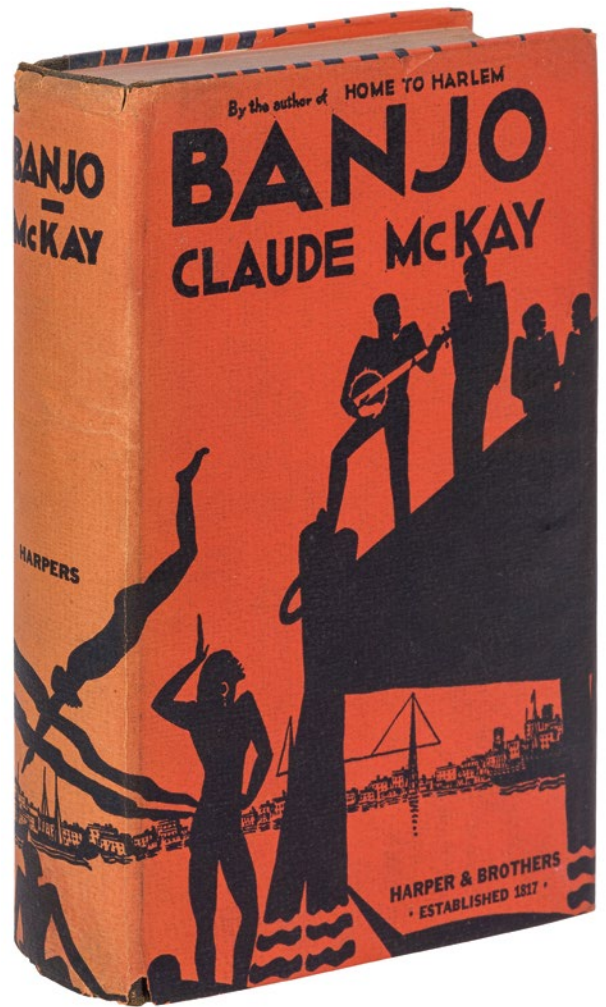
First edition. Quarter cloth and decorated paper over boards. Fine in near fine Aaron Douglas-designed dustwrapper with a modest chip at the crown and very subtle spine sunning. Inscribed by the author in French: "A Fanny et Pierre en timor [word?] de ma sincere amitie. Claude McKay. Paris May 1929." The recipients were Pierre Vogein, a young engineer with whom McKay had become friendly in Moscow in 1922, when Vogein served as Secretary to the French Communist delegation at the Fourth Congress (to which McKay traveled with Max Eastman), and his wife Fanny Rappaport-Vogein, a medical student (later doctor) at the hospital where McKay was admitted in Paris. Pierre and Fanny were among McKay's closest friends in Paris and Fanny continued to correspond with McKay until the War.



Banjo was the second novel by McKay,

a poet, writer, and seminal figure in the Harlem Renaissance. W.E.B. Du Bois was critical of McKay's first novel, *Home to Harlem* (1928), for its portrayal of Harlem as a drug and prostitution filled neighborhood, writing that "...for the most part [Home to Harlem] nauseates me, and after the dirtier parts of its filth I feel distinctly like taking a bath." However, Du Bois encouraged McKay to continue writing, stating that *Banjo* was "...a sort of international philosophy of the Negro race." It was the basis for the 1937 J. Elder Wills musical film *Big Fella* starring Paul Robeson helping police locate a missing boy (while also singing five songs). A rare inscribed copy with a significant association in an important Harlem Renaissance novel.

[BTC#456219]



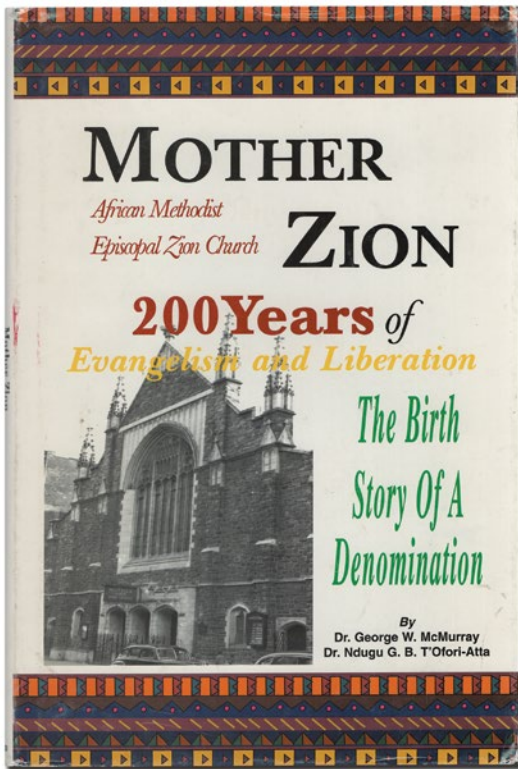
48 Claude McKay
A Long Way From Home

New York: Lee Furman (1937)

\$2000

First edition, green cloth variant binding. Bump and tiny light stain on the rear board else fine in just about fine Aaron Douglas-illustrated dustwrapper with a faint corresponding stain on the rear panel. A much nicer than usual copy. McKay's recitation of his experiences during his self-imposed exile abroad. [BTC#443094]

A Scarce New York City A.M.E. Zion Church History

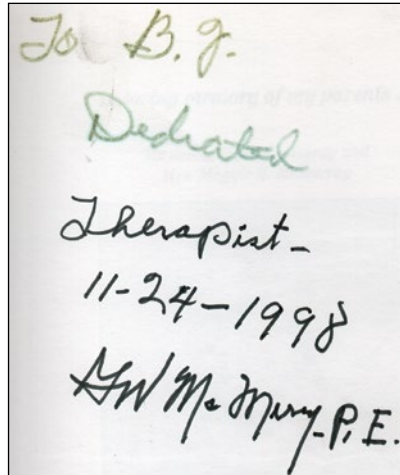


49 Dr. George W. McMURRAY and Dr. Ndugu G.B. T'OFORI-ATTA

Mother Zion: African Methodist Episcopal Zion Church. Two Hundred Years of Evangelism and Liberation. The Birth Story of a Denomination

Charlotte, North Carolina: A.M.E. Zion Publishing House (1996)

\$400



First edition. Tall octavo. 223pp. With many illustrations in black and white. Two corners very gently bumped, slightly cocked, very near fine in a very good or better dustwrapper with a bit of edgewear and some light wear at the folds.

A scarce history of the Mother A.M.E. Zion Church in New York City on the occasion of the denomination's 200th anniversary. Inscribed on the front endpaper by one of the authors, Dr. George W. McMurray (in a seemingly infirm hand): "To B.J. Dedicated Therapist - 11-24-1998 G.W. McMurray - P.E. [presumably 'Pastor Emeritus']." In his foreword, Dr. McMurray states "this is the first writing of the history of Mother A.M.E. Zion Church, even though her history preceded the organization of the denomination by some twenty-five years or more." The

church has been located on West 137th Street in New York City since 1923, and the building was designated a New York City landmark in 1993. OCLC locates only four copies. [BTC#452689]

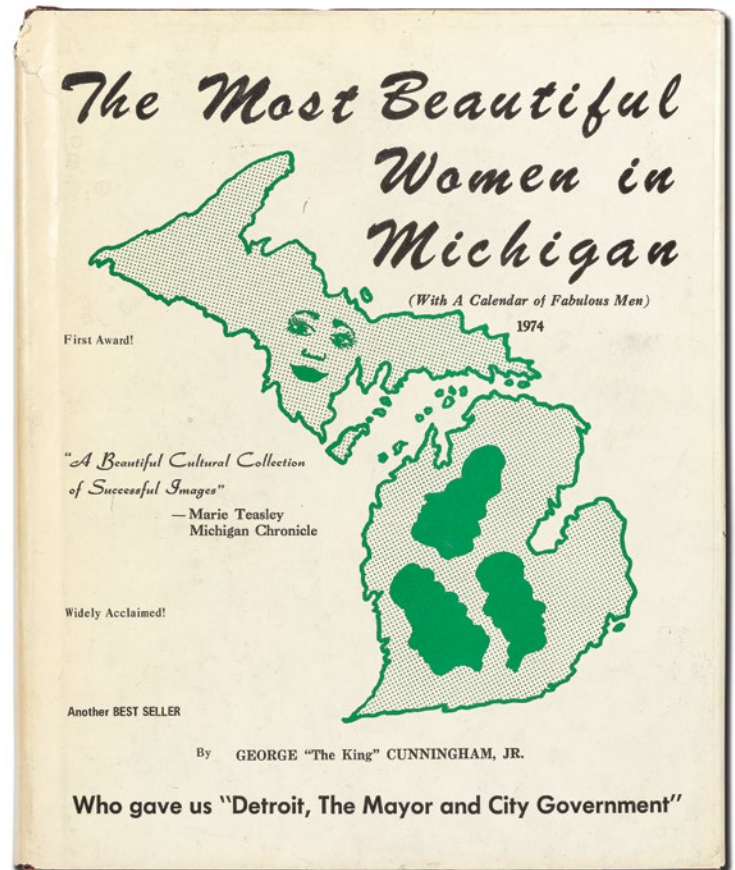
50 (Michigan) George "The King" CUNNINGHAM, Jr. *The Most Beautiful Women in Michigan* (with a Calendar of Fabulous Men) 1974

Detroit: Villard Publishers (1973)

\$1200

First edition. Folio. 180, [13]pp. Heavily illustrated from photographs. Original red cloth titled in silver. Hinges neatly repaired, else near fine in very good dustwrapper with several small chips and tears, and some slight loss.

A scarce publication by Detroit African-American author George "The King" Cunningham, promoting Black pride, beauty, and success. "I have projected here for you some ladies imbued with inner-outer beauty and I am hopeful that this cultural collection of successful images will give perspective and encouragement to the youngsters of this great land. ... Out of this choice group of The Most Beautiful Women in Michigan and Calendar of Fabulous Men will emerge one of the finest, most hip, most progressive, productive organizations in America. It is going to be the thing." Rather than the seemingly sexist focus of the title, the author seems to prioritize successful and accomplished Michigan Black citizens of both sexes. Full of illustrated biographies of African-American women and men from Detroit. Extremely scarce. Six copies in OCLC, half of them in Michigan. [BTC#449749]



It is going to be the thing." Rather than the seemingly sexist focus of the title, the author seems to prioritize successful and accomplished Michigan Black citizens of both sexes. Full of illustrated biographies of African-American women and men from Detroit. Extremely scarce. Six copies in OCLC, half of them in Michigan. [BTC#449749]



51 (Military)

57 Quartermaster's Reports for the 10th U.S. Colored Artillery (Heavy)

Fort Macomb, Louisiana: 1866

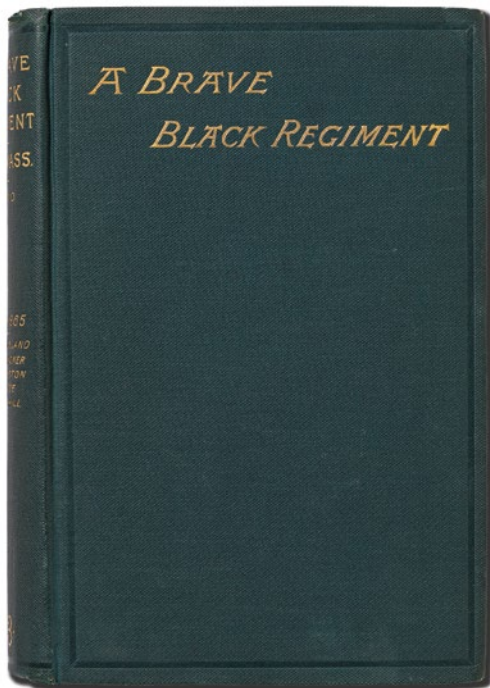
\$4500

A group of 57 documents mostly prepared by 1st Lieutenant G.L. Faxon, acting assistant quartermaster of the 10th U.S. Colored Heavy Artillery. All but a few are partially printed documents filled out in ink, mostly by Faxon, with a few retained copies of letters transmitting the documents to the Treasury Department, most are docketed in ink, all are carefully folded, a number have handmade and handwritten mustard-colored sleeves. Very minor wear, overall fine. The documents range from the single page letters to large fold-out, multiple page charts.

Originally organized from the 1st Corps de Afrique Heavy Artillery in New Orleans; later re-designated as the 10th Regiment Heavy Artillery

Colored, the Regiment was largely attached to the defense of New Orleans throughout the Civil War and continued there until they were mustered out in February of 1867.

The documents include records of food, forage, stores, wood, fuel, clothing, sales of additional rations to officers, returns of equipage, etc. Single quartermaster's reports for Black regiments appear on the market, and by themselves they can make for rather unenlightening reading; however, this is the largest group we've seen, and in their totality might make for a more enlightening picture of the provender and supplies of a Black regiment in the immediate aftermath of the Civil War. [BTC#444656]



52 (Military)
Luis F. EMILIO

A Brave Black Regiment: History of the Fifty-Fourth Regiment of Massachusetts Volunteer Infantry, 1863-65

Boston: The Boston Book Company 1891

\$3000

First edition. Octavo. Blue cloth gilt. 410pp., 9 maps, plates, and extensive photographic illustrations. A couple of small tears at the crown, corners a little bumped, else a nice and clean, near fine copy with the gilt lettering bright. Possibly the best book about Black soldiers in the Civil War, and certainly the best account of the 54th Regiment (which was featured in the film *Glory*). An especially desirable title, the first edition is scarce. This is one of the better copies we've seen. *Negro History: 1553-1903* #136. [BTC#458939]

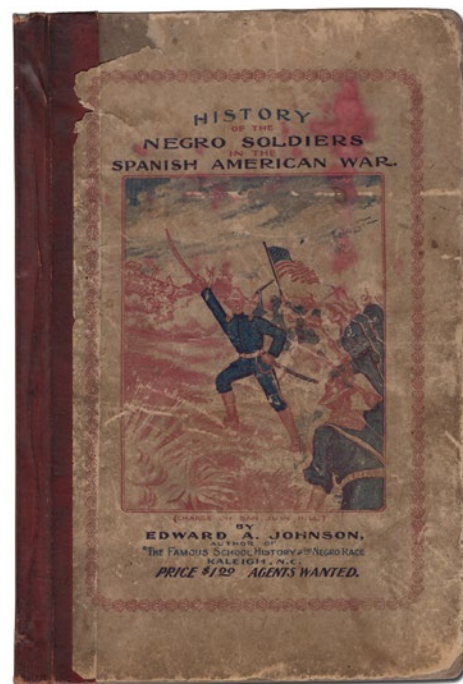
53 (Military)
Edward A. JOHNSON

History of the Negro Soldiers in the Spanish American War

Raleigh, N.C.: Capital Printing Company 1899

\$600

First edition. Small octavo. 228pp. Illustrated from photographs and with line drawings. Quarter cloth and illustrated paper over boards. Some erosion of the paper covering the boards, not affecting the illustration, pages a bit soiled, a chip to the margin of one page and some spotting on a couple others. A sound, near very good copy of a remarkably fragile and very cheaply produced book. The first 170 pages are devoted to the War and gives an in-depth view of the exploits of the black soldiers. The remainder is devoted to facts of general interest to the Race, such as the emergence of Paul Laurence Dunbar, and of African-Americans in prominent positions, etc. By the author of *The School History of the Negro Race*. Very scarce. [BTC#458887]



54 (Military)
Wm. C. NELL

The Colored Patriots of the American Revolution, with sketches of several Distinguished Colored Persons: To which is added a brief survey of the Condition and Prospect of Colored Americans

Boston: Robert F. Wallcut 1855

\$900

First edition. Introduction by Harriet Beecher Stowe. Octavo. 396pp. Bookplate of Peter Salem. Later (probably early-to-mid 20th century) half morocco gilt and paper covered boards. Bookplate of a noted black editor, lacks the frontispiece portrait of Crispus Attucks (as it frequently does), small chip at the corner of one page, a few old pencil notes in text, modest rubbing on the boards, overall very good. Important early history by an African-American examining the contribution of Black soldiers to the War of Independence. *Howes N-49, Work p.397, Blockson 2621*. Very scarce. [BTC#458899]



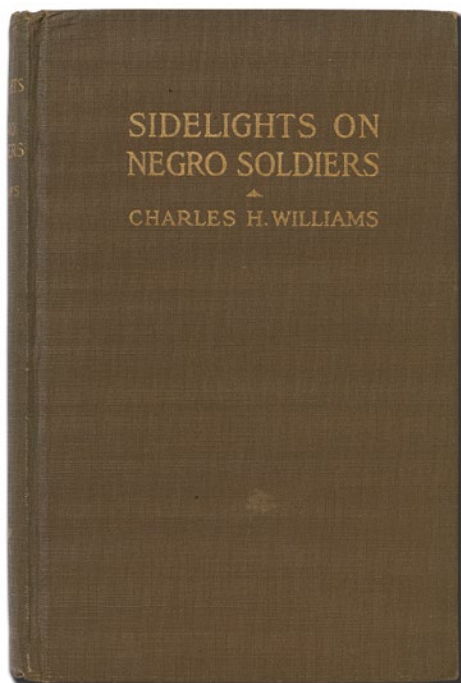
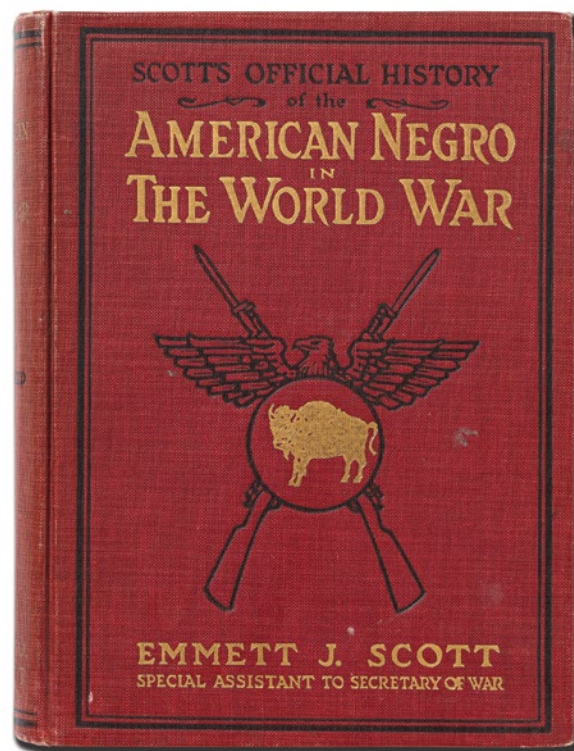
55 (Military)

Emmett J. SCOTT*Scott's Official History of the American Negro in the World War*

[No place]: Emmett J. Scott (1919)

\$350

First edition. Small quarto. 512pp. Pictorial red cloth decorated in black and gilt. Illustrated from black and white photographs, portraits. Boards very slightly worn, else about fine. "A complete and authentic narration, from official sources, of the participation of American soldiers of the Negro race in the world war for democracy, profusely illustrated with official photographs. A full account of the war work organizations of colored men and women and other civilian activities including The Red Cross, the Y.M.C.A., the Y.W.C.A. and the War Camp Community Service, with official summary of the treaty of peace and League of Nations covenant, prefaced with the highest tributes to the American Negro by Hon. Newton D. Baker, Gen. John J. Pershing and the late Col. Theodore Roosevelt." One chapter, *Negro Women in War Work* is written by the noted writer, Alice Dunbar-Nelson. An especially nice copy of a book generally found well-worn. [BTC#458891]



56 (Military)

Charles H. WILLIAMS*Sidelights On Negro Soldiers*

Boston: B.J. Brimmer 1923

\$500

First edition. Introduction by Benjamin Brawley. 248pp. Brown cloth gilt. Spine slightly toned, a near fine copy lacking the rare dustwrapper. A nice copy of this important volume on the role of African-American soldiers during the first World War. The author, who was the Physical Director of the Hampton Institute, was sent to the war as a Special Investigator of conditions among Black soldiers by the Phelps-Stokes Fund and the Federal Council of Churches. [BTC#458900]

57 (Military,

Spanish-American War)**W. Hilary COSTON**

*The Spanish-American War
Volunteer: Ninth United States Volunteer
Infantry Roster and Muster Biographies
Cuban Sketches*

Camp Meade, Middletown, Pennsylvania:

Published by the Author 1899

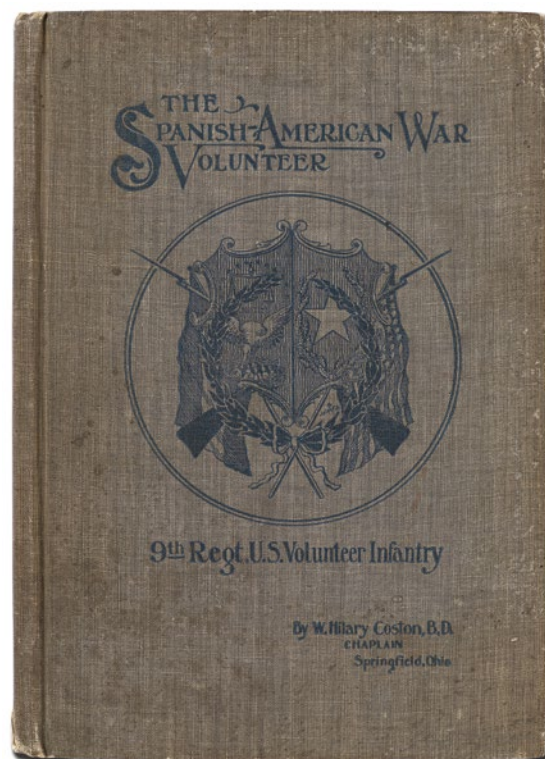
\$4000

First edition. Tall octavo. 139pp., frontispiece, charts and rosters, illustrated from photographs. Gray decorated cloth. Soiling and spotting on the boards, and a small chip lacking at the foot of the spine, but a sound and very good copy. Unit history of an African-American regiment in the Spanish-American War, written by the unit's chaplain, a Rhode Island-born African-American. A very uncommon title.

[BTC#458944]



H. HERMAN BLUNT, First Lieutenant, Co. H.



58 **(Military)**
(Perry WILLIAMS)
African-American Soldiers Along the Mexico Border in the 1920s

Sierra Vista, Arizona: 1920s
\$1200

A collection of 21 silver gelatin photographs of African-American men who served at Fort Huachuca in Sierra Vista, Arizona. The photos measure between 2½" x 3½" and 8¾" x 6¼", with most around 3½" x 4". Five images have ornamental borders and a developer's stamp on the rear ("This is a genuine Border Fox Tone Picture"), while a large photo of Fort Huachuca with writing in negative suggests it was a commercial image available to soldiers. Overall near fine with light edge wear, two images creased and with a few tiny spots.

A collection of images that captured African-American troops at Fort Huachuca, located about 75 mile south of Tucson, near the Mexico border. The fort was established in 1877 as one of a number of installations created to oppose Apache forces lead by Geronimo and became the headquarters of the famed 10th Cavalry of Buffalo Soldiers.

Included with the collection is the 1945 Phoenix, Arizona chauffeur's license featuring a photo of Perry Williams, who according to draft records, was drafted into the Army in the summer of 1917 in anticipation of America's entry into the First World War. Some images in this collection appear to have been taken during Williams first year in the military, such as him with two other uniformed men by a rocky outcropping, but later images suggest he may have remained in the service well into the mid-1920s.

Images include a group of men waiting in a chow line, a shot of the mess cook, a group of soldiers gathered in a circle, a military band on a stand by a calvary obstacles course, several men and a child posed in front of a 1920s-era airplane, soldiers posed with a woman in civilian clothes, and three men outside a movie theater (with a poster for the lost 1928 Lon Chaney film, *Big City* visible behind them). There are also two further images of boats by the water and a large image taken from high up capturing the entire camp.

An interesting collection of images of African-American soliders along the Mexico Border in the 1920s. [BTC#445909]



59 (Mississippi)
Annie L. NICHOLS

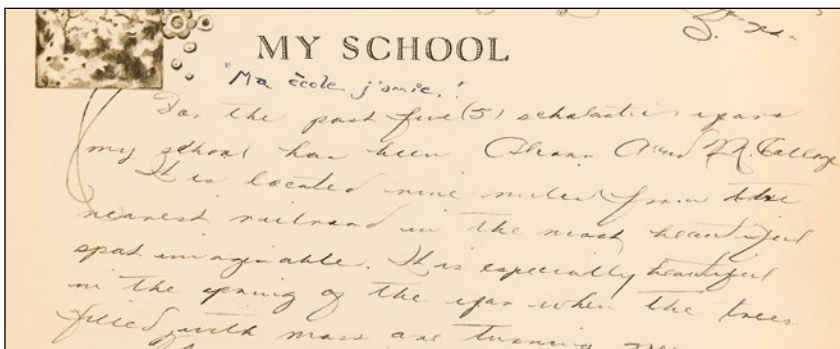
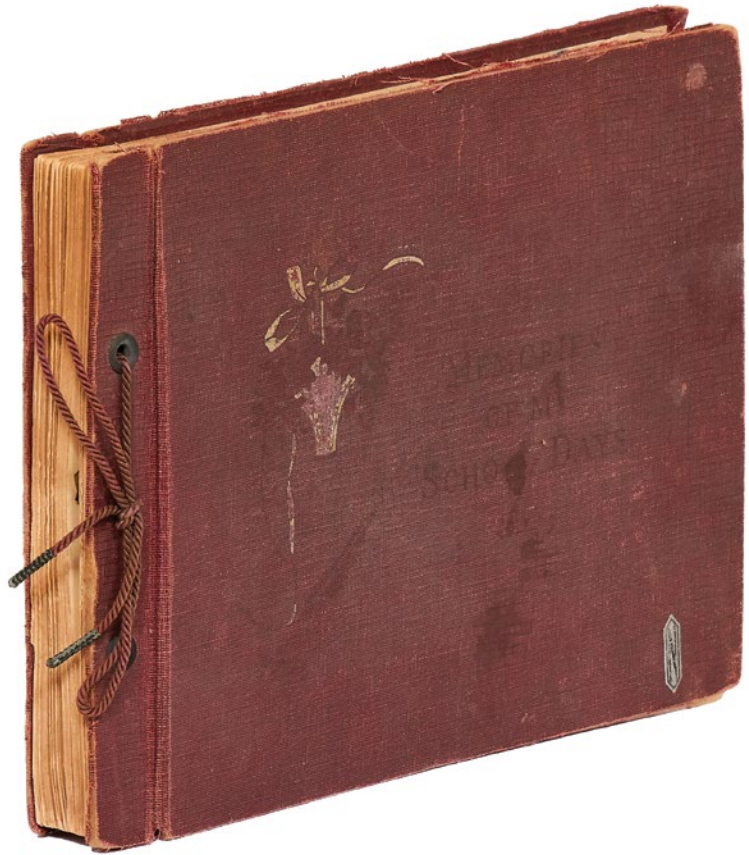
[Scrapbook and Photo Album]: "Memories of My School Days" by an African-American Woman from Alcorn State University

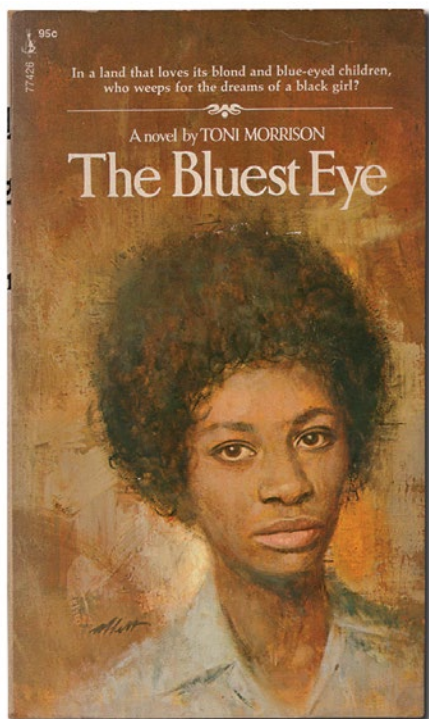
New York: C.R. Gibson & Company [circa 1932]

\$1000

Oblong octavo. Measuring 10" x 7". 100pp., with about half blank. String-tied burgundy cloth boards. Owner's name inside front board, boards a bit rubbed and faded, very good. An album filled with annotations and original photographs, this scrapbook records a young African-American woman's experiences attending Alcorn Agricultural and Mechanical College (renamed Alcorn State University in 1974) in the late 1920s and early 1930s. Alcorn, a historically Black comprehensive land-grant institution in Lorman, Mississippi, offered both high school and college courses at the time, and Nichols took part in both. A laid-in holographic letter from her father suggests she later continued her education at Tennessee State University in Nashville. Recording her memories at about the time of her graduation, Nichols writes in detail about the school ("For the past five scholastic years my school has been Alcorn A and M College. It is located nine miles from the nearest railroad in the most beautiful spot imaginable ... My school is improving very much each year. There have been several new buildings added that make it a much better and comfortable one."), her studies ("I always found Algebra for my second year here and Geometry for my 3rd to be my favorites. Gee! They were swell!"), the faculty and class officers, the societies to which she belonged, school athletics ("There'll always be spirit for football here."), and the baccalaureate sermon ("It was by Bishop Janes of New Orleans, La. Gee! but it was fine. , etc. He compared our lives so intelligently and seemed to have impressed the entire audience."). She also includes selections from her favorite poems and a list of the graduation gifts she received, which include a wristwatch, this scrapbook, and "Undies."

Accompanying Nichols' reminiscences are nearly 40 photographs that have been glued or are held in place at the corners. A few appear to have been removed and may be among the additional dozen loose snapshots (and four negatives) laid in. Nearly every photograph is labeled in her hand. One page, titled "An Alcornite Fan/This'll really keep you cool," features 26 tiny clipped headshots of Nichols' classmates arranged within a drawing of a blowing fan. Most of the others are candid, including shots of her best friend Bernice, her friend Milton leaving the "Windy City," another friend ("Caldwell") standing beneath a basketball hoop, as well as one featuring Nichols and two girlfriends that appears under the label "!! Whoop-it-Up!!" The last few pages are decorated with Valentines and other holiday cards she received while attending Alcorn. Overall a nice vernacular album demonstrating the flavor of the daily life of an African-American co-ed. [BTC#394272]





60 **Toni MORRISON**
The Bluest Eye

New York: Pocket Books (1972)

\$225

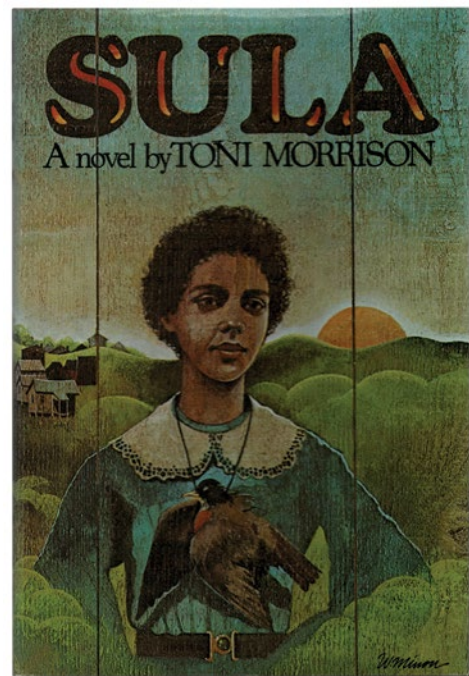
First paperback edition. 160pp. Pages toned, single modest crease on the spine, a clean, very good or better copy. Nobel Laureate's scarce first novel. Morrison was the first African-American to win the Nobel Prize for Literature. [BTC#437073]

61 **Toni MORRISON**
Sula

New York: Alfred A. Knopf 1974

\$850

First edition. Fine in fine dustwrapper. The author's second book. A book that seemed to be plagued by production flaws, this is one of the nicest copies we've seen. [BTC#456206]

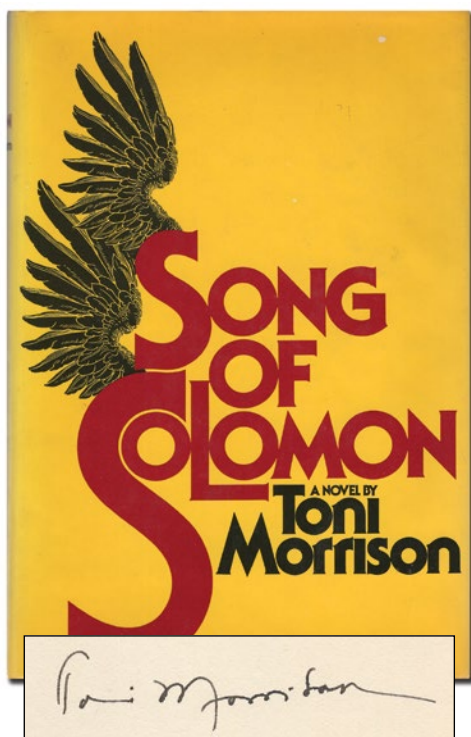


62 **Toni MORRISON**
Song of Solomon

New York: Alfred A. Knopf 1977

\$400

Second printing (in the same month as the first printing). Bookplate on front pastedown, else near fine in about fine dustwrapper. Signed twice by the author (one signature dated in 1977). Nobel Prize winner's third book. [BTC#443866]

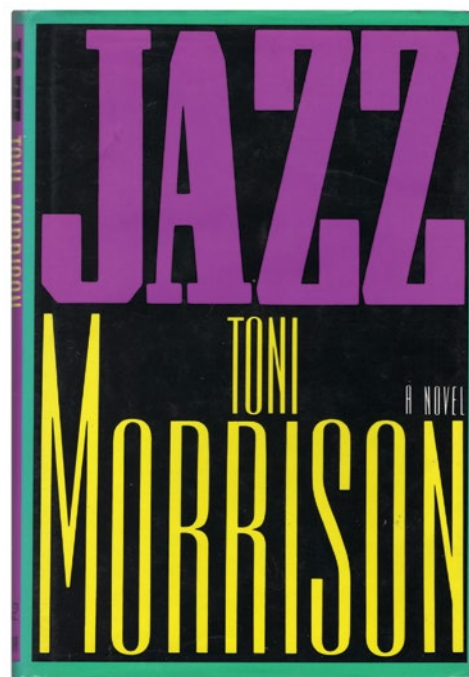
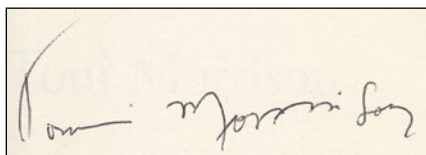


63 **Toni MORRISON**
Jazz

New York: Alfred A. Knopf 1992

\$250

First edition. Very slight wear else fine in fine dustwrapper. Signed by the author on the half-title. [BTC#443865]





64 (Music)

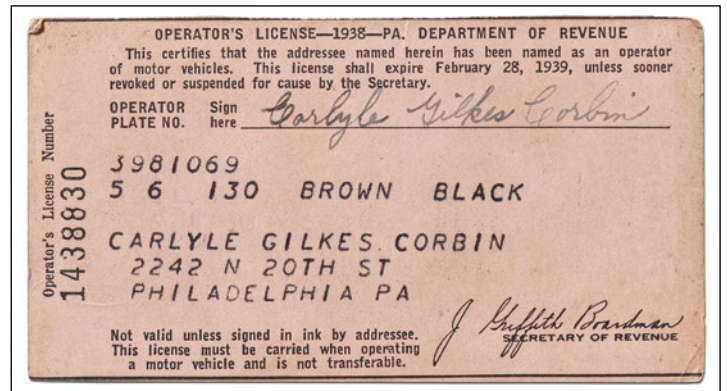
Carlyle G. CORBIN

[Archive]: African-American Jazz Musician's Membership and Business Cards

Philadelphia: 1935-1939

\$600

An archive of 22 membership cards and ticket stubs compiled by a Philadelphia jazz musician in the 1930s. All items are very good or better with edgewear. Carlyle G. Corbin was a jazz bassist, composer, and band leader in Philadelphia in the 1930s. This collection of cards includes his Musicians' Protective Union membership cards, The Dukes Orchestra business cards, ticket stubs, and his driver's license which describes Corbin as "brown black." Corbin was known in Philadelphia as an arranger and session bassist before creating his own combo, Carlyle Corbin and his Dukes Orchestra along with Clement G. Edwards and Gerald D. Brown. An interesting collection of cards and ticket stubs from the jazz career of an African-American musician in the 1930s. [BTC#445260]





65 (Music)

McKie FITZHUGH*Chicago Jazz Music Photo Archive*

Chicago: 1942-1956

\$7500

Group of more than 170 gelatin silver black and white and sepia-toned press photographs, with a few duplicates, taken between 1947 and 1956. Most measure 10" x 8". Some with scattered captions on the back along with photographer's stamps (Caltoa Foto, Gushiniere Studios, R.D. Jones' Studio, Adams Photo, etc.). Overall near fine with light wear and scattered corner creases; one trimmed and four with losses at one edge from being stuck together and then separated.

A collection of photos showcasing the career of Chicago disc jockey and music promoter McKie Fitzhugh with shots of musicians Duke Ellington, Max Roach, Ben Webster, Red Holloway, Johnny Brown, Woody Herman, and Walter Dyett's DuSable-ites, as well as publicity shots of Floyd Smith, Nat Towles, Paul Williams and bandleaders Louis Jordan and Andy Kirk. There are also many shots of performers posing with their instruments, standing in groups, or on stage performing before an audience, that could not be immediately identified but are likely known musicians of the Chicago scene. In addition, there are numerous photos taken from various clubs such as the Parkway Ballroom, Rhumboogie Café, Club DeLisa, Crown Propeller Lounge, and The Disc Jockey's Lounge, showing audiences and guests mingling with one another, dancing, seated at the bar, and gathered around tables. Fitzhugh makes frequent appearances in the photos, both with performers and audience members, and always flashing a smile.

Fitzhugh was a graduate of DuSable High School in the Bronzeville neighborhood of the South Side of Chicago. He became a dance promoter at the Parkway Ballroom in 1942 which was a popular spot with local teen-

agers looking to dance to new musicians. Fitzhugh was a natural host and in a few years he moved on to the distinguished Savoy Ballroom where he promoted such national acts as Duke Ellington, Nat King Cole, Stan Kenton, and Lionel Hampton, all the while continuing to host a variety of teen-related events around the city as a Dick Clark-like figure to the African-American teenagers of Chicago. In 1948 he added radio disc jockey to his resume with the help of radio personality Al Benson at WGES. His *McKie's Up Night Roundup* show, where he traveled to a different hotspot each week, was very popular with listeners who could join the show on location or take part from their own living rooms. Four years later Fitzhugh opened his own record store and in 1956 his own nightclub, The Disc Jockey's Lounge, located on the first floor of the Strand Hotel. An article in *The Chicago Defender* reporting on the opening of the club dubbed Fitzhugh "The Champion of the Teenagers."

The archive also includes a large number of photos from the dance parties and social gatherings that Fitzhugh hosted. He is seen congratulating contest winners, greeting customers at his record store, behind his disc jockey microphone, at tables with various community groups, and posing with the teenage attendees of his dance parties. Also included are a number of images from a local high school showing football players practicing, vocational training, theater performers, beauty contestants, and school clubs. Rounding out the archive are about a dozen images that appear to be family related.

A nice group of images documenting the career of a prominent Chicago music promoter of the '40s and '50s. [BTC#450322]





COMMUNITY COLLEGE OF THE FINGER LAKES presents the FINGER LAKES SYMPHONY ORCHESTRA

Summer Concerts at LEWISOHN STADIUM of THE CITY COLLEGE

Lake George Opera Festival WILLIAM WARFIELD PLAYBILL

Warfield baritone

MORE HISTORIC LAI IN THE WORLD A GREAT

"one of the greatest artists of this or any other generation."

CITIAL SALUTE OF THE WEEK WILLIAM WARFIELD

FIRST NEW YORK RECITAL IN FOUR YEARS WILLIAM WARFIELD TOWN HALL Sunday, February 4, 1955

PRO ARTE CHORALE

KILBOURN CONCERTS

Waukena Symphony Orchestra 1957-78 Season

STADIUM CONCERTS

STADIUM CONCERTS

CREIGHTON UNIVERSITY WILLIAM WARFIELD WARREN WILSON at the Piano

Opera House

PORGY and BESS OPERA HOUSE

LYCUM SERIES

WILLIAM WARFIELD, Bass-Baritone

WILLIAM WARFIELD, BASS-BARITONE

Phi Phi Philharmonic Orchestra

WORLD PREMIERE "I HAVE A DREAM"

MUSIC FROM BEAR VALLEY

BERLINER FESTWOCHE 1952 WILLIAM WARFIELD USA

PRINCETON UNIVERSITY CONCERTS

WILLIAM WARFIELD, BASS-BARITONE

NORTH FLORIDA JUNIOR COLLEGE Artist Series

FORMING ARTS

PATRICK HAYES FRIDAY MORNING MUSIC CLUB CONCERTS

THE TOWN HALL

THE MONUMENTAL BAPTIST CHURCH presents A Bicentennial Recital WILLIAM WARFIELD

ALABAMA STATE TEACHERS ASSOCIATION WILLIAM WARFIELD BASS-BARITONE

William Warfield BASS-BARITONE

WARFIELD 25th ANNIVERSARY RECITAL

MEISTER-KONZERTE 1964/65

PERFORMING ARTS

FESTIVAL CASATS

NORTHERN ILLINOIS UNIVERSITY ARTIST SERIES WILLIAM WARFIELD Bass Baritone

CARNEGIE HALL HIS VOICE IS HIS VISA

WILLIAM WARFIELD Second New York Recital

SAINT LOUIS SYMPHONY ORCHESTRA

Intermezzo MUSIC FESTIVAL MUSIC HALL

THE MUSIC THEATER OF LINCOLN CENTER

THE TOWN HALL

THE COMMUNITY CONG ASSOCIATION


Program William Warfield

CARNEGIE HALL SEVENTY-FOURTH SEASON 1965-66

TOWN HALL

5/1/77

Program **William Warfield**
 &
 THE 90 VOICE
 Gary Community
 Choir



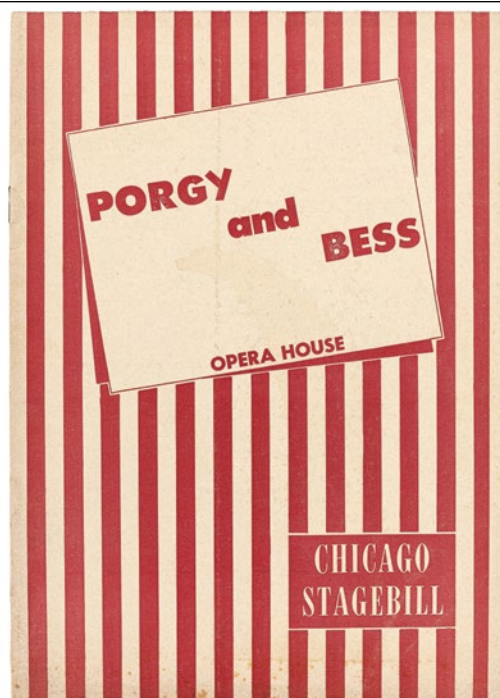
CONCERT

Sunday
 May 1, 1977

Roosevelt High School
 Auditorium
 Gary, Ind.

"one
 of the
 greatest
 artists
 of this or
 any other
 generation."
 CHICAGO AMERICAN

Sponsored by GARY HISTORICAL & CULTURAL SOCIETY, Inc.




PORGY and BESS

OPERA HOUSE

CHICAGO
 STAGEBILL

WILLIAM *Second New York Recital*
WARFIELD
 Otto Herz, Pianist BARITONE



PROGRAM

I. Motet: De Profundis. — Andreas Hammerschmidt (1612-1675)
 Oh, Sleep! Why Dost Thou Leave Me. (Soprano) — G. F. Handel (1685-1759)
 Good Fellow, Be Merry (Pezant Cantata) — J. S. Bach (1685-1750)
 Oh, God! Have Mercy (St. Paul) — Felix Mendelssohn (1809-1847)

II. Des Glockenschlägers Tochterlein Hochertelid } — Karl Loewe (1796-1869)
 Pastorie
 Non Wander, Maria Trunkra misser wir Alle Sein } — Hugo Wolf (1860-1903)

III. Venise Marine } — Pierre de Bréville (1861-)
 Le Furet de Bois Joli }
 Le Son du Cor d'Alfide
 L'Échelement des Hairs
 Ballade pour Pierrot Notre-Dame
 Ballade des Femmes de Paris } — Claude Debussy (1862-1918)

IV. Old American Songs (American Premieres) — Aaron Copland
 Business's Ease (Minuet Song) — The Dodger (Campaign Song)
 A Long Time Ago (Ballad) — Simple Gifts (Shaker Song) — I Bought Me a Cat
 Cahoots (Dedicated to William Warfield; First Performance) } — Howard Swanson
 Joy }

JAN. 28 Sunday
 Evening
 at 8:30
TOWN HALL
 Personal Management: LARNEY GOODKIND — 152 East 40th St., New York 16, N. Y.
 FORTHCOMING FILM: MGM'S SHOWBOAT

WILLIAM **WARFIELD**
 20th Anniversary Recital

WILLIAM WARFIELD, Baritone
 Warren Wilson, piano
 Dennis James, string bass

Haydn Aria di Natuno, from *Acide e Galatea*
 Mozart Per questa bella mano, K. 612
 Verdi Venetian Serenade
 Strauss In Wassermusik
 Brahms Rite, Susestücken
 Brahms Verweilung

By My 'er Dada Home at Last
 Take My Mother Home
 My Good-Love-Done-Been Here

Jacques Ibert Chanson de Don Quichotte
 (Sung without interruption)
 Chanson à l'Opéra
 Chanson à l'Opéra
 Chanson de la mort

Musorgsky Songs and Dances of Death
 Lullaby
 Serenade
 Trezak
 Commander-in-Chief

COLUMBIA ARTISTS MANAGEMENT INC.
 Director: Sally Hester
 100 West 57th Street, New York, N. Y. 10019
 Columbia RCA Victor Capitol MCA Records
 Personal Manager: Larney Goodkind

NEW YORK CONCERT DEBUT: MARCH 19, 1950 IN TOWN HALL • FIRST TOUR: AUSTRALIA - JUNE - AUGUST - 1950; FEATURED IN MGM'S SHOWBOAT 1951 RELEASE STARRING PORGY AND BESS; USA AND EUROPE - OPERA PRODUCTION - STARRING AS DE LAUD IN GREEN PASTURES 1957 AND 1959 - HALLMARK HALL OF FAME - NBC TELEVISION - SIX TOURS ABROAD FOR USA DEPARTMENT OF STATE - 1952 - TO INTRODUCE GEORGE GERSHWIN - DU BOSE HEYWARD OPERA, PORGY AND BESS TO EUROPE: VIENNA - BERLIN - LONDON - PARIS - 1955 SOLOIST WITH PHILADELPHIA ORCHESTRA FOR ITS DEBUT TOUR - EUROPE MAINLAND 1956 AFRICA - MID-EAST TOUR: LIBERIA GOLD COAST NIGERIA - TANGANYIKA SOUTH RHODESIA - KENYA - UGANDA - ETHIOPIA - LEBANON - ISRAEL - TURKEY GREECE - YUGOSLAVIA - 1958 TOURED ASIA: IRAN - AFGANISTAN - PAKISTAN - INDIA - MALAYA - LAOS - BURMA - VIET NAM - THAILAND - TAIWAN - SINGAPORE - HONG KONG - PHILIPPINES -

WARFIELD

1958: SOLO RECITAL BRUSSELS WORLD'S FAIR - 1959 CUBA FOUR CONCERTS TO DEDICATE CASA AMERICANA • SECOND TOUR OF AUSTRALIA 1958 • STAR OF VIENNA VOLKSOPER PRODUCTION OF PORGY AND BESS 69 PERFORMANCES FIRST TWENTY YEARS 850 RECITALS - 260 AS SOLOIST WITH SYMPHONY ORCHESTRAS - 288 OPERA - THEATRICAL PERFORMANCES.

Larney Goodkind announces the

20th Anniversary Recital

ALICE TULLY HALL
 March 22, 1970
 Sunday
 at 3:00 PM

Tickets at Tully Hall Box Office
 or by writing to: Larney Goodkind
 30 East 50th St., New York, N. Y. 10022
 (Please enclose stamped, self-addressed envelope)
 \$5.00, \$4.00, \$3.00

66 (Music)
William WARFIELD
 Collection of Programs

Various: 1949-1981
\$4500

A collection of 76 programs, flyers, postcards, and magazines related to the career of singer William Warfield, a baritone best known for his roles in *Show Boat* and *Porgy and Bess*, published between 1949 and 1981. The material ranges from postcards to quarto magazines and single sheet flyers to multi-page programs. Overall near fine or better, with scattered light age-toing, some general wear and a number of items with contemporary ink notations on their covers.

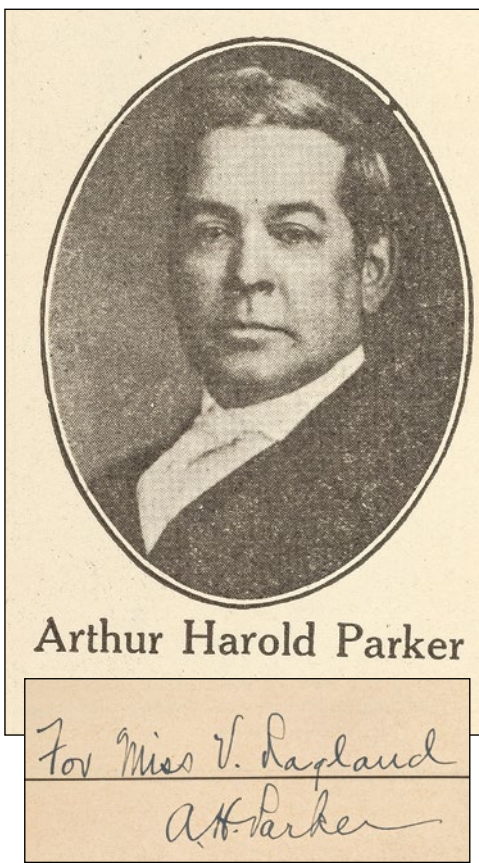
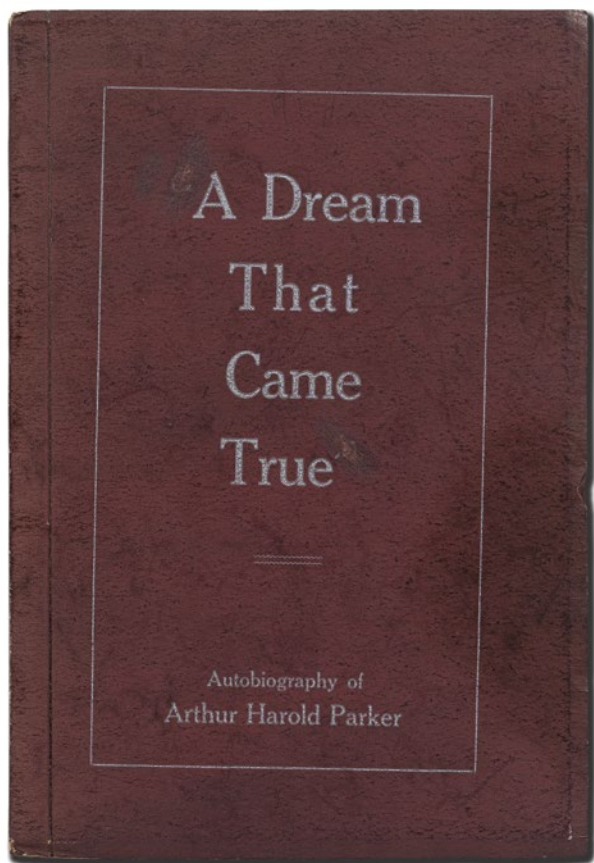
Warfield was born in Alabama in 1920 but grew up in Rochester, New York where he graduated from the Eastman School of Music. After a stint in the Army during World War II, he was cast in several Broadway shows. He first gained wide appreciation after a solo performance at New York City's Town Hall theater in early 1950. The performance led to his casting in the 1951 MGM remake of *Show Boat*, with his rendition of "Ol' Man River" noted by many as the film's high-point. Warfield was then cast as the co-lead in the 1952 revival of *Porgy and Bess* which also starred Cab Calloway and Leonyne Price, his future wife. Warfield would tour extensively over the next several decades, before suffering damage to his voice. By the 1970s he began reducing his singing appearances and in

1975 became a full-time professor of music at the University of Illinois at Urbana-Champaign, dying in 2004.

Some of the most notable items in the collection are programs from Warfield's star-making performance at Town Hall in early 1950, a playbill for the 1952 *Porgy and Bess*, and a 1955 publicity postcard touting his appearance on *The Ed Sullivan Show* (then known as "Toast of the Town"). Together the material documents Warfield's amazing vocal range which stretched from opera classics (many sung in German, in which he was fluent), to traditional and contemporary jazz tunes, Broadway musicals, and a catalog of Negro spirituals. Also present is his dedicated tour schedule which stretched across America from coast-to-coast, as well as all over the world, sometimes as part of the U.S. State Department's Cold War-era cultural exchange program, and not limited just to famous venues, such as Carnegie Hall and Lincoln Center, but also small colleges, high schools, and religious centers.

A sizable collection of ephemera documenting the career of one of the most successful and well-regarded African-American singers of the mid-20th Century. A complete list of material is available. [BTC#446207]

Printed by Black Students



67 Arthur Harold PARKER

A Dream That Came True: Autobiography of Arthur Harold Parker

[Birmingham, Alabama]: (Printed by the Students in the Printing Department of the Industrial High School 1932-33)

\$4000

First edition. Octavo. (2), 87, [1]pp. Illustrated. Frontispiece portrait. Purple paper wrappers titled in silver. A near fine copy. **Inscribed** by the author. The text originally appeared serially in the *Industrial High School Record*, the journal of the school, and was then published by the school in this pamphlet form.

The autobiography traces Parker's life, and the history of the Birmingham Public School System, especially that of the Industrial High School where he was Principal. Parker's mother was born enslaved in Virginia, his father escaped his Alabama owner via the Underground Railroad. Following emancipation, the two met and married in Ohio where Parker was born in 1870. After graduation from high school, Parker traveled

to Alabama to work and reconnect with relatives. He took a teacher's exam and began teaching at the Slater School, just opened to students in January of 1888. With the creation of the Industrial High School in September, 1900, established by the Board of Education as the first public high school for African-Americans in Birmingham, Parker became its first principal and oversaw its growth. The first class of 15 students graduated in 1904. The school began publishing its own paper, the *Industrial High School Record*, in 1917. Construction to increase the facilities for the high school began in 1924. Parker also taught at Tuskegee Institute in the summers for five years, beginning in 1915.

Arthur Harold Parker (1870-1939) received the 1925 loving cup, inscribed to "that citizen that had done the most for his race in 1924," an honor conferred on him by the African-American citizens of Birmingham. He retired in 1939 and died later that year. Rare. *OCLC* lists one copy at Birmingham-Jefferson Public Library. [BTC#445222]

68 (Pennsylvania) David R. FORBES

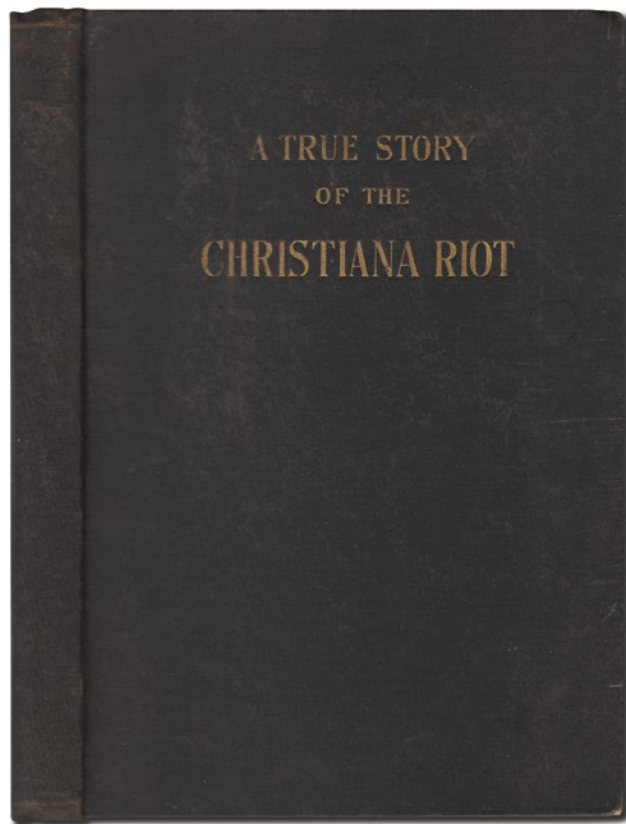
A True Story of the Christiana Riot

Quarryville, Pa.: The Sun Printing House 1898

\$375

First edition. Octavo. 154, [2]pp. Black cloth gilt. Small contemporary owner's name on first blank leaf, rubbing on the boards, and a small hole in the rear gutter, a sound and nice very good copy. Early source of information on the fugitive slave rebellion in Christiana, Pennsylvania. When a white slave owner attempted to recover a runaway slave and was met with resistance led by ex-slave William Parker, the white press described it as the Christiana "riots." Frederick Douglass described it as "The Battle for Liberty at Christiana." The author, David R. Forbes, was the editor of *The Quarryville Sun*. Uncommon.

[BTC#447907]





69 (Photography)

James A. PALMER

Photograph of the Whitaker Family

[Aiken, South Carolina: James A. Palmer 1874]

\$6000

Mammoth plate portrait contact print from full size glass negative. Reportedly of four members of the Whitaker family of Aiken, South Carolina. Image mounted on thick card mount. Image size 19" x 15½". Framed and glazed. Unexamined out of the frame, reportedly the margins of the mount are damaged. Image is about fine, with a couple of light marks in the negative.

An elderly couple, almost certainly formerly enslaved, are pictured with two toddlers, likely their grandchildren, in front of a rustic cabin. Al-

though unidentified on the image, the two children appear in other images identified as the Whitaker Family. Palmer, an historically significant photographer, was an Irishman who moved first to Savannah and then settled in Aiken, South Carolina shortly after serving with the Union army in the Civil War. He frequently photographed Black people at work and at home, marketing the images as souvenirs to tourists who visited Aiken, a popular Winter resort. Palmer's stereographed and cabinet card-sized images of African-American subjects are avidly collected; mammoth plates are rare. [BTC#450379]



70 (Photography, South Carolina) Mrs. Simmie SMITH

Family Photographs of a "Tourist House" featured in the Green Book

South Carolina, New Jersey, Florida: 1940-1944

\$3500

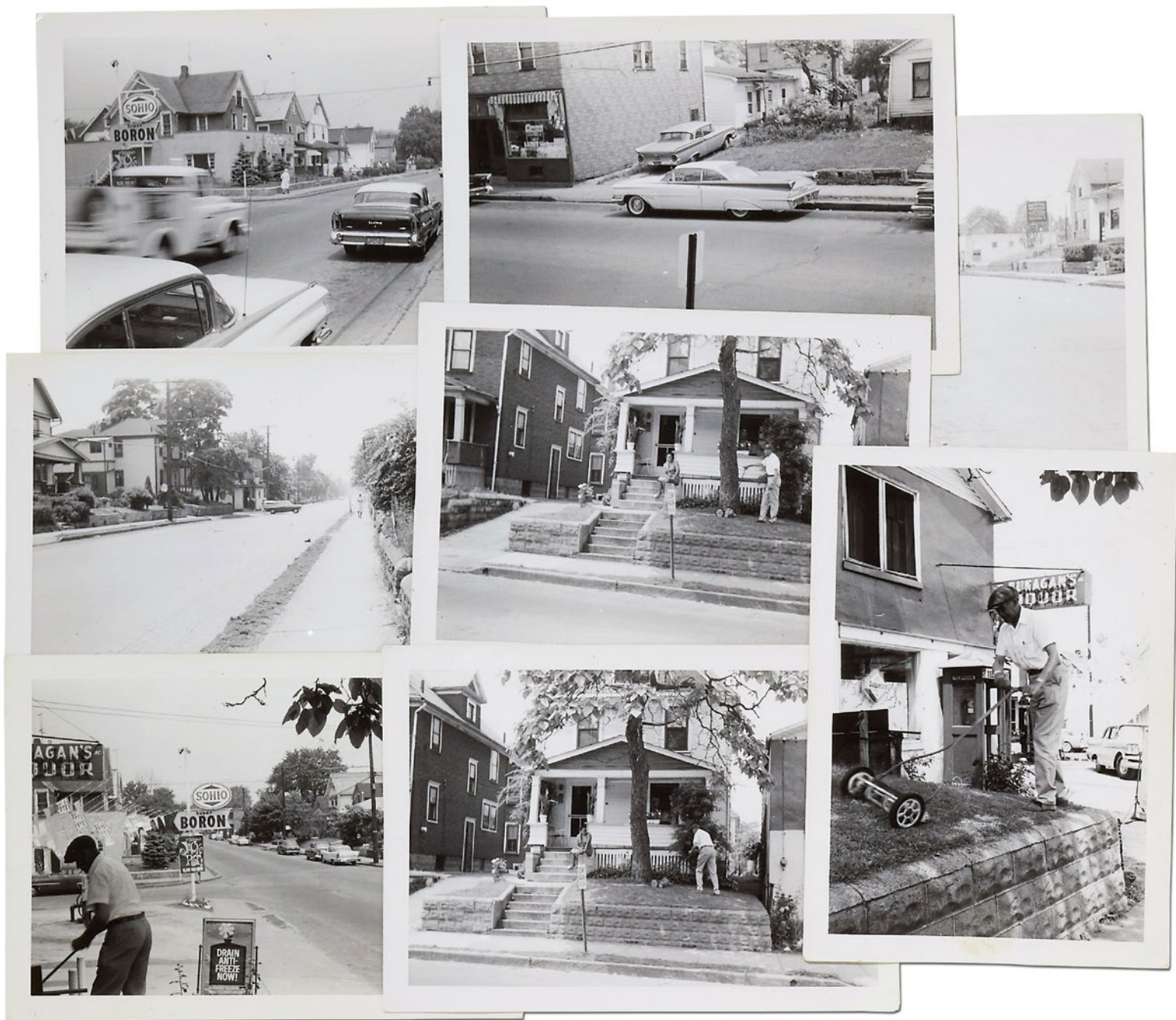
A small archive of 45 sepia-toned or black and white silver gelatin photographs measuring between 1¼" x 3¼" and 4" x 5" with captions. Very good or better photographs with some edgewear. A collection of family photographs documenting an African-American family during the early 1940s. The images feature the family and friends of Simmie Smith at her home in South Carolina. Smith's home was featured in the *Negro Travelers' Green Book* from 1938 through 1967 as the "Mrs. S.H. Smith Tourist Home," where she housed guests such as Cab Calloway, Father Divine, and Duke Ellington. A portrait of Simmie Smith in her garden at 929 Pine Street in Columbia, South Carolina, the guest home, is seen here. A photo captioned "the gang" shows a group shot from 1943 featuring Smith in the center. She is also seen holding children and smiling for the camera. Mrs. Smith housed traveling students from Allen University, musicians, actors, as well as taught sewing in the basement of the house. When she passed in 1955 her daughter Delores, seen here as a young

woman, took over the house. Delores' husband was part of the first de-segregated fire department in Columbia and her children went to an early integrated school in the area.

This archive additionally includes a few photos of relatives stationed at forts in New Jersey and Florida. Portraits of uniformed soldiers including Private James Coleman who was stationed at Fort Dix, New Jersey and later MacDill Field in Tampa, Florida. Photos from Florida show a U.S.O. and some young women, including Delores, who worked there. The Smith extended family was heavily involved in the war effort with men serving in uniform and many of the women working for the U.S.O. and other home-front organizations.

A modest but interesting collection of images of an African-American woman's wartime years. [\[BTC#446603\]](#)





71 (Photography, Ohio)

[Photograph]: Dunagan's Service Station and adjoining Liquor Store in Akron, Ohio

[Akron, Ohio: circa 1960]

\$450

Eight black and white gelatin silver print photographs. Each approximately 3½" x 5". Mild curling at edges, otherwise clean, well-preserved, and fine. The snapshot photographs are of the 800 block of Rhodes Avenue in Akron, Ohio, centered around the African-American owned Dunagan's Service Station and its adjoining liquor store. Images undated, though vehicles suggest circa 1960. Dunagan's was one of the only two Akron stations included in the 1949 edition of *The Negro Motorist Green Book*. The area was razed in the 1970s as part of the city's controversial Innerbelt highway system. An uncommon visual record of mid 20th century African-American travel and urban interest. [BTC#407446]



72 (Poetry)
Ellen BROWN

Collection of 11 Poems from Watts Writers Workshop Member

Los Angeles: 1968

\$3500

Original typescripts and typescript carbons. Various sized sheets with five loose and eight stapled or bradbound. All fine but for a light vertical crease from being mailed. A collection of poetry from Ellen Brown, a member of the Watts Writers Workshop founded in 1965 by screenwriter Budd Schulberg as a way to help the Watts neighborhood of South Los Angeles after nearly a week of rioting following an altercation with police. The program garnered national television coverage, including the publication of the anthology *From the Ashes: Voices of Watts*, and appearances in the literary journal *The Antioch Review*, where Brown's poem "Like It Is" appeared. Schulberg referenced her in his introduction by saying "her essay 'Indictment' was a near-miss in our first collection" and how she has "shown marked improvement since coming to Douglass House sessions." The 11 poems here reflect the anger and unrest that dominated the times with themes of inequality, poverty, and prejudice, with titles that include "How to integrate in '68" and "Aftermath of April 4, 1968." Among the collection are two versions of "Like It Is." One, largely as published, aside from a few lines that were omitted, describes the desperation of unemployment, while the other is a visceral revelation on society's sheen of truth and underbelly of lies:

Truths are lies.
 Politicians lie - "If I am elected..."
 Governments lie.
 Honey on the outhouse.
 Commerce lies, and lies, and lies...
 with the hard sell. Sign here sucker...
 read the fine print later
 Buy... buy... buy...our products. It's
 Super Super Super."

Our research could not locate any other of Brown's work subsequently published but curiously the poems came housed in an envelope address to Estelle Hemsely, the African-American stage and screen actress who appeared in *Edge of the City* with Sidney Poitier, *Green Mansion* with Audrey Hepburn, and *Baby the Rain Must Fall* with Steve McQueen.

A compelling collection from this aspiring poet who expressed first-hand the injustices of her time. [BTC#448017]



73 (Protest)

[Archive]: Children's March for Survival

1972

\$1500

A collection of seven flyers, one pamphlet and one sticker. Quarto sheets of various colors printed on both sides. Pamphlet composed of a single quarto sheet folded once to make four pages. Sticker measuring 3 1/4" x 4". Overall near fine with light edgewear and one sheet toned at the very bottom edge, along with a small chip. A collection of material prepared and distributed at the Children's March for Survival held on March 25, 1972 in Washington, DC. The march was organized by the National Welfare Rights Organization to protest the Nixon Administration's proposed welfare reforms. Unlike other Washington gatherings, this crowd was made up largely of children who, according to *The New York Times's* reporting, totaled upwards of 30,000 demonstrators. Among the notables who joined the march were Coretta Scott King, Rev. Jesse Jackson, Rev. Ralph Abernathy, Bella Abzug, Gloria Steinem, Shirley MacLaine, and

(then) antiwar activist, John Kerry. Each flyer focuses on a different topic of importance: the misuse of Title 1 grants intended to help impoverished students, free school lunches for needy children, environmental issues unfairly affecting urban students, students' rights, anticipated harm to poor families pending HR 1 legislation's approval, a map showing the march route with instructions for attendees, and a list of actions by Nixon that have hurt children; the latter flyer is printed on thick paper stock and doubles as a protest sign with an image of Nixon drawn by a young school girl along with the deliberately misspelled message: "Nixon Doesn't Care." While we have found photographs and buttons related to this march, this group of flyers, likely distributed on the day, could not be located online or in OCLC Rare. [BTC#456535]

Anti-Busing Window Protest Sign



74 (Segregation)

[Broadside]: *This Family Will Not Be Bussed*

Detroit: Allied Printing [1970s]

\$600

Printed broadside. Measuring 17" x 11". Printed in blue on white paper and reads in the top left corner: "Please Tape This Sign In Your Window" and in the top right corner: "Remember: The Court Stay Means Bussing After the Election!!" At the bottom reads: "Compliments of Benjamin H. DeHart (Phone 261-8698) Candidate For State Representative—36th District." Printed by Allied Printing, Detroit, Trades Council Union Label 62. Vertical and horizontal creases, tiny pinhole at center, sunning at creases and edges, wear at edges. A very good copy of this sign that certainly shows usage.

The 36th District is in the Upper Peninsula in Michigan, some three hours north of Detroit by car. In the 1970s—more than a decade after the Supreme Court desegregated schools—the Detroit metro area witnessed the intensity of white antibusing sentiment which in turn spread throughout the state (Darden. *Detroit: Race and Uneven Development*, p. 233). This sign is an artifact of that time, showing how politicians used this moment of racial controversy to persuade their constituents. [BTC#450315]

NARRATIVE OF JAMES WILLIAMS,

AN AMERICAN SLAVE.

[143 NASSAU ST. N. Y.

ONE DOLLAR PER 100.]

PREFACE.

"AMERICAN SLAVERY," said the celebrated John Wesley, "is the vilest beneath the sun!" Of the truth of this emphatic remark, no other proof is required, than an examination of the statute books of the American slave states. Tested by its own laws, in all that facilitates and protects the hateful process of converting a man into a "chattel personal," in all that stamps the lawmaker, and law-abider with meanness and hypocrisy, it certainly has no present rival of its "bad eminence," and we may search in vain the history of a world's despotism for a parallel. The civil code of Justinian never acknowledged, with that of our democratic despots, the essential equality of man. The dreamer in the gardens of Epicurus recognized neither in himself, nor in the slave who ministered to his luxury, the immortality of the spiritual nature. Neither Solon nor Lycargus taught the inalienability of human rights. The Barons of the Feudal System, whose maxim was emphatically that of Woodworth's robber,

experience confirm this. Besides, admitting that the legal severity of a system may be softened in the practice of the humane, may it not also be aggravated by that of the avaricious and cruel? But what are the testimony and admissions of slaveholders themselves on this point? In an Essay published in Charleston, S. C., in 1832, and entitled "A Reflection of the Calumnies circulated against the Southern and Western States," by the late Edwin C. Holland, Esq., it is stated, that "all slaveholders have laid down non-resistance, and perfect and uniform abstinence to their orders as fundamental principles in the government of their slaves;" that this is "a necessary result of the relation," and "unavoidable." Robert J. Turnbull, Esq., of South Carolina, in remarking upon the management of slaves, says, "The only principle upon which any authority over them, (the slaves,) can be maintained is fear, and the who denies this has little knowledge of them." This may be added the testimony of Judge Ruffin, of North Carolina, as quoted in Wheeler's Law of Slavery, p. 347: "The slave, to remain a slave, must feel that there is no appeal from his master. No man can anticipate the provocations which the slave would give, nor the consequent wrath of the master, prompting him to BLOODY VENGEANCE, on the turbulent traitor, a vengeance generally practised with impunity by reason of his privacy."

In an Essay on the "improvement of negroes on plantations," by Rev. Thomas S. Clay, a slaveholder of Bryan county, Georgia, and printed at the request of the Georgia Presbytery, in 1835, we are told "that the present economy of the slave system is to get all you can from the slave, and give him in return as little as will barely support him in a working condition." Here, in a few words, the whole enormity of slavery is exposed to view: "to get all you can from the slave"—by means of whips, and stocks and irons—by every device for torturing the body, without destroying his capability of labor; and in return give him as little of his course fare as will keep him, like a mere beast of burden, in a "working condition." This is slavery, as explained by the slaveholder himself.

Mr. Clay further says: "Offences against the master are more severely punished than violations of the law of God, a fault which affects the slave's personal character a good deal. As examples we may notice that passing away is more severely punished than adultery." "He (the slave) only knows his master as lawgiver and executioner, and the sole object of punishment held up to his view, is to make him a more obedient and profitable slave."

Hon. W. B. Seabrook, in an address before the Agricultural Society of St. John's, Colleton, published by order of the Society, at Charleston, in 1834, after stating that "as Slavery exists in South Carolina, the action of the citizens should rigidly conform to that state of things;" and, that "no abstract opinions of the rights of man should be allowed in any instance to modify the police system of a plantation," proceeds as follows: "If (the slave) should be practically treated as a slave; and thoroughly taught the true cardinal principle which our peculiar institutions are founded, viz: that to his owner he is bound by the law of God and man; and that no human authority can sever the link which unites him to his master." The great aim of the slaveholder, then, should be to keep his people in strict subordination. In this, it may in truth be said, lies his entire duty." Again, in speaking of the punishments of slaves, he remarks: "If to our army the disuse of the last has been prejudicial, to the slaveholder it would operate to deprive him of the main support of his authority. For the first class of offenders, I consider imprisonment in the stocks."

"Of the nature of this punishment in the stocks, something may be learned by the following extract of a letter from a gentleman in Tallahassee, Florida, to the editor of the Ohio Atlas, in dated June 9, 1835: "A planter, a professor of religion, in conversing upon the universality of whipping, remarked, that a planter at G—, who had whipped a great deal, at length got tired of it, and invented the following excellent method of punishment, which I saw practised while I was paying him a visit. The negro was placed in a sitting position, with his hands made fast above his head, and his feet in the stocks, so that he could not move any part of the body. The master retired, intending to leave him till morning, but we were awakened in the night by the groans of the negro, which were so dreadful that we feared he was dying. We went to him, and

at night, with or without hard labor by day, as a powerful auxiliary in the cause of good government." "Experience has convinced me that there is no punishment to which the slave looks with more horror, than that upon which I am commenting, (the stocks,) and none which has been attended with happier results." There is yet another class of testimony quite as pertinent as the foregoing, which may at any time be gleaned from the newspapers of the slave states—the advertisements of masters for their runaway slaves, and casual paragraphs colliqually relating cruelties, which would disgrace a land of Heathenism. Let the following find suffice for a specimen:

To the Editors of the Constitutionalist.

I have just returned from an inspect I held over the dead body of a negro man, a runaway, that was shot near the South Edisto, in this district, (Barwell,) on Saturday morning last. He came to his death by his own recklessness. He refused to be taken alive; and said that other attempts to take him had been made, and he was determined that he would not be taken. When taken, he was nearly naked—had a large dirk or knife and a heavy club. He was at first, (when those who were in pursuit of him found it absolutely necessary,) shot at with small shot, with the intention of merely crippling him. He was shot at several times, and at last he was disabled as to be compelled to surrender. He kept in the run of a creek in a very dense swamp all the time that the creditors were in pursuit of him. As soon as the negro was taken, the best medical aid was procured, but he died on the same evening. One of the witnesses at the inquest stated that the negro boy said that he was from Mississippi, and belonged to so many persons he recollects nothing like Amos or Augustine. The boy was apparently above 35 or 40 years of age—about six feet high—slightly yellow in the face—very long beard or whiskers—very stout built, and a stern countenance; and appeared to have been run away a long time.

WILLIAM H. PRITCHARD, Coroner, (ex officio), Barwell Dist., S. C.

The Constitutionalist and other newspapers will please send the above to Georgia Constitutionalist.

\$100 REWARD.—Ran away from the subscriber, living on Hunting Bay, Ann Arnold county, Md., on Saturday, 25th January, negro man Elijah, who calls himself Elijah Cook, is about 21 years of age, well made, of a very dark complexion, has an impediment in his speech, and a scar on his left cheek nose, apparently occasioned by a shot. J. SCRIVENER.

Annapolis (Md.) Rep., Feb., 1837.

\$40 REWARD.—Ran away from my residence near Mobile, two negro men, Isaac and Tim. Isaac is from 25 to 30 years old, dark complexion, scar on the right side of the head, and also one on the right side of the body, occasioned by a stock swart. Tim is 22 years old, dark complexion, scar on the right cheek, as also another on the back of the neck. Captains and owners of steamboats, vessels, and water crafts of every description, are cautioned against taking them on board under the penalty of the law; and all other persons against harboring or in any manner favoring the escape of said negroes under the penalty. S. BARN WALKER, Montgomery (Ala.) Advertiser, Sept. 29, 1837.

\$200 REWARD.—Ran away from the subscriber, about three years ago, a certain negro man named Ben, (commonly known by the name of Ben Fox.) He is about five feet five or six inches high, shankly made, yellow complexion, and has but one eye. Also, one other negro, by the name of Niglow, who ran away on the 8th of this month. He is stout made, tall, and very black, with large lips. I will give the reward of one hundred dollars for each of the above negroes, to be delivered to me or confided in the jail of Louisa or Jones county, or for the killing of them so that I can see them. Masters of vessels and all others are cautioned against harboring, employing, or carrying them away, under the penalty of the law. W. D. COOK, Louisa county, N. C., Nov. 13, 1836.

found him covered with a cold sweat, and almost gone. He could not have lived an hour longer. Mr. — found the "stocks" such an effective punishment, that it almost superseded the whip."

"That he should take who had the power, and he should keep who can," while trampling on the necks of their vassals, and counting the life of a man as of less value than that of a wild beast, never appealed to God for the sincerity of their belief, that all men were created equal. It was reserved for American slaveholders to present to the world the hideous anomaly of a code of laws, beginning with the emphatic declaration of the inalienable rights of all men to life, liberty, and the pursuit of happiness, and closing with a deliberate and systematic denial of those rights, in respect to a large portion of their countrymen; engrafting on the same parchment the antagonistic laws of liberty and tyranny. The very nature of this unnatural combination, has rendered it necessary that American slavery, in law and in practice, should exceed every other in severity and cruel atrocity. The masters of Greece and Rome permitted their slaves to read and write, and worship the gods of paganism in peace and security; for there was nothing in the laws, literature, or religion of the age to awaken in the soul of the bondman a just sense of his rights as a man. But the American slaveholder cannot be thus lenient in the excess of his benevolence, as a political propagandist, he has kindled a fire for the oppressed of the old world to gaze at with hope, and for crowned heads and dynasties to tremble at; but a slave regard to the safety of his "peculiar institution," compels him to put out the eyes of his own people, lest they too should see it. Calling on all the world to shake off the fetters of oppression, and wade through the blood of tyrants to freedom, he has been compelled to smother, in darkness and silence, the minds of his own bondmen, lest they too should hear and obey the summons, by putting the knife to his own throat.—Proclaiming the truths of the Divine Revelation, and sending the Scriptures to the four quarters of the earth, he has found it necessary to maintain heathenism at home by special enactments; and to make the second offence of teaching his slaves the message of salvation punishable with death.

What marvel then that American slavery even on the statute book assumes the right to transform mortal beings into brutes?—that it legalizes man's usurpation of the Divine authority; the substitution of the will of the master, for the moral government of God; that it annihilates the rights of conscience; debars from the enjoyment of religious rights and privileges by specific enactments; and enforces disobedience to the Divine lawgiver; that it discourages purity and chastity, encourages crime, legalizes concubinage; and, while it places the slave entirely in the hands of his master, provides no real protection for his life or his person.

But it may be said, that these laws afford no certain evidence of the actual condition of the slaves; that in judging the system by its code, no allowance is made for the humanity of individual masters. It was a just remark of the celebrated Priestley, that "no people ever rose, found to be better than their laws, though many have been known to be worse." All history and common sense confirm this. Besides, admitting that the legal severity of a system may be softened in the practice of the humane, may it not also be aggravated by that of the avaricious and cruel? But what are the testimony and admissions of slave-

75 (Slave Narrative) James WILLIAMS [as told by John Greenleaf WHITTIER]

[Tabloid Newspaper]: Narrative of James Williams An American Slave Anti-Slavery Examiner No. 6 New York: American Anti-Slavery Society [1838]

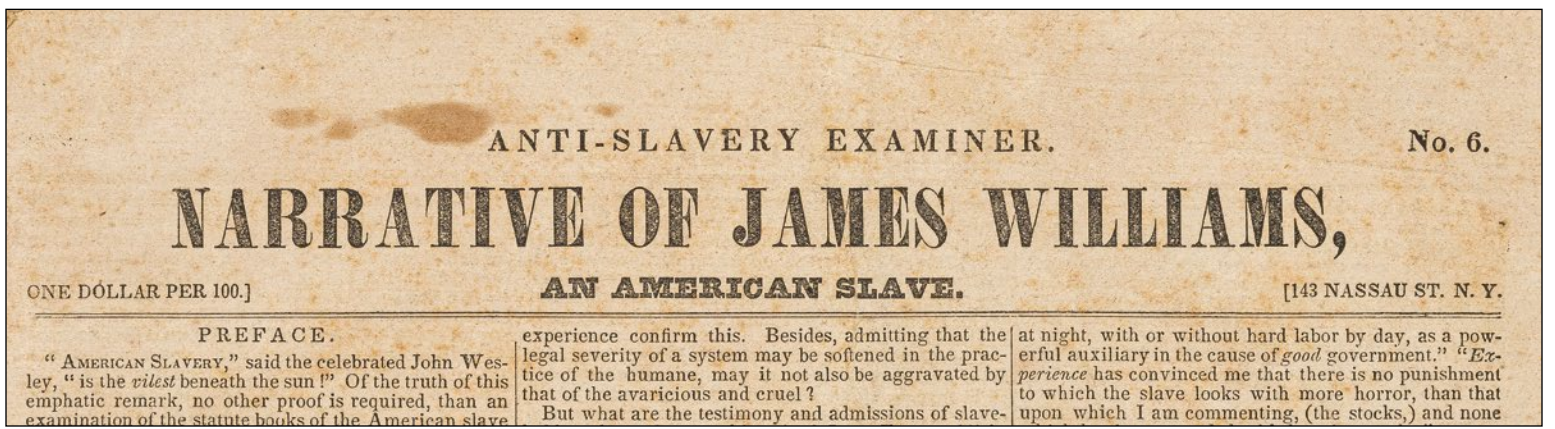
\$4000

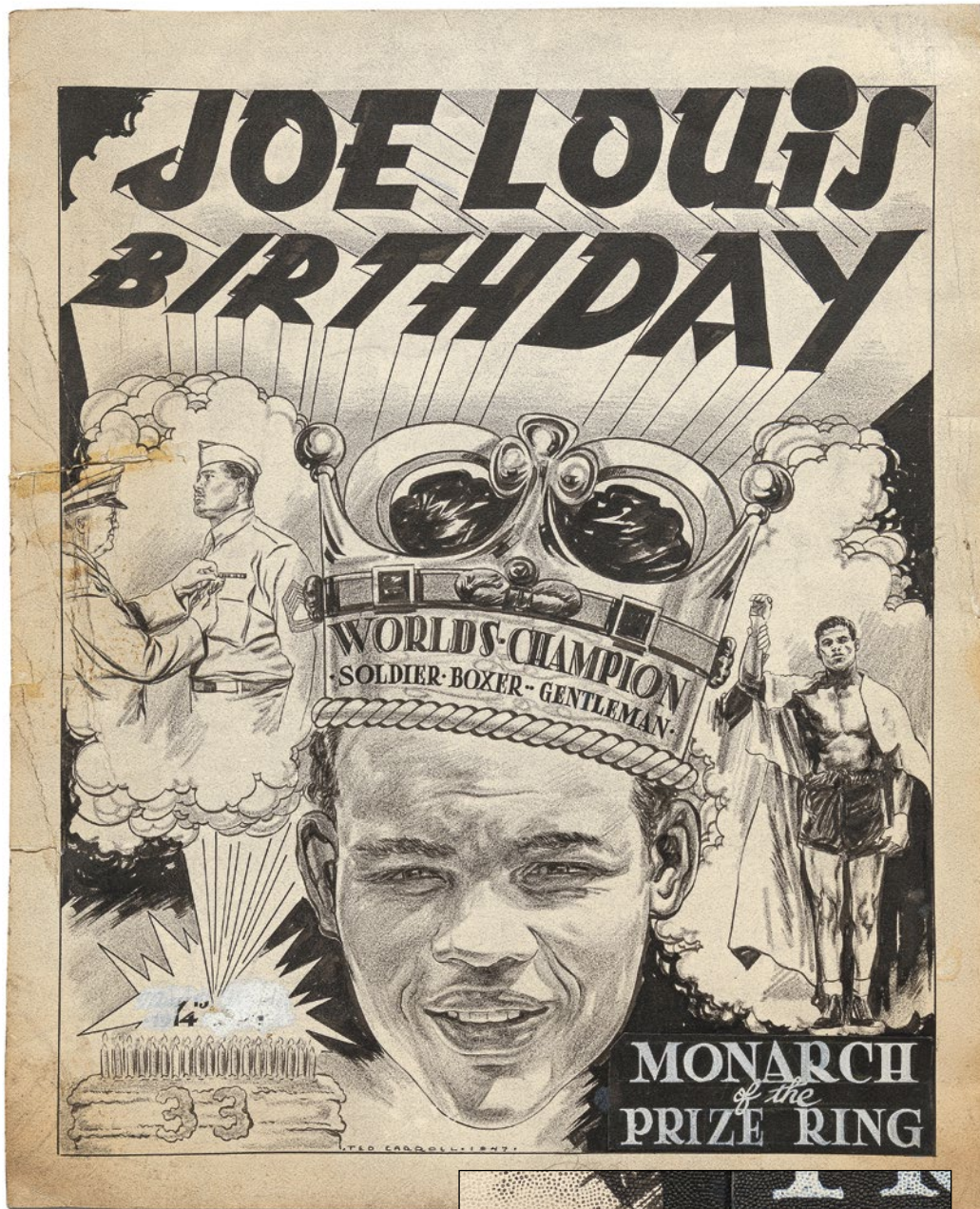
Tabloid format newspaper. Two bifolia, together making 8pp. Folded as mailed, small chips and tears not affecting the text, modest age-toning and a faint stain, a nice, very good copy. The newspaper version of the narrative of the escaped slave James Williams.

The entire issue is devoted to the narrative along with accompanying related material. Written by John Greenleaf Whittier from William's own verbal narrative, whom he met through John W. Hill, an abolitionist whose home was a haven for those fleeing slavery. An important and fascinating anecdotal narrative. Williams was sold from Virginia into Alabama where eventually, proving trustworthy, he was made a slave driver. When threatened with the lash himself he made his way on foot from Alabama all the way to Pennsylvania. His familiarity with the bloodhounds he had employed as slave driver saved him from their pursuit, and he was accompanied on part of his journey by the very bloodhounds sent to track him. He tells of witnessing the horrific lashing of a pregnant slave until she had delivered herself of a dead infant, as well as telling a tale of wealthy plantation owners secreting away slaves owned by others and then negotiating for the "rights" to recover them. Wil-

liams was apparently pursued by slave catchers, and fled to England on January 1, 1838, probably just weeks before this was published.

Undated but clearly 1838 according to all sources, it is unclear whether the newspaper account or the book preceded, but our experience is that the newspaper version is many times scarcer. Howes W396, BAL 22488 (book version is BAL 21709), The Blockson Collection 9731 (reprint), Work p.313., Not in Dumond. [BTC#442369]





76 (Sports, Boxing)
Ted CARROLL

[Original Art]: *Joe Louis Birthday: Monarch of the Prize Ring. World's Champion. Soldier. Boxer. Gentleman.*

1947

\$3500

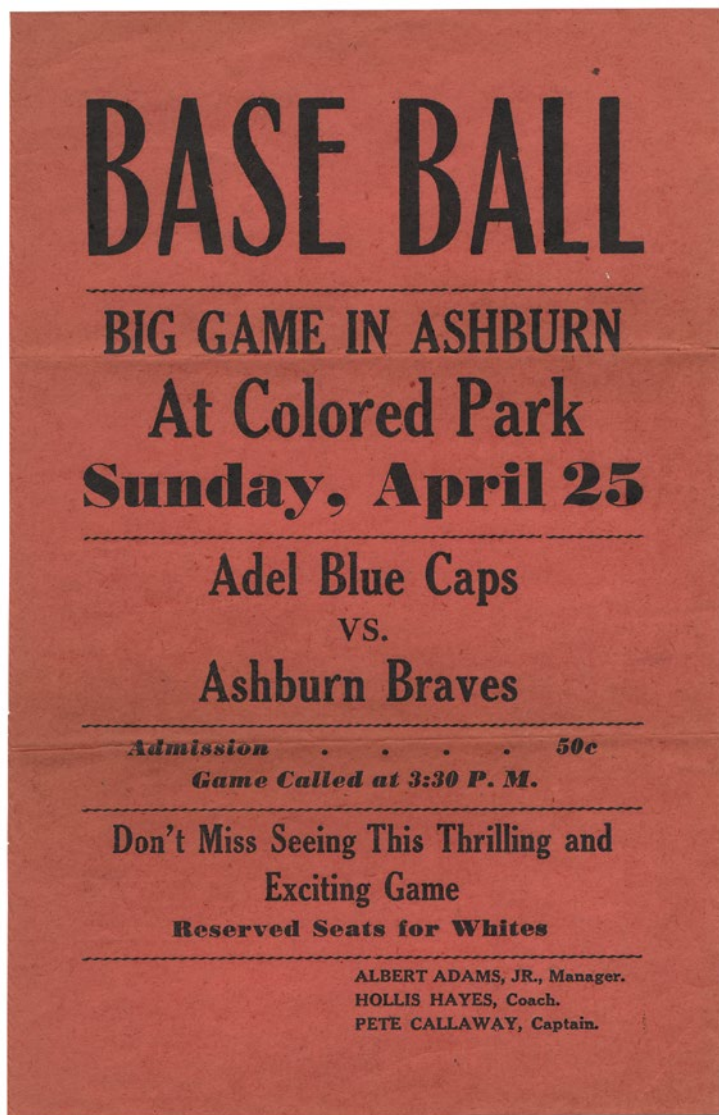
Original art. Image measures approximately 16" x 19½", on textured paper measuring approximately 18" x 22". Ink, possibly gouache, and a bit of white paint on textured paper. A bit of soiling and foxing, upper left with two creases and a tear with a tape shadow, two short tears on the left edge just barely affecting the image (both tape repaired verso at one time), else good with the majority of the wear in the margins. Signed by Carroll at the bottom edge and dated 1947.

A striking visual by master Africa-American boxing illustrator Ted Carroll, celebrating the 33rd birthday of world heavyweight champion, Joe Louis. A pleasing portrait of a smiling Louis shows him wearing a crown proclaiming him "World's Champion. Soldier. Boxer. Gentleman." On either side of the portrait are images of Louis. In one he receives a com-

mendation in military dress, in the other, he stands in the ring with his hand raised in victory. At the bottom edge is a cake emblazoned with the number "33." One can see a bit of the process at work. Above the cake, Carroll has partially whited out Louis's birth date and the corner lettering ("Monarch of the Prize Ring") is composed of white paint on a small piece of paper painted black that is laid down onto the sheet.

An energetic image of the legendary boxer, by boxing's most beloved illustrator. Ted Carroll (1904-1973) drew for *The Ring* magazine for almost 50 years, and was inducted into the International Boxing Hall of Fame in 2013. Louis, who held the world heavyweight title for over a decade and is considered by many to be the finest heavyweight boxer in history, was inducted in 1990. [BTC#456290]

“Reserved Seats for Whites”



77 (Sports, Baseball)

Albert ADAMS, Jr., Manager; Hollis HAYES, Coach; Pete CALLAWAY, Captain

[Broadside or Handbill]: *Base Ball Big Game In Ashburn At Colored Park*

Sunday, April 25

Adel Blue Caps vs. Ashburn Braves...

Don't Miss Seeing This Thrilling and Exciting Game Reserved Seats for Whites

Ashburn, [Georgia]: [circa 1942]

\$2400

Small broadside or handbill measuring 6¼" x 9¾", printed on orange paper, advertising a baseball game between two Black teams at "Colored Park" in Ashburn, Georgia, which also had "reserved seats for whites." Fine. Ashburn is a predominantly Black town located in Turner County in southern Georgia. We could find little about either of the two teams involved, and little about the listed manager, coach, and captain, beyond their race from census data. While the broadside appears to be a bit earlier, the date we attribute is also based on the likely ages of the participants from census data, considered in relation to which years had April 25th falling on a Sunday. Rare. OCLC locates no copies.

[BTC#453160]

78 (Sports, Bicycling)

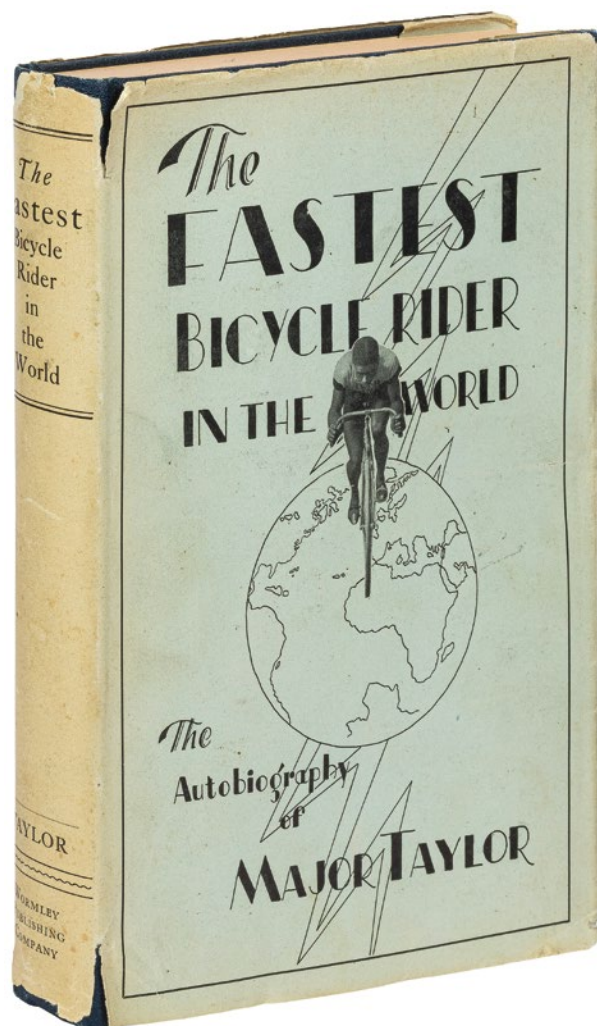
Marshall W. "Major" TAYLOR

The Fastest Bicycle Rider in the World: The Story of a Coloured Boy's Indomitable Courage and Success Against Great Odds

Worcester, Massachusetts: Wormley Publishing Company (1928)

\$2500

First edition. Octavo. 431pp. Gilt stamped blue cloth. Extensively illustrated from photographs. Fine in very good or better dustwrapper with small nicks and tears at the corners of the spine. The autobiography of a world champion bicycle rider. A very desirable title and rare in jacket. [BTC#456446]



Unaired Episode of Canceled Norman Lear Series Starring Cleavon Little

79 (Television)
William DAVENPORT

[Television Script]: "Matt's Team Reunion"
[for] Mister Dugan

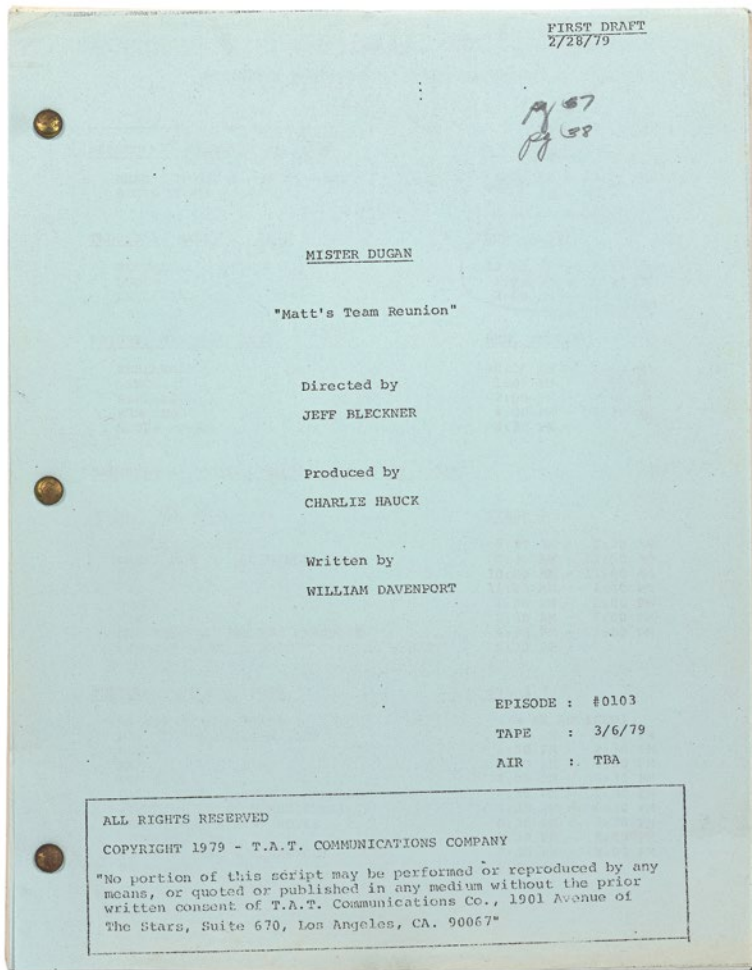
Los Angeles: T.A.T. Communications 1979

\$1200

Two scripts. First Draft (dated 2/28/79) and Final Draft (dated 3/5/79). 37pp. and 32pp. White, blue, and yellow quarto sheets. Both scripts brad-bound together, along with a rehearsal schedule for each. Near fine with light wear at the edges including some creases. Two versions of the filmed but never aired third and final episode script for *Mister Dugan*, a Norman Lear-produced television series starring Cleavon Little as a clueless Black freshman congressman. The scenario was first tried as a season finale for the show *Maude* but star Bea Arthur declined to return to the role so the show ended. The ideas was tried as a new series with John Amos in the lead but his sudden departure led to Little taking over the role. As a courtesy, the pilot was shown to the Black Congressional Caucus in Washington who were so upset at the portrayal of the lead character that Lear canceled the series just weeks before its premiere.

The story for this episode centers around the Congressman's embarrassment when the doctor he takes as a date to a public function reveals she is a sex therapist - and implies he's her patient. This copy of the script comes from pioneering African-American actress Paulene Myers, who played the congressman's overprotective mother. Differences between the scripts can be found throughout, along with her penciled notation changes, of which there are many, including her frank opinion of the series found on the cover of the final draft: "Thank God it was never made!!" Rare. OCLC locates one other copy of the Final Draft at Bowling Green State University.

[BTC#448024]



MATTHEW K. DUGAN.....	CLEAVON LITTLE ✓
MAGGIE GALLAGER.....	BARBARA RHOADES ✓
SAM DICKEY.....	DENNIS BURKLEY ✓
PINKY NOLAN.....	NEDRA VOLZ ✓
ARETHA BALDUCCI.....	SARINA C. GRANT ✓
MONA DEATOR.....	VONETTA MCGEE ✓
JERRY WINKLER.....	GENE BLAKLEY ✓
MRS. DUGAN.....	PAULENE MYERS

MATT

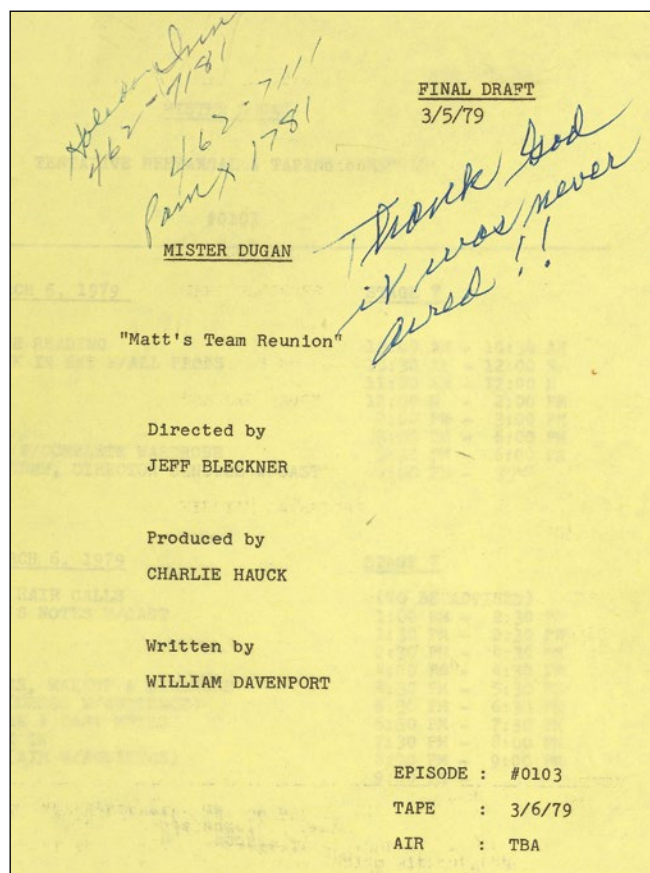
You don't understand. The Philadelphia Eagles are having a reunion tonight.

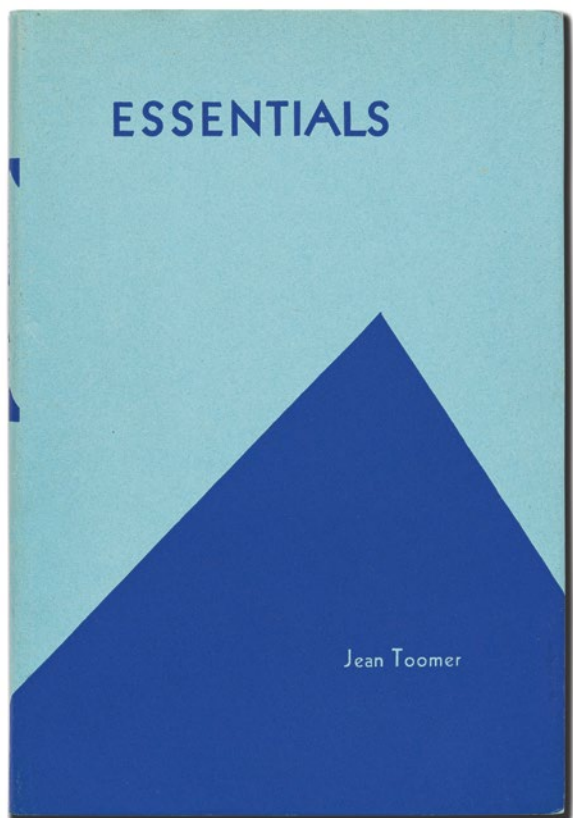
That's my old team. I could offset that thing with the stewardess ~~if~~ I showed up with the right woman tonight. She has to be classy, refined, dignified...

MAGGIE *(Aretha insert)*

It's a shame Golda Mier died. She'd be perfect.

(ARETHA COMES IN)





80 Jean TOOMER

Essentials

Chicago: Private Edition 1931

\$950

First edition. Fine in fine dustwrapper. One of 1000 numbered copies, this copy unnumbered. Toomer's second book. His first book, the novel *Cane*, was the first book of the Harlem Renaissance. A beautiful copy. [BTC#443093]

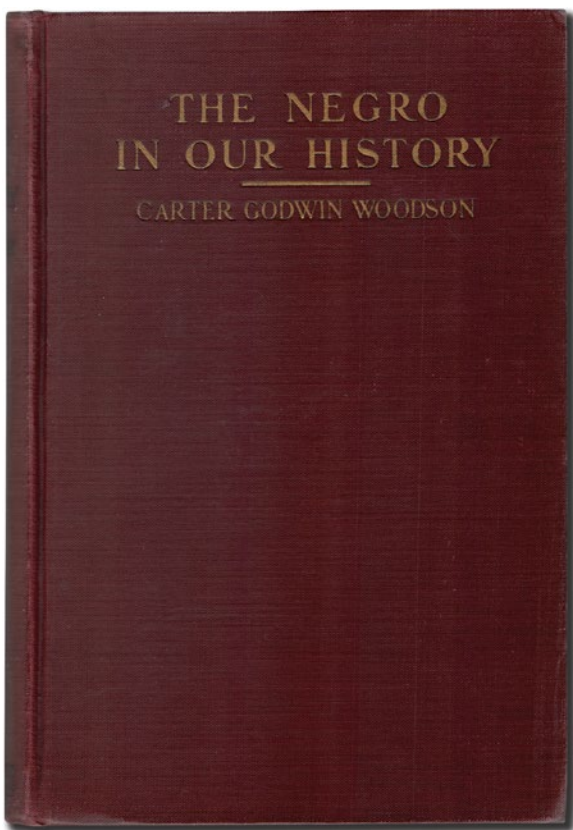
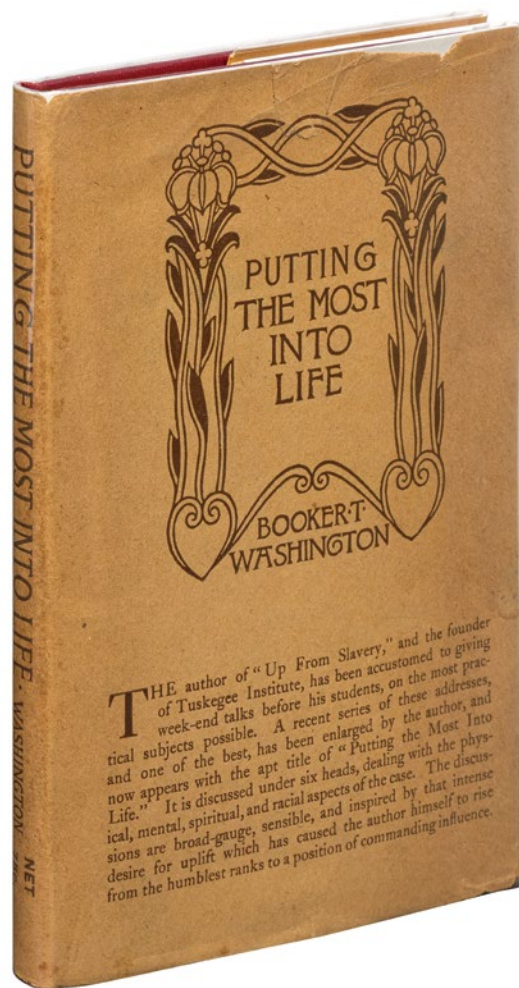
81 Booker T. WASHINGTON

Putting the Most Into Life

New York: Thomas Y. Crowell and Company (1906)

\$6000

First edition. Offsetting to front fly from jacket flaps else fine in a near fine example of the rare printed dustwrapper with two shallow chips. A collection of Washington's "week-end talks" for students of Tuskegee Institute. An attractive and scarce little book designed by D.B. Updike at the Merrymount Press, only the second copy we've seen in jacket, and by far the better of the two. [BTC#446882]



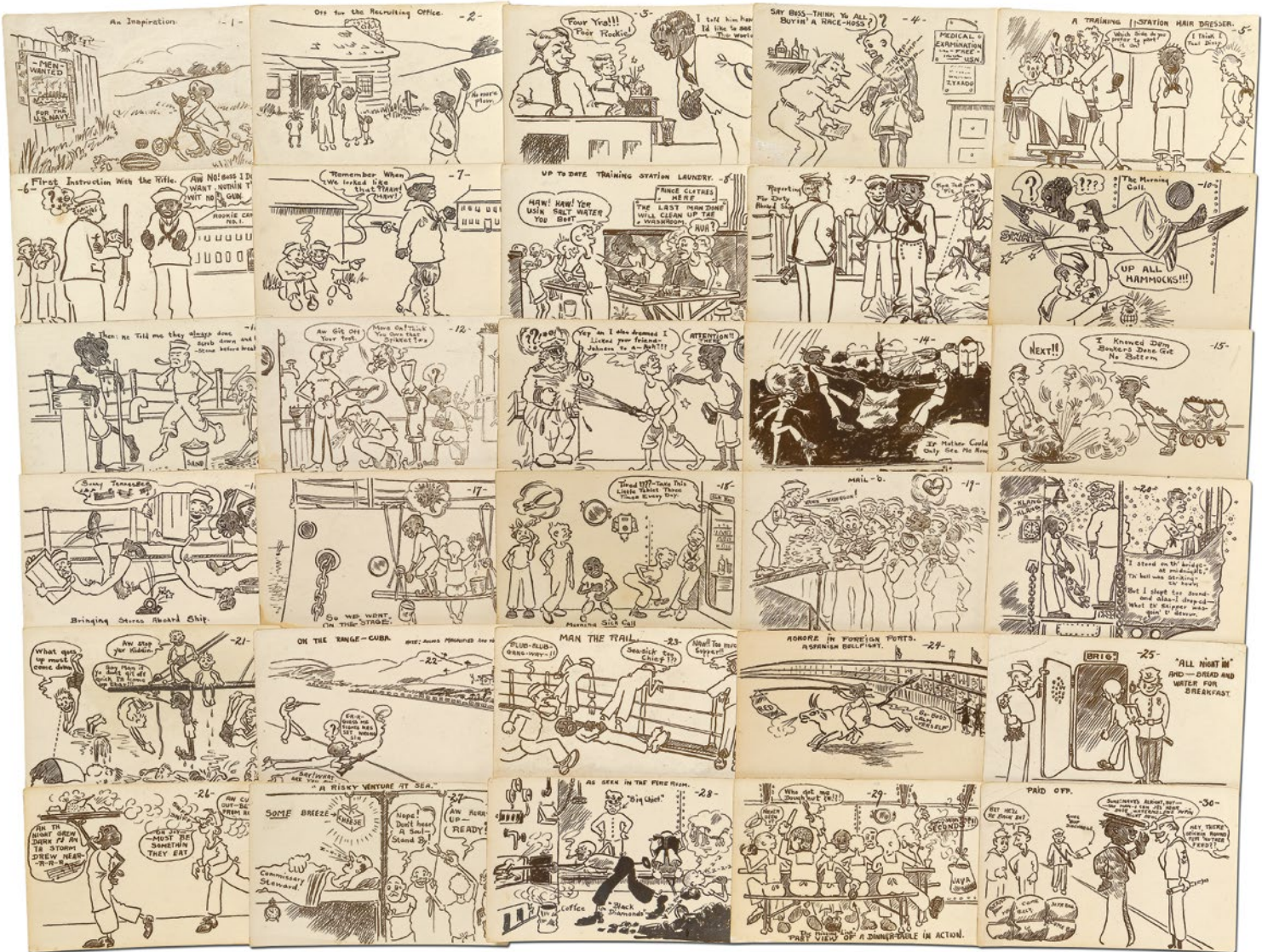
82 Carter Godwin WOODSON

The Negro In Our History

Washington D.C.: The Associated Publishers (1922)

\$1500

First edition. Octavo. 393pp. Frontispiece. Photographs. Spine lettering dull but readable, boards a trifle rubbed, very good or better lacking the rare dustwrapper. Revised many times, the first edition of this, Woodson's first book, is uncommon. [BTC#457010]



83 (World War One)
30 Illustrated Postcards:
African-American Joins the U.S. Navy

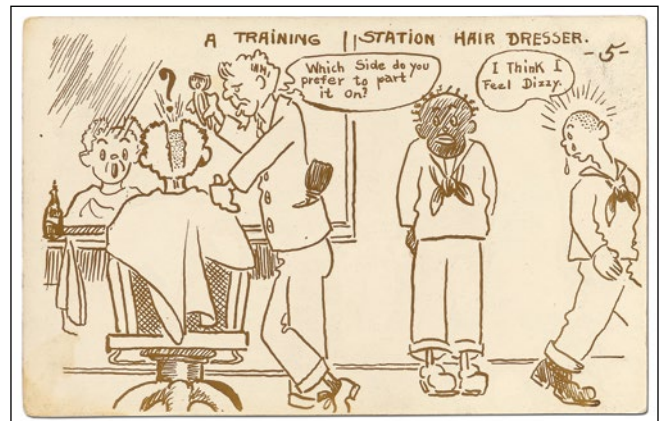
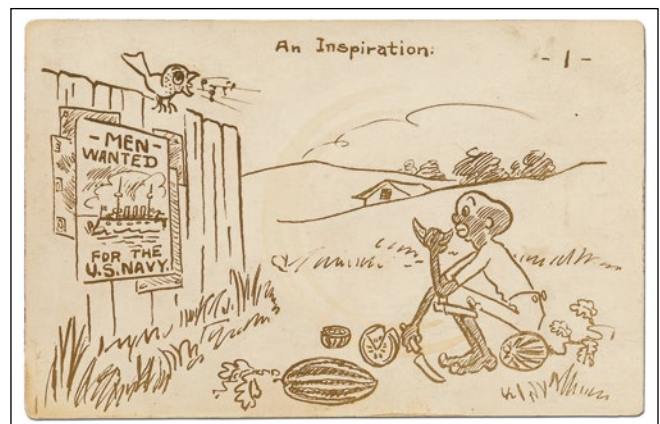
Alexandria, La.: W.F. 1914

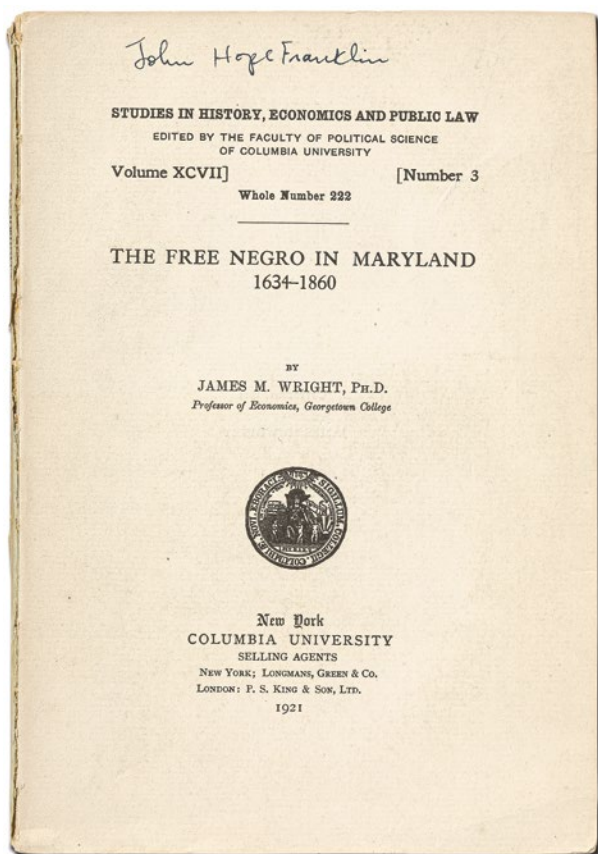
\$2800

Complete set of 30 comic racist postcards. Measuring 3½" x 5½". Most are in nice condition. Divided backs with photographer's backstamp. All 30 cards are captioned and numbered from 1-30.

Complete set of what were intended as comic illustrations that have been turned into postcards that depict an African American's time in the United States Navy. The first card titled 'Inspiration' shows a man eating a watermelon looking at an enlistment poster. The cards that follow show his trip to the recruiting office, his time in basic training, and his time on a boat. The final card shows the sailor receiving his discharge papers. In between the sailor is shown performing jobs on the ship, being seasick, attending a bullfight, and shooting a rifle in Cuba.

An interpretation of the daily monotony of an enlisted African American man in the United States Navy in the early 20th Century. The name of the "subject" may be John Johnson - in one of the captions he is referred to as Johnson and in another one, mail is being handed out and the name 'Yawn Yawnson!' is being called. [BTC#445794]



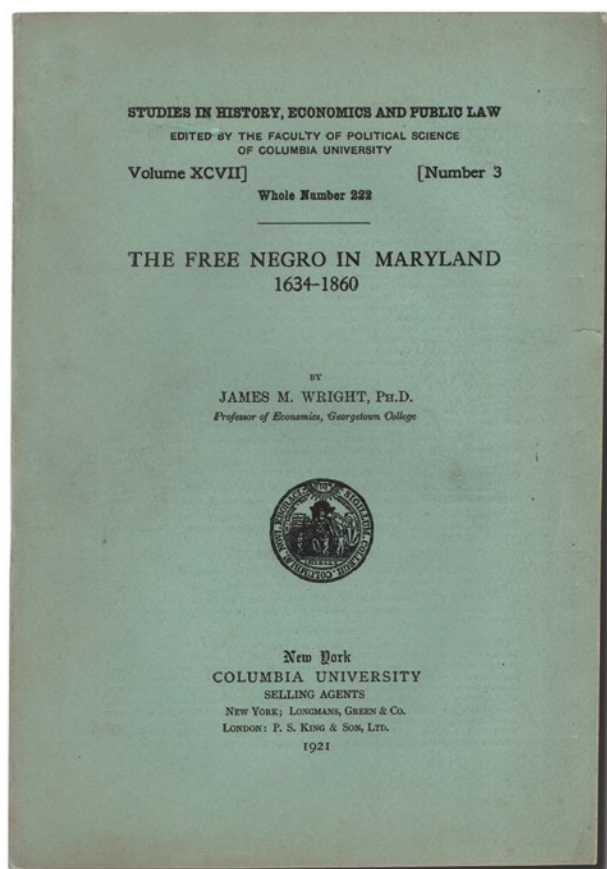
84 **James M. WRIGHT***The Free Negro in Maryland 1634-1860*

New York: Columbia University Press 1921

\$375

First edition. Octavo. 362pp. + ads. Printed wrappers. Lacks the front wrap, chipping on rear wrap and affecting a little text on some ads on the last couple of leaves, overall very good. **Signed** on the title page by noted Black historian John Hope Franklin.

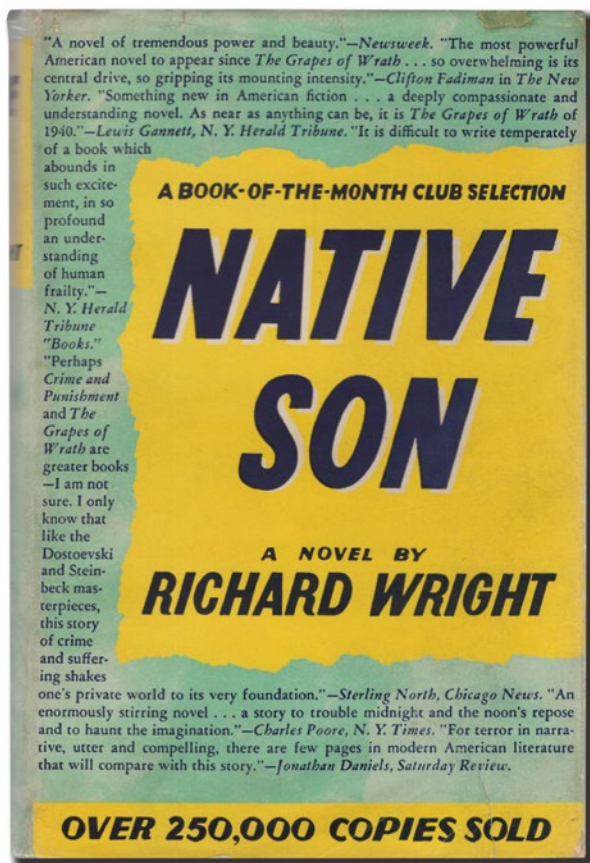
[BTC#456763]

85 **James M. WRIGHT***The Free Negro in Maryland 1634-1860*

New York: Columbia University Press 1921

\$300

First edition. Octavo. 362pp. plus ads. Printed pale green wrappers. A trifle soiled, near fine. [BTC#451916]

86 **Richard WRIGHT***Native Son*

Sydney: Angus and Robertson 1960

\$400

First Australian edition. Foxing on the page edges, a very good or better copy of a cheaply manufactured volume in attractive, very good or better dustwrapper with several professionally internally repaired tears and irregular sunning at the spine. Along with Ralph Ellison's *Invisible Man* and James Baldwin's *Go Tell It On the Mountain*, one of the indisputable mid-century classics of African-American literature. [BTC#440205]