

# BETWEEN THE COVERS

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RARE BOOKS

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eCATALOG 1:  
AFRICAN-  
AMERICANA  
PART 1



# BETWEEN THE COVERS RARE BOOKS eCATALOG 1: AFRICAN-AMERICANA PART 1

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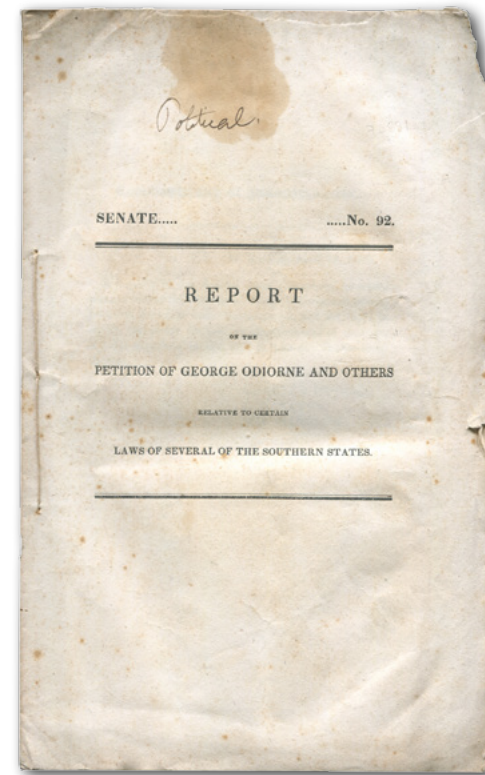
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## **1 (Abolition)**

*Report on the Petition of George Odiorne and Others,  
Relative to Certain Laws of Several of the Southern States*

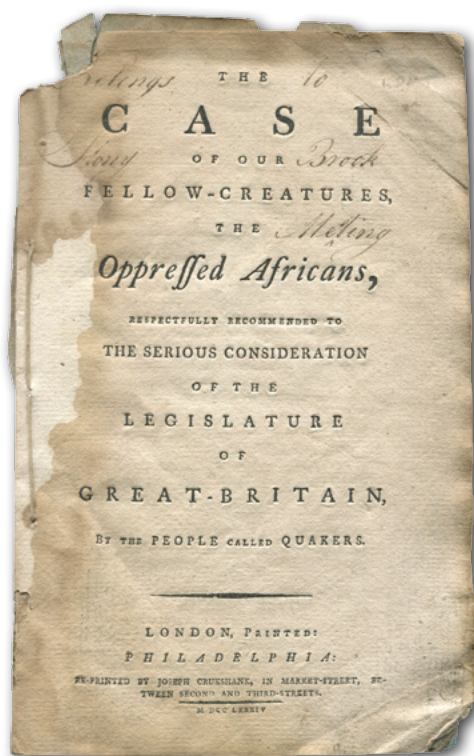
[Boston:] Commonwealth of Massachusetts April, 1836

**\$1500**

First edition. Octavo. 35pp. Sewn printed self-wrappers. Issued as Massachusetts Senate Document No. 92. Contemporary ink notation on front cover: "Political," light brown stain on front cover, first few leaves roughly opened at top edge, light foxing to a few pages of text, a near very good copy. Despite the flaws an attractive copy with untrimmed margins.

Printed is the original petition written by George Odiorne and other free persons of color. This was written in response to several instances of free persons of color who were citizens of Massachusetts taken captive from vessels in ports in various Southern states. Text demands that: "the rights and liberties of citizens will not be taken from them, without the aggressors being made fully sensible that Massachusetts will protect them, whether they be rich or poor, bond or free, white or black." Also prints an account of the unlawful imprisonment in South Carolina of George Tolliver, "a very intelligent colored citizen of Massachusetts," and details of various laws in Georgia, North Carolina, South Carolina, Virginia and other Southern states, including prohibitions against "free persons of color from migrating to this state..." Uncommon. *American Imprints* 38876. Not in *Blockson*; not in *Work*. [BTC#519388]





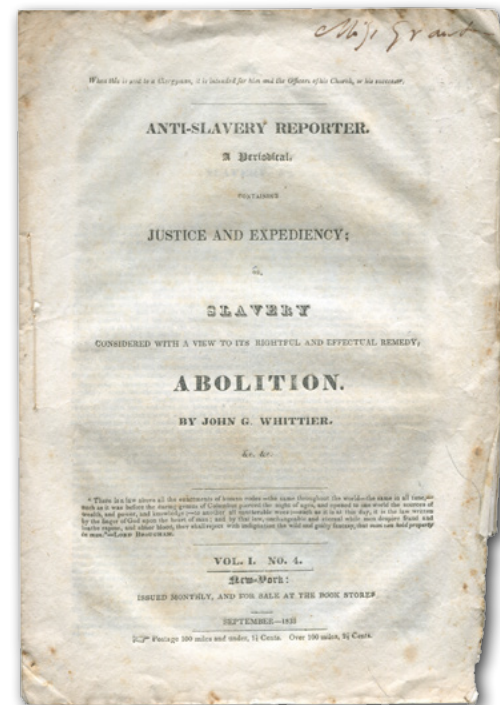
## 2 (Abolition) [Anthony BENEZET]

*The Case of Our Fellow-Creatures, the Oppressed Africans, Respectfully Recommended to the Serious Consideration of the Legislature of Great-Britain, by the People Called Quakers*

London / Philadelphia: Printed by J. Phillips / Re-printed by Joseph Cruikshank, in Market Street, Between Second and Third Streets 1784

**\$3500**

First American edition. Octavo. 13pp. followed by 3pp. of "Books to be sold by Joseph Cruikshank". Sewn self-wrappers, lacks front wrap. Final page of printed text (p. 13) states in part: "Signed by order of the Meeting for Sufferings... John Ady, Clerk to the meeting." Early ink owner notation on title page (in unknown hand), with later rubberstamped owner name on blank preliminary page. Title page and final leaf have early staining, with light staining on a few leaves of text, a 1" chip at the top of spine and text in top corner margin only a good copy. Benezet, a native of France who immigrated to Philadelphia in 1731 was a Quaker educator and ardent abolitionist. He issued the first call for the Pennsylvania Abolition Society in 1775, and was a prolific anti-slavery writer and influential advocate of the rights of African-Americans and Native Americans, who were welcome at his school in Philadelphia. Philadelphia issue *Evans* 18353; *Sabin* 4669 (attributing text to Anthony Benezet). [BTC#520947]



## 3 (Abolition)

**John Greenleaf WHITTIER**

*Anti-Slavery Reporter. A Periodical.*

*Containing Justice and Expediency; or, Slavery Considered with a View to its Rightful and Effectual Remedy, Abolition*

*By John G. Whittier &c. &c. Vol. I, No. 4. September, 1833*

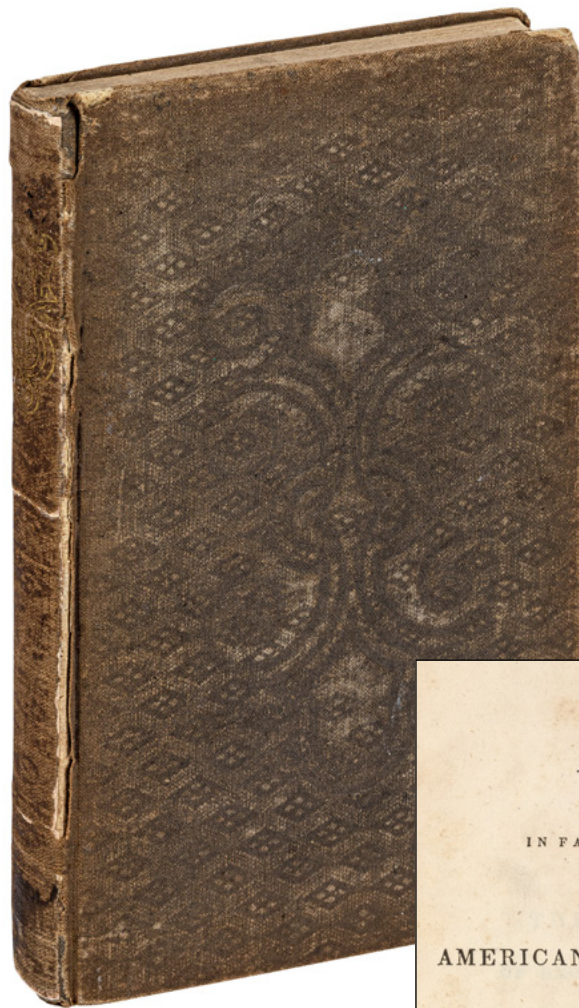
New-York: [American Anti-Slavery Society] 1833

**\$1500**

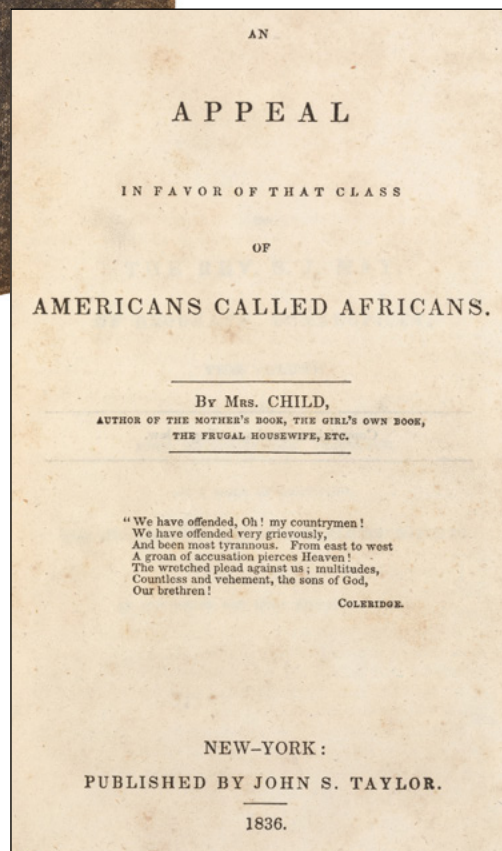
First edition thus. Octavo. [15]pp. Sewn printed self-wrappers. Text is complete, but erroneously paginated, as issued by the publisher. Early owner ink name on front cover with his neat notations in upper margin of two leaves, observing the mispagination in upper margin. Scattered moderate foxing in the text, with narrow loss to paper along the lower fore-edge, moderate creasing at corners of text, a very good copy.

An important John G. Whittier publication, marking the beginning of the poet's long and active involvement in anti-slavery agitation. The American Anti-Slavery Society was founded in 1833 by William Lloyd Garrison, John Greenleaf Whittier, Arthur Tappan, and others. This entire issue is devoted to Whittier's "closely reasoned and documented attack on the Colonization Society" in *Justice and Expediency* which demands immediate and unconditional emancipation of slaves, and this commitment places him squarely within the Garrison camp of reformers and abolitionists... [Lowance, *A House Divided: The Antebellum Slavery Debates in America*, p. 173], preceded only by a privately printed edition of 500 copies published in Haverhill in 1833 (see *BAL* 21681). The last leaf prints "Decision," a poem by "M." [BTC#519383]





To Caroline Weston  
From her affectionate friend,  
L. M. Child.



#### 4 (Abolition)

**Mrs. [Lydia Maria] CHILD**

*An Appeal in Favor of that Class of Americans called Africans*

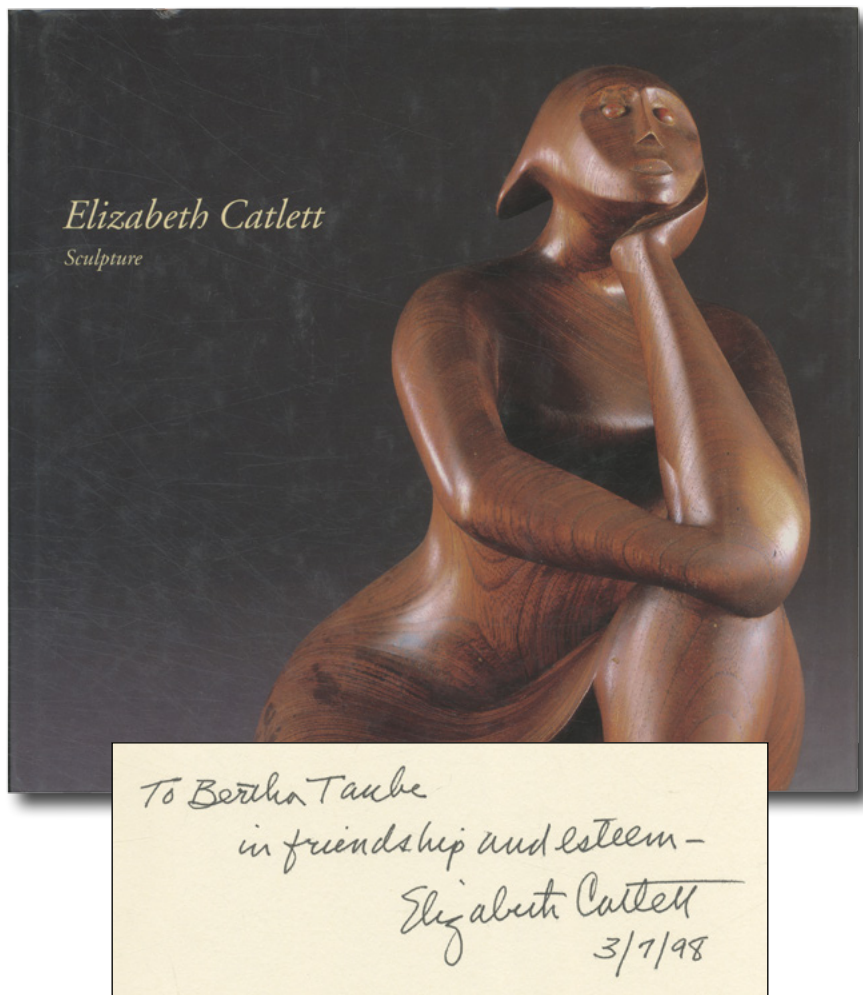
New York: John S. Taylor 1836

**\$9500**

Second edition and first edition published in New York (originally published in Boston in 1833). Small octavo. 216pp. Brown figured and embossed cloth gilt. A couple of horizontal tears and erosion at the edges of the cloth on the spine, spine ends chipped, corners rubbed, and some foxing mostly on the first and last few leaves, a sound good copy. Inscribed by the author: "To Caroline Weston, from her affectionate friend, L. M. Child." Caroline Weston served as vice president of the Boston Female Anti-Slavery Society, founded October 1833. The group published the newsletter *The Liberty Bell*, which was edited by Child. Weston and Child were personal friends and frequent correspondents, and many of their existing letters are available online.

An excellent association copy of an important book. "In 1833 Child was probably the best - known woman writer in America. She was the author of popular novels like *Hobomok* (1823) and a best-selling advice manual called *The Frugal Housewife* (1829), and founder of the nation's first children's magazine *The Juvenile Miscellany*. But as she predicted in the preface to this protest against slavery and racism, this book made her very unpopular with many former admirers and readers. It is one of the first major American abolitionist texts, and in its arguments in favor of admitting African-Americans into full membership in society, one of the most radical" (Railton, University of Virginia). Bound in book cloth, this represents the early days of books being bound in cloth manufactured specially for that purpose, and the earliest examples were markedly fragile. Thus survival in the original cloth is uncommon. See *BAL3116*. [BTC#535430]





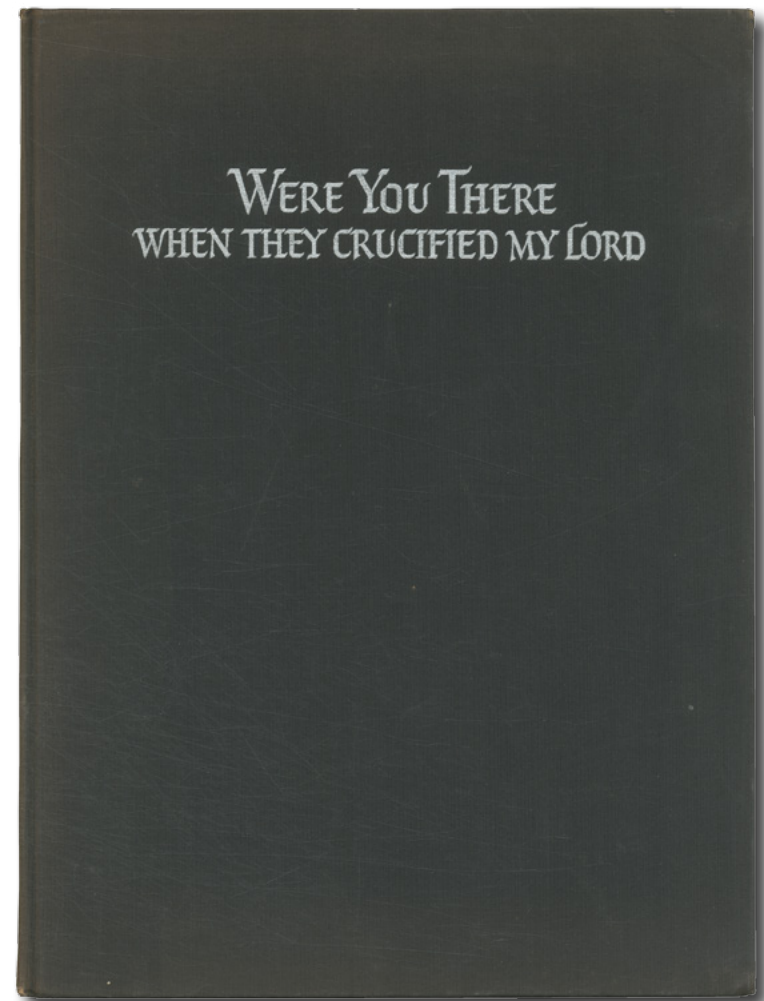
**5 (Art)**  
**Elizabeth CATLETT**

*Elizabeth Catlett: Sculpture. A Fifty-Year Retrospective*

(Purchase, New York): Neuberger Museum of Art, Purchase College, State University of New York (1998)

**\$750**

First edition. Organized by Lucinda H. Gedeon. Essays by Michael Brenson and Lowery Stokes Sims. Oblong quarto. Heavily illustrated. Topedge of cover with a small bump else fine in lightly rubbed, near fine dust jacket with a corresponding gentle bump. Inscribed to longtime friend Bertha Taube on the front fly: "To Bertha Taube, in friendship and esteem- Elizabeth Catlett. 3/7/98." Taube's obituary in the *Santa Cruz Sentinel* describes her as a lifelong peace and civil rights activist, and tells of her moving to Mexico City after a divorce, where she "began her lifelong friendship with the renowned artist Elizabeth Catlett—who decades later, Berte [Bertha] assisted crossing the border!" A nice association. [BTC#532742]



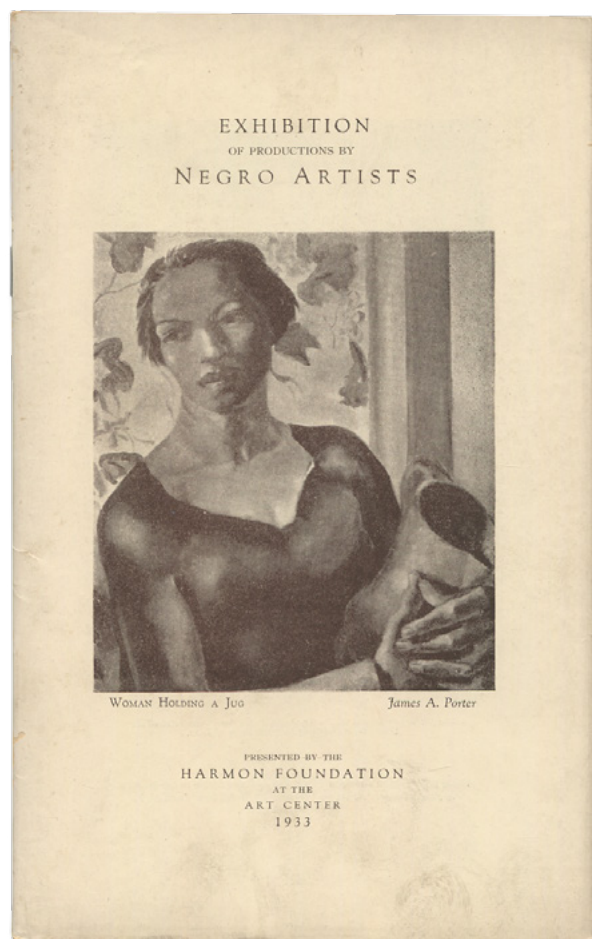
**6 (Art)**  
**Allan Rohan CRITE**

*Were You There When They Crucified My Lord:  
 A Negro Spiritual in Illustrations*

Cambridge, Massachusetts: Harvard University Press 1944

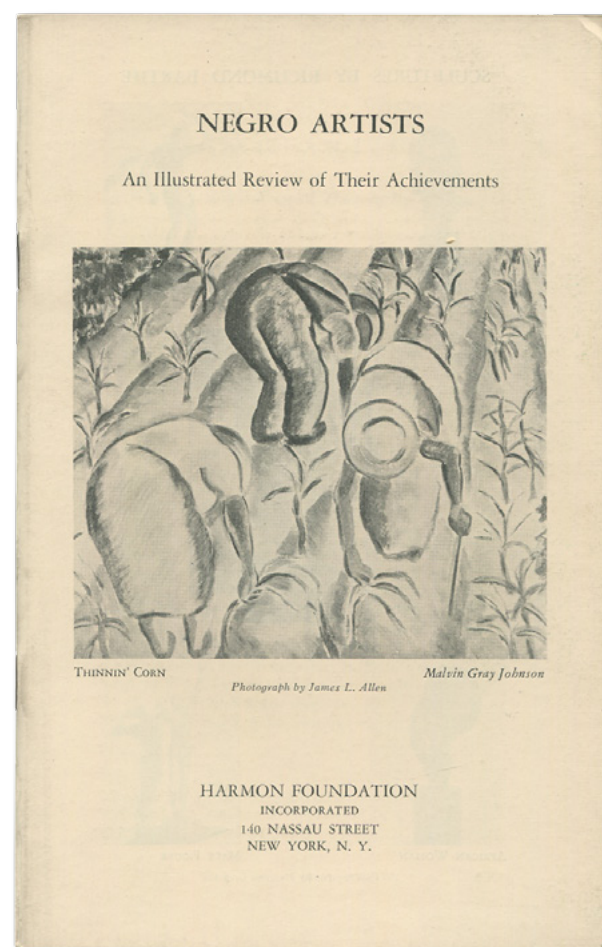
**\$1250**

First edition. Tall quarto. Boards a little soiled, cloth at the corners and spine ends a bit used, very good or better without dust jacket. African-American artist's religious imagery based on spirituals. A title that has become quite uncommon. [BTC#532562]



**7 (Art)**  
**Harmon Foundation**  
*Exhibition of Productions by Negro Artists*  
 (New York): Harmon Foundation 1933  
**\$2500**

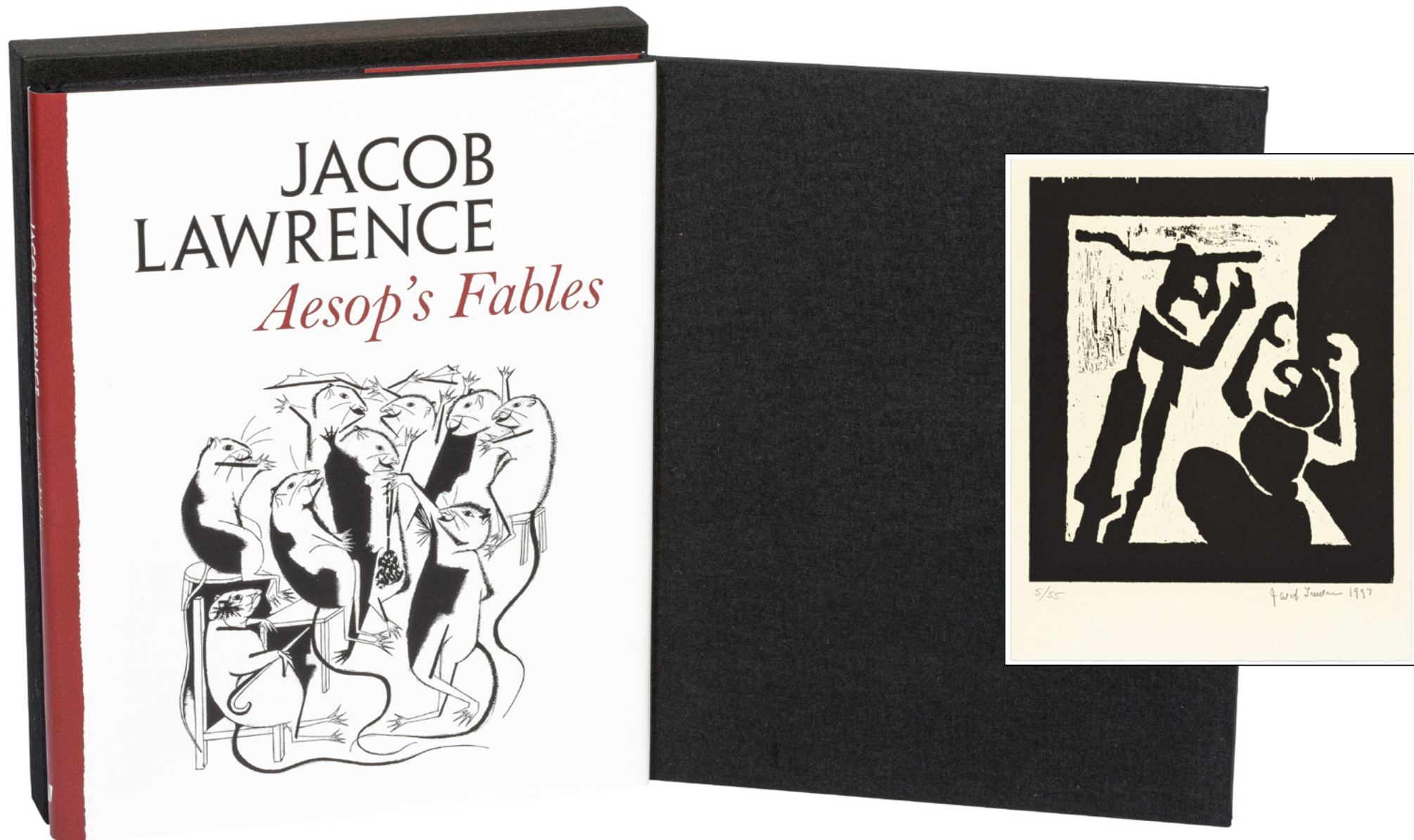
First edition. Octavo. 55pp. Illustrated. Stapled illustrated self-wrappers. A couple of smudges at the bottom of the front wrap, else near fine. Includes essays by Alain Locke and others. Program for the groundbreaking annual exhibition. Exhibiting artists include Richmond Barthe, Allan Rohan Crite, Beauford DeLaney, Meta V. Warrick Fuller, Palmer Hayden, Sargent Johnson, Lois Mailou Jones, James A. Porter, Hale A. Woodruff, and others. Scarce, especially in this condition. [BTC#532514]



**8 (Art)**  
**Harmon Foundation**  
*Negro Artists: An Illustrated Review of Their Achievements*  
 (New York): Harmon Foundation 1935  
**\$2500**

First edition. Octavo. 59pp. Illustrated. Stapled illustrated self-wrappers. Tiny nick at bottom corners, corner of rear wrap folded over (due to a leaf miscut by the printer), else near fine. Includes essays by Alain Locke and others. Program for an exhibition of artists including Charles Alston, Richmond Barthe, E. Simms Campbell, Allan Rohan Crite, Beauford DeLaney, Joseph DeLaney, Aaron Douglas, Elton Fax, Meta V. Warrick Fuller, Palmer Hayden, Sargent Johnson, Lois Mailou Jones, Archibald Motley, James A. Porter, Augusta Savage, Laura Wheeler Waring, Hale A. Woodruff, and others. Scarce, especially in this condition. [BTC#532515]





9 (Art)

**Jacob LAWRENCE**

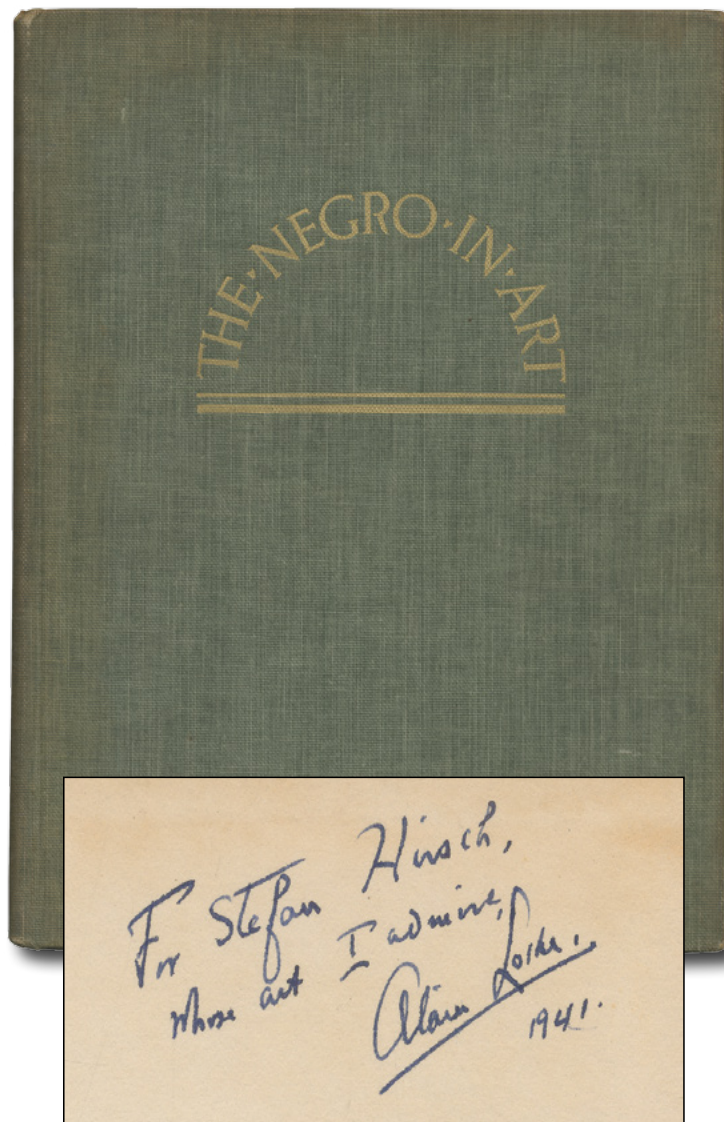
*Aesop's Fables*

Seattle: University of Washington Press (1997)

**\$7500**

First edition thus (with five additional illustrations added to this 1997 edition). Illustrated by Jacob Lawrence and strikingly printed in red and black. Thin quarto. Fine in fine dust jacket and fine slipcase that also holds a separate cloth chemise containing a black and white linocut illustration by Lawrence that was not used in the book, Signed and numbered by him as copy number 5 of 55 copies. First published in 1970. [BTC#532909]





**10 (Art)**

**Alain LOCKE, edited and annotated by**

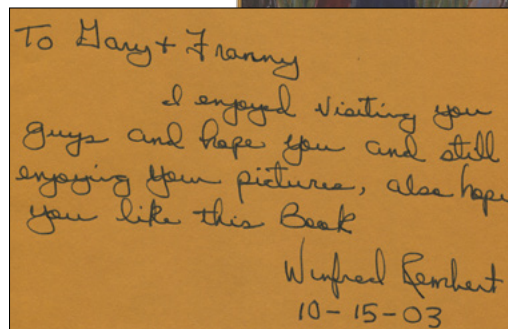
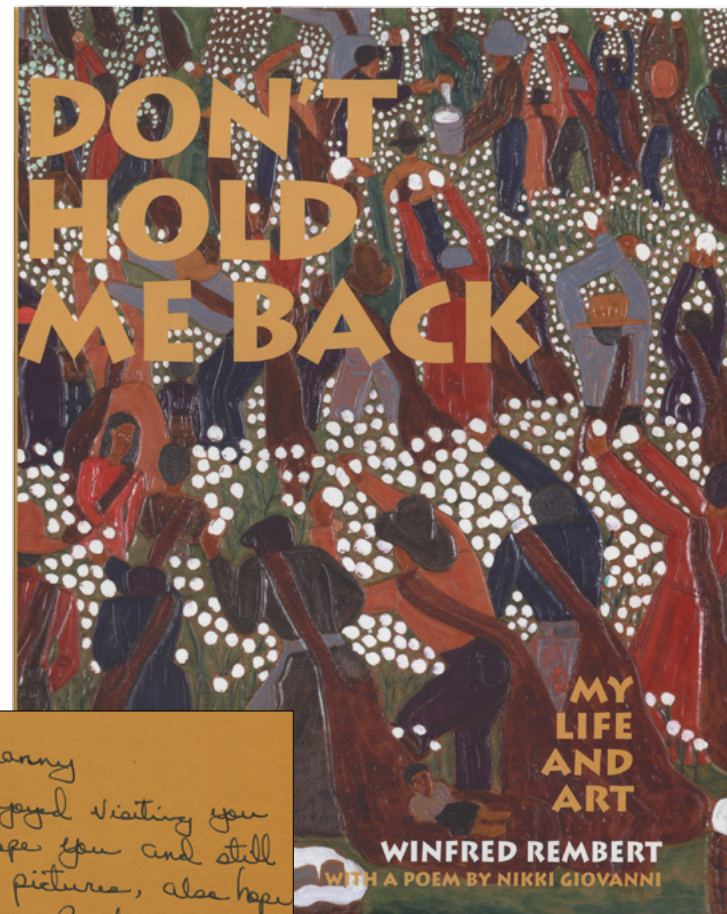
*The Negro in Art:*

*A Pictorial Record of the Negro Artist and of the Negro Theme in Art*

Washington, D.C.: Associates in Negro Folk Education 1940

**\$4500**

First edition. Quarto. 224pp. Heavily illustrated in black and white with color frontispiece. Boards with moderate toning and wear, offsetting on the pastedowns, a very good copy lacking the dust jacket. Warmly Inscribed to a noted American artist on the front fly: "For Stefan Hirsch, whose art I admire. Alain Locke. 1941." An excellent association. [BTC#537385]



**11 (Art)**

**Winfred REMBERT**

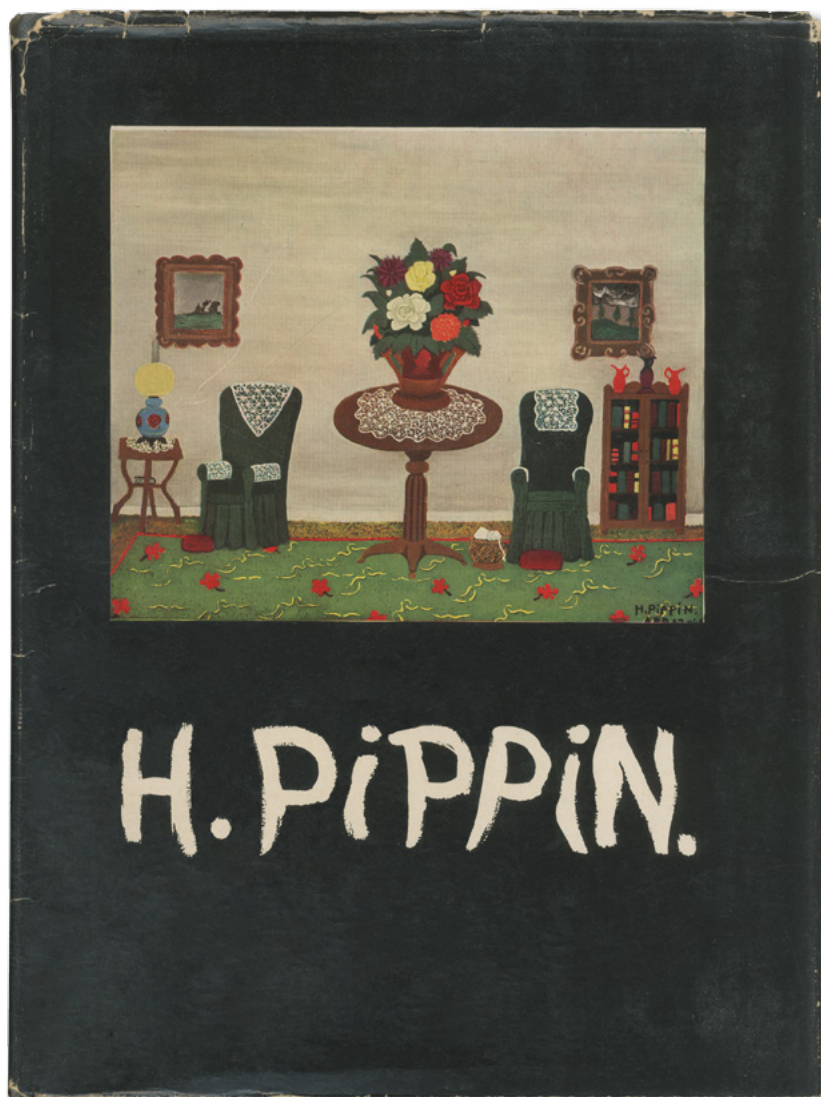
*Don't Hold Me Back: My Life and Art*

(Peru, Illinois): Cricket Books (2003)

**\$4500**

First edition. Thin quarto. 40pp. Poem by Nikki Giovanni. Introduction by Warren Adelson. A note on the art by Jock Reynolds. Historical note by Charles and Rosalie Baker. Glossy pictorial boards. Fine in fine dust jacket. Brief overview of the art of this remarkable self-taught folk artist who learned leatherwork in prison and worked in hand-tooled, carved, and dyed leather. Inscribed by the artist: "To Gary & Franny, I enjoyed visiting you guys and hope you are still enjoying your pictures, also hope you like this book. Winfred Rembert. 10-15-03." The recipients, Gary Oleson and Franny Ness, owned at least one of the paintings featured in this book. [BTC#532541]





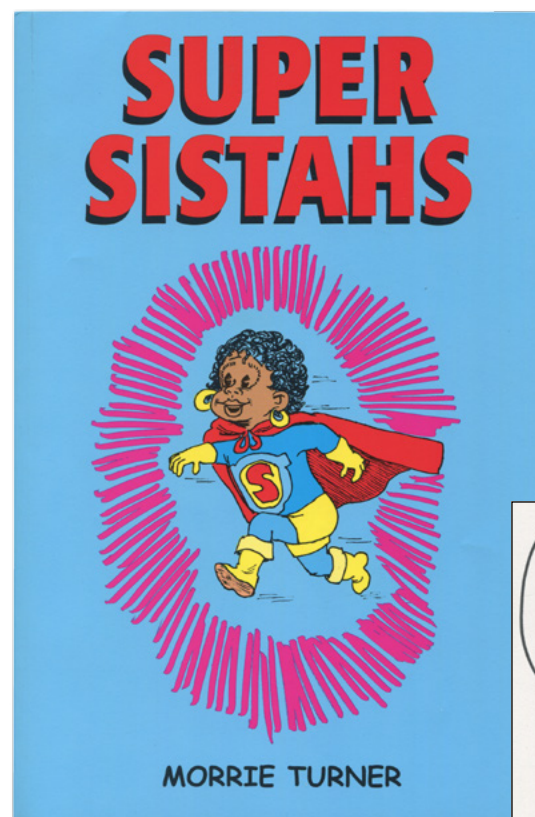
**12 (Art)**  
**Selden RODMAN**

*Horace Pippin: A Negro Painter in America*

New York: Quadrangle Press 1947

**\$750**

First edition. Quarto. 88pp. Frontispiece portrait. 48 plates, four in color. Fine in a very good or better dust jacket with rubbing and some light wear at the spine ends. Includes a short autobiography by Pippin. A very nice copy of the first definitive book about this important African-American artist. Very scarce, especially in an intact jacket. [BTC#533974]



**13 (Art)**  
**Morrie TURNER**

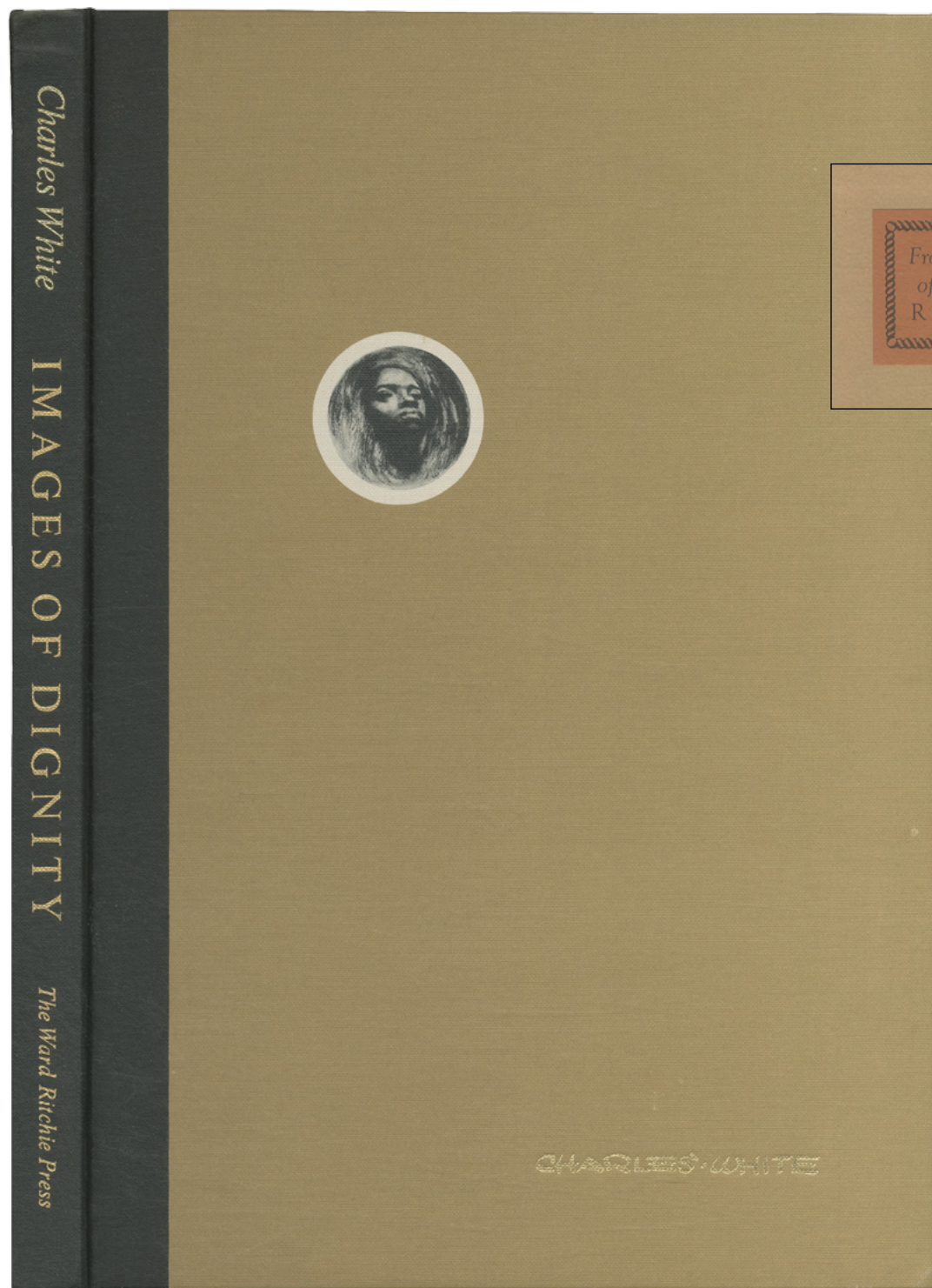
*Super Sistahs:*

*Featuring the Accomplishments of African-American Women*

Oakland, California: Bye Publishing (2004)

**\$700**

First edition. Large octavo. 112pp. Illustrated with numerous drawings, some in the form of comic strips, of famous African-American women. Glossy blue pictorial wrappers. A fine copy. Inscribed by Turner with an original ink drawing, measuring approximately 5" x 7", depicting Nipper with outstretched arms and exclaiming in a word balloon: "To Bob & Amy," with his signature below. A large, charming drawing of one of Morrie Turner's iconic *Wee Pals* characters. A graphic novel depicting historically important African-American women. [BTC#527757]



*The first 125  
of this limited edition  
of 250 copies  
specially bound and boxed  
contain an original lithograph  
by Charles White.*

*This is copy no.*

*Printers copy*

*CHARLES WHITE*

**14 (Art)**

**Charles WHITE**

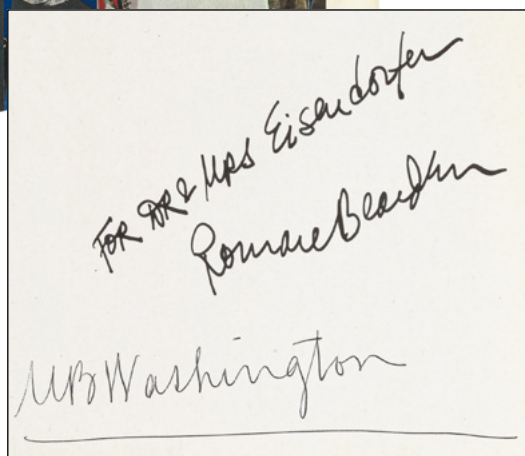
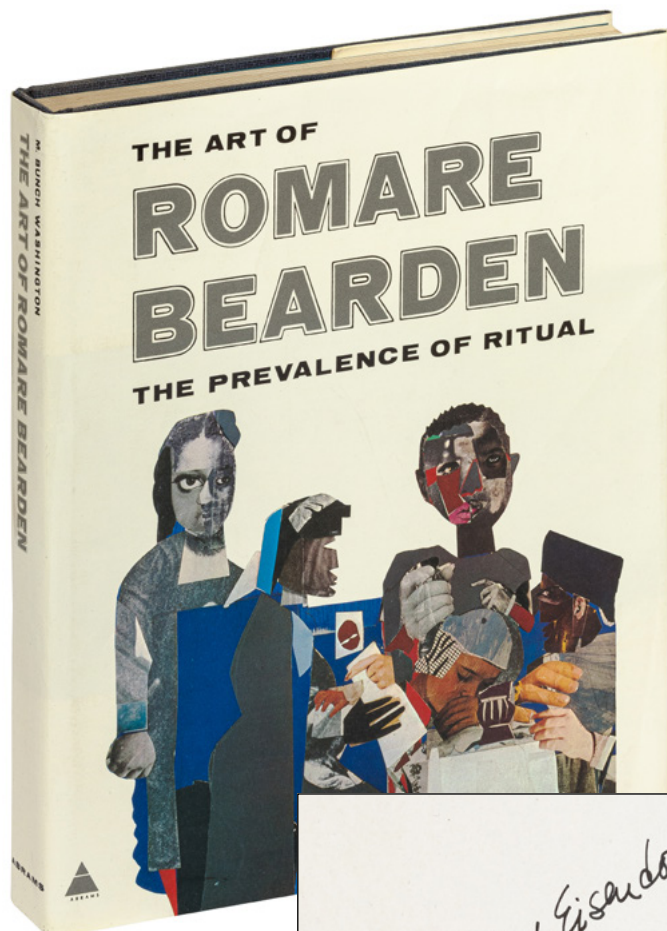
*Images of Dignity: The Drawings of Charles White*

[Los Angeles]: The Ward Ritchie Press (1967)

**\$8000**

First edition, limited and signed issue. Foreword by Harry Belafonte. Introduction by James Porter. Commentary by Benjamin Horowitz. Small quarto. 121pp. 95 black and white illustrations. Quarter black cloth gilt and light brown paper-covered boards with small cameo onlay of a Charles White drawing. Small bookplate of the printer Ward Ritchie on the front pastedown, slight foxing on the foreedge, else a fine copy lacking the publisher's slipcase. An elusive title in the limited, signed issue (also published in the same year in a trade issue). This copy is designated in ink as the "Printer's Copy" and is Signed by White. The publisher's printed colophon states that the first 125 copies (of a total edition of 250) were meant to contain an original lithograph, but apparently no copies were issued with the lithograph. Rare in this issue, *OCLC* lists many holdings for the 1967 trade issue of this publication, but only a single citation for the signed issue. Very uncommon. [BTC#532601]





**15 (Art)**  
**M. Bunch WASHINGTON**

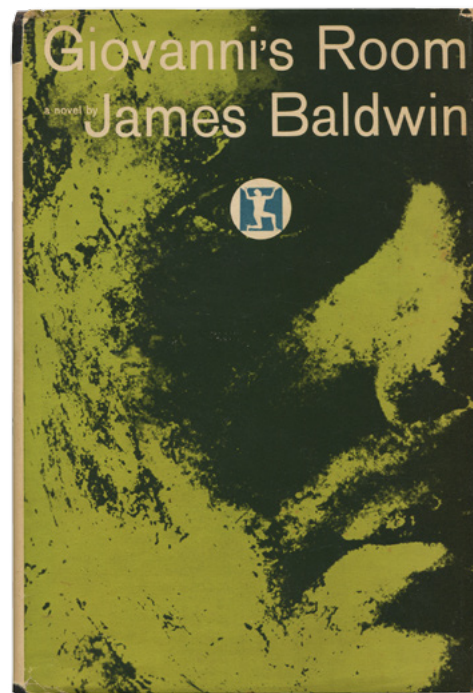
*The Art of Romare Bearden: The Prevalence of Ritual*

New York: Harry N. Abrams, Inc. (1972)

**\$1500**

First edition. Introduction by John A. Williams. Large folio. Fine in a fine dustwrapper.

Inscribed by Bearden: "For Dr. & Mrs. Eisendorfer. Romare Bearden." Additionally Signed by M. Bunch Washington. The landmark catalogue of Bearden's work. [BTC#532522]



**16 James BALDWIN**

*Giovanni's Room*

New York: The Dial Press 1956

**\$2500**

First edition. Endpaper and page edges slightly toned, near fine in a price-clipped, very good dust jacket with light spine-toning, and a triangular chip at the crown near the front panel. The author's controversial and very scarce second novel.

[BTC#531246]

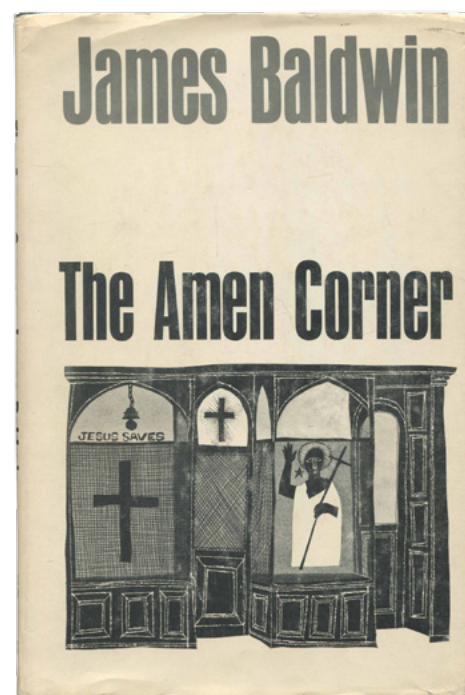
**17 James BALDWIN**

*The Amen Corner*

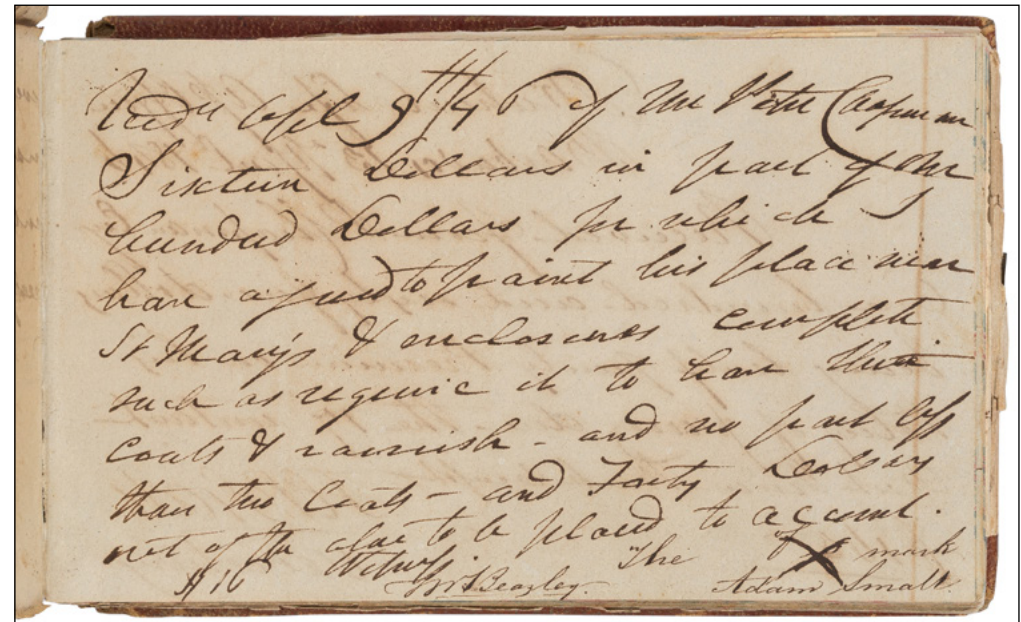
New York: The Dial Press 1968

**\$750**

First edition. Fine in near fine dustjacket with a couple of tiny tears and a little rubbing. An uncommon play. [BTC#464038]







## 18 (Barbados) Peter CHAPMAN

*A Barbados Manuscript Receipt Book kept by Plantation Owner Peter Chapman from 1844-48*

Barbados: (1844-48)

**\$8500**

Measuring 6½" x 4". Contains approximately 200 manuscript pages, including sheets mounted or laid-in, some of which are folded. Bound in contemporary red leather over boards with metal clasp, with Chapman's name in manuscript on the front cover. The boards are rubbed and worn at the edges, lacking the spine back, back cover is detached, text block is a little shaken, else good or better with intermittent small tears and creasing on the edges of the mounted or laid in sheets.

This book was kept by Peter Chapman, a land speculator and owner of Enterprise Estate in St. George's Parish, and the former owner of 73 enslaved persons. Chapman is best known today for having divided his estate into sellable lots in 1856-57, which emancipated slaves and laborers could purchase in installments. This led to the establishment of "Workman's village" in St. George's Parish, which set the stage for the creation of other "free villages" in Barbados.

The book contains a detailed record of signed receipts for rents, purchases, work done, etc., from several men and women from the island of Barbados. The signatories include members of Chapman's and other prominent families, as well as laborers and servants. Several receipts are signed with a person's 'mark' and some also include the signature of a witness. Here for example is an entry by a laborer:

"Rec'd April 9th 1846 of M. Peter Chapman sixteen dollars in part of the hundred dollars for which I have agreed to paint his place near St. Mary's & enclosures complete such as requir'd it to have three coats & varnish – and no part less than two coats ... The mark X of Adam Small / Witness Wm. Beazley."

An entry for the purchase of land from "W. Thorne": "Received July 1st 1847 from Peter Chapman, Esq., Two hundred and ten dollars deposit for 15 acres land ... in St. George's ..."

A scarce British Colonial-era ledger book surviving from the transitional period after the British abolition of slavery in 1833 and before full emancipation in Barbados five years later.

Reference: Peter Chapman's claims "for slavery compensation" can be found in the *General Report of Emigration Commissioners: Accounts of Slave Compensation Claims for the Colony of Barbados* (1836); and the online database of the Centre for the Study of the Legacies of British Slavery. [BTC#464058]



Received July 1st 1847 from Peter Chapman  
Esq Two hundred and ten Dollars Deposit  
for 15 Acres land appraised to £ 70 of face. & 5 1/4  
Acres to £ 40 of face attached from W. J. Man  
in St Georges -

\$210

R M Lubhouse PM

J W W Thorne

Recd 8<sup>th</sup> May 1847 of Mr  
Peter Chapman Twenty Eight  
Dollars in full for a  
Well kept sold at  
the 28<sup>th</sup> April last.

£28

Wm Clarke Secy

~~~~~



19 Marion BROWN

[Large Lithograph]: Duke

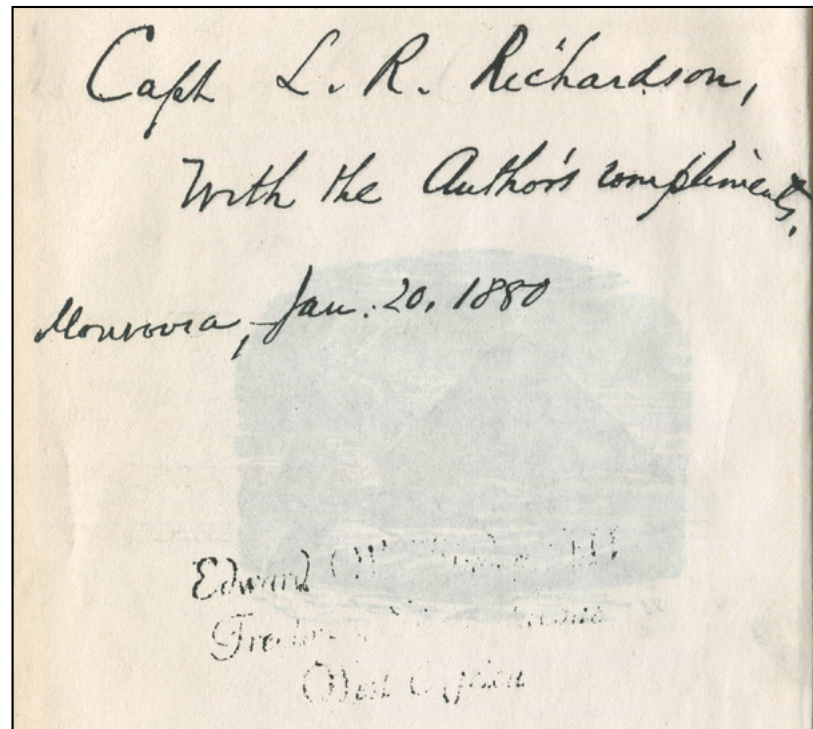
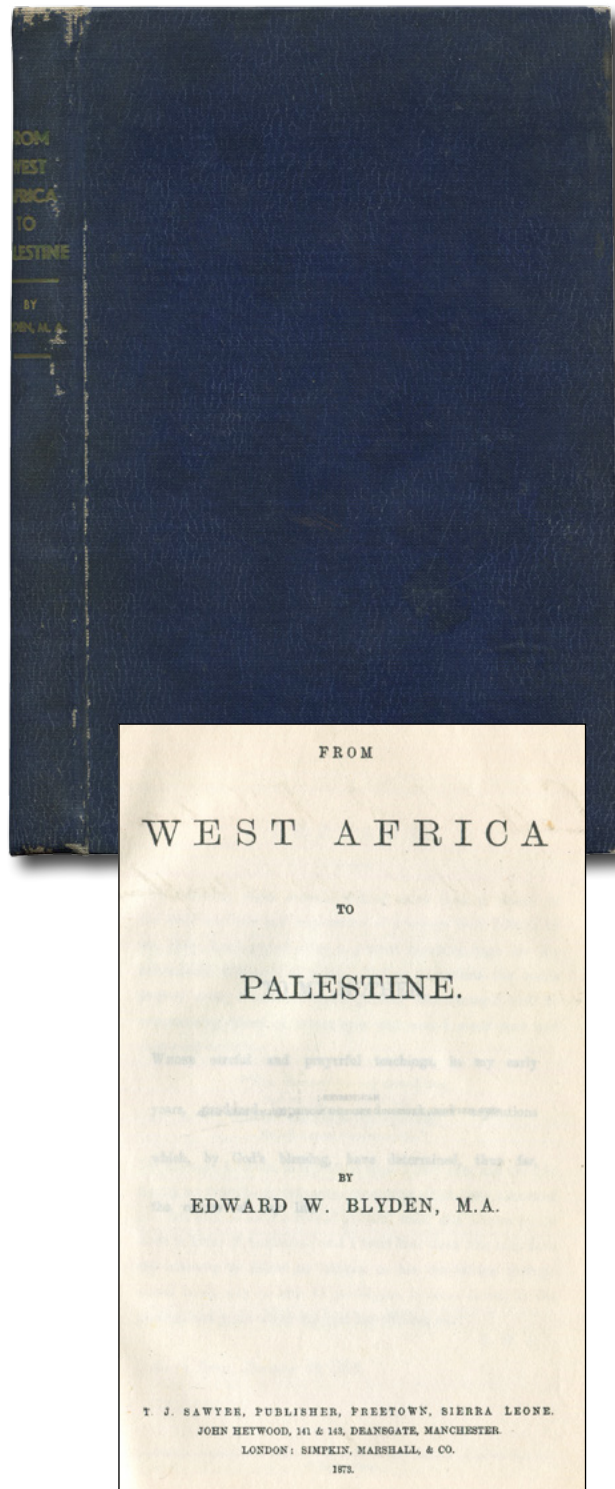
[No place]: 1988

\$7000

Lithograph. Images measures 14½" x 17½" on 22" x 30" paper. Tipped onto a backing sheet at the very topedge else fine. With accompanying triple-matting. Signed and dated by Brown below the image and numbered "2/6." Brown (1931-2010) was a noted jazz saxophonist "whose lyrical, low-key style made him a distinctive presence in the high-energy jazz avant-garde of the 1960s and '70s" (from his obituary in *The New York Times*). He was a key figure in the movement now known as free jazz, playing on John Coltrane's influential album *Ascension* and associating with Archie Shepp, Amiri Baraka, and Ornette Coleman. He would later study ethnomusicology and teach African and African-American music at Bowdoin College. In the 1980s his interests turned to painting and drawing. A striking image of Duke Ellington by a noted jazz musician and visual artist, one of only six copies printed. [BTC#531007]







## 20 Edward W. BLYDEN

### *From West Africa to Palestine*

Freetown, Sierra Leone / Manchester / London: T.J. Sawyer, Publisher; John Heywood; Simpkin, Marshall & Co. / (Printed by John Heywood, Excelsior Printing Works, Manchester) 1873

**\$15,000**

First edition. Octavo. 201pp. Frontis piece steel engraving of a pyramid and the sphinx. Dark blue grained cloth stamped in gilt on spine. Modest wear at the extremities of the spine and tips of corners, else a near fine copy, with the text particularly fresh and clean. Inscribed by Blyden: "Capt. L.R. Richardson, With the author's compliments. Monrovia, Jan. 20, 1880." Beneath the inscription is a faint author's ownership stamp: "Edward Wilmot Blyden. Freetown, Sierra Leone. West Africa."

Blyden is considered the father of Pan-Africanism. After being rejected from a theological college in the United States because of his race he emigrated to Liberia, where he eventually served as Secretary of State from 1864-66. From 1871 to 1873 Blyden lived in Freetown, Sierra Leone, where he edited *Negro*, the first explicitly Pan-African journal in West Africa. He also led two important expeditions to Fouta Djallon in the interior. In 1885 he was an unsuccessful candidate for the Liberian presidency. He was later the Liberian ambassador to Britain and France, and still later served as president of Liberia College.

In the preface Blyden states: "The following pages contain nothing more than a record of the daily incidents and impressions of a voyage from Liberia to the Holy Land, copied from a journal regularly kept for the information of friends at home. Having to perform the entire journey alone... I trust that those who may have the curiosity to follow an African in his wanderings through sacred lands, may be able to participate, to some extent, in the pleasure and profit which my tour has afforded me..."

An exceptionally scarce title, especially signed. A single copy has appeared at auction since 1975, we have seen a single copy offered in the trade in the last 20 years (an ex-library copy). *OCLC* lists 10 American holdings [\[BTC#526739\]](#)





**21 (Chicago)**

**[Photo Album]: *Photographs and Snapshots of an African-American Family and Friends from Chicago***

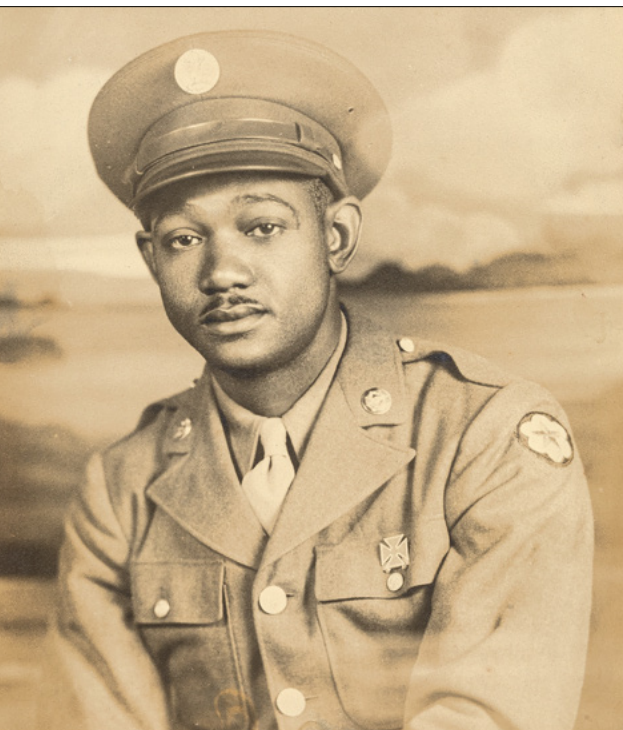
[Chicago: circa 1940-early 1950s]

**\$3800**

Oblong quarto. Measuring 14" x 11". String bound leatherette boards. Contains approximately 250 gelatin silver prints, dating from about 1940 up through the early 1950s, mounted on the rectos and versos of 33 black paper leaves. Most prints are snapshots measuring 4½" x 3¼", including several 5" x 7" prints (some with autographed paper frames), together with both smaller and larger prints measuring up to 8" x 10". The paper leaves are fragile and chipped at the edges, a few prints are detached (laid in), about four have been removed, very good overall.

The album opens with an 8" x 10" World War II portrait of an African-American man in uniform, followed by numerous snapshots of a Black family and friends having a great time at what clearly was a very long party. Also included are images of a young woman spending a night on the town with friends at various Chicago night clubs, including the Blue Note, El Grotto Supper Club, Charlie Glenn's Rhumboogie, and Joe's DeLuxe Club. Both the same woman and the man in uniform appear in other images dating from the 1940s and 50s, together with images of family members at home or out and about at a picnic, etc.

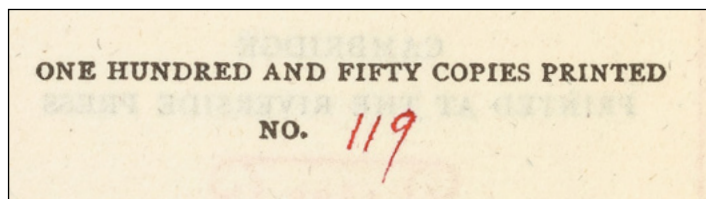
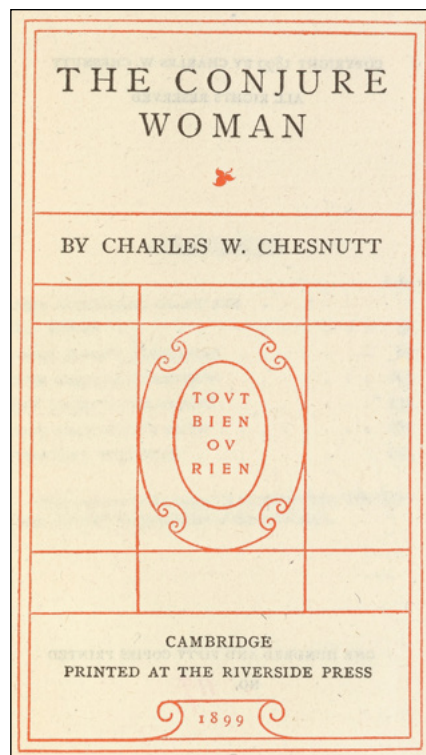
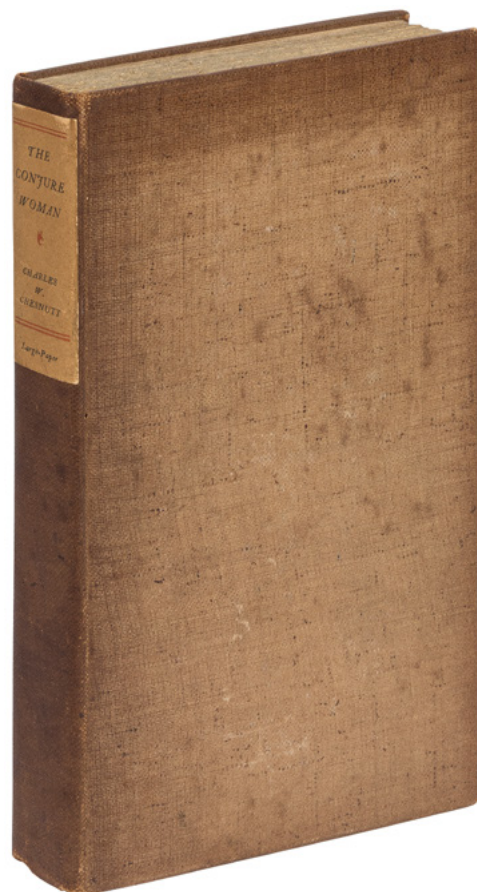
A scarce surviving photo album of a Black family, rich in personal content with a variety of images. [BTC#537696]











## 22 Charles W. CHESNUTT

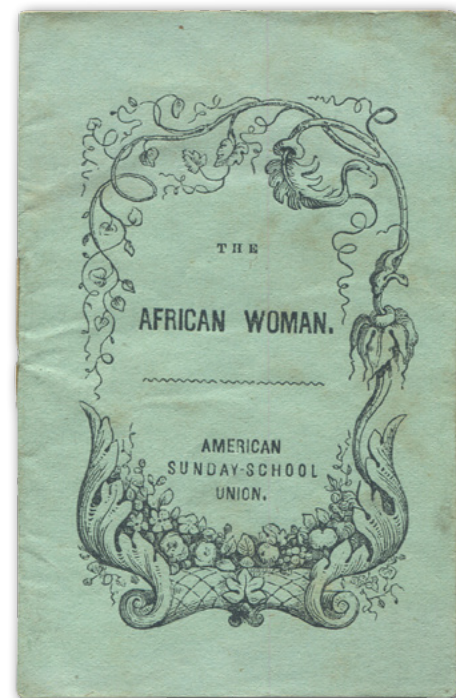
### *The Conjure Woman*

Cambridge: Printed at The Riverside Press 1899

**\$8000**

First edition, large-paper issue. Octavo. 230pp. Brown cloth with publisher's printed spine label. Spine and boards are toned with light tanning on the spine label, a very good copy, issued without dust jacket. Copy number 119 of 150 numbered large-paper copies. Chesnutt's first book, a very scarce issue of an iconic African-American work of fiction. [BTC#508331]

## Morality tale for children, teaching racial tolerance



## 23 (Children) [Anonymous]

### *The African Woman*

Philadelphia: American Sunday-School Union, No. 146 Chestnut Street [circa 1830]

**\$700**

First edition. 32mo. 8pp. Illustrated with three woodcuts. In turquoise printed wrapper with decorative border on front cover and publisher's advertisements on back cover. Slight foxing on cover edges and the text lightly foxed, else near fine. An effective morality tale about race discrimination. "Little Mary" is depicted sitting at the window with her mother, watching "a poor old African woman go by." Mary comments: "I do not love that woman at all! ... Because she is black; I do not like anybody that is black." Her mother scolds her: "I am sorry to hear you talk so. It is foolish, it is wicked," and proceeds to invite the woman into their house and introduces her to Mary. Mary is embarrassed by her comments when she learns how kind the woman is, and concludes: "I will not hate black people any more." Her mother comments: "All men and women are made of one blood ... This poor African woman was brought to America when she was young. Now she is old and very poor." When Mary later gets sick, the African woman stops in and nurses Mary for seven days and nights, until she is well, and Mary vowed: "I will never hate anybody for having dark skin. Poor Patty is a great deal better than I am." An uncommon early tract on the subject of race relations in America. OCLC locates seven copies, with a publication date of 1830. [BTC#499368]





**24 (Civil Rights)**

[Vinyl Record Albums]: *Adventures in Negro History* [with]

*Adventures in Negro History Vol II: The Frederick Douglass Years 1817-1895* [with]

*Adventures in Negro History Vol III: The Afro-American's Quest for Education: A Black Odyssey*

Detroit: Highlight Radio Productions / Pepsico 1963, 1966, 1969

**\$600**

Three volumes. Each record is fine in a fine unprinted paper sleeve and just about fine printed cardboard sleeve with very minor wear. Vol. I briefly covers the biographies of an impressive number of important Black Americans; Vol. II is a dramatization of the life of Frederick Douglass and includes liner commentary by John Hope Franklin; and Vol. III includes a dramatization of Black Americans striving for education and includes liner commentary by Elsie M. Lewis. An apparent attempt by Pepsi to jump onto the Civil Rights bandwagon, this appears to be the entire set, and as they were issued over a six-year period, they are seldom found together or in uniform condition. Vol. III seems to be particularly uncommon. [\[BTC#466597\]](#)



## 25 (Civil Rights)

*(Suggested Constitution for the Civil Rights Congress)*

*Article I: Objects. The Civil Rights Congress declares that now more than ever the united action of all democratic forces is needed to achieve maximum effectiveness... in defense of civil rights vital to the growth of a democratic American democracy..."*

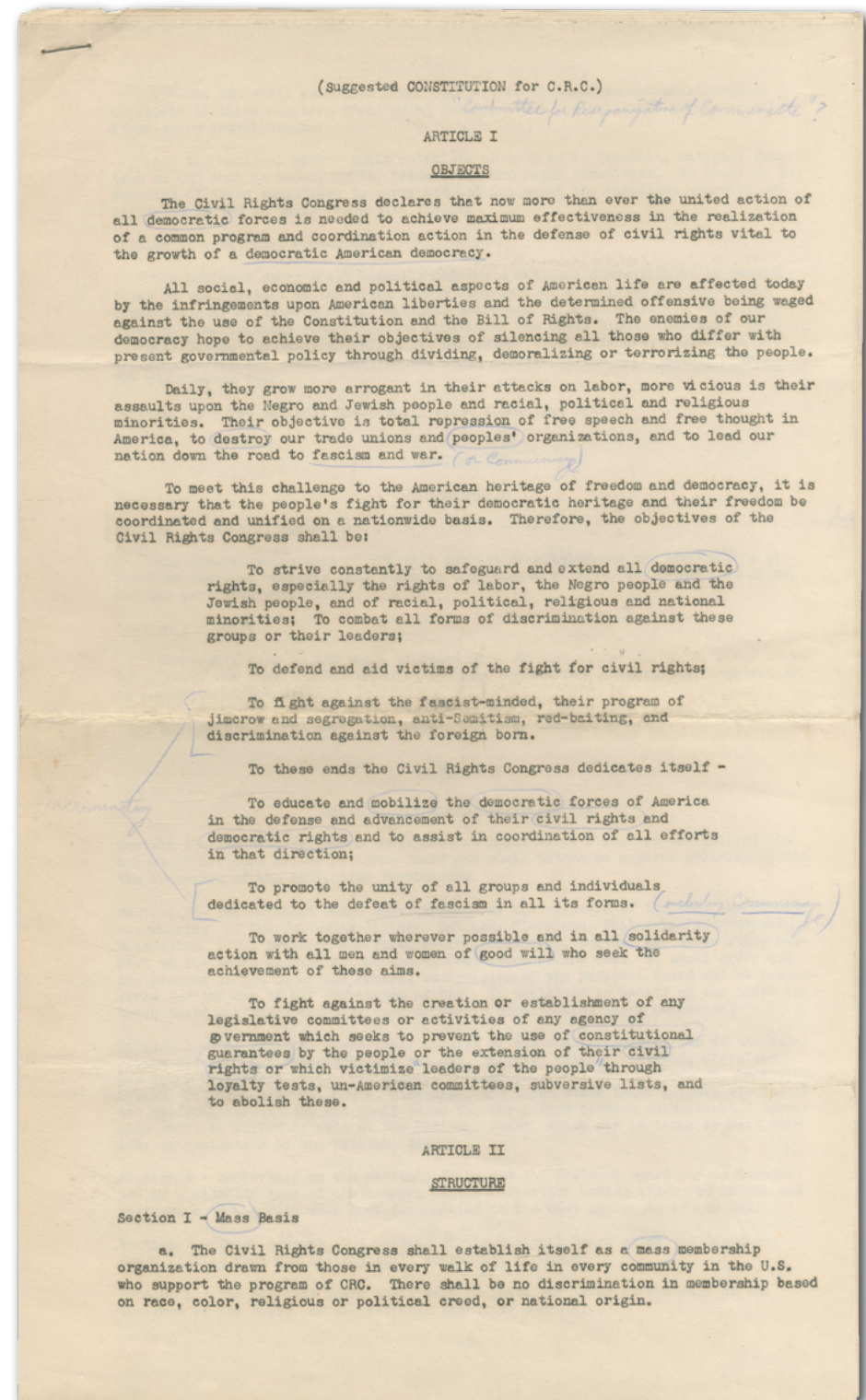
[New York?]: Civil Rights Congress June 7, 1949

**\$3000**

First edition. Tall quarto measuring 8½" x 14". Five corner-stapled leaves, mimeographed rectos only. The sheets are folded three times horizontally for mailing, light creasing and faint soiling, a very good or better copy. Text consists of a detailed suggested Constitution of the Civil Rights Congress, written in eight Articles concerning objects, structure, membership, National Board and Resident Board, officers, chapters and regional councils, and affiliations. There are a few early annotations in blue pencil in an unknown hand, critical of the organization and objectives, beginning with the renaming of the organization: "Committee for Reorganization of Communists," followed by other critical annotations, and a few neat scorings and underlining, in blue pencil: "What are democratic rights," "this isn't democratic either," etc.

The Civil Rights Congress (1946-1956) was formed by the merger of the International Labor Defense and the National Federation for Constitutional Liberties. The CRC argued before the United Nations in 1951 that the U.S. failure to prevent lynching of African-Americans was de facto genocide, supported by Paul Robeson and William Patterson. The CRC was later designated a Communist front group and placed on the Attorney General's List of Subversive Organizations, as directed by President Truman. A rare publication. Unrecorded by OCLC (which does note other publications by the CRC).

[BTC#521766]





## POWER &amp; RACISM

Stokely Carmichael

One of the tragedies of the struggle against racism is that up to now there has been no national organization which could speak to the growing militancy of young black people in the urban ghetto. There has been only a civil rights movement, whose tone of voice was adapted to an audience of liberal whites. It served as a sort of buffer zone between them and angry young blacks. None of its so-called leaders could go into a rioting community and be listened to. In a sense, I blame ourselves—together with the mass media—for what has happened in Watts, Harlem, Chicago, Cleveland, Omaha. Each time the people in those cities saw Martin Luther King get slapped, they became angry; when they saw four little black girls bombed to death, they were angrier; and when nothing happened, they were steaming. We had nothing to offer that they could see, except to go out and be beaten again. We helped to build their frustration.

For too many years, black Americans marched and had their heads broken and got shot. They were saying to the country, "Look, you guys are supposed to be nice guys and we are only going to do what we are supposed to do—why do you beat us up, why don't you give us what we ask, why don't you straighten yourselves out?" After years of this, we are at almost the same point—because we demonstrated from a position of weakness. We cannot be expected any longer to march and have our heads broken in order to say to whites: come on, you're nice guys. For you are not nice guys. We have found you out.

An organization which claims to speak for the needs of a community—as does the Student Nonviolent Coordinating Committee—must speak in the tone of that community, not as somebody else's buffer zone. This is the significance of black power as a slogan. For once, black people are going to use the words they want to use—not just the words whites want to hear. And they will do this no matter how often the press tries to stop the use of the slogan by equating it with racism or separatism.

An organization which claims to be working for the needs of a community—as SNCC does—must work to provide that community with a position of strength from which to make its

voice heard. This is the significance of black power beyond the slogan.

BLACK POWER can be clearly defined for those who do not attach the fears of white America to their questions about it. We should begin with the basic fact that black Americans have two problems: they are poor and they are black. All other problems arise from this two-sided reality: lack of education, the so-called apathy of black men. Any program to end racism must address itself to that double reality.

Almost from its beginning, SNCC sought to address itself to both conditions with a program aimed at winning political power for impoverished Southern blacks. We had to begin with politics because black Americans are a propertyless people in a country where property is valued above all. We had to work for power, because this country does not function by morality, love, and nonviolence, but by power. Thus we determined to win political power, with the idea of moving on from there into activity that would have economic effects. With power, the masses could make or participate in making the decisions which govern their destinies, and thus create basic change in their day-to-day lives.

But if political power seemed to be the key to self-determination, it was also obvious that the key had been thrown down a deep well many years earlier. Disenfranchisement, maintained by racist terror, made it impossible to talk about organizing for political power in 1960. The right to vote had to be won, and SNCC workers devoted their energies to this from 1961 to 1965. They set up voter registration drives in the Deep South. They created pressure for the vote by holding mock elections in Mississippi in 1963 and by helping to establish the Mississippi Freedom Democratic Party (MFDP) in 1964. That struggle was eased, though not won, with the passage of the 1965 Voting Rights Act. SNCC workers could then address themselves to the question: "Who can we vote for, to have our needs met—how do we make our vote meaningful?"

SNCC had already gone to Atlantic City for recognition of the Mississippi Freedom Democratic Party by the Democratic convention and been rejected; it had gone with the MFDP to Washington for recognition by Congress and been rejected. In Arkansas, SNCC helped thirty Negroes to run for School Board elections; all but one were defeat-

ed, and there was evidence of fraud and intimidation sufficient to cause their defeat. In Atlanta, Julian Bond ran for the state legislature and was elected—twice—and unseated—twice. In several states, black farmers ran in elections for agricultural committees which make crucial decisions concerning land use, loans, etc. Although they won places on a number of committees, they never gained the majorities needed to control them.

ALL OF THE EFFORTS were attempts to win black power. Then, in Alabama, the opportunity came to see how blacks could be organized on an independent party basis. An unusual Alabama law provides that any group of citizens can nominate candidates for county office and, if they win 20 per cent of the vote, may be recognized as a county political party. The same then applies on a state level. SNCC went to organize in several counties such as Lowndes, where black people—who form 80 per cent of the population and have an average annual income of \$943—felt they could accomplish nothing within the framework of the Alabama Democratic Party because of its racism and because the qualifying fee for this year's elections was raised from \$50 to \$500 in order to prevent most Negroes from becoming candidates. On May 3, five new county "freedom organizations" convened and nominated candidates for the offices of sheriff, tax assessor, members of the school boards. These men and women are up for election in November—if they live until then. Their ballot symbol is the black panther: a bold, beautiful animal, representing the strength and dignity of black demands today. A man needs a black panther on his side when he and his family must endure—as hundreds of Alabamians have endured—loss of job, eviction, starvation, and sometimes death, for political activity. He may also need a gun and SNCC reaffirms the right of black men everywhere to defend themselves when threatened or attacked. As for initiating the use of violence, we hope that such programs as ours will make that unnecessary; but it is not for us to tell black communities whether they can or cannot use any particular form of action to resolve their problems. Responsibility for the use of violence by black men, whether in self defense or initiated by them, lies with the white community.

This is the specific historical experience from which SNCC's call for "black

## 26 (Civil Rights)

## Stokely CARMICHAEL

[Offprint]: *Power and Racism*

(Atlanta, Georgia: The Student Nonviolent Coordinating Committee 1966)

\$4500

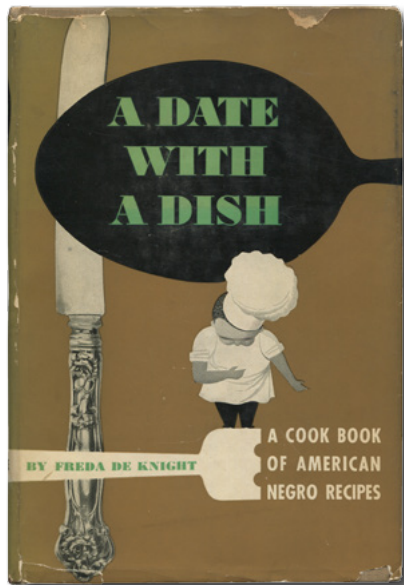
First separate edition, issued by The Student Nonviolent Coordinating Committee (SNCC) with four pages of text and an Atlanta, Georgia imprint. An offprint of the article that first appeared in *The New York Review of Books*, later issued by SNCC in an eight-page format with a Nashville, Tennessee imprint; also published, with a variant title, in the same year by New England Free Press (*Power and Racism: What We Want*). A single folio leaf folded to make four pages. Folded once horizontally for mailing, light tanning at fold, a very good or better copy.

Carmichael became president of SNCC in 1966, a few weeks before James Meredith was attacked during his "March Against Fear." As a result of the attack on Meredith, Carmichael sharpened his speeches, citing the necessity for African-Americans to find their own voice, and he directed his statements to the Black community, especially Black youth. Carmichael's *Power and Racism* was a seminal essay articulating his message to the media particularly with regards to the concept of 'Black Power,' stating: "... This is the significance of black power as a slogan. For once, black people are going to use the words they want to use - not just the words whites want to hear. And they will do this no matter how often the press tries to stop the use of the slogan by equating it with racism or separation. An organization which claims to be working for the needs of a community-- as SNCC does-- must work to provide that community with a position of strength from which to make its voice heard. This is the significance of black power beyond the slogan..."

All of the early separate versions of *Power and Racism* are exceptionally uncommon; this first issue of one of the most important essays of the Black Power movement is rare. OCLC locates a single copy of this SNCC issue with the Atlanta, Georgia imprint, four pages of text, and dated 1966, at the International Institute of Social History in the Netherlands.

[BTC#519841]





27 (Cuisine)

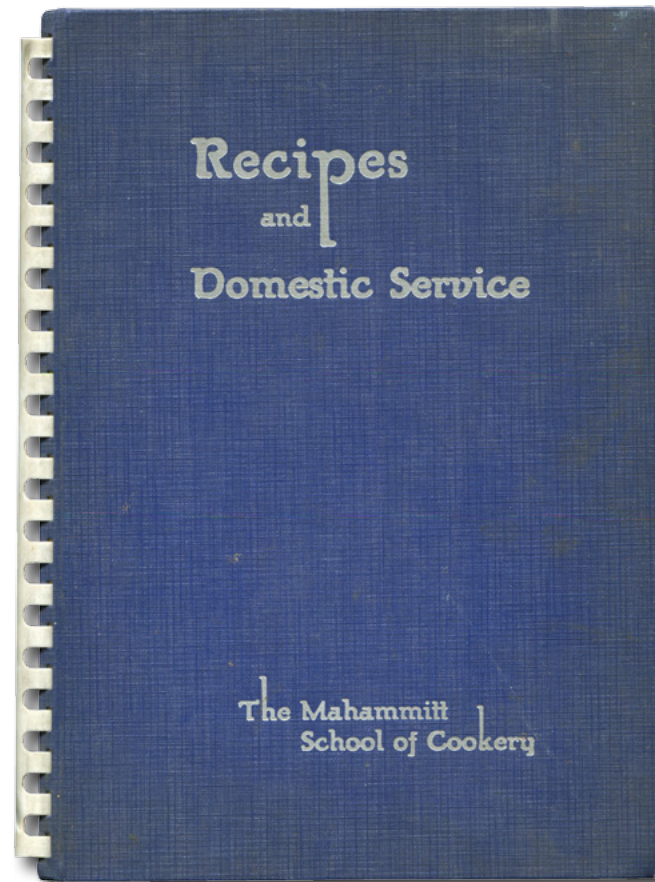
**Freda DE KNIGHT**

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

New York: Hermitage Press (1948)

**\$1200**

First edition. Foreword by Gertrude Blair. Octavo. 426pp. Very near fine in a nice, good dust jacket with very shallow chips at the spine ends and top of the front panel, and a small repair on the verso. An attractive copy of a well-known and important cookbook by “this extremely charming, brown-skinned little woman” (from the jacket text), who was the cooking editor of *Ebony* magazine. *The Jemima Code* p. 62-3. [BTC#532047]



29 (Cuisine)

**Mrs. T.P. MAHAMMITT**

*Recipes and Domestic Service  
The Mahammitt School of Cookery*

Omaha, Nebraska: Mrs. T.P. Mahammitt 1939

**\$1500**

First edition. comb bound blue cloth boards. 160pp. Spotting on the boards else near fine. The Mahammitt School of Cookery was led by African-American chef and caterer, Sarah Helen B. Toliver Mahammitt who became a leading business woman in Nebraska and was “credited with bringing formal, European style cooking to African-American women for use in their homes and businesses in Omaha.” *The Jemima Code* p.51. [BTC#532028]

28 (Cuisine)

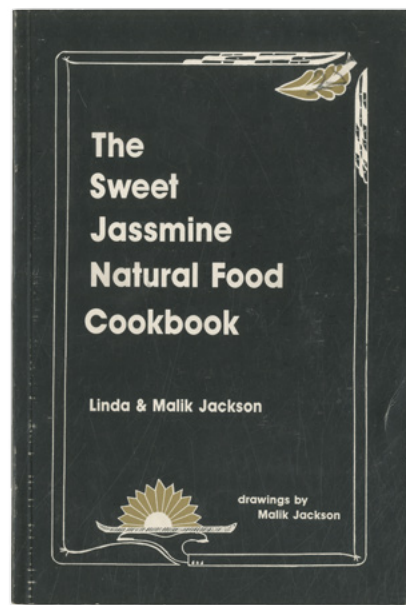
**Malik & Linda JACKSON**

*The Sweet Jasmine  
Natural Food Cookbook*

(Takoma Pk., Md.: Malik & Linda Johnson 1988)

**\$700**

First edition. Octavo. 83, [2]pp. Illustrated by Malik Jackson. Photographic portrait of authors at end of the text. Decorated black wrappers. A little rubbing on the black, else fine. Recipes from the couple's natural food restaurant in Washington, DC. *OCLC* locates no copies. Not in *The Jemima Code*. [BTC#501673]



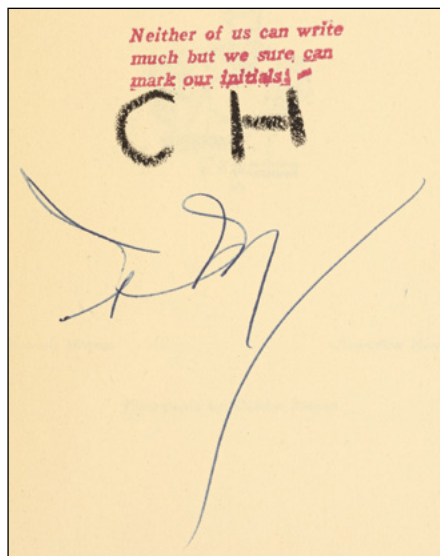




**30 (Cuisine)**  
**Francois MIGNON and**  
**Clementine HUNTER**  
*Melrose Plantation Cookbook*  
 (Melrose, Louisiana: 1956)

**\$2000**

First edition. comb bound illustrated wrappers. Photographs by Carolyn Ramsey. 30pp. Fine in an original mailing envelope with chips and tears. Charminglly Initialed by the two authors beneath a rubberstamp that states: "Neither of us can write much but we sure can mark our initials: C.H. / F.M." One of 1000 copies. Exceptionally scarce in the original mailing envelope. *The Jemima Code* p. 73. [BTC#531487]



**31 (Cuisine)**  
**The Voices of Taylor of Taylor Chapel C.M.E. Church,**  
**compiled by**  
*A Book of Favorite Recipes*

Vallejo, California: Taylor Chapel C.M.E. Church / Circulation Service 1992

**\$650**

First edition. comb bound illustrated wrappers. 136pp. Illustrated. Slight edgewear and some ink notations else near fine. Community recipes from a historically African-American church in California. Very scarce. OCLC locates no copies. Not in *The Jemima Code* [BTC#535347]



## 32 Tom DAUGHERTY

## [Broadside]: The Case Against Martin Luther King

Covington, (Rouse Station), Kentucky: Truth About Civil Turmoil Committee / [The John Birch Society 1965-1967]

**\$3000**

First edition. Measuring 17½" x 21¼", printed recto only on thin paper. Old folds (presumably for mailing) light toning at the folds and a tiny bit of loss at the folds and corners, a near fine example of a fragile survivor. (N.B. Our date attribution is based on a reference to the "89th Congress" within the text, as well as the information below.)

A 50-paragraph screed by Tom Daugherty, sponsored by the TACT (Truth About Civil Turmoil) Committee of Greater Cincinnati, arguing that Martin Luther King Jr., Bayard Rustin, Rev. Andrew Young, the SCEF, the SCLC, and others were secretly working with Communists to bring down the U.S. Government. Daniel Levitas writes, "In opposing civil rights, the Birch Society did more than circulate paper tracts, it urged action. So-called TACT committees were established by Birchers throughout the country to recruit new members under the slogan 'Support Your Local Police.' This message played especially well among whites in the wake of the August 1965 Watts riots in Los Angeles" (*Terrorist Next Door*, p.71; cf. Plummer, *Window on Freedom: Race, Civil Rights, and Foreign Affairs*, p.151).

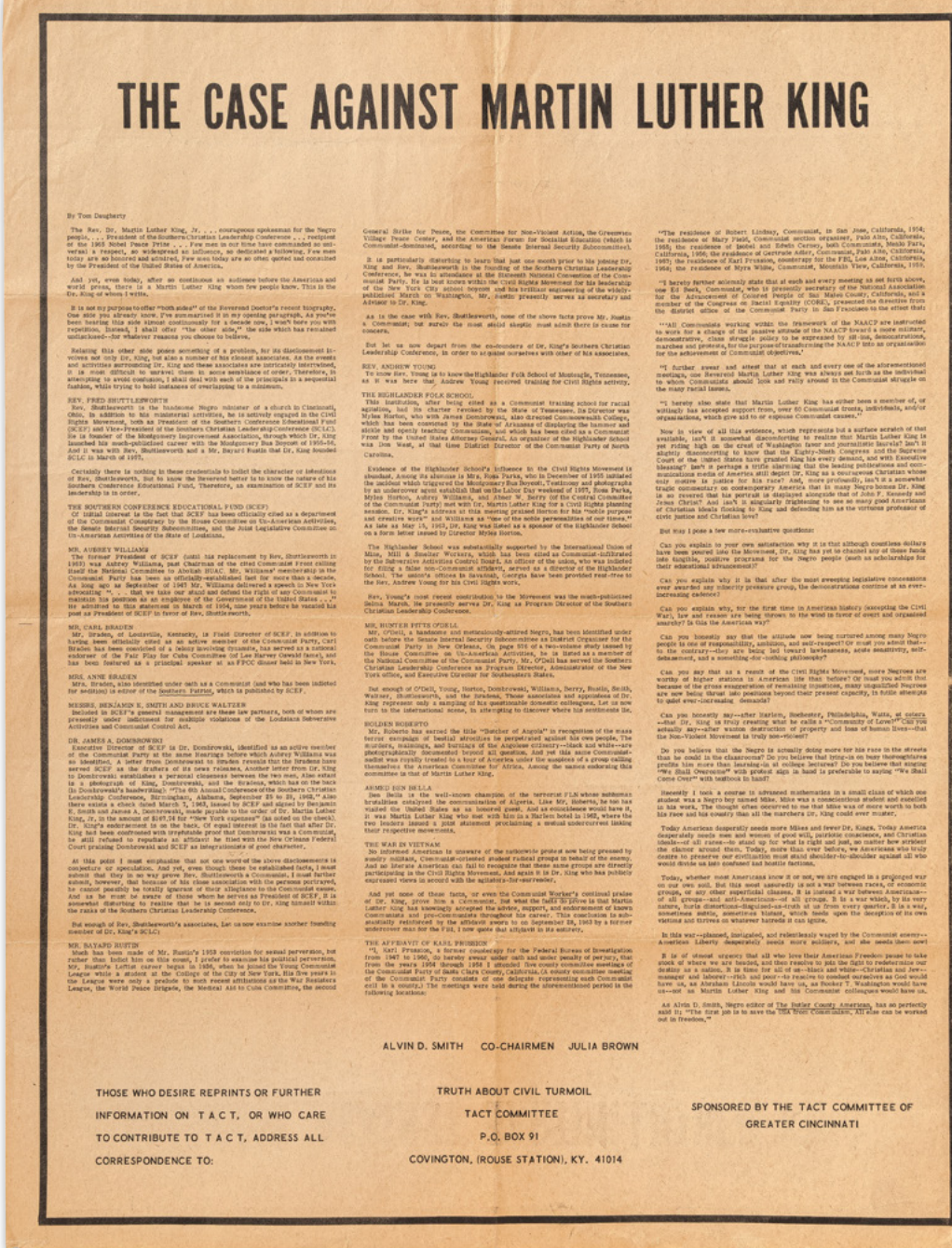
In *Civil Rights in the Gateway to the South*, Tracy E. K'Meyer notes that this broadside (or one remarkably similar) was also used to incite opposition to the "open housing" movement in Kentucky, in anticipation of a King-led rally to support the proposed fair housing ordinances. "TACT in Kentucky circulated a broadside linking Martin Luther King, SCLC, WECC and various other open housing advocates to a long list of supposed Communists in Louisville and around the South" (p.128).

Signed in type by two African-Americans, Alvin D. Smith and Julia Brown, as TACT Co-Chairmen. Alvin D. Smith is noted in the text as the "Negro editor of *The Butler County American*"; Julia Brown is probably best known for her autobiography *I Testify: My Years as an Undercover Agent for the FBI* (Western Islands, 1966), although she is also the author of another TACT publication, *An Anti-Communist Negro Makes this Appeal: Please Don't Help Glorify Martin Luther King*.

The broadside ends with a call to arms to "join the fight to redetermine our destiny as a nation. It is time for all of us--black and white--Christian and Jew--manager and laborer--rich and poor--to resolve to conduct ourselves as God would have us, as Abraham Lincoln would have us, as Booker T. Washington would have us--not as Martin Luther King and his Communist Colleagues would have us." The final word is given to Co-Chairman Alvin D. Smith: "The first job is to save the USA from Communism. All else can be worked out in freedom."

A rare, ephemeral item documenting efforts by the John Birch Society to undermine Martin Luther King and the Civil Rights Movement. *OCLC* notes a few TACT publications, but we have been unable to locate another copy of this large and rather delicate broadside.

[BTC#501743]





## A fine copy

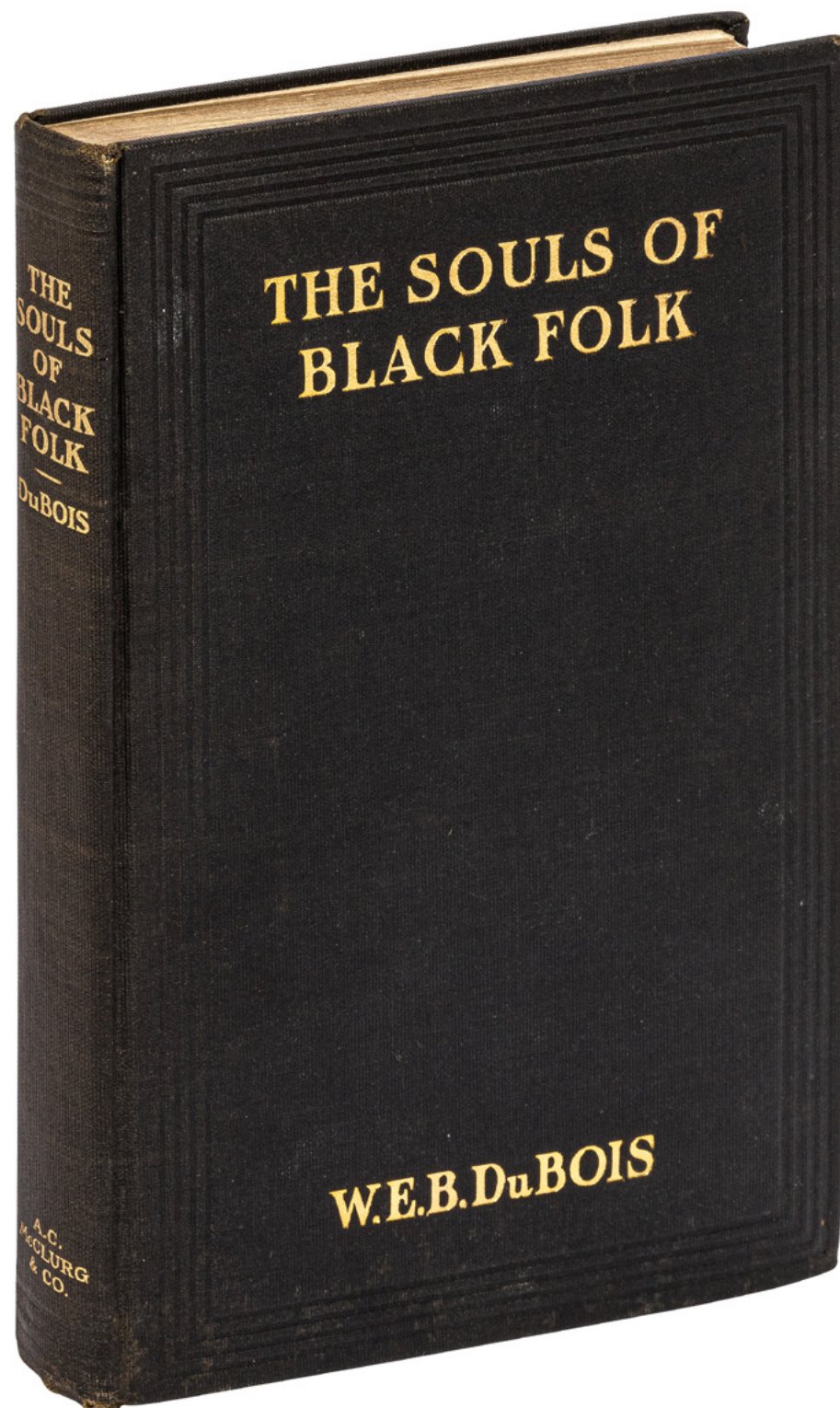
**33 W.E. Burghardt DU BOIS**

*The Souls of Black Folk*

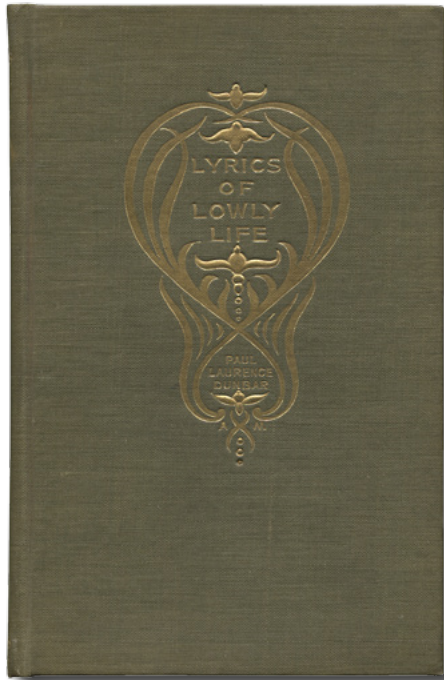
Chicago: A.C. McClurg & Company 1903

**\$20,000**

First edition. Octavo. Black cloth gilt. Publisher's contemporary promotional bookplate (not for this title) laid in (not attached). The cloth a trifle rubbed at the spine ends, light crease at the corner of one leaf, else a fine, bright copy. A much sought-after classic of American literature, and almost certainly the most important book by one of the most historically important African-Americans. *The Souls of Black Folk* has remained in print since its original publication, but has become rare in the first edition and especially in this condition. Easily the nicest copy we've seen. *Blockson* 101 #52. [BTC#532157]







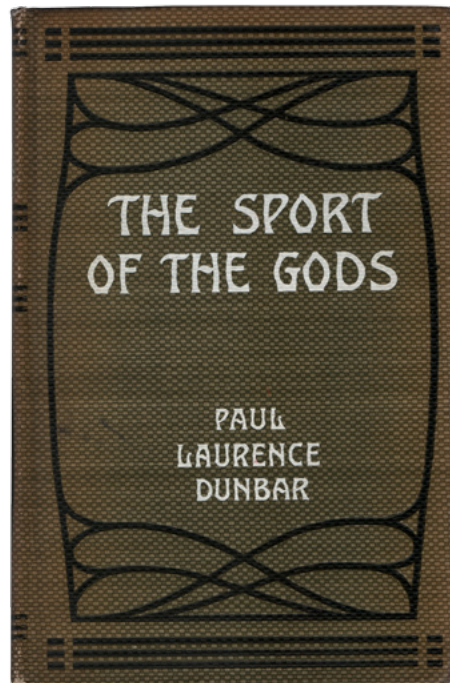
**34 Paul Laurence DUNBAR**

*Lyrics of Lowly Life*

New York: Dodd, Mead and Company 1896

**\$1200**

First edition, first issue. Introduction by William Dean Howells. Frontispiece portrait of the author. Green cloth gilt. A fine, fresh copy of the author's first commercially published work, which served as his introduction to the general reading public, preceded by two self-published collections of poetry. A superior copy with virtually none of the wear usually associated with this book. [BTC#536909]



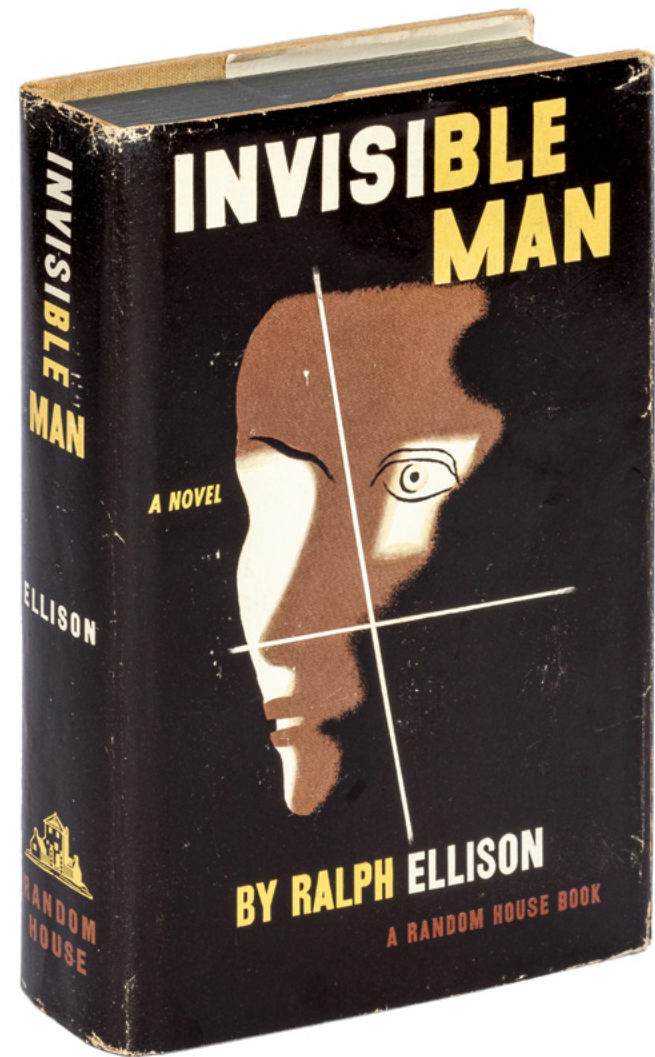
**35 Paul Laurence DUNBAR**

*The Sport of the Gods*

New York: Dodd, Mead & Company 1902

**\$1500**

First edition. Very slight sunning at the extremities of the boards, else fine. A lovely copy of a novel generally found in poor condition, with the usually well-worn white lettering unrubbed. One of his scarcest titles, this is an exceptional copy. [BTC#457333]



**36 Ralph ELLISON**

*Invisible Man*

New York: Random House 1952

**\$4000**

First edition. A subtle bump to the top of the rear board, else fine with the usually rubbed spine lettering still fresh in about near fine dustjacket with typical edgewear, lighter than usual rubbing and a few scrapes to the rear jacket, with the often sunned spine still bright. Along with *Native Son*, this is one of the two post-Harlem Renaissance African-American novels that have entered "the Western Canon" as acknowledged classics. Winner of the National Book Award, and a *Burgess 99* title. A nice copy. [BTC#540802]



37 (Film)

*[Broadside]: Stop the Ku Klux Propaganda in New York  
 "The Birth of a Nation" exalts the infamous Ku Klux Klan  
 which has been publicly accused of voting to blow up or burn  
 Negro school houses in 1921. The film distorts and falsifies history...*  
 New York: The National Association for the Advancement of Colored People 1921

\$4500

Printed broadside. Approximately 8¾" x 14". Old folds, and small ink blot, affecting a few words of text, and scrape at the center fold, a little edgewear, very good. The text recounts charges against the Klan by the governors of Georgia, Florida, and North Carolina, and provides facts and figures on the number of Black men and women lynched, beaten, and tortured. The text also points out the anti-Semitic and anti-Catholic beliefs of the Klan. OCLC locates three copies over two records with no copies in the trade. [BTC#537434]

## STOP THE KU KLUX PROPAGANDA IN NEW YORK

"The Birth of a Nation" exalts the infamous Ku Klux Klan which has been publicly accused of voting to blow up or burn Negro school houses in 1921. The film distorts and falsifies history.

**Georgia** Governor Dorsey of Georgia called the attention of a sheriff to the accusations against the Ku Klux Klan in connection with the terrible peonage cases in Georgia.

**Florida** The Ku Klux Klan tried to terrorize Negroes out of voting in Florida in the elections of 1920. Many Negroes were killed in the election day riots at Ocoee, Florida.

**North Carolina** Governor Bickett of North Carolina called the revival of the Ku Klux Klan in 1919, a "desperately wicked appeal to race prejudice."

He said: "The scheme is so transparently impossible, so plainly a gold-brick proposition, that ordinarily the inmates of a school for the feeble-minded could not be induced to part with their coin for a certificate of membership in such a soap bubble.

"But running through the whole scheme is a wicked appeal to race prejudice. There is a hark back to the lawless time that followed the Civil War, and there is paraded before the mind of the readers the terrors of those dark days. The very name that is written on the death head is a subtle appeal to the fears and the prejudices of our people.

"Such an appeal is desperately wicked. There is no need for any secret order to enforce the laws of this land, and the appeal to race prejudice is as silly as it is sinful. Just now all of us need to be considerate and true and trustful in our dealings with the Negro. The best and wisest men of both races are working to strengthen the ties of friendship and peace and lay broad and deep foundations for an enduring peace and prosperity for both races. I call on all men who do not desire to throw their money away to have nothing to do with this wildest of wildcat schemes, and I call on all true patriots to frown down on any and every attempt to capitalize race prejudice into cash."

**South Carolina** The report of the investigation by Congress, into the activities of the Ku Klux Klan after the Civil War in South Carolina, where the scene of "The Birth of a Nation" is laid, said: "That in the 9 counties covered by the investigation for a period of approximately 6 months, the Ku Klux Klan lynched and murdered 35 men, whipped 262 men and women, otherwise outraged, shot, mutilated, burned out, etc., 101 persons. It committed 2 cases of sex offenses against Negro women. During this time the Negroes killed 4 men, beat one man, committed 16 other outrages, but no case of torture. No case is found of a white woman seduced or raped by a Negro."

The best white newspapers of the South are openly opposing the revived Ku Klux Klan.

Do you know that the Ku Klux Klan is not only anti-Negro but anti-Jewish and anti-Catholic?

Are you going to allow Ku Klux Klan propaganda to be displayed in the movies in New York City?

Published by

THE NATIONAL ASSOCIATION  
 FOR THE ADVANCEMENT OF COLORED PEOPLE  
 70 FIFTH AVENUE, NEW YORK



<sup>38</sup> **A.B. FROST**  
**(Joel Chandler HARRIS)**

*[Original Drawing] Brer Rabbit and Uncle Remus:*  
*from Uncle Remus Returns by Joel Chandler Harris*  
 [1918]

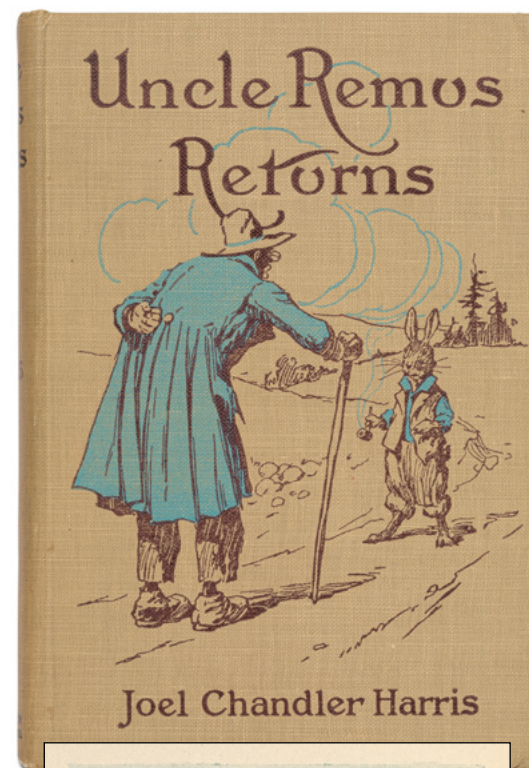
**\$37,500**

Original pen and ink drawing on paper. Measures 11½" x 17½" to the inside edges of a mat, nicely framed (18" x 24"). **Signed** by the artist in the lower right corner. Frost's original front cover and frontispiece illustration to the book *Uncle Remus Returns* published by Houghton Mifflin Company, Boston & New York, 1918. In fine condition. One of Frost's classic images of Uncle Remus and Brer Rabbit. The frontispiece is captioned: "Brer Rabbit ax 'im ef he'll do er favor fer one er his ol'time frien's." Accompanied with a bright, near fine first edition copy of the book with the front cover art (stamped in blue and maroon) and printed color frontispiece. A beautiful original drawing by Frost, best known for his illustrations of Brer Rabbit, Uncle Remus, and other beloved characters in the Uncle Remus books. [BTC#534198]

A. B. FROST.









**39 Beatrice J. FLEMING,  
Marion J. PRYDE**

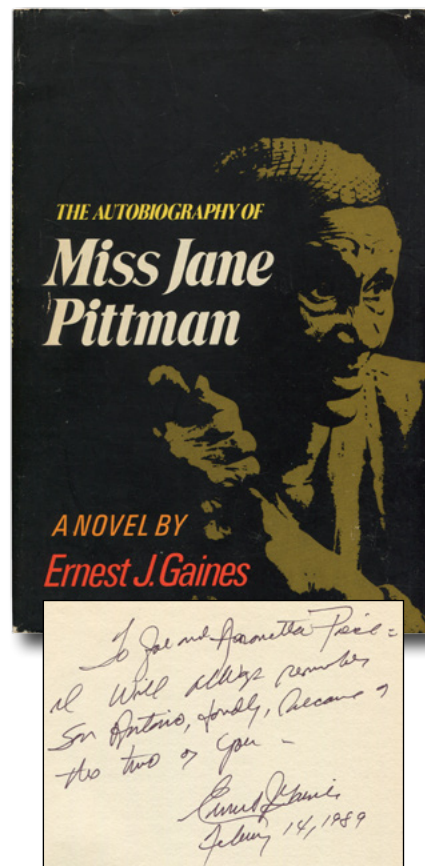
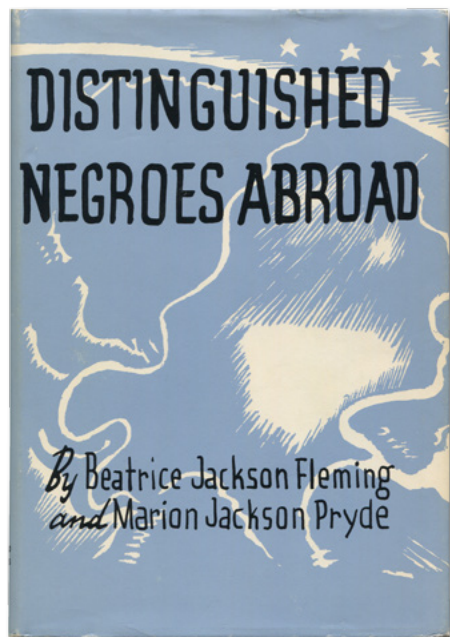
***Distinguished Negroes Abroad***

Washington, D.C.: The Associated  
Publishers, Inc. 1988

**\$300**

Second Edition, revised and enlarged. Octavo. 390pp. Illustrated from black and white photographs and illustrations by Lois M. Jones. Beige boards stamped in gilt. Fine in slightest bit rubbed fine dust jacket. This second edition profiles Antar of Arabia, Dumas pere and fils, and Makeda of Ethiopia among many others. More than a hundred pages longer than the first edition, apparently published in relatively small numbers and much less common.

[BTC#531765]



**41 Ernest J. GAINES**

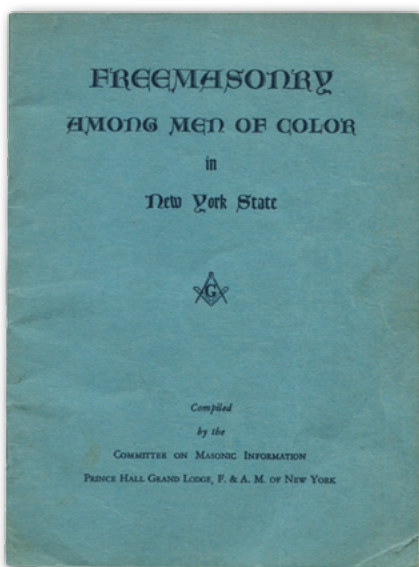
***The Autobiography of Miss Jane Pittman***

New York: Dial Press 1971

**\$950**

First edition. Fine in price-clipped and lightly rubbed near fine dustjacket. Nicely Inscribed by the author: "To ---- ---- I will always remember San Antonio, fondly, because of the two of you. Ernest J. Gaines. February 14, 1989." The author's best-known work, the fictional oral autobiography of a woman born into slavery who, after gaining her freedom, endures for another hundred years and ultimately participates in the Civil Rights movement. Basis for a much-acclaimed television movie with a tour-de-force performance by Cicely Tyson in the title role. A very nice copy.

[BTC#531247]



**40 (Freemasonry)  
Compiled by the Committee  
on Masonic Information**

***Freemasonry Among Men of  
Color in New York State***

New York: Prince Hall Grand Lodge, F. & A.M.  
of New York (1954)

**\$300**

First edition. 12mo. 32pp. Stapled printed blue wrappers. Slightest sunning on wrapper, very near fine. OCLC locates seven holdings. [BTC#469772]

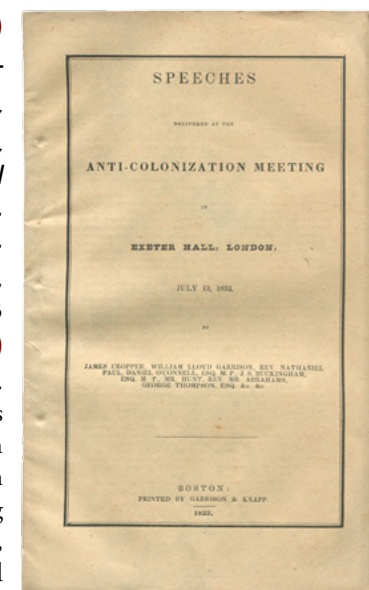
**42 (William Lloyd GARRISON)**

***Speeches Delivered at the Anti-  
Colonization Meeting in Exeter Hall,  
London, July 13, 1833 by James Cropper,  
William Lloyd Garrison, Rev. Nathaniel  
Paul, Daniel O'Connell, Esq., M.P., J. S.  
Buckingham, Esq., M.P. Mr. Hunt, Rev. Mr.  
Abrahams, George Thompson, Esq., &c. &c.***

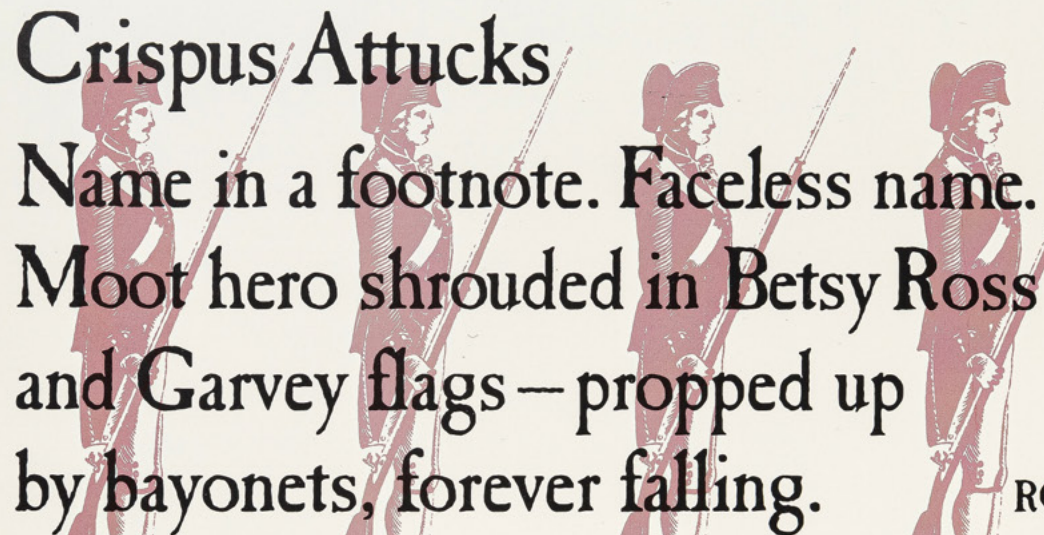

Boston: Printed by Garrison & Knapp 1833

**\$850**

First edition. Octavo. 40pp. Sewn tan printed wrappers. A little wear on the spine, else a fine copy, with the covers fresh and bright. Rear cover prints a three-paragraph statement by William Lloyd Garrison "Thoughts on African Colonization." Text begins: "A public meeting was held at Exeter Hall, Strand, on Saturday, July 13, 1833, for the purpose of exposing the real character and objects of the American Colonization Society... ." Also prints a one-page preface by William Lloyd Garrison. An uncommon title. [BTC#519370]







Crispus Attucks  
Name in a footnote. Faceless name.  
Moot hero shrouded in Betsy Ross  
and Garvey flags — propped up  
by bayonets, forever falling.

ROBERT HAYDEN

CRISPUS ATTUCKS, a black man who had escaped slavery twenty years earlier, was the first American to be killed in the Boston Massacre on March 5, 1770.

From *COLLECTED POEMS: ROBERT HAYDEN*, edited by Frederick Glaysher. Copyright © 1985 by Erma Hayden. Reprinted by permission of the publisher, Liveright Publishing Corporation.

WY WINSTON NETWORK VOL. III NO. 1

STREETFARE  
JOURNAL  
THE MAGAZINE OF THE RIDER

43 **Robert HAYDEN**

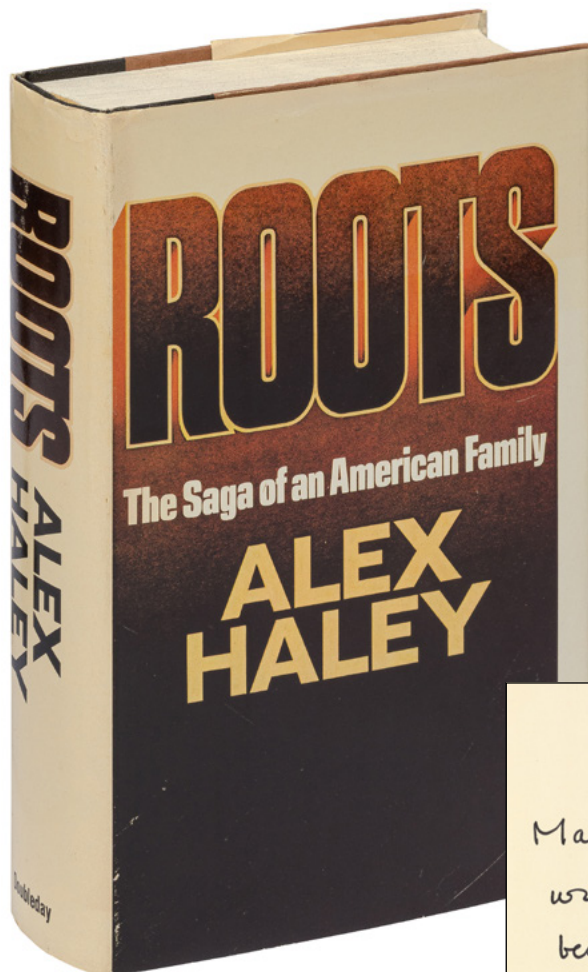
[Broadside]: *Crispus Attucks - Streetfare Journal: The Magazine of the Rider*, Vol. III, No. 1.

[Mill Valley, California]: Streetfare Journal / Winston Network 1985

**\$275**

Broadside. Measuring 28" x 11". Printed in color on glossy heavy-stock paper. Trifle worn at the tip of one corner, still easily fine. An uncommon publication, issued as a broadside for display on public transportation. Poet, essayist, and educator Robert Hayden was the first African-American to hold the office of Consultant in Poetry to the Library of Congress (now U.S. Poet Laureate). Issued as *Streetfare Journal: The Magazine of the Rider*. [BTC#501715]





**44 Alex HALEY**

**Roots**

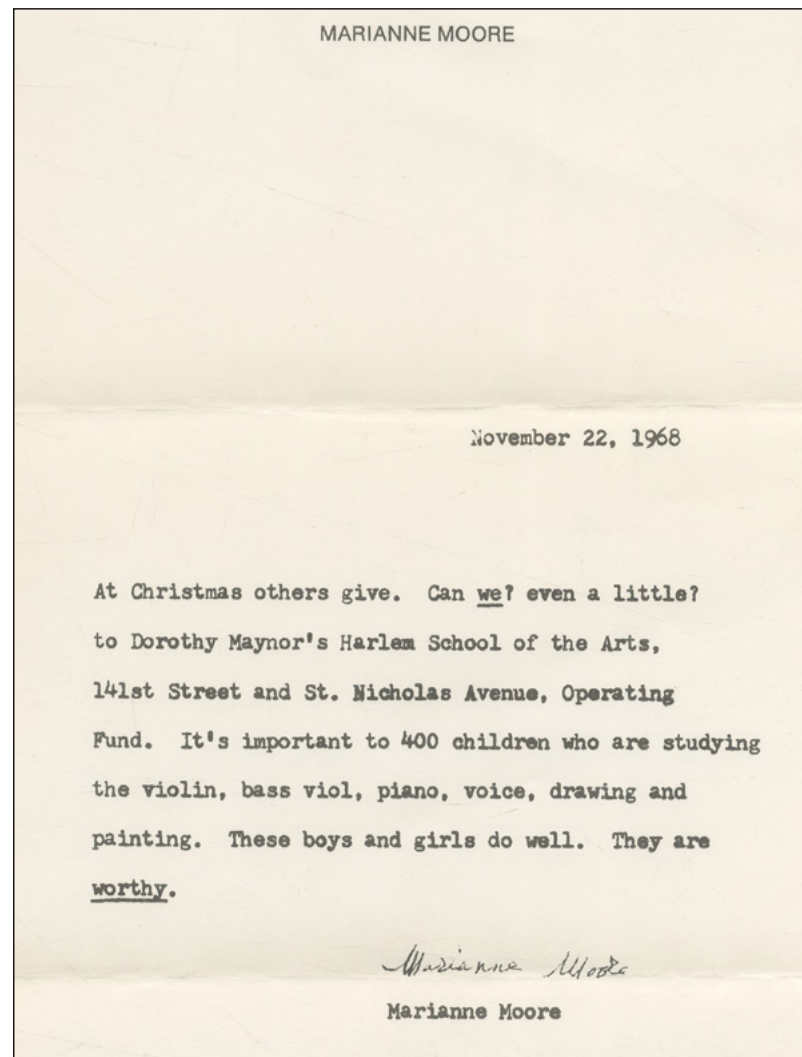
Garden City: Doubleday 1976

**\$1250**

First edition. Slightest rubbing, still easily fine in lightly rubbed very near fine dust jacket. Nicely Inscribed by Haley in the year of publication: "October 14, 1976. Mason, Kunta's family wishes the very warm best to you and your family - Sincerely, Alex Haley." The groundbreaking book which pioneered mainstream interest in African-American genealogy and culture. The landmark television dramatization was watched by over 100 million people and remains a highpoint in the medium's history. *Roots* was awarded a special Pulitzer Prize in 1977 and it remains a key testament to the evolution of the African-American experience. An attractive copy with a nice inscription. [BTC#468924]

October 14, 1976

Mason, Kunta's family  
wishes the very warm  
best to you and your  
family -  
Sincerely,  
Alex Haley



**45 (Harlem)**

**Marianne MOORE**

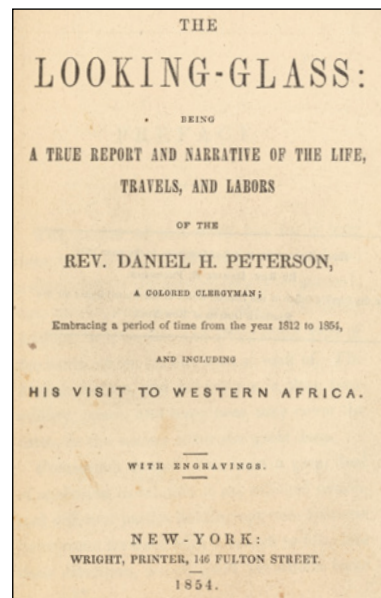
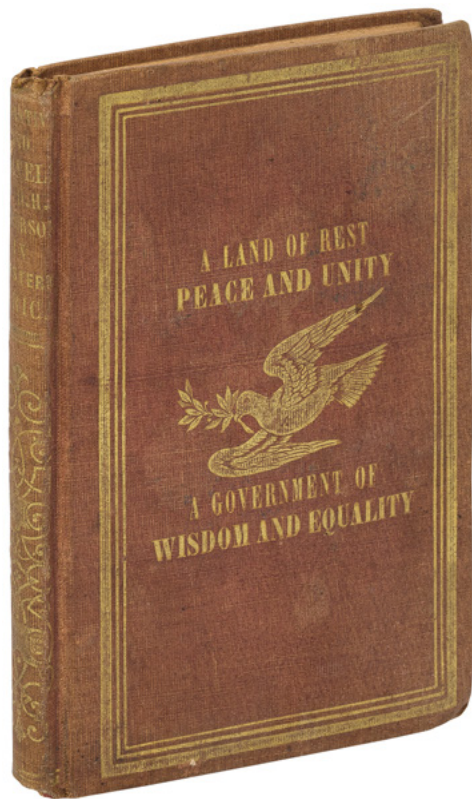
**Form Letter Requesting Funds for Dorothy Maynor's Harlem School for the Arts**

[New York:] Dorothy Maynor's Harlem School 1968

**\$300**

Issued as a fund raising letter on behalf of Dorothy Maynor's Harlem School for the Arts, issued as a facsimile of poet Marianne Moore's original typed letter. Quarto. Single sheet, printed recto only. A fine copy, folded twice for mailing. The letter, on Moore's printed letterhead, and dated November 22, 1968, states, in part: "At Christmas others give. Can we? even a little? to Dorothy Maynor's Harlem School of the Arts... Operating Fund... These boys and girls do well. They are worthy." With Moore's signature reproduced in facsimile. Not in *Abbott*. [BTC#469996]





#### 46 (Liberia)

### Daniel H. PETERSON

*The Looking-Glass: Being a True Report and Narrative of the Life, Travels, and Labours of the Rev. Daniel H. Peterson, a Colored Clergyman; Embracing a period of time from the year 1812 to 1854, and including his visit to Western Africa. With Engravings*

New York: Wright, Printer 1854

**\$2500**

First edition. Small octavo. 150, [1]pp. Frontispiece engraving and seven plates. Reddish-brown boards heavily gilt, decorated with an eagle with an olive branch and an abolitionist sentiment: "A Land of Rest, Peace and Unity / A Government of Wisdom and Equality." Text moderately foxed, first few preliminary pages have 1" piece missing from lower margin mended with brown tape and no loss of text, very good. A nice copy of a desirable volume, by some accounts the first hardbound book by an African-American who traveled to Africa. The majority of the book concerns the author's travels in Liberia and Gambia. Peterson, who claimed that he was owned in his childhood by a Maryland relative of President Tyler, became a preacher of some prominence. Although this book is characterized as a narrative, it also serves as an alluring description of Liberia as a proper home for unhappy American Blacks. Blockson 8868. Not in *Brignano* or *Work*. [BTC#506430]

#### 47 Claude McKAY

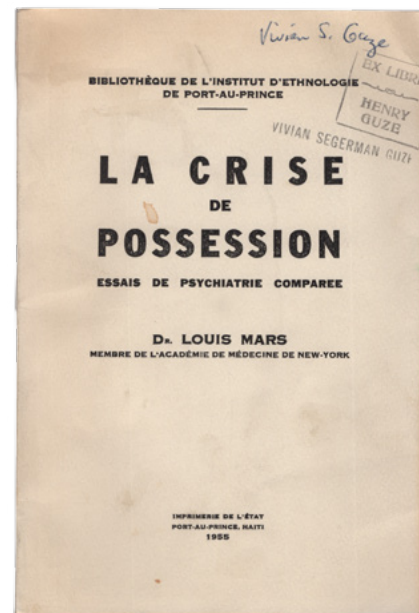
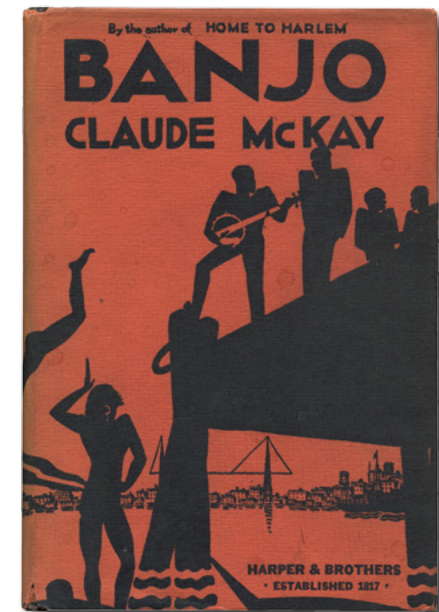
### *Banjo*

*A Story Without a Plot*

New York: Harper & Brothers Publishers 1929

**\$3500**

First edition. Near fine in near fine Aaron Douglas-designed dust jacket, very slightly toned on the spine, with very shallow loss at the crown. A very attractive copy of McKay's second novel and the basis for the 1937 J. Elder Wills musical film *Big Fella* starring Paul Robeson helping police locate a missing boy (while also finding time to sing five songs), and which also featured Elisabeth Welch and Margaret Rutherford. [BTC#533270]



#### 48 Dr. Louis MARS

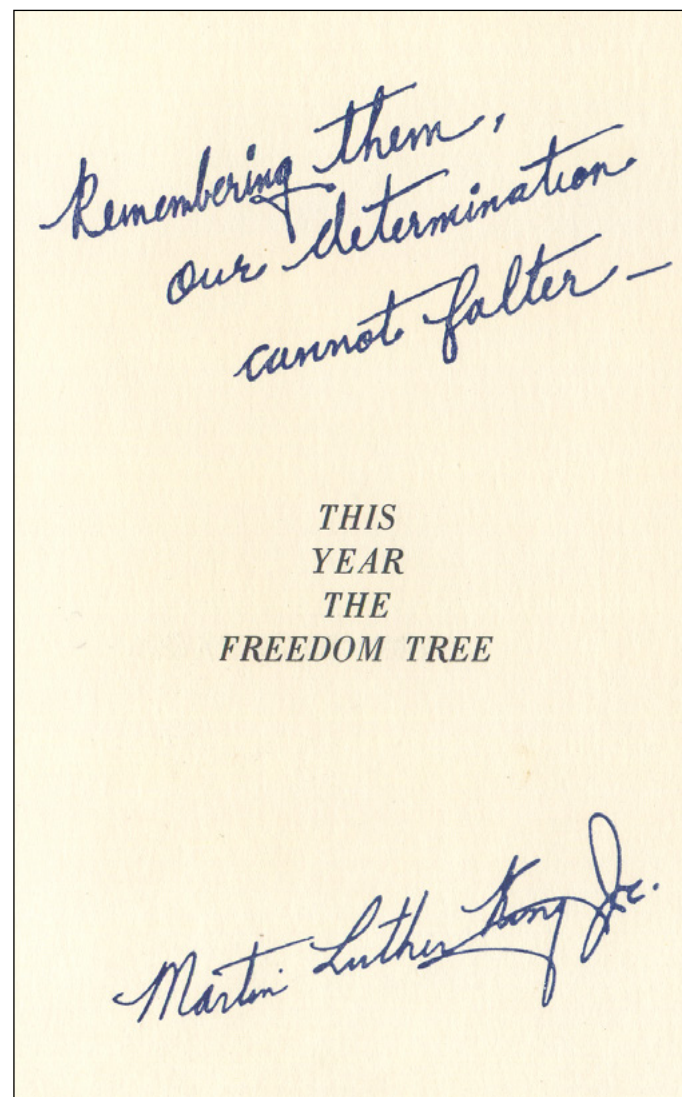
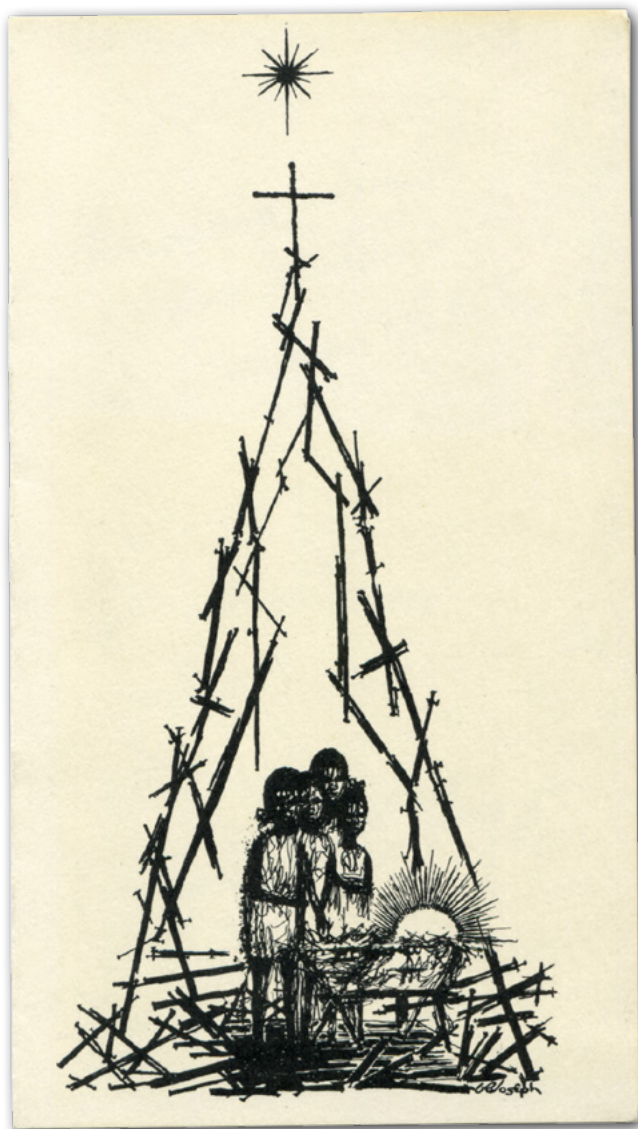
*La Crise de Possession: Essais de Psychiatrie Comparee*

Port-au-Prince, Haiti: Imprimerie de l'Etat 1955

**\$250**

Second edition with new introduction by Mars. Ownership stamp of a noted American psychologist on front wrap, a couple of tiny spots, also on front wrap, very good or better. Author's important book on voodoo possession, Mars was later named Haiti's ambassador to France and then to the U.S. [BTC#460539]





**49 Martin Luther KING, Jr.**

**[Christmas Card]: "This Year the Freedom Tree"**

[No place]: Chromatone Greeting Card Co., Inc. [1963]

**\$3500**

Small Christmas card. Measuring 6¾" x 6" thin card leaf folded in half. Faint toning on the last page (which only prints the printer's information), else very near fine. The front of the card is printed with a drawing of the four little girls murdered in the bombing of the 16th Street Baptist Church in Birmingham, Alabama, standing in the burnt out frame work of the church which forms the shape, roughly, of a Christmas tree. The art work is signed in print "Joseph." Inside is printed "The Children of Birmingham" and "This Year the Freedom Tree." Around the greeting is printed, in the facsimile handwriting of Dr. King: "Remembering them, our determination cannot falter - Martin Luther King Jr." Although this card obviously had to be produced in some numbers, it appears to be rare. We could find no copies in *OCLC* or in commerce. [BTC#531317]



**50 (Martin Luther KING, Jr.)**

*[Broadside]: Xenia's First Annual Birthday Rally for  
Rev. Dr. Martin Luther King, Jr. January 15, 1979 ...  
Keynote Speaker Rev. Dr. T. Garrett Benjamin Jr. of Indianapolis ...  
"Let's Keep the Dream Alive!!"  
Xenia, Ohio: [Wilberforce University?] 1979*

**\$1200**

Illustrated broadside. Approximately 14" x 22½". Printed on thin card stock. About fine. Woodcut image of King in upper right quadrant. Poster for an event likely sponsored by HBCU Wilberforce University, which is located in Xenia, held four years before King's birthday became a national holiday. OCLC locates no copies. [BTC#464294]

**Xenia's  
1st Annual BIRTHDAY RALLY  
FOR**

**REV. DR.  
MARTIN  
LUTHER  
KING JR.**



**12 NOON — JANUARY 15, 1979**

**BENNER FIELD HOUSE**

**Keynote Speaker**

**Rev. Dr. T. Garrett Benjamin Jr. of  
Indianapolis, Indiana — Pastor of  
Second Christian Church,  
Board Chairman of People United to  
Save Humanity [PUSH]**

**Host of Weekly T.V. Series  
"Living For The City"**

**Area Choirs Will Provide  
Inspirational Music**

**"LET'S KEEP THE DREAM ALIVE!!"**



51 (Martin Luther KING, Sr.)

[Broadside]: *A Bicentennial Salute to Dr. Martin Luther King, Jr.*

*Guest Speaker - Dr. Martin Luther King, Sr...*

*Friday, April 9, 1976*

Dayton, Ohio: Courtesy Club, Greater Allen AMC Church 1976

\$1000

Broadside. Approximately 14" x 22½". Photographically illustrated on thin card stock. Faint offsetting, else near fine. Central image of Dr. King, Sr. Poster for an event held at the Dayton Convention Center. Celebration of MLK, Jr. held eight years after his death, and seven years before his birthday became a national holiday. OCLC locates no copies. [BTC#464293]

A BICENTENNIAL SALUTE TO  
DR. MARTIN LUTHER KING, JR.



GUEST SPEAKER \_  
DR. MARTIN LUTHER KING, SR.  
SPONSORED BY  
COURTESY CLUB  
GREATER ALLEN AME CHURCH  
REV. U.A. HUGHEY, PASTOR  
FRIDAY, APRIL 9, 1976  
7:00 o'clock  
DAYTON CONVENTION CENTER  
Tickets on Sale  
Rikes, Sears



# **BETWEEN THE COVERS**

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**RARE BOOKS**

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AFRICAN-  
AMERICANA  
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