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BETWEEN THE COVERS RARE BOOKS eCATALOG 8: AFRICAN-AMERICANA

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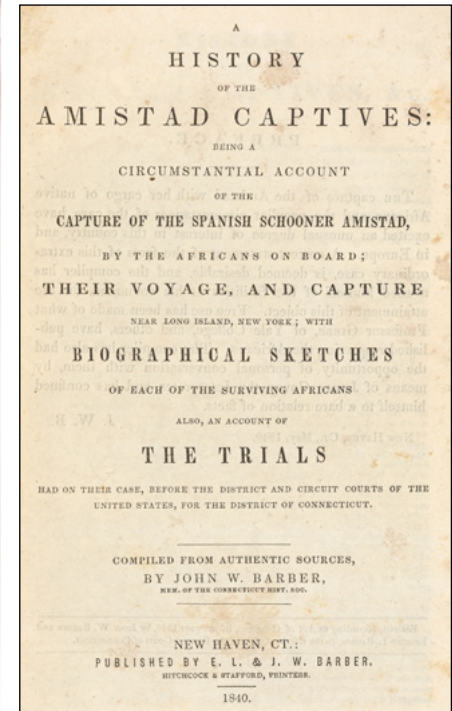
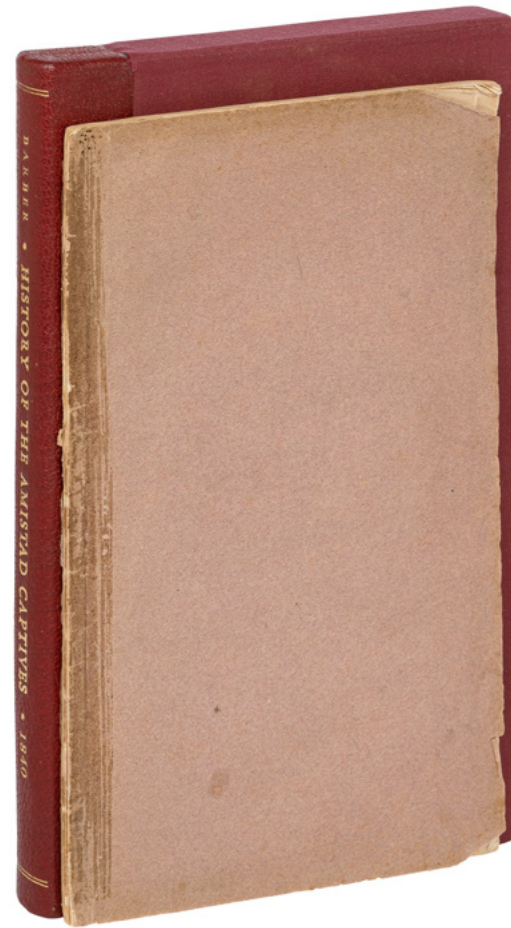
Gift certificates available.

Free domestic shipping on all items ordered from this catalog. Expedited and overseas orders will be sent at cost. All items insured. NJ residents will be charged current NJ sales tax. Member ABAA, ILAB. *Cover image from item #3.*

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1 (Amistad) John W. BARBER

A History of the Amistad Captives: Being a Circumstantial Account of the Capture of the Spanish Schooner Amistad, by the Africans on Board; Their Voyage, and Capture Near Long Island, New York; with Biographical Sketches of Each of the Surviving Africans. Also, an Account of the Trials Had on their Case, before the District and Circuit Courts of the United States, for the District of Connecticut. Compiled from Authentic Sources

New Haven, CT.: Published by E.L. & J.W. Barber. Hitchcock & Stafford, Printers 1840

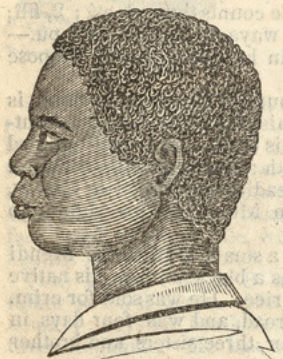
\$40,000

First edition. Octavo. 32pp. Large folding wood-engraved frontispiece; 38 wood-engraved silhouette portraits, one map, and two illustrations. In the original plain pale purple wrappers. Wrapper lightly toned, a few small chips, spine mostly perished with some glue residue along the spine. Scattered light foxing and slight offsetting from wrapper on one blank panel of the folded frontispiece and on the final page. Very good, with the striking folding frontispiece very bright and attractive. Neatly housed in a cloth chemise and quarter morocco and cloth slipcase gilt.



Death of Capt. Ferrer, the Captain of the Amistad, July, 1839.

Don Jose Ruiz and Don Pedro Montez, of the Island of Cuba, having purchased fifty-three slaves at Havana, recently imported from Africa, put them on board the Amistad, Capt. Ferrer, in order to transport them to Principe, another port on the Island of Cuba. After being out from Havana about four days, the African captives on board, in order to obtain their freedom, and return to Africa, armed themselves with cane knives, and rose upon the Captain and crew of the vessel. Capt. Ferrer and the cook of the vessel were killed; two of the crew escaped; Ruiz and Montez were made prisoners.



No. 1.



No. 2.

(1.) SING-GUE, [**Cin-gue**], (generally spelt Cinquez) was born in Ma-ni, in Dzho-poa, i. e. in the open land, in the Men-di country. The distance from Mani to Lomboko, he says, is ten suns, or days. His mother is dead, and he lived with his father. He has a wife and three children, one son and two daughters. His son's name is Ge-waw, (God.) His king, Ka-lum-bo, lived at Kaw-men-di, a large town in the Mendi country. He is a planter of rice, and never owned or sold slaves. He was seized by four men, when traveling in the road, and his right hand tied to his neck. Ma-ya-gi-la-lo sold him to Ba-ma-dzha, son of Shaka, king of Gen-du-ma, in the Vai country. Bamadzha carried him to Lomboko and sold him to a Spaniard. He was with Mayagilalo three nights; with Bamadzha one month, and at Lomboko two months. He had heard of Pedro Blanco, who lived at Te-i-lu, near Lomboko.*

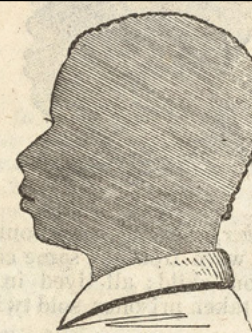
(2.) GI-LA-BA-RU, [**Grab-eau**], (*have mercy on me*), was born at Fu-lu, in the Mendi country, two moons' journey into the interior. His name in the public prints is generally spelt GRABEAU. He was the next after Cingue in command of the *Amistad*. His parents are dead, one brother and one sister living. He is married, but no children; he is a planter of rice. His king Baw-baw, lived at Fu-lu. He saw Cingue at Fulu and Fadzhinna, in Bombali. He was caught on the road when going to Taurang, in the Bandi country, to buy clothes. His uncle had bought two slaves in Bandi, and gave them in payment for a debt; one of them ran away, and he (Grabeau) was taken for him. He was sold to a Vai-man, who sold him to Laigo, a Spaniard, at Lomboko. Slaves in this place are put into a prison, two

*The following is a phrenological description of the head of Cingue as given by Mr. Fletcher: "Cingue appears to be about 26 years of age, of powerful frame, bilious and sanguine temperament, bilious predominating. His head by measurement is 22 3-8 inches in circumference, 15 inches from the root of the nose to the occipital protuberance over the top of the head, 15 inches from the Meatus Auditorius to do, over the head, and 5 3-4 inches through the head at destructiveness.

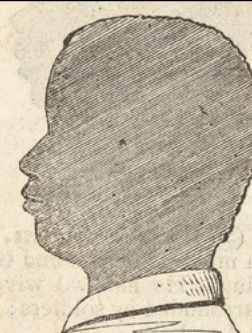
The development of the faculties is as follows: Firmness; self-esteem; hope—very large. Benevolence; veneration; conscientiousness; approbateness; wonder; concentrativeness; inhabitiveness; comparison; form—large. Amativeness; philoprogenitiveness; adhesiveness; combativeness; de-



No. 21.



No. 22.

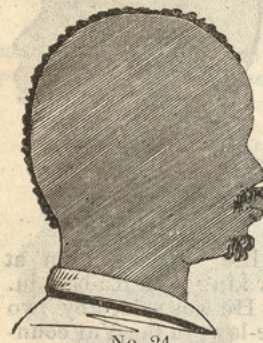


No. 23.

(21.) **Sa**, 5 ft. 2 in. a youth with a long narrow head. He was the only child of his parents, and was stolen when walking in the road, by two men. He was two months in traveling to Lomboko.

(22.) **Kin-na**, (*man or big man*), 5 ft. 5 1/2 in. has a bright countenance, is young, and, since he has been in New Haven, has been a good scholar. His parents and grandparents were living; has four brothers and one sister. He was born at Si-ma-bu, in the Mendi country; his king, Sa-mang, resided at the same place. He was seized when going to Kon-gol-li, by a Bullom man, who sold him to Luiz, at Lomboko.

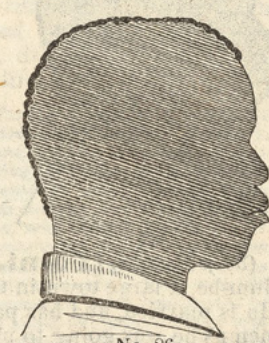
(23.) **NDZHA-GNWAW-NI**, [**Nga-ho-ni**], (*water bird*), 5 ft. 9 in. with a large head, high cheek bones, in middle life. He has a wife and one child; he gave twenty clothes and one shawl for his wife. He lived in a mountainous country; his town was formerly fenced around, but now broken down. He was seized by four men when in a rice field, and was two weeks in traveling to Lomboko.



No. 24.



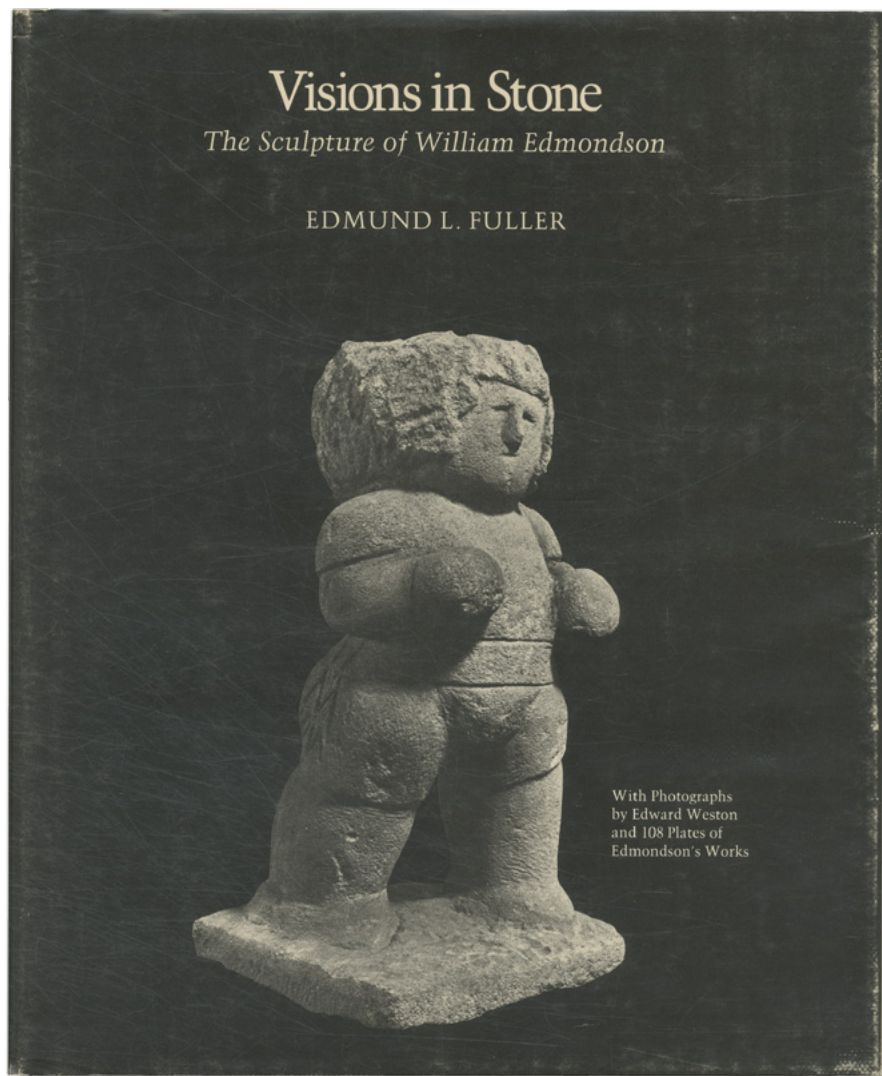
No. 25.



No. 26.

Barber's rare and highly important history documenting what one historian called "the most famous of all shipboard revolts," published in the same year that the New Haven court ruled that the slave traffickers had no claim on the *Amistad* rebels, and preceding the publication of Adams and Baldwin's 1841 Supreme Court arguments. The work features Barber's famous large frontispiece engraving depicting the uprising on the ship and the death of the *Amistad*'s captain; along with Barber's 38 engraved profiles of the *Amistad* rebels made during his visits to the New Haven jail where they were incarcerated. The work also features a map of Mende on the West African coast, an engraving of a Mende village, and an engraving of nine *Amistad* Africans chained in the ship bound to Cuba.

In 1839, 53 enslaved Africans aboard the *Amistad* rose up near Cuba, killed the captain and one other crew member, and captured their slavers, José Ruiz and Pedro Montes. The new crew took control of the vessel and sailed it to Long Island, where they were captured by the U.S. Navy and ultimately incarcerated in New Haven. In 1841, after a remarkable trial, the Supreme Court declared the *Amistad* rebels free. Exceptionally uncommon. *Sabin* 3324; *American Imprints* 40-480; *Library Company, Afro-Americana* 881. [BTC#543798]



2 (Art)

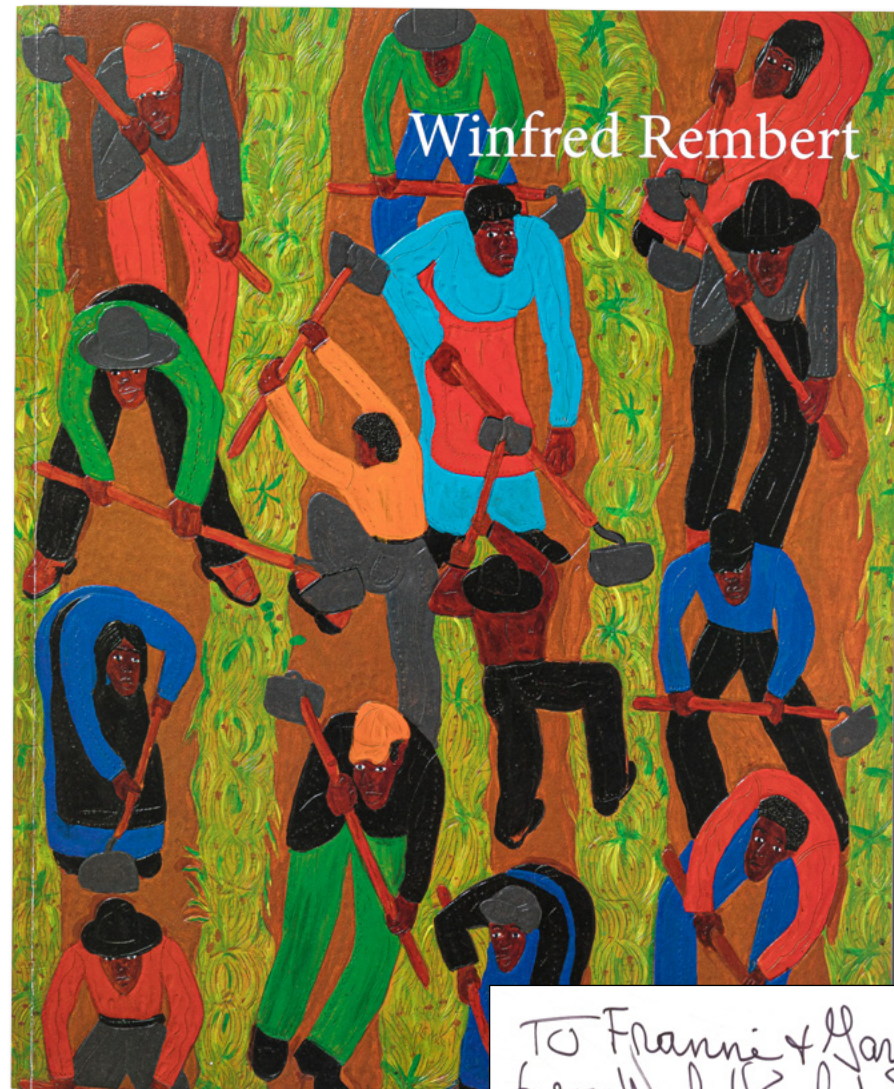
Edmund L. FULLER

Visions in Stone: The Sculpture of William Edmondson

Pittsburgh: University of Pittsburgh Press (1973)

\$3000

First edition. Photographs by Edward Weston. Quarto. 123pp. Illustrated with 108 plates. Fine in a very good price-clipped dust jacket with a bit of rubbing. First serious book about this important sculptor who was discovered late in life to much acclaim. He was the first African-American folk artist to be given a one-person exhibition at the Museum of Modern Art in New York. [BTC#532003]



3 (Art)

Winfred REMBERT

[Exhibition Catalog]: Memories of My Youth

April 27 through May 28, 2010

New York: Adelson Galleries / Peter Tillou Works of Art 2010

\$2500

Exhibition catalog. Quarto. 117, [3] pp. Heavily illustrated with color reproductions of Rembert's embossed and painted leather works. Fine in French-folded wrappers with embossed cover. Inscribed to two noted booksellers on the half-title. A nicely produced catalog of the artist's first show, with high-quality reproductions. [BTC#549439]

WHY I ILLUSTRATE THE SPIRITUALS

BY ALLAN ROHAN CRITE

Allan Rohan Crite is a young Boston artist, twenty-eight years old, whose work has attracted very favorable attention at recent exhibits. It is a pleasure to present him to our readers in accordance with our policy of bringing progressive youth into the foreground.

AS I was an only child, naturally Mother and I were close companions. When I was very young, so young that I cannot recall its beginning, we constantly visited the Boston Museum of Fine Arts, where for long periods at a time we strolled through the many galleries, stopping here and there as Mother pointed out some painting, or a bit of sculpture, or some other treasure, sometimes telling me a story or a history of it.

At home she was an extremely busy person, and I full of questions.

One day taking pencil and paper, she taught me a few ideas about line drawing. I became fascinated with this new thing. After that Mother enjoyed comparative peace about her various duties.

Later upon the advice of my instructors at school, I went to the Children's Art Centre at Rutland Street, Boston. I soon included the Saturday and Sunday drawing classes at the Museum. From then on, my art studies continued without a break, through seven and one half years of study at the School of the Boston Museum of Fine Arts.

Looking back a bit—it had been a custom at home for Mother and me to sing various hymns, including many old Spirituals. Thus at a very early age I became familiar with Spirituals. They formed a definite part of my background, though I was not always conscious of this fact.

Often Mother told me of great camp meetings that used to be held in a place called Darby. In her youth she went there from her home in Philadelphia, and saw literally thousands of people gathered at this great park, holding religious meetings to revive the spiritual life of the colored people of the surrounding cities and towns.

Here, under most impressive circumstances, the Spirituals were heard chanted by thousands at huge open air meetings. Mother said she was always deeply impressed with the full tremendous power and dignity of these old hymns. Many of the old people who had been slaves in childhood, and had

"Nobody Knows the Trouble I See": In this Spiritual the melody is set forth by the single overall-clad figure, the accompaniment is shown by the chorus in the background. The chorale figures are somewhat aloof from the melody figure. This is done to emphasize the extreme loneliness of the motif figure, emphasizing the fact that nobody knows the trouble he sees but Jesus.

"Swing Low, Sweet Chariot": Again the main motif is depicted by an overall-clad figure. However, since this Spiritual is more of a narrative, the chariot and the angels are more interwoven with the melody figure than in the preceding Spiritual. The entire hymn conveys the impression of infinite peace.

"Go Down Moses" and "Steal Away to Jesus": In this pair of Spirituals the principal idea is that of journeying to a "promised land." "Go Down Moses" is a saga of the Old Testament; "Steal Away to Jesus" is a present-day adaptation of the New Testament. The "promised land" in the Spiritual "Moses" is a land of freedom from the bonds of Egyptian servitude. In the hymn "Steal Away to Jesus," the "promised land" may be translated as either Heaven or a definite consciousness of God's presence. In either translation there is the element of freedom from the servitude of material things.

vivid memories of the days before the Civil War in their old Southland, poured into the singing of the Spirituals the fervent sincerity of their souls.

Now no longer do we hear of such camp meetings being held, as this movement in the life of colored people in Philadelphia has slowly disintegrated and finally disappeared.

Thus through countless tales, but largely Mother's own personal experiences, it became possible for me to gather together many elements of the traditional backgrounds of the Spirituals.

Occasionally groups of colored singers, such as the Williams Singers or the Hampton Institute Choir, came to Boston. We would all go, Dad, Mother and I, to hear them.

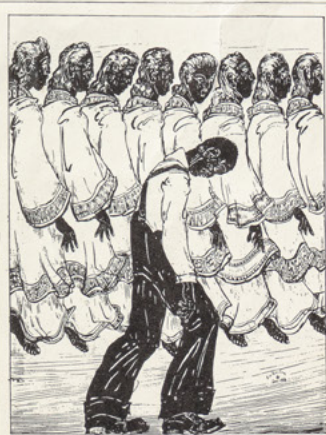
These singers made a deep impression upon me. Later I had the privilege of singing these songs with a group, the Clef Choir, an experience which vividly enhanced my reverence for them.

The desire to illustrate the Spirituals came not suddenly but gradually. It was an outgrowth of a childhood desire to tell the Bible story in pictures. Incidentally, much interest was caused among my teachers at the Children's Art Centre by my continued illustration of the Scriptures.

I can well recall how pleased my instructors were with my first attempts at the Spirituals. These were small brush drawings in black, white and grey.

However, after seven and one half years of earnest study at the School of the Boston Museum of Fine Arts, I finally felt competent and confident.

—Continued on Page 54



Nobody knows the trouble I see



Coming for to carry me home



Steal away to Jesus



Go down Moses Way down in Egypt's land

WHY I ILLUSTRATE THE SPIRITUALS

—From Page 45

that at last it was possible for me to be able to illustrate the Spirituals with a living vigor, which would help preserve them in all their original spiritual beauty.

One who knows and loves the Spirituals has only to hear them horribly distorted into jazz as music for the dance to understand my desire to help, through the medium of art, to preserve them in their original pure and meaningful place of service.

At present I have illustrated five Spirituals, arranging them in two groups—the first consisting of "Nobody Knows the Trouble I See," "Swing Low, Sweet Chariot," and "Heaven,"—the second, "Go Down Moses," and "Steal Away to Jesus."

In my interpretations I have made use of the human figure as symbols. These figures follow the suggested drama as it is set forth by the words and music of the Spiritual. A single figure is used to set forth the melody,—groups of figures, to suggest the accompaniment.

Literal interpretation is adhered to as much as possible.

In depicting Heaven, I have made use of the altar for three reasons. First, the altar in the sanctuary represents the Church triumphant, the Church in Heaven. Second, altars have, since the dawn of history, always signified the idea of worship, a meeting place between God and man. Third, we have scriptural references to the altar in Heaven, in the book of Revelations or the Apocalypse. In view of these reasons it seemed to me that the best way to indicate Heaven was by an altar. Vestments, altars, and portions of sacred liturgy have been used to express spiritual ideas, for in our daily lives the vestments and the sacred furniture of the Church are used exclusively for that purpose and are thus associated in our minds with matters heavenly and spiritual.

Through these series of drawings for each Spiritual, I have endeavored to capture and express in as vivid a manner as possible that sense of an absolute faith in God which made it possible for my people to worship and seek heavenly guidance in the day of their sorrow, and to give humble thanks in the day of their joy.

WORLD HORIZONS
The Magazine for
Young People
May 1938
Vol 1 No. 5
Publication Office
10 Ferry Street
Concord N.H.

Welles Publication Co.

4 (Art) Allan Rohan CRITE

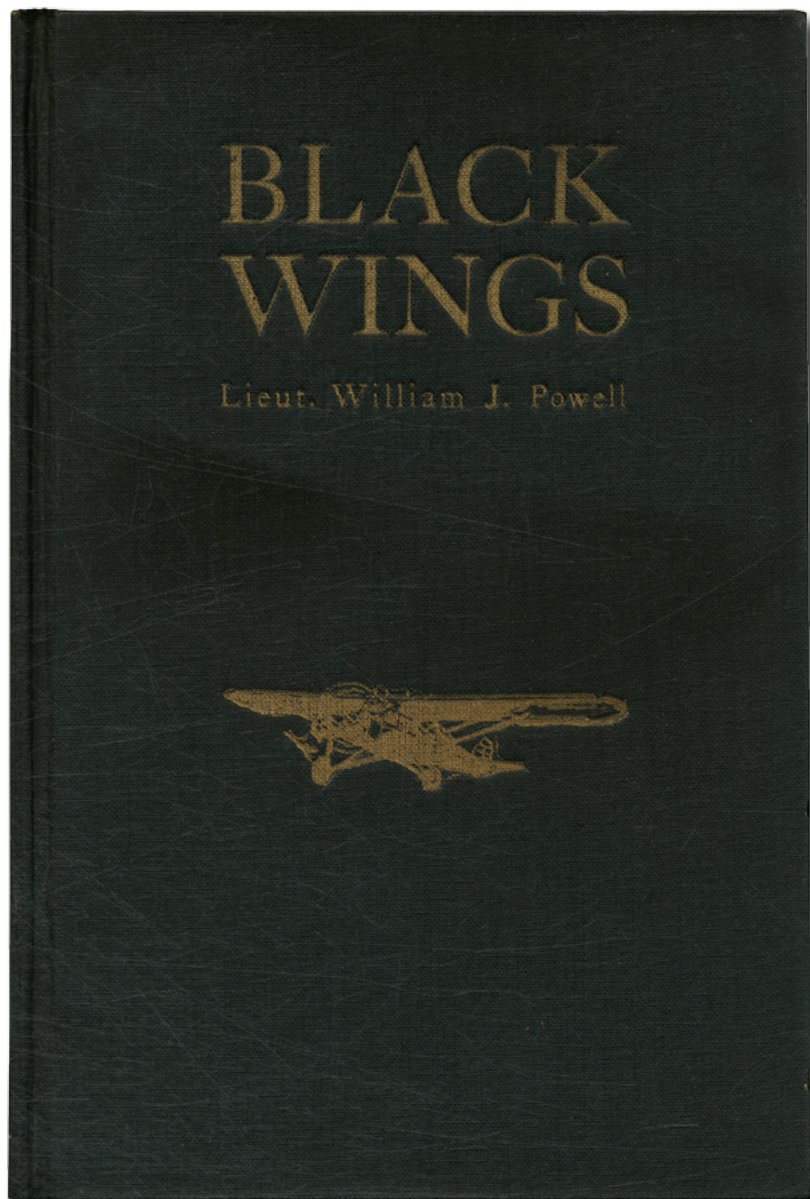
[Offprinted Broadside]: *Why I Illustrate the Spirituals*

Concord, New Hampshire: World Horizons: The Magazine for Young People May, 1938

\$1500

Broadside. Approximately 18" x 11". Old folds, several modest tears at the extremities, a good or better example. Illustrated offprint from a magazine for adolescents. Includes four illustrations and Crite's article, condensed onto a single landscape sheet. Rare. OCLC locates two copies. [BTC#547769]

“This book is written to stimulate interest among Negroes in a new industry, aviation, which is destined to become the most gigantic of all industries, though still in its pioneer stages.”



**5 (Aviation)
William J. POWELL**

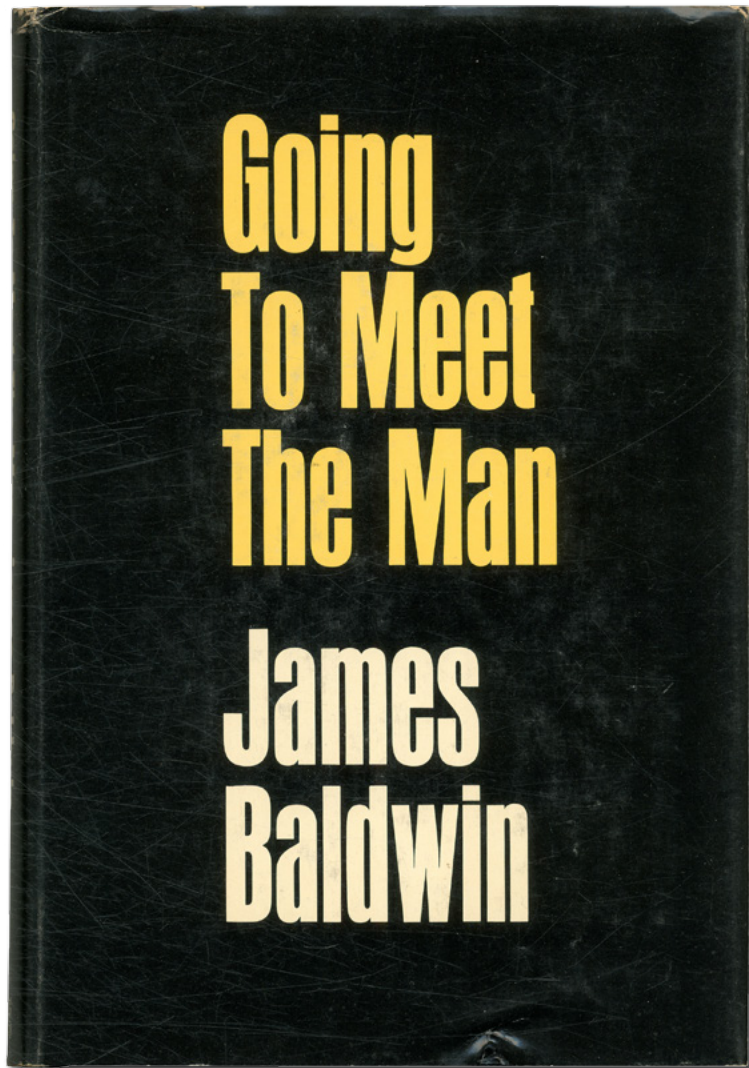
Black Wings

Los Angeles: Ivan Deach, Jr. 1934

\$4500

First edition. (Stated “Autograph First Edition” although most copies it seems, like this one, were not signed.) Octavo. 218pp. Frontispiece halftone portrait of Bessie Coleman. Illustrated with photographic halftones as full pages and in-text vignettes throughout. Black cloth illustrated and titled in gilt. Spine gilt dull but readable with modest effort, else very good or better, issued without dust jacket. This copy unsigned.

World War I veteran Powell was fascinated by flight, and soon became one of the most important advocates for Black pilots. He organized the first African-American flight show, created a movie about a young aviator, started a flight school and a monthly aviation journal, and wrote this “novel” (really a veiled memoir) about a young man learning to fly, all with the goal of encouraging African-Americans to participate in the new industry, which he believed had nearly limitless potential. The book is dedicated “To the memory of Bessie Coleman, the first Negro to fly an aeroplane successfully, who, although possessed of all the feminine charms that man admires in the opposite sex, also displayed courage equal to that of the most daring men.” A wonderful book of optimism and enthusiasm for aviation, nearly a decade before the creation and recognition of the Tuskegee Airmen. Very uncommon. [BTC#548705]



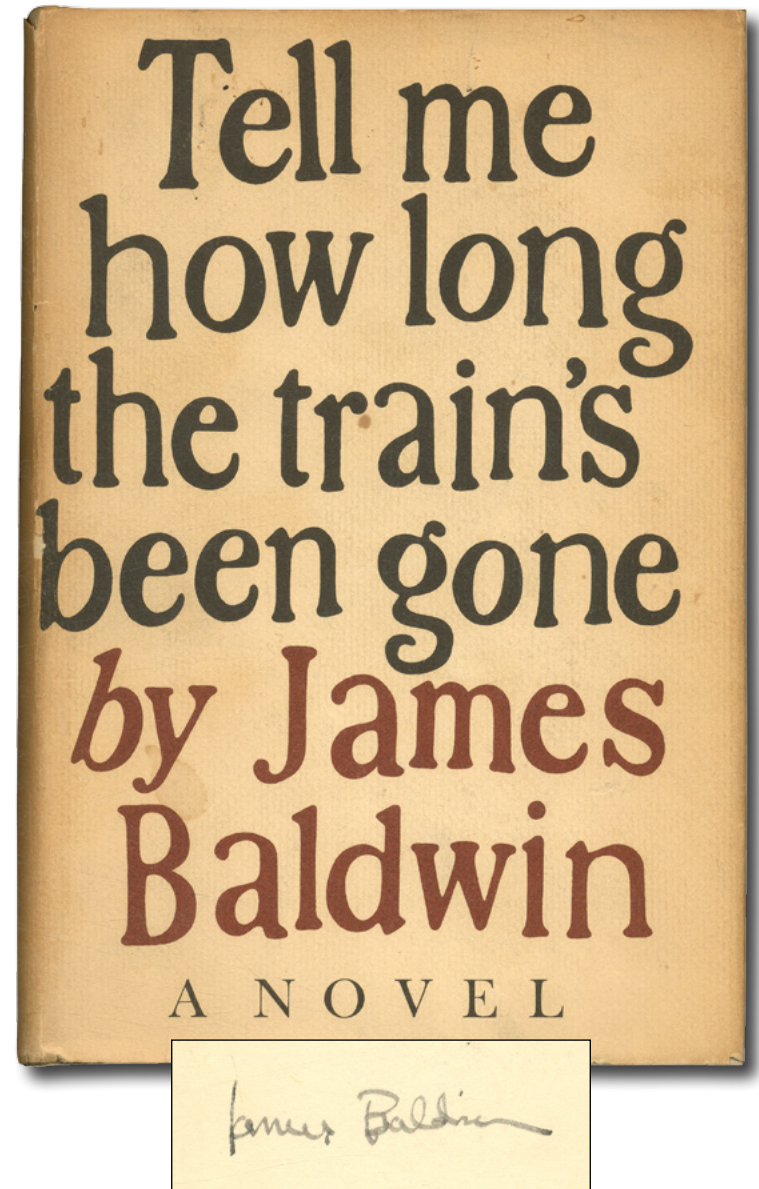
6 James BALDWIN

Going to Meet the Man

New York: The Dial Press 1965

\$350

First edition. Small paper remnant on the front board from the inside of the jacket, else a fine copy in very near fine dust jacket with just a touch of rubbing and a corresponding small scuff inside the jacket. A nicer than usual copy and scarce thus. [BTC#549905]



7 James BALDWIN

Tell Me How Long the Train's Been Gone

New York: Dial Press 1968

\$2500

First edition. A bit of spotting on the front pastedown and on the front board, very good in near very good dust jacket with a tanned spine and shallow loss at the crown. Signed by Baldwin on the front fly. [BTC#550646]



8 Thelma Bradley BELCHER and Ollie Belcher

"Tuskegee Institute Welcomes You." Class of '36 Twentieth Anniversary Reunion and Diamond Jubilee Anniversary Year (1956): Thelma Belcher's Welcome Packet

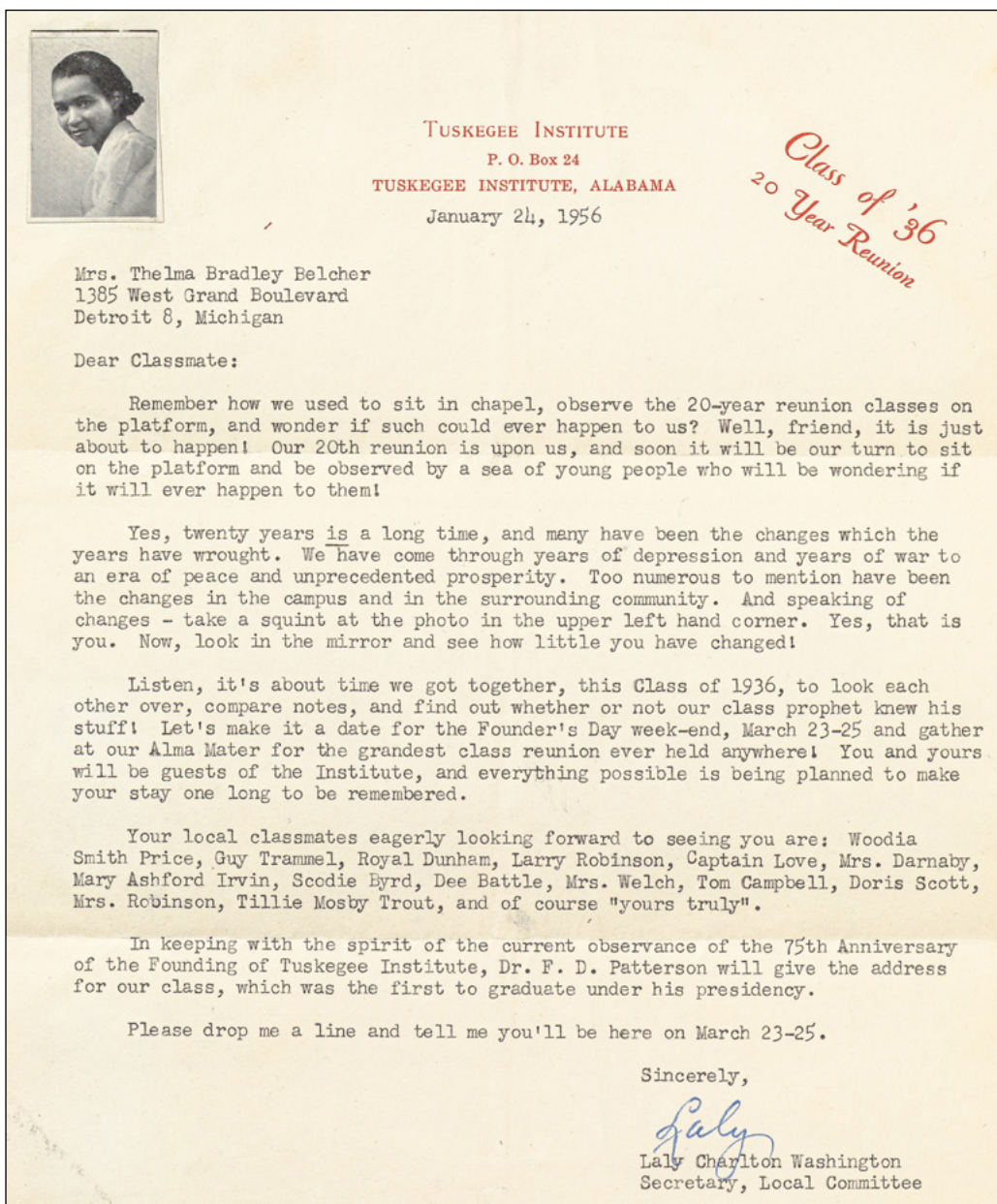
Alabama: Tuskegee Institute 1956

\$4500

Printed brown envelope with brass clasp (9½" x 12½"). Illustrated from photographs on the front side. Contains several printed programs, printed portraits of noted students, newsletters, post cards, ephemera, etc., all relating to the Class of 1936 Twentieth Anniversary Reunion held at the Tuskegee Institute (March 23-25) during its 75th Anniversary Celebration. A few scattered tears at the edges of the envelope, the envelope flap is mostly torn away, a few internal materials are lightly rubbed along two or three old folds, very good or better overall.

Thelma Belcher's "Welcome" packet of materials to her 20-year reunion of the Tuskegee Institute. Included is a spirited invitation letter from Laly Charlton Washington (Miss Tuskegee, 1935-36), along with multiple programs and associated ephemera. Also included is another invitation letter sent from Washington to Thelma's classmate Ollie Belcher. Thelma and Ollie married in 1937, and the couple eventually settled in Detroit, where she worked as a librarian and Ollie worked as a supervisor at Ford Motor Company. He was inducted into the Tuskegee University Athletic Hall of Fame in 1974. Each invitation letter is illustrated with a small halftone portrait of the recipient (Thelma and Ollie), presumably taken from a yearbook, mounted at top left corner.

A detailed list of the envelope's contents follows:



Two Invitation letters (TLS):

Quarto. January 24, 1956. From Laly Charlton Washington to Thelma Bradley Belcher. Illustrated with a small halftone portrait of Thelma mounted at top left corner. A spirited letter inviting Thelma Belcher of Detroit to the 20-year reunion of the Tuskegee Institute, class of '36. Washington was Miss Tuskegee, 1935-36.

Quarto. January 24, 1956. From Laly Charlton Washington to Ollie B. Belcher. Illustrated with a small halftone portrait of Ollie mounted at top left corner. "And speaking of changes - take a squint at the photo in the upper left hand corner. Yes, that is you. Now, look in the mirror and see how little you have changed!" With the worn mailing envelope included.

Programs:

Program of Activities. Mimeographed Typescript (8½" x 14").

Tuskegee Institute Honoring The Trustees and The Class of 1936. Institute Chapel: Saturday, March 24, 1956. Quarto. Bifolium. [4]pp.

Tuskegee Institute Founder's Day Exercises. Tuskegee Institute Chapel: Sunday, March 25, 1956. Quarto. Stapled printed wrappers [8]pp.

Tuskegee Institute Founder's Day Activities. Tuskegee Institute: March 24-25, 1956. 12mo. Bifolium. [4]pp.

Ephemera:

The Campus Digest - March 24, 1956. Large folio (12½" x 19"). 8pp., illustrated from photographs. Lead article: Tuskegee Celebrates 75 Years of Progress and 100th Anniversary of Founder.

The Chapel Bulletin - March 25, 1956. Leaflet [2]pp.

The Tuskegee Song. Leaflet [1]p.

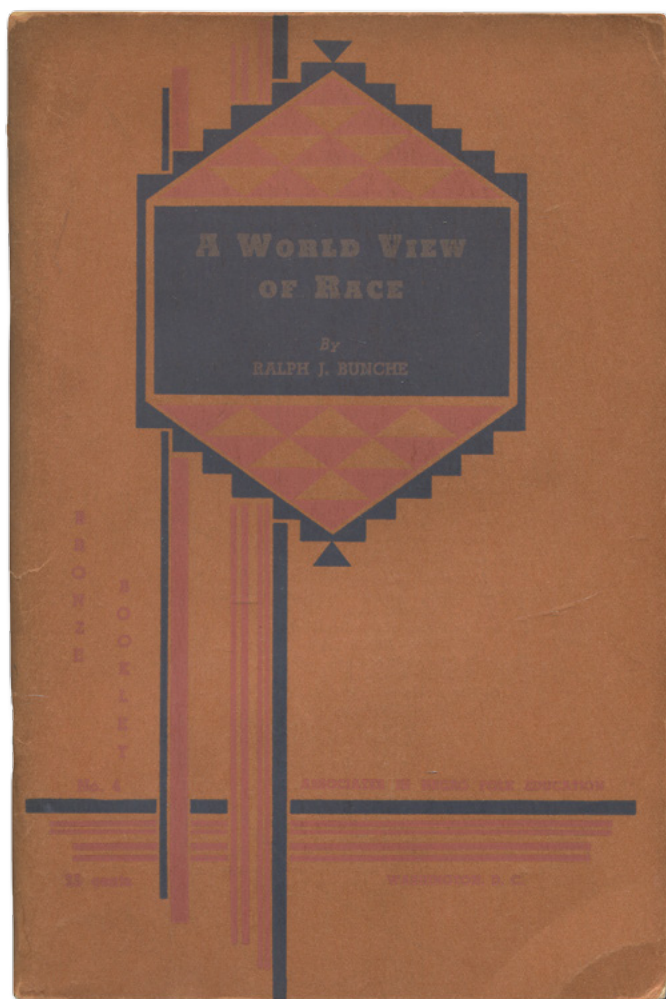
Negro History Week. Various Lesson Plans by Clovice Altice. One bifolium and three leaflets, total of [9]pp.

Edwin Bancroft Henderson. *The Negro in Sports*. (Associated Publishers). One sheet, folded., printed on both sides. Illustrated from photographs.

Four Color Post Cards. Views of campus buildings and the Booker T. Washington Monument.

Noted Tuskegee Students and Administrators. 12 halftone portraits from photographs, (5½" x 7½").

A nice survival of materials, documenting both the Class of '36 reunion and the Tuskegee Institute's 75th Anniversary Celebration. [BTC#549515]



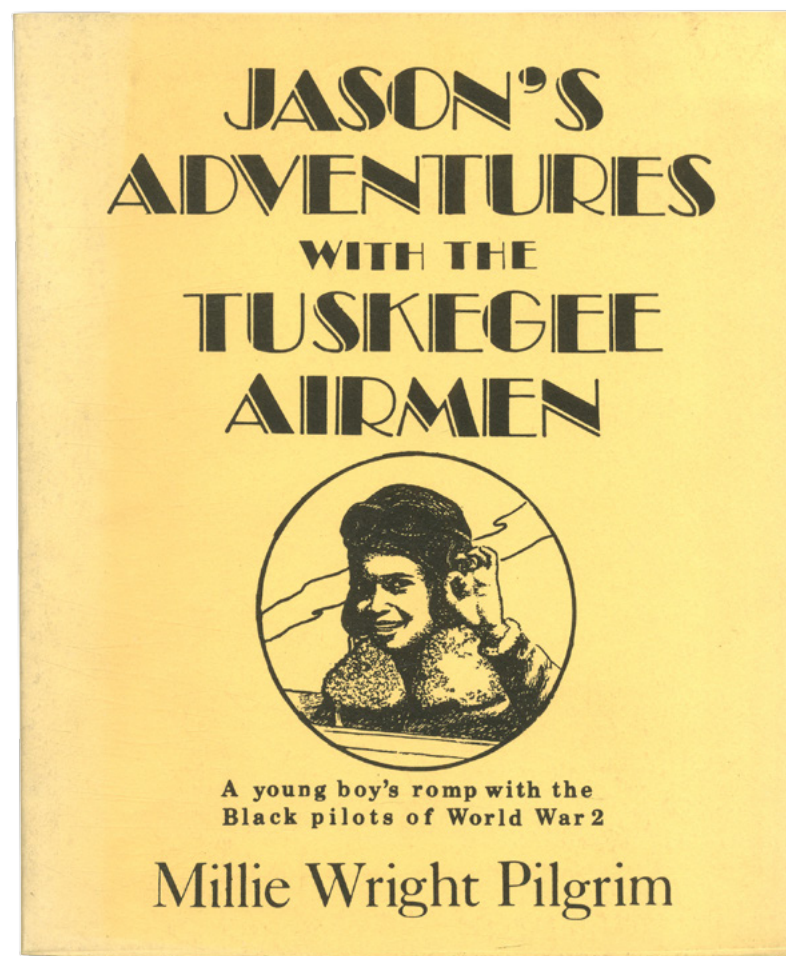
9 Ralph J. BUNCHE

A World View of Race

Washington, D.C.: The Associates in Negro Folk Education (1936)

\$750

First edition, wrapped issue. Stapled illustrated wrappers. Modest toning, a faint crease on front wrap, bottom corner a little bumped, a nice, near fine copy. One of a series of Bronze Booklets. Bunche won the Nobel Peace Prize for his work with the U.N. Scarce. [BTC#547037]



10 (Children, Aviation)

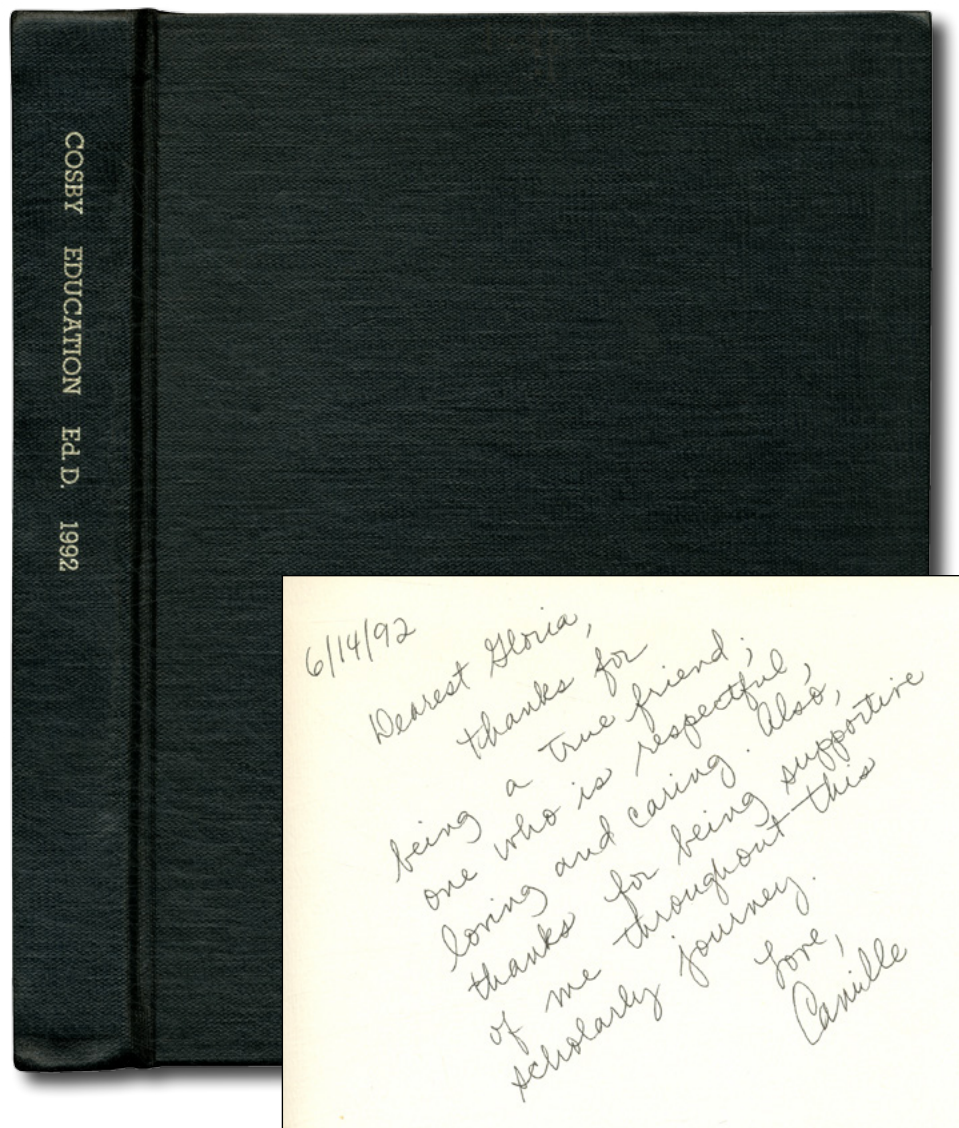
Millie Wright PILGRIM

Jason's Adventures with the Tuskegee Airmen

[No place]: (Pilgrim Enterprises 1983)

\$600

First edition. Octavo. 57pp. Illustrated. Stapled illustrated pale yellow wrappers. Slight sunning at the spine, faint offsetting at edges of first two leaves, else fine. Self-published children's book about "A young boy's romp with the Black pilots of World War 2," citing Tuskegee airman Raymond Williams as a consultant. OCLC locates only two copies of a 1999 revised edition. [BTC#548753]



11 Camille O. COSBY

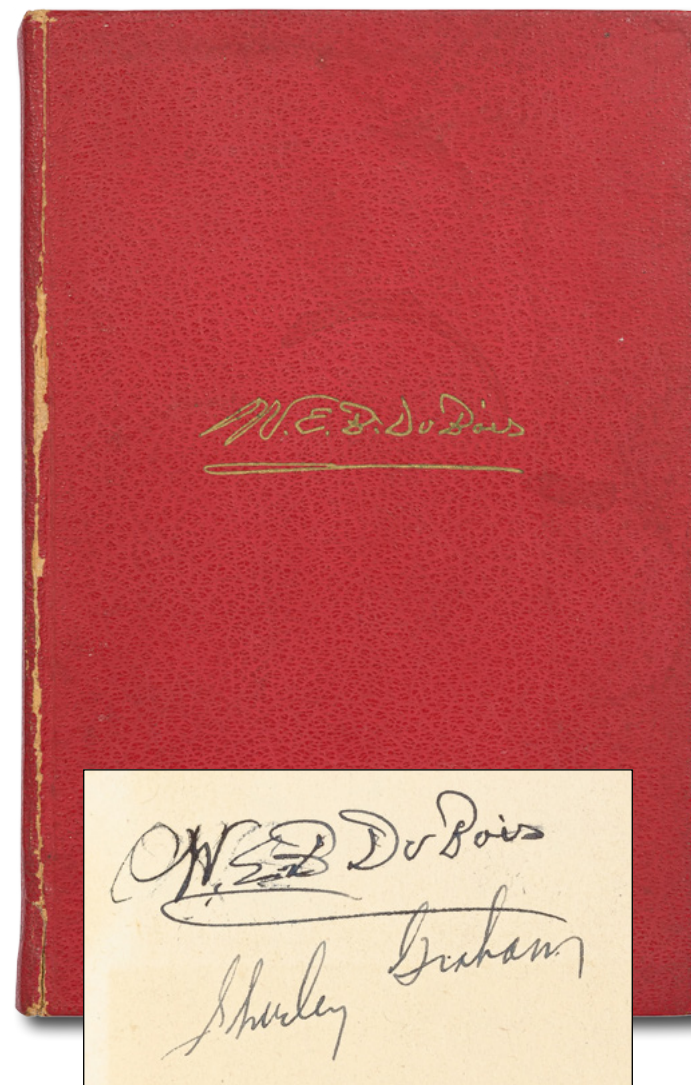
The Influence of Television Imagery on Selected African-American Young Adults' Self-Perceptions: A Dissertation

[Amherst]: Graduate School of the University of Massachusetts May, 1992

\$1500

Dissertation. Quarto. 232 leaves printed rectos only. Black buckram titled in gilt. Fine. Inscribed by the author: "6/14/92 Dearest Gloria, Thanks for being a true friend; one who is respectful, loving and caring. Also, thanks for being supportive of me throughout this scholarly journey. Love, Camille." Dissertation by the wife of Bill Cosby, to whom the work is dedicated.

[BTC#548747]



12 W.E.B. DU BOIS

In Battle for Peace: The Story of My 83rd Birthday

(New York): Masses & Mainstream 1952

\$3500

First edition, limited issue. With comment by Shirley Graham. Red papercovered boards with gilt spine lettering and gilt facsimile signature on the front board. Very good with unprinted (amateur) pocket on the front pastedown, a touch of dampstaining and toning on a few pages, and with wear along the spine, including a small repair. One of 200 numbered copies Signed by DuBois and Graham. This is copy number 46 with the presentation name effaced. A surprisingly uncommon edition of this title typically found in wrappers. The first copy in this format we've seen. [BTC#545094]

13 (Father DIVINE, James VAN DER ZEE)

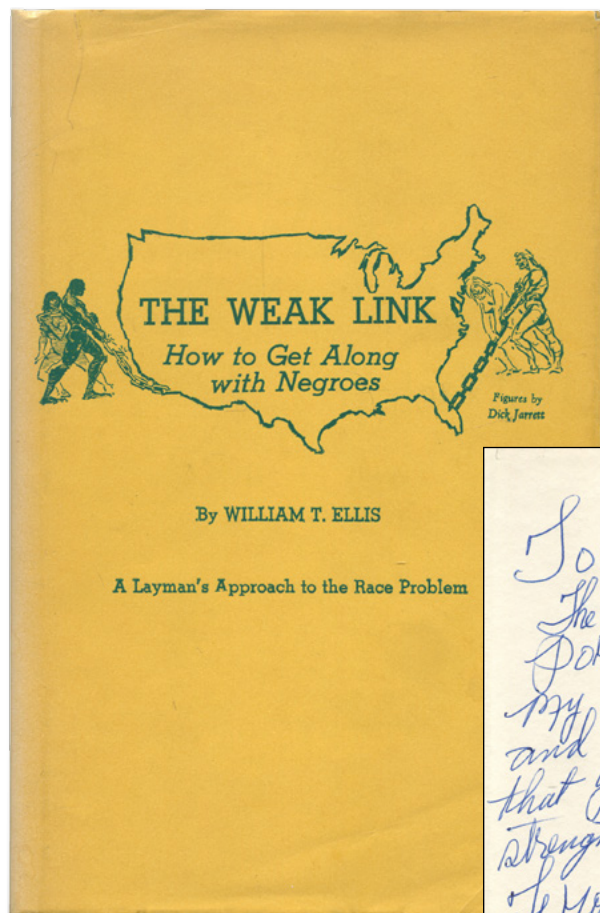
*[Original Art]: Collage of Father Divine Using a
Portrait by James Van Der Zee*

[No place: circa 1934?]

\$5500

Mixed media collage featuring a trimmed photograph of Father Divine taken by James Van Der Zee mounted on a 7½" x 10" stiff board with an ocean background in pastels, various tipped-on elements (ships in the distance, wooden deck, and ship's railings) and a painted silver cardboard border in a wooden frame with a flag sticker on the outer glass. The photo of Divine has a tiny scratch, else fine in very good frame with the rear stand detached and wear on the back. Unsigned and undated. The image is a copy of a Van Der Zee photograph with text on the verso that is only partially visible: "photograph is sold for personal duplication." According to the National Portrait Gallery, Van Der Zee made this portrait in 1934. A nice folk art collage of the religious leader utilizing a portrait by the famous New York photographer. [\[BTC#545076\]](#)





April 4, 1989
 To
 The Law Department
 Portland State University
 My very best regards
 and I sincerely hope
 that you will help
 strengthen "The Weak Link"
 To Mom
 William T. Ellis

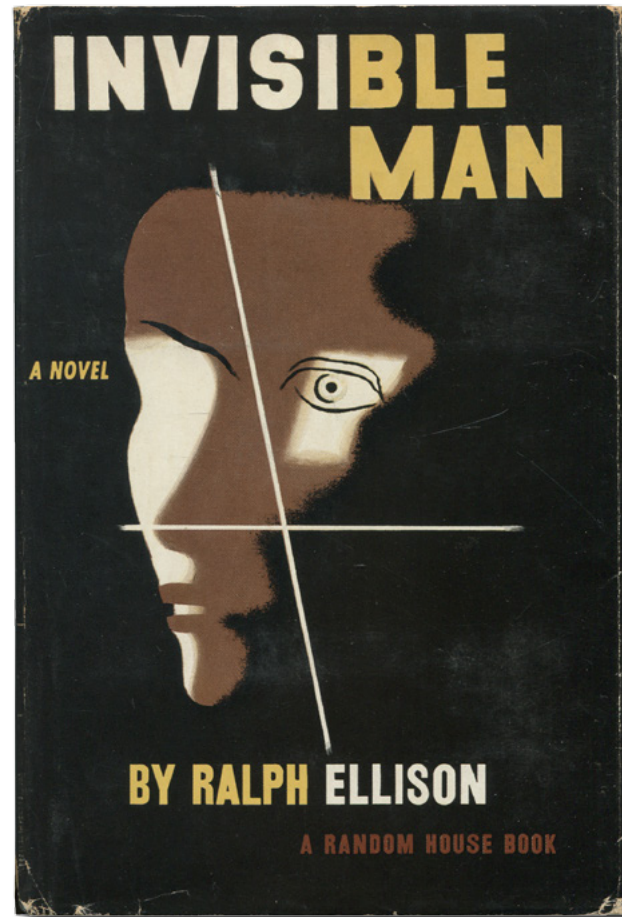
14 William T. ELLIS

The Weak Link: How to Get Along with Negroes

Anchorage, Alaska: Aurora Borealis Book Company (1966)

\$600

First edition. Octavo. 110, [2]pp. Blue cloth stamped in gilt. Illustrated with one black and white plate by Richard Jarrett. Fine in modestly spine-sunned else near fine dust jacket. Author's nearly full-page Inscription on the front fly. The African-American author was born and educated in Newton, Mississippi. "So much has been written about Negroes and 'the new revolution' caused by rising demands on the part of Negroes for full recognition as 'first class citizens' that the public is confused... I have likened the 20 million Negroes, in America, to a weak link in a chain. The white people of the nation comprise the strong links of the whole chain... The purpose of this book is to help white people realize that proper humanitarianism and compassionate action on their part will prevent the 'weak link' from snapping apart" (from the author's foreword). Scarce. [BTC#544100]



15 Ralph ELLISON

Invisible Man

New York: Random House 1952

\$4500

First edition. A bit of the usual light rubbing on the white spine lettering, one corner a tiny bit bumped else near fine in near fine dust jacket with small tears and tiny nicks at the spine ends, and much less than the usual rubbing to the predominantly black panels. Winner of the National Book Award, and also a *Burgess* 99 title. A nice copy of this classic novel. [BTC#543709]

16 (Fraternal Groups)

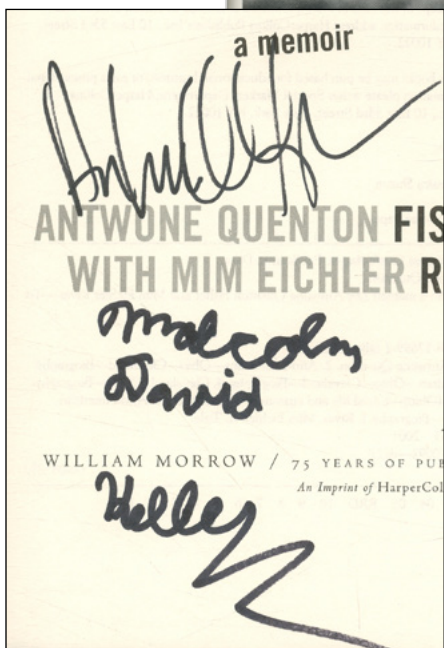
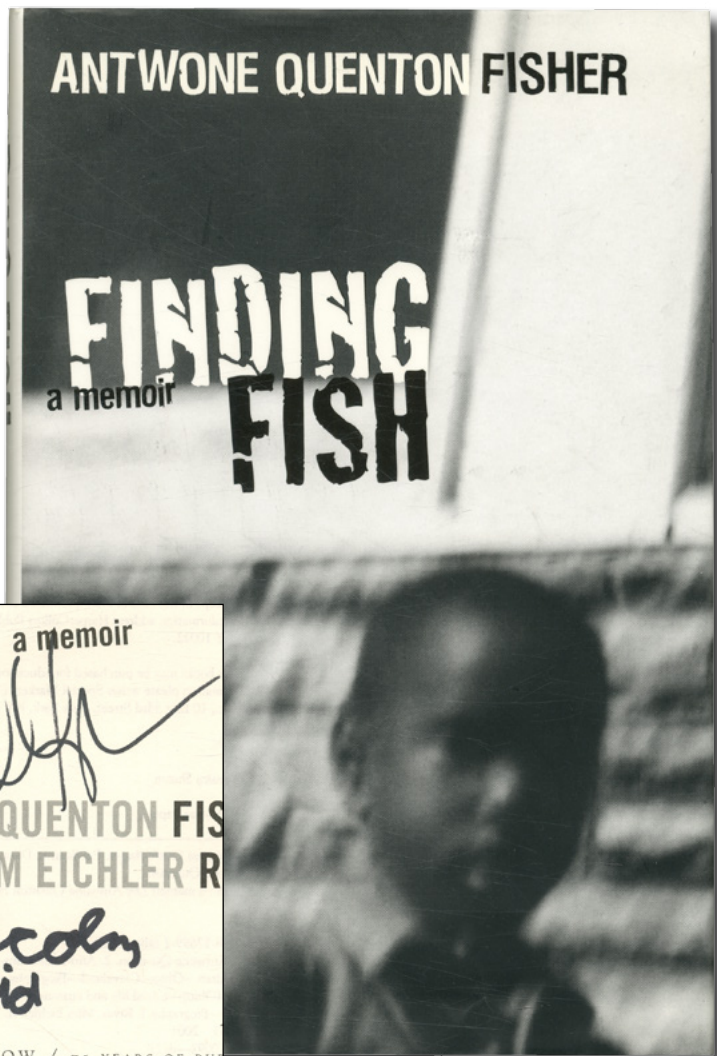
***Platinum Print Portrait of an Unidentified
African-American Man in a Knights Templar Uniform***

[Circa 1910]

\$2000

Platinum photograph. Mammoth print image size is 9" x 16½", affixed on card mount and matted. The image, mount, and mat are all fine. Middle-aged man with a prominent mustache is posed standing in Knights Templar clothing with sash, sword, plumed hat, and other regalia, marked "K.T.8" on the collar. Although the subject remains unidentified, it is undeniably a strong, striking image. [BTC#543826]





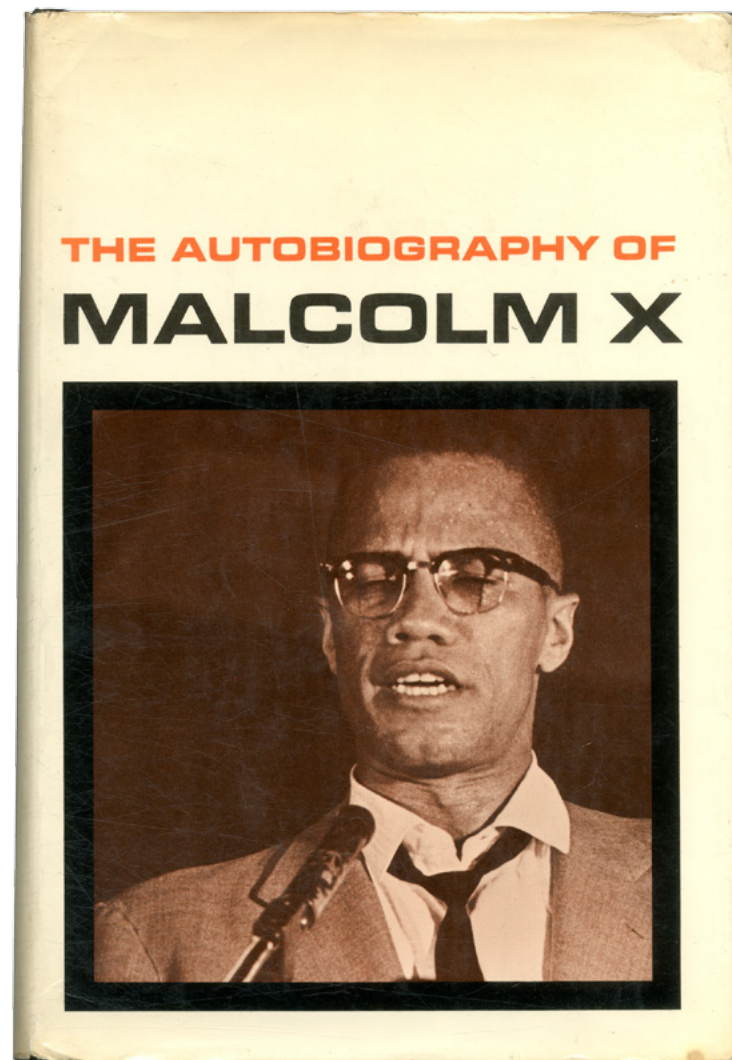
17 Antwone Quenton FISHER with Mim Eichler RIVAS

Finding Fish: A Memoir

(New York): William Morrow (2001)

\$750

First edition. Fine in fine dust jacket. Signed by both Fisher and by rapper and actor Malcolm David Kelley, who played Fisher as a young man in the film *Antwone Fisher*, based on this autobiography. [BTC#549734]



18 Alex HALEY

The Autobiography of Malcolm X

New York: Grove Press (1965)

\$1200

First edition. About fine in price-clipped near fine dust jacket with spine lettering a bit sunned, a couple of tiny nicks and a very tiny stain at the bottom of the front panel. Haley's first book. [BTC#549908]



19 (Liberia)
(William TUBMAN)

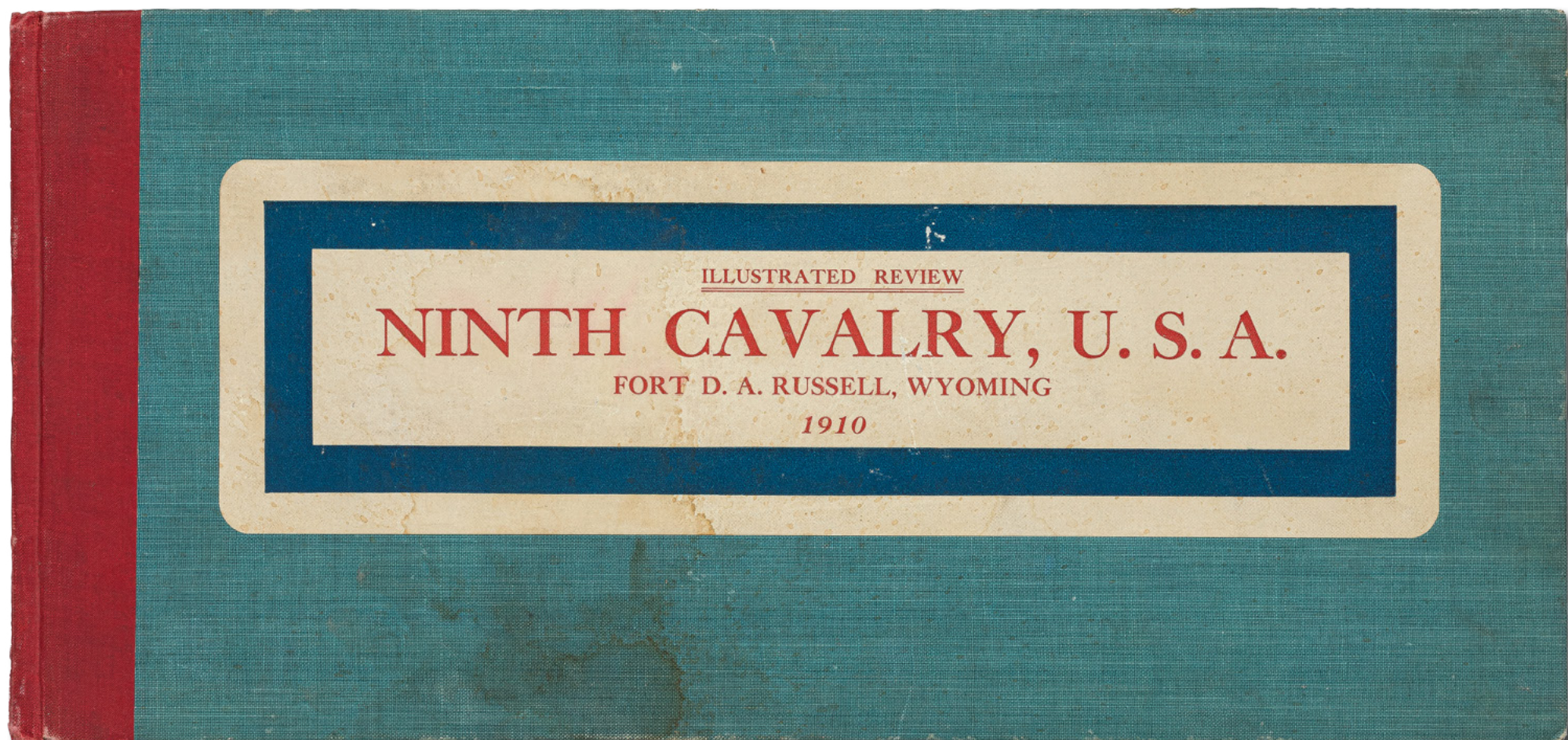
[Souvenir Folding Fan]: 1956 Liberian Presidential Inauguration of William Tubman

[Liberia]: 1956

\$650

Accordion-style folding hand fan fastened by a metal ring at the bottom with attached string and tassel. Measuring approximately 1" x 11" when closed and 18½" at its widest point when opened. The fan features photographs of Liberian President William Tubman and his wife, Antoinette on the left and Vice President William Tolbert and his wife on the right. Housed in its original unprinted box. The fan is fine but for a hint of toning and neat contemporary owner names and address ("Moravia, Liberia") in a very good box with waters stains at one end and matching contemporary owner names and address on the lid. A souvenir fan produced in honor of the inauguration of President Tubman, Liberia's longest-serving president, called the "President of Modern Liberia." An interesting souvenir celebrating an important African leader. [\[BTC#546698\]](#)

Buffalo Soldiers



20 (Military)

MEDLEY & JENSON, written and compiled by

Illustrated Review: Ninth Cavalry, United States Army, Fort D. A. Russell, Wyoming; Embracing an historical sketch of the movements and operations of the Regiment since organization. Roster of its present Officers, Field, Staff and Line; Non-commissioned Staff, Band, Troops A, B, C, D, E, F, G, H, I, K, L and M. With illustrations, the names of veterans of the Indian Campaigns, Spanish-American War, Philippine Insurrection and China Relief Expedition, now serving with the regiment and qualifications of marksmanship of the personnel

(Denver, Colo): Medley & Jenson (1910)

\$10,000

First edition. Foreword by Anthony L. Powell. Oblong folio. Approximately 17" x 8". 88pp. Illustrated, plates, (we've had this once before with a folding panoramic image of the fort, this copy lacks the panorama and shows no obvious evidence of having had it to begin with). Original cloth with printed title label. Faint dampstains on front cover, hinges are a bit tender, with a thin crack located in the gutter following the copyright page, and very light pencil markings pages 73-74, else very good or better. A very good copy of a fragile and rare book.



TROOP I, NINTH CAVALRY

-28-



NON-COMMISSIONED STAFF, NINTH CAVALRY

Unit history of an African-American cavalry unit, and includes group photographs of the officers (mostly white), and non-commissioned officers, and each troop in the regiment (overwhelmingly Black), with rosters (including the hometown of each soldier), a year-by-year history of the regiment from its formation in 1866 (including details of engagements first against Native Americans and later Spanish forces), and numerous candid photographs of the men at work and at recreation. A number of photographs show the soldiers in athletic and equestrian contests and drills. In 1886, Congress formed four Black regiments, the famous "Buffalo Soldiers." Three of these regiments, including the ninth, were stationed at Fort Russell, which became the largest cavalry post in the United States. The fort is still in operation today as the Frances E. Warren Air Force Base.



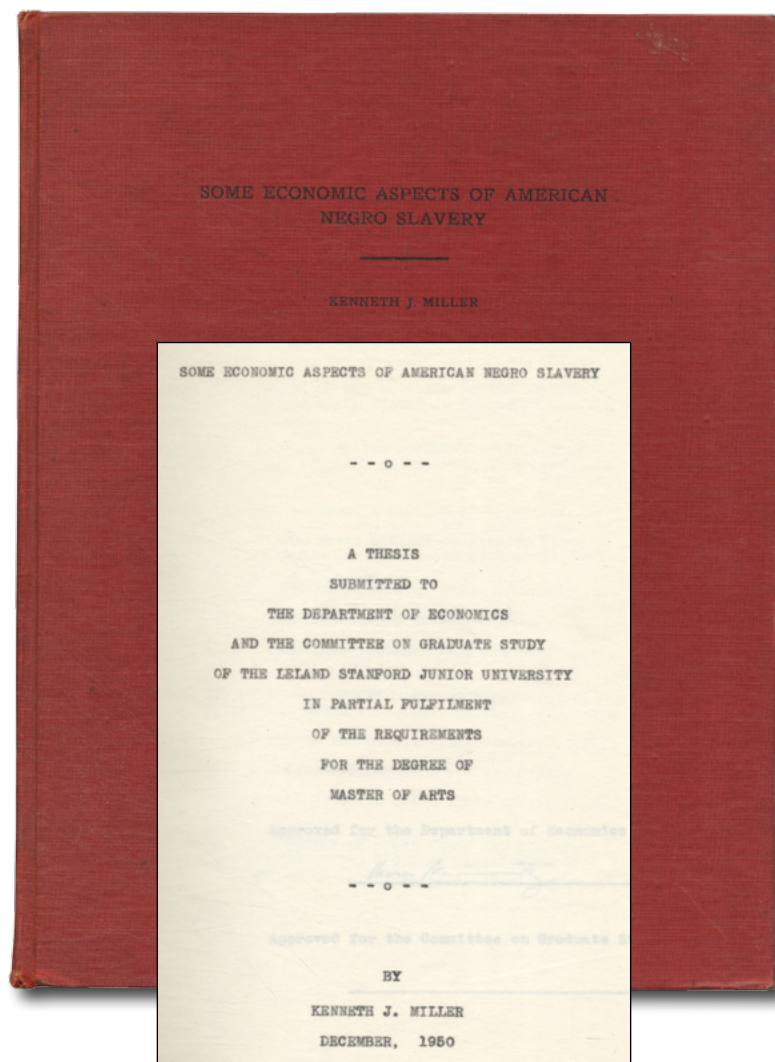
NINTH CAVALRY TRUMPET CORPS—Conceded to be the best in the Army

—36—

In addition, the book contains a prefatory poem, “Soldiers,” that is stated as having been “written expressly for this publication” by Damon Runyon. Although best known today for his humorous stories of Broadway that were collected in the book *Guys and Dolls*, Runyon spent years as a journalist and columnist and, in the early 1900s, wrote poetry in a Kiplingesque vein. Some of this light-hearted military verse was based on his (limited and vastly self-exaggerated) experiences in the Philippines at the end of the Spanish-American War. The poem written for this volume, “Soldiers,” describes a crowd’s peacetime enthusiasm and reverence for a large military parade, but makes specific allusions to African-American soldiers (“... the faces brown”) and its refrain

(“Silence! The Colors! The Colors pass!”) plays on the duality of the colors of the flag and the “Colored” soldiers. This volume precedes Runyon’s first book (*The Tents of Trouble*, a 1911 collection of verse), and this poem was reprinted later in his second book (*Rhymes of the Firing Line*, a 1912 verse collection). This represents one of his first book appearances, issued as it was by a short-lived Colorado-based publishing house whose sole output was a handful of contemporary military reviews.

Not in *Work* or the *Catalogue of the Blockson Collection*; OCLC locates two copies, at Yale and the Library of Congress. [BTC#548718]



21 **Kenneth J. MILLER**

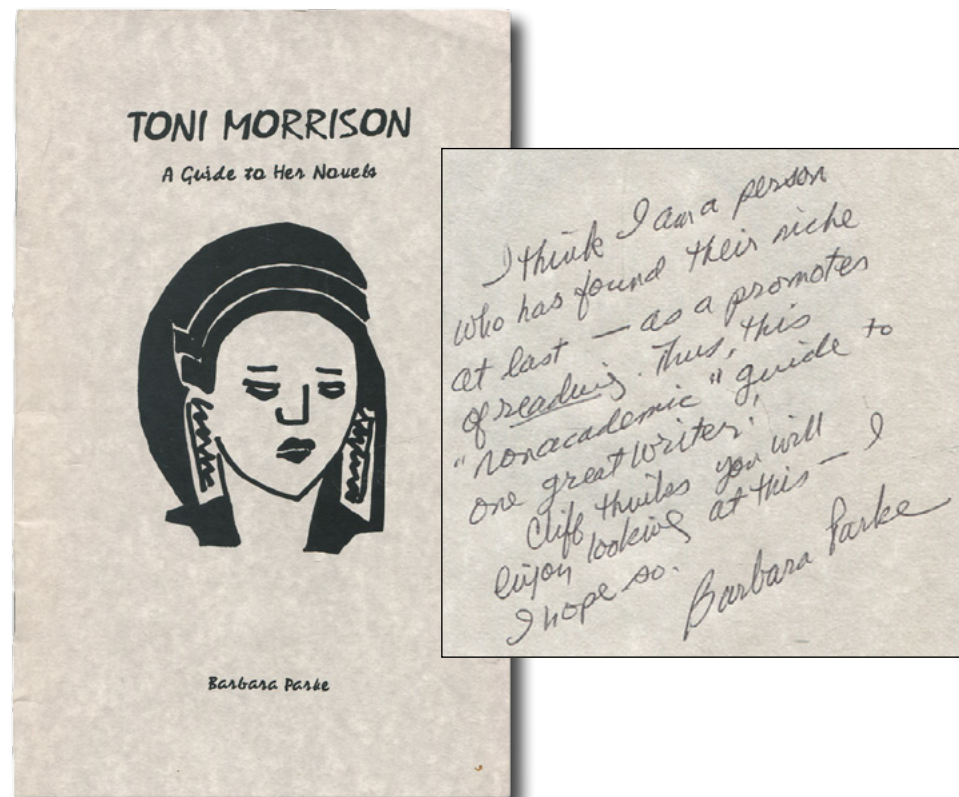
[Typed Manuscript]: Some Economic Aspects of American Negro Slavery

Stanford / (Palo Alto): Leland Stanford Junior University / (Isabel Harvielle Stenographic Service) 1950

\$950

Quarto. Totalling 97 leaves, with four leaves of bibliography, typed rectos only. Four photo mechanically reproduced charts. Carbon typescript bound in red buckram titled in black. Some rubbing and wear on the boards, thus very good, internally fine. Dissertation manuscript submitted to the Economics department of Stanford for a Masters of Arts degree. We could find little about the author. OCLC locates a single copy, not surprisingly, at Stanford.

[BTC#542103]



22 **(Toni MORRISON) Barbara PARKE**

Toni Morrison: A Guide to Her Novels

Shaker Heights, OH: Angell Publications (1995)

\$300

First edition. Octavo. 21, [5]pp. Stapled illustrated wrappers. A crisp, clean fine copy with a trivial bump at the corner of the front wrap.

A curious volume, being a short analytical summary of Morrison's novels up to 1995. On the page preceding the Introduction, Parke writes, "I invite readers to ally themselves with a deft social commentator whose characters and stories will resonate in attentive minds forever." In the Introduction, Parke describes herself as "a former senior high school English teacher and current fiction librarian." Parke goes on to list stylistic and thematic elements present in Morrison's works, then provides detailed plot summaries and analysis of her writing. Clearly a labor of love, crafted to convince readers to seek out Morrison's novels. Warmly Inscribed by Parke on an early page: "I think I am a person who has found their niche at last - as a promoter of reading. Thus, this 'nonacademic' guide to one great writer. Cliff thinks you will enjoy looking at this - I hope so. Barbara Parke."

Scarce. A decent handful of library holdings have a slight Cleveland area bias, though the pamphlet is otherwise quite uncommon. A compelling volume appreciating the work of a pioneering writer whose star has only continued to rise in the years since her death in 2019.

[BTC#543748]

SAINT HELENA ISLAND
SPIRITUALS



George Foster Peabody
Saratoga Springs
New York

July 18, 1925.

My dear Mr. Outhwaite: :

I hear from Doctor Woofter that you have taken special interest in some of the Negro folk songs and music. I am, therefore, giving myself the pleasure of sending to you a copy of The St. Helena Spirituals, which not only has a number of new songs but has a foreword that I am sure you will find of interest.

I am

Very truly yours,

George Foster Peabody

Mr. Leonard Outhwaite,
% The Laura Spellman-Rockefeller Foundation,
61 Broadway,
New York City.

23 (Music)

Nicholas George Julius BALLANTA-(TAYLOR) of Freetown, Sierra Leone, West Africa

Saint Helena Island Spirituals Recorded and Transcribed at Penn Normal, Industrial and Agricultural School St. Helena Island Beaufort County, South Carolina

New York: Diploma, 1924 Institute of Musical Art / (Press of G. Schirmer, Inc.) 1925

\$2000

First Edition. Quarto. 93pp. Dark blue cloth with gilt title and decoration on the front cover. A few small marks on rear board. Clumsy repair at bottom corners of p.39-43. Still a bright, otherwise near fine copy. Armorial bookplate of Leonard Outhwaite on the front pastedown. Presentation copy from George Foster Peabody to Leonard Outhwaite with Typed Letter Signed laid in on his letterhead from Saratoga Springs in the year of publication: "My dear Mr. Outhwaite: I hear from Doctor Woofter that you have taken special interest in some of the Negro folk songs and music. I am, therefore, giving myself the pleasure of sending to you a copy of the St. Helena Spirituals, which not only has a number of new songs but has a foreword that I am sure you will find of interest. I am Very Truly yours, George Foster Peabody." The letter is paper-clipped to the right front flyleaf leaving a faint impression on the title page. George Foster Peabody's calling card is neatly affixed.

Outhwaite worked as a consultant, anthropologist, and author. He was a staff member of the Laura Spelman Rockefeller Memorial from 1923 to 1928 where one of his fields of interest was American race relations.

Peabody was raised in Columbus, Georgia and moved to New York shortly after the Civil War, where he became a banker and philanthropist. He was a social activist, and major benefactor of the University of Georgia. The Peabody award for excellence in journalism was named after him. He also had an association with the author of this book, Nicholas G.J. Ballanta, who was a Sierra Leonean music scholar, composer, and educator who conducted field research of the music of West Africa in the early 20th Century. Peabody persuaded Ballanta to visit Alabama, Georgia, and South Carolina to better understand the music of African-Americans and funded Ballanta's field research from 1924 to 1926 in Gambia, Sierra Leone, Gold Coast (Ghana), and Nigeria. [BTC#548720]



24 (Music)
(Count BASIE)

James J. KRIEGSMANN

Inscribed Publicity Photo of Count Basie

New York: William Morris Agency [circa 1940s]

\$1500

Gelatin silver publicity photo. Portrait by James J. Kriegsmann. Measuring 8" x 10¼". Professionally matted, glazed, and framed to approximately 14" x 16½", the photo held in place with clear photo corners. Unexamined out of frame but the photo appears very good or better with a couple of light creases, a small area of toning in the lower margin, and the inscription just a bit smudged. Inscribed: "Best Wishes to Jon[?]. Count Basie." [BTC#544880]

25 (Music)
(Shirley VERRETT) Lisa HOFFMAN

[Typescripts]: Interview with
Opera Singer Shirley Verrett

[1968]

\$1500

A collection of material related to an article about renowned opera singer Shirley Verrett and her husband Louis LoMonaco written by Lisa Hoffman in 1968 as Verrett was set to debut in *Carmen* at the Metropolitan Opera. Includes a 28-page typescript draft of the story and a 13-page typescript of interview notes, both with corrections throughout, as well as two press releases about Verrett from publicist Constance Hope Associates, and a sheet with interview questions. Overall near fine with typical edgewear and a few scattered stains.

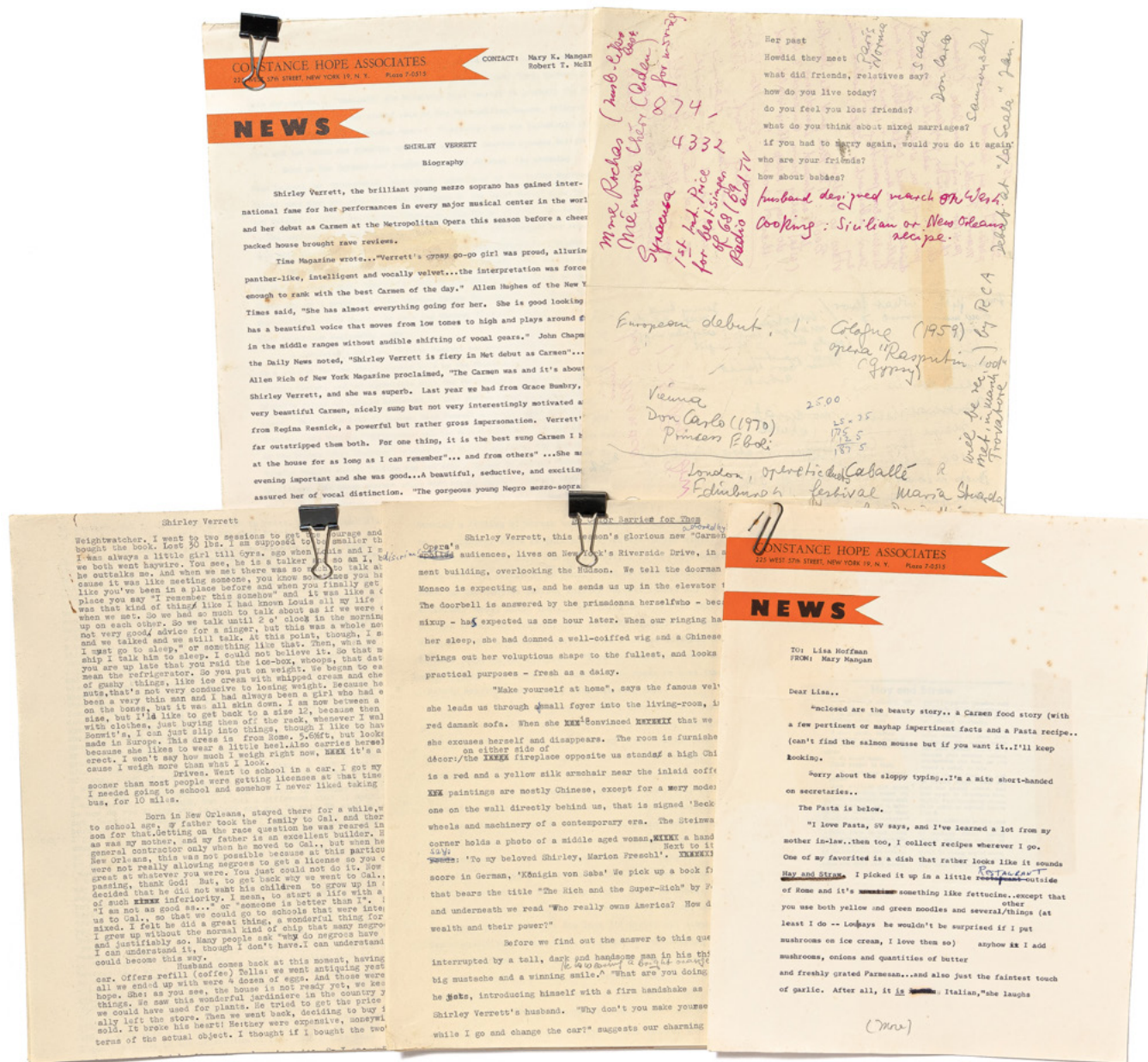
Shirley Verrett was a renowned opera singer who came to prominence during the 1960s and continued to perform until the late 1990s. Born in New Orleans, she moved to California where she appeared on the Arthur Godfrey Show and won, receiving a scholarship to Juilliard in New York. There she won numerous accolades and began her meteoric rise, performing with many of the most accomplished singers, and in the most prestigious opera houses in the world. In 1962 she married Louis LoMonaco, an artist and teacher at the Parson's School of Design, who is known for designing the keepsake program for the March on Washington.

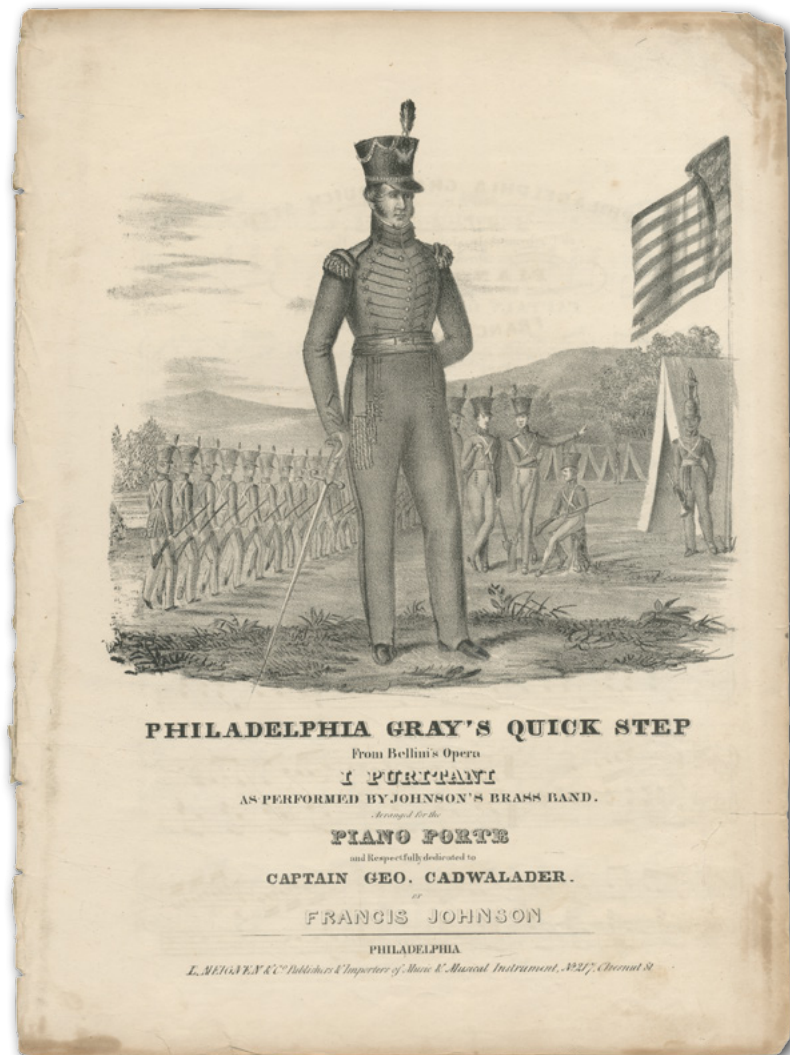
The article is ostensibly about the pair, particularly their life as an interracial couple, but a fair amount of space is spent discussing Verrett's career and early life. She reveals for the first time the discrimination that she experienced during her childhood in New Orleans: "my father decided that he did not want his children to grow up in an atmosphere of such inferiority. I mean to start a life with a feeling 'I am not as good as...' or 'someone is better than I.' That was another reason why he had taken us to California. We could go to schools that were integrated, mixed. ... I grew up without the normal kind of chip that many negroes have – and justifiably so."

Verrett also acknowledges that her talent had opened doors for her not available to others. A discomfited she explained in the recounting of her recent appearance on The David Susskind Show co-hosted by James Brown, which included a candid conversation about race: "I said the problem is very complex and by the way, I am an opera singer and a recitalist, [so] what does that make me? Am I a negro or colored or black? Or, because I am an opera singer, have I gone white? ... So how do you divide who is black and who is not? He [Brown] said [Harry] Belafonte does not identify enough, and I told him, off the air, what about me? I was not born in a ghetto. So why should I go back to something I wasn't born into?"

While we could not determine where the article was published, writer Lisa Hoffman was a long-established New York freelancer working for various publications.

An informative interview with a premier American opera singer of the 20th Century. [BTC#456626]





26 (Music, Military)

Francis JOHNSON

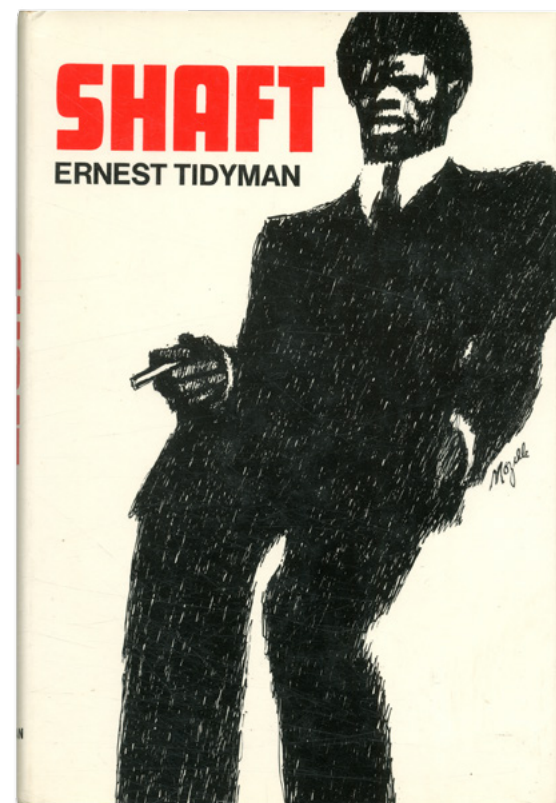
*[Sheet Music]: Philadelphia Gray's Quick Step
From Bellini's Opera I Puritani, as Performed by Johnson's Brass Band
Arranged for the Piano Forte and Respectfully Dedicated to Captain Geo
Cadwalader*

Philadelphia: L. Meignen & Co. (...) No. 217 Chesnut [sic] St [circa 1837-1839]

\$3000

First edition. Quarto. [8]pp. total, with [3]pp. dedicated to Johnson's "Quick Step" and [2]pp. to the French composer D.F.E. Auber's "The Favorite Gallopade" (other pages blank). Illustrated with a lithograph of Cadwalader standing in front of a regiment of soldiers and an American flag. Spine notched where once sewn and bound, edges with some soil, chips, and short tears, a bit of loss at the upper corner, blank final page modestly soiled with a short creased tear, about very good. A wide-margined publication, with only one short closed tear touching the music.

African-American composer and musician Francis (Frank) Johnson (1792-1844) was "a fiddler, bugler, and horn player, bandmaster, orchestra leader, and composer. During the 1820's and 30s his band was employed by the State Fencibles and Philadelphia Grays, both white organizations of Philadelphia. In 1838 Johnson toured with his band in England and played a command performance for Queen Victoria, where he was presented with a silver bugle" (Southern's *The Music of Black Americans*, p.112). In 1818, Johnson became the first African-American to publish a composition as sheet music. The Philadelphia Grays were a Pennsylvania State Militia artillery company formed by Cadwalader in 1824. [BTC#525194]



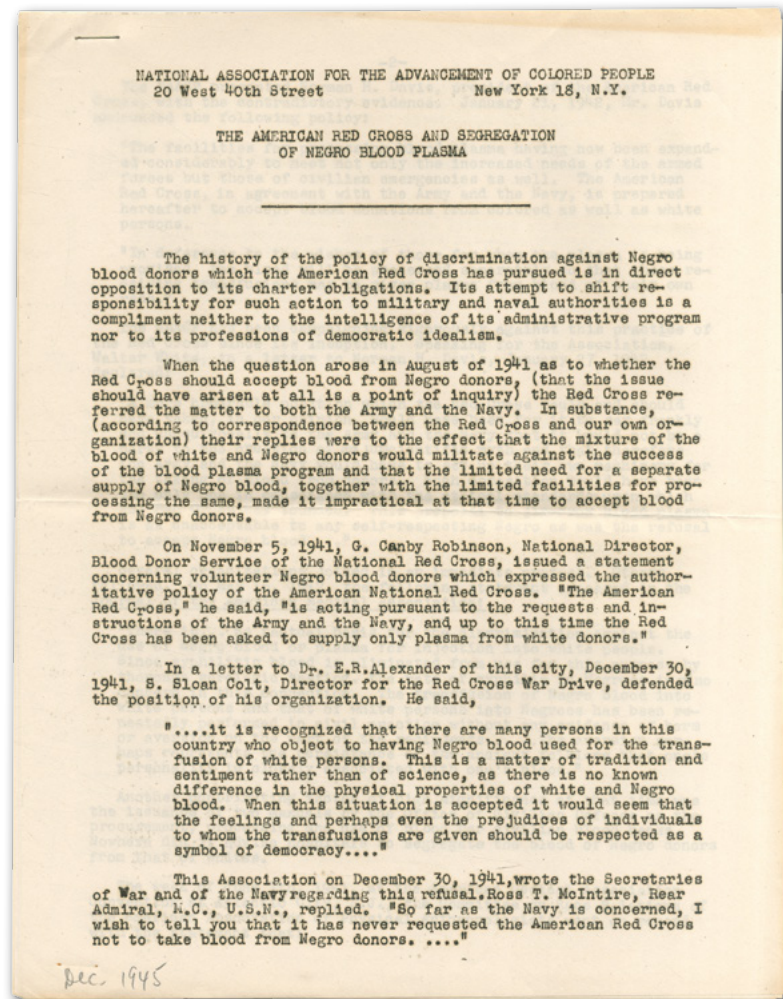
27 (Mystery) **Ernest TIDYMAN**

Shaft

New York: Macmillan 1970

\$450

First edition. Tiny (presumably remainder) spot on bottom edge, still fine in fine dust jacket. Basis for the iconic blaxploitation film. A superb copy. [BTC#549875]



28 National Association for the Advancement of Colored People

The American Red Cross and Segregation of Negro Blood Plasma

New York: National Association for the Advancement of Colored People December, 1945

\$750

Four mimeographed leaves printed rectos only, stapled in the upper left corner. Measuring 8½" x 11". Neat horizontal crease, faint age-toning, handwritten date in lower margin, overall near fine. A summary of "The history of the policy of discrimination against Negro blood donors which the American Red Cross has pursued is in direct opposition to its charter obligations." Even after the American Red Cross began accepting donations, it sorted and labeled blood from African-Americans separately. This mimeograph described how the policy continued even under new ARC leadership. [BTC#548759]



29 (New York)

[Broadside]: Stop the Shame of America! Join the Fight to Pass Wagner-Van Nuys Anti-Lynch Bill!

Buffalo, [New York]: Buffalo Council, Nat'l Negro Congress 1938

\$2500

Mimeographed illustrated broadside. Measuring 8½" x 11". Faint age-toning else fine. A broadside with stark artwork depicting a lynched man. The broadside argues against the filibuster being conducted in the U.S. Senate to upend the Anti-Lynch Bill from being voted upon, announces a protest in Washington, DC, and the appearance at the Friendship Baptist Church of four delegates (two of them women) from the National Negro Congress conference. Visually striking broadside. OCLC locates no copies. [BTC#548763]



30 (Photography)

Cabinet Card Photograph of Three African-American Toddlers

Lawrence, Mass.: Leek [circa 1870]

\$600

Albumen portrait photograph. Image measuring approximately 5½" x 4" on 6½" x 4¼" thick card mount with photographer's marks on front. Small stain on the collar of one child else fine and bright. Three Black toddlers dressed in white sit in front of potted plants and eye the photographer with mild trepidation. Lawrence is (and was) a manufacturing city and home of various waves of immigrants over the past century and a half. Subjects unidentified, but a particularly attractive and pleasing image. [BTC#547143]

[Photograph]: An Unidentified African-American Woman Seated upon a Model A Ford

San Antonio, Texas: Fox Company [circa 1929]

\$600

Gelatin silver "Border Fox Tone" photograph measuring about 3" x 5". Near fine. An attractive image of a young Black woman seated on the front fender of a Model A Ford. The photograph was manufactured in the style of a cabinet card with a black border. Stamped in purple on the back: "Guaranteed For Life: This is a Genuine Border Fox Tone Picture Made by Fox Company, San Antonio, Texas. Trade Mark Protected." The image was likely taken with a Kodak Brownie camera. The owner of the Fox Company offered a free camera to anyone who purchased three rolls of film and prepaid developing and printing fees. [BTC#544658]





32 John Brooke PINNEY, editor

68 Issues of The New York Colonization Journal (December, 1850 - December, 1856)

New York: New York State Colonization Society (1850-56)

\$4500

Bound volume. Contains 68 monthly issues starting at Vol. 1, No. 1, (December 1850) – Vol. 6, No. 12, December, 1856). Large folio. Measuring 15" x 20¾". Each issue is four pages. Illustrated with wood engravings (beginning January 1855). Contemporary quarter leather and marbled paper boards, leather label mounted on front board lettered in gold: "N.Y.S. Colonization Journal, John Devereaux, Dec. 1850 to Dec. 1856." Ex-historical society with bookplate on front pastedown, and small light ink stamp at top right margin of the first issue, else no other markings. Lacking four issues: (January-March, 1852; February, 1853); and the final leaf of the December, 1856 issue. Fair or better overall, front cover is detached, lacking back cover, a few leaves are detached at the front and back, with short tears and chipping at the edges of the first and final few issues: the first three issues have minor damage at edges and one corner, the final four issues have some damage with loss at the edges and corners, and one internal leaf has a corner torn away.

A scarce, near complete run of 68 issues of *The New York Colonization Journal*, which served as the official organ of the New York State Colonization Society. Edited by John Brooke Pinney, a missionary and former governor of the colony of Liberia, the paper contains articles on African-American colonists and their settlements in Liberia, on the activities of various other Colonization Societies throughout the United States, and on subjects relating to Africa and the African slave trade, "the black race," and the West Indies. In addition to original content, it also included lengthy excerpts from contemporary publications and reprinted material from rare newspapers, such as the *Liberia Advocate* and *Liberia Herald*.

A detailed list of monthly issues follows:

Vol. 1, Nos. 1-13 (December 1850 – December 1851): 13 issues.

Vol. 2, Nos. 4-12 (April 1852 – December, 1852): 9 issues. Lacking Nos. 1-3 (January-March, 1852).

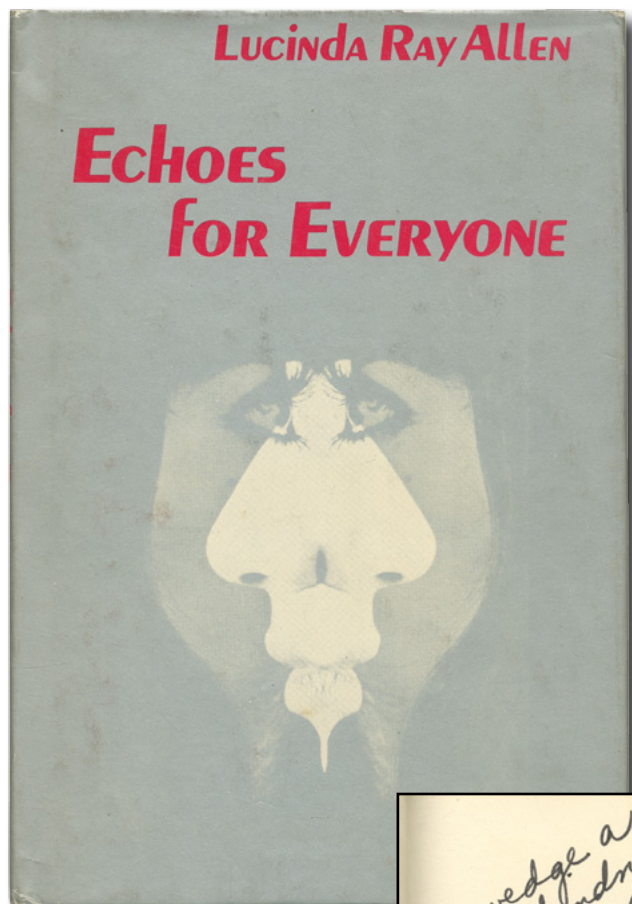
Vol. 3, Nos. 1, 3-12 (January 1853; March-December, 1853): 11 issues. Lacking No. 2, February, 1853).

Vol. 4, Nos. 1-12 (January 1854 – December 1854): 12 issues.

Vol. 5, Nos. 1-11 (January 1855 – November 1855 (December 1855 not published): 11 issues. (Note: January 1855 issue is damaged: the upper right corner of second leaf torn away).

Vol. 6, Nos. [12/1]-12 (January 1856 – December 1856): 12 issues. Lacking the second leaf of the December issue.

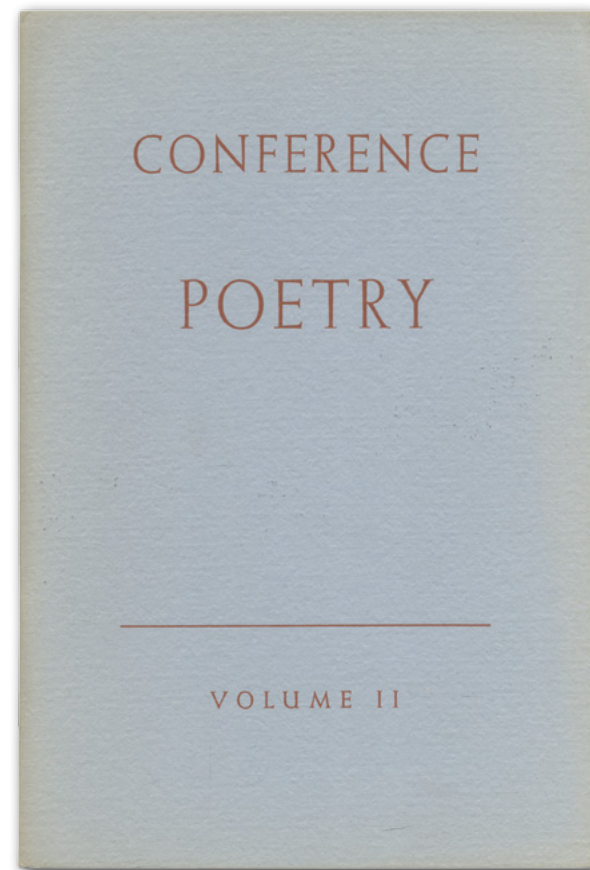
An important and large cache of issues, documenting the African-American experience with American Colonization Societies and their settlements in Liberia. [BTC#550506]



33 (Poetry)
Lucinda Ray ALLEN
Echoes for Everyone
 New York: Vantage Press (1976)
\$375

First edition. Spine base gently bumped and top edge and endleaves faintly foxed, near fine in a moderately rubbed, very good dust jacket with faint foxing on the flaps and verso. Inscribed by Allen with two lines of verse on the front fly. Vanity press-published poetry by an African-American woman who was born in Mississippi and attended school in Chicago. Allen's first book; at the time she was working as an insurance claims examiner in Illinois. *OCLC* locates five copies. [BTC#548974]

"Let's wedge a
 slice of kindness
 in our actions and our deeds
 Then sprinkle it with
 thoughtfulness
 In easing someone's needs"
 Lucinda Ray Allen



34 (Poetry)
(Gwendolyn BROOKS)
Paul ENGLE, edited by
Gay Chaps at the Bar [in] Conference Poetry: Volume II
Fifth Annual Writers' Conference

Evanston, Illinois: Northwestern University / (Printed by The Prairie Press) [1944]
\$1200

First edition. Slim octavo. Spine faintly sunned and cover trifle rubbed, just about fine. Issued in 500 numbered copies, this copy is unnumbered. An early appearance by Brooks, featuring her sonnet "Gay Chaps at the Bar," for which she won the Eunice Tietjens Award. This volume features prize-winning poems submitted to a contest at the Fifth Annual Northwestern University Writers' Conference, as well as eight poems discussed in Paul Engle's poetry workshop and "chosen by him as outstanding." In her contribution to the 75th Anniversary issue of *Poetry* in 1987, Brooks wrote: "I see myself at fourteen—when I first began to pound at the gates of the magazine Poetry!... the rejection slips gradually gentled. Finally, in 1944, Paul Engle of Iowa sent a group of my poems to the editors—and at last I was starred in the cherished magazine..." "Gay Chaps at the Bar" was one of the poems Engle submitted; it was published in *Poetry* (with an epigraph not published here) in November, 1944. Printed in Muscatine, Iowa, by Carroll Coleman at The Prairie Press. Uncommon. [BTC#545207]



35 (Poetry)

Antonnette JEANNINE

Antonnette Jeannine Writes Poetry - For you

North Chicago: [Privately Printed for Author] (1980)

\$450

First edition. Octavo. 20pp. Stapled pictorial wrappers. Flyleaves are foxed, and a crease on the rear wrap, a very good copy. Poetry by an African-American woman. Scarce. OCLC locates three copies. [BTC#550576]

Inscribed to Denise Levertov

36 (Poetry)

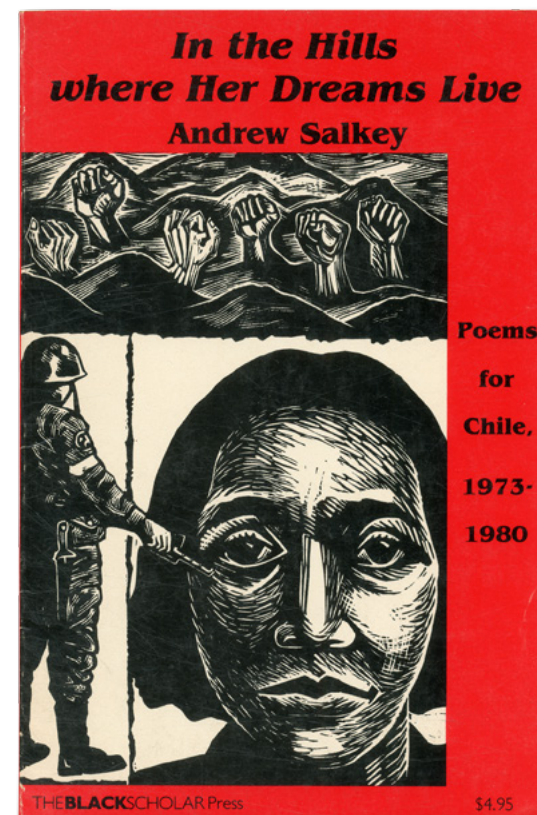
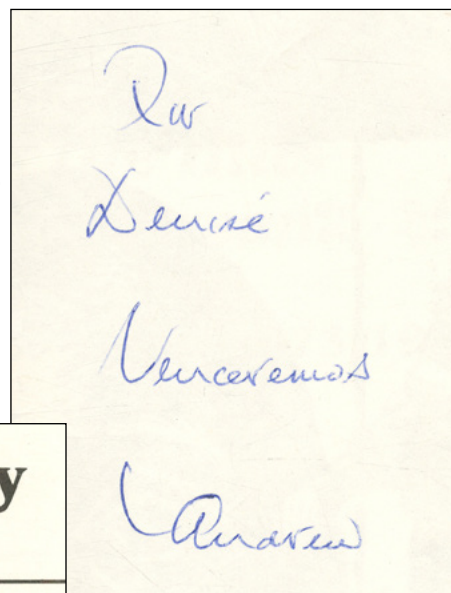
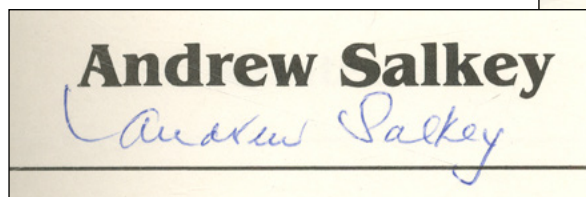
Andrew SALKEY

In the Hills where Her Dreams Live: Poems for Chile, 1973-1980

(Sausalito, California: The Black Scholar Press 1981)

\$350

First edition, wrapped issue. Illustrated by Elizabeth Catlett. Light wear, near fine. Briefly Inscribed to poet Denise Levertov on the half-title, and additionally Signed by Salkey on the title page. Winner of the 1979 Cuban Casa de las Américas Poetry Prize, this is an extended edition of the 1979, Havana-published book. Salkey is a Jamaican poet and novelist. [BTC#550359]





37 (Racism)
(John VAN EVRIE and Rushmore HORTON, editors)
The New York Weekly Caucasian – “The White Man’s Paper” (1862-63)
 New York: Van Evrie, Horton & Co. (1862-63)
\$1800

Four loose weekly issues (four pages each): August 2, 1862; March 14, 1863; May 2, 1863; and one incomplete issue: February 21, 1863 (pp. 1-2 only). Large folios (16¼" x 22½"). The first three complete issues are untrimmed as originally published. Rubbing and toning, scattered short tears, two issues have minor tears at the old folds, good or better overall.

The New York Weekly Caucasian was published by newspapermen John Van Evrie and Rushmore Horton from Oct. 1861 to Sept. 1863. As stated on page two under the publisher’s imprint: “The principles of the Caucasian are the principles of White Men’s Liberties, Opposition to Negro Equality, and in favor of an appeal ... to restore the Union and the Constitution ... It is also devoted to an explanation of the so-called Slavery Question, and stands firmly for White Supremacy, a defense of the rights and welfare of the Producing and Working Classes, now imperiled by the doctrine of Negro equality, high tariffs, paper currency, and excessive taxation.”

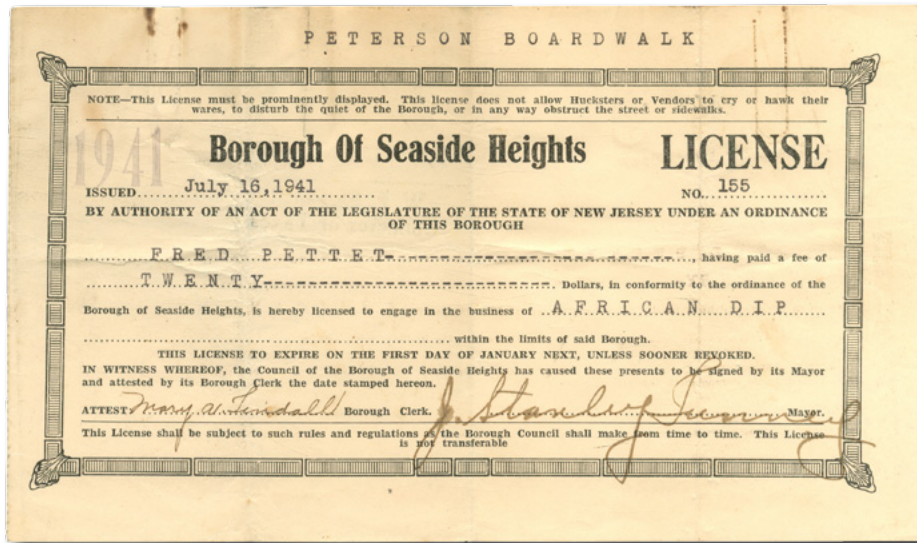
Printed underneath the masthead is a quote from Stephen Douglas: “I hold that this Government was made on the White Basis, by White Men, for the benefit of White Men and their Posterity forever.” The paper openly attacked abolitionists, and the Lincoln administration, predicting

as early as December, 1861 that Lincoln would end slavery. In Jonathan Wells history of the *Caucasian*, the newspaper’s use of the term “White Supremacy” grew after the Emancipation Proclamation to frighten readers with the prospect that their immediate skin color advantage might soon disappear.

Included in this cache of three complete issues are two speeches by the anti-abolitionist Ohio representative Clement Vallandigham, who served as the leader of the Copperhead faction of anti-war Democrats during the Civil War, together with a speech by the pro-Confederacy Pennsylvania representative William Reed. Also included is a satirical literary contribution written in vernacular: “The M’Doodle Letters No. XII”, and various articles critical of the abolitionists and the Lincoln administration, including “Abolition Civilization in Washington,” and “The Natural Order – Subordination of Negroes and Equality of White Men.”

A scarce cache of loose issues published during the Civil War. A detailed list of all four issues is available. [\[BTC#547857\]](#)

Dunk Tank



38 (Racist Culture)

License to Operate an "African Dip" Dunk Tank

Seaside Heights, New Jersey: Borough of Seaside Heights, New Jersey 1941

\$500

Single partially printed document. 8" x 4½". Printed rectos only. Blank spaces filled in with type and signed by Borough Clerk Mary Tindall and Mayor J. Stanley Tunney. License made out to Fred Pettit, listed in the 1940 census as the proprietor of an amusement park. Several light creases and a couple of paperclip marks, very good. The African Dip was a racist carnival attraction which featured a Black man in a dunk tank, whose job was to heckle customers into throwing balls in order to spring the mechanism that would dump him into the tank. Organizations such as the NAACP attempted to stop the practice without success, but eventually the popularity of the "sport" fell out of fashion as the Civil Rights Movement progressed, replaced by less "racially specific" dunk tanks that still exist today. Scarce. [BTC#548762]

39 Emma Langdon ROCHE

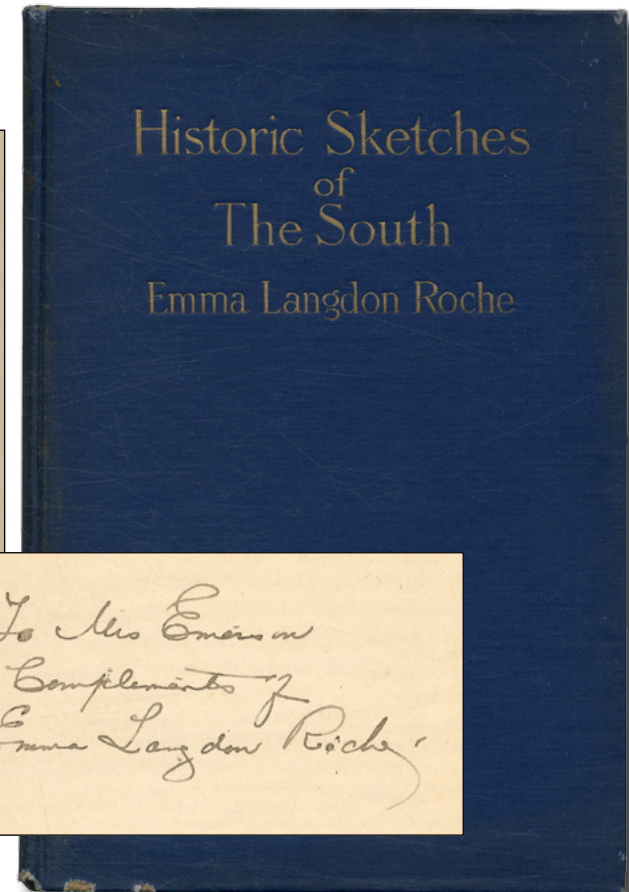
Historic Sketches of the South

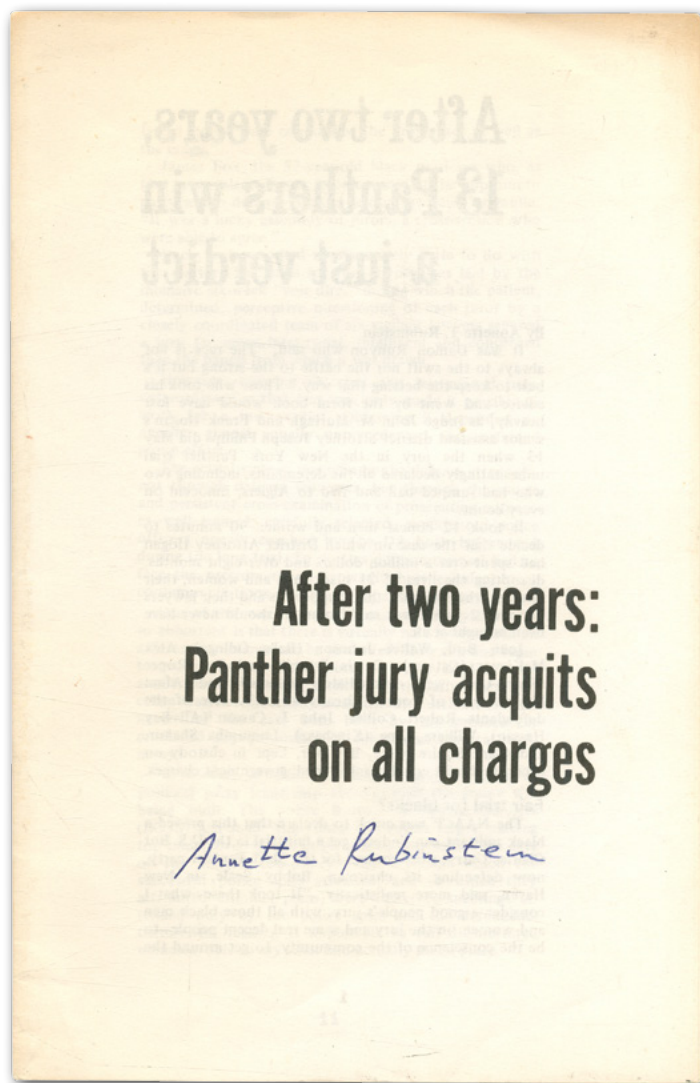
New York: The Knickerbocker Press 1914

\$2500

First edition. Octavo. 148pp. Frontispiece and 10 plates. Blue cloth binding titled in gilt. Partially unopened with just a hint of foxing, and a few small nicks at the bottom edge of the front board and the foot of the spine, very good. Inscribed by the author: "To Mrs. Emerson Compliments of Emma Langdon Roche." Roche, born into a prominent Mobile, Alabama family, wrote this book, the first to be based on interviews with Cudjoe Lewis, also known as Kazoola, a survivor of the Middle Passage as a captive on the last known slave ship, *Clotilda*, which a group of Americans used to illegally import slaves into Alabama in 1860 from present day Benin, more than a half century after the suspension of the Atlantic slave trade. This book includes a photograph of Lewis and his wife, Abaché, as well as drawings of Cudjo, Abaché, and other survivors.

This book was used by later researchers and writers as a resource about the residents of Africatown on the outskirts of Mobile and the history of the *Clotilde*. Zora Neale Hurston, then a student of anthropology, interviewed Cudjo Lewis and other Africans in Alabama as part of her research. She published an article in 1927, "Cudjo's Own Story of the Last African Slaver," purportedly based on her interviews with Lewis, but later thought to be mostly derivative of Roche's text in *Historic Sketches of the South*. Exceptionally scarce source material, and rarely found signed. [BTC#548772]





40 Annette T. RUBINSTEIN

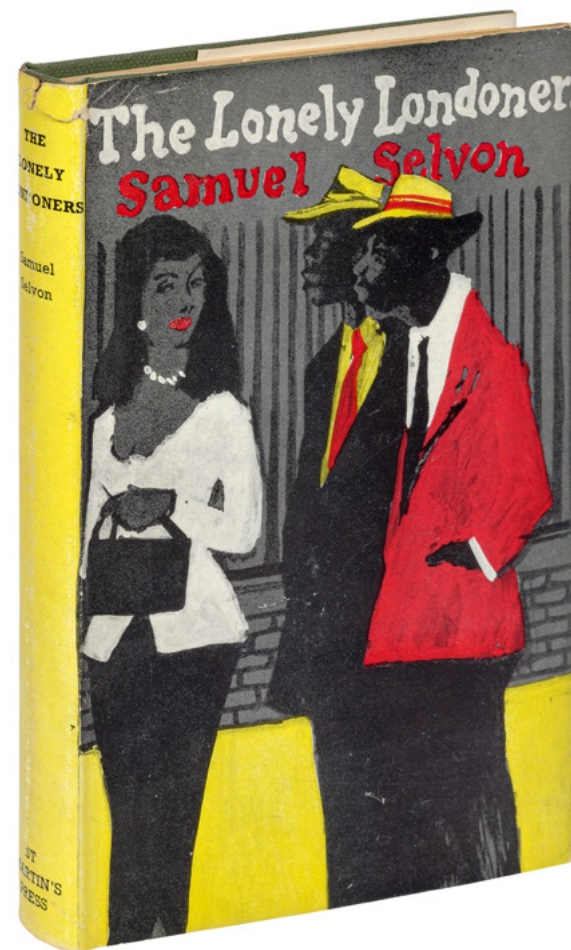
After Two Years: Panther Jury Acquits on All Charges

[New York: Charter Group for a Pledge of Conscience 1971]

\$375

First edition. Octavo. Printed white self-wrappers. Unbound, consisting of folded, loose sheets as issued. Illustrated reproducing a single photograph of Afeni Shakur. Light tanning at extremities of covers, with a faint crease, a very good copy. Rubinstein's account of the jury's verdict following the trial of "The Black Panther Party and The Case of The New York 21." Signed by Rubinstein on front cover. Uncommon. OCLC lists only two holdings.

[BTC#550477]



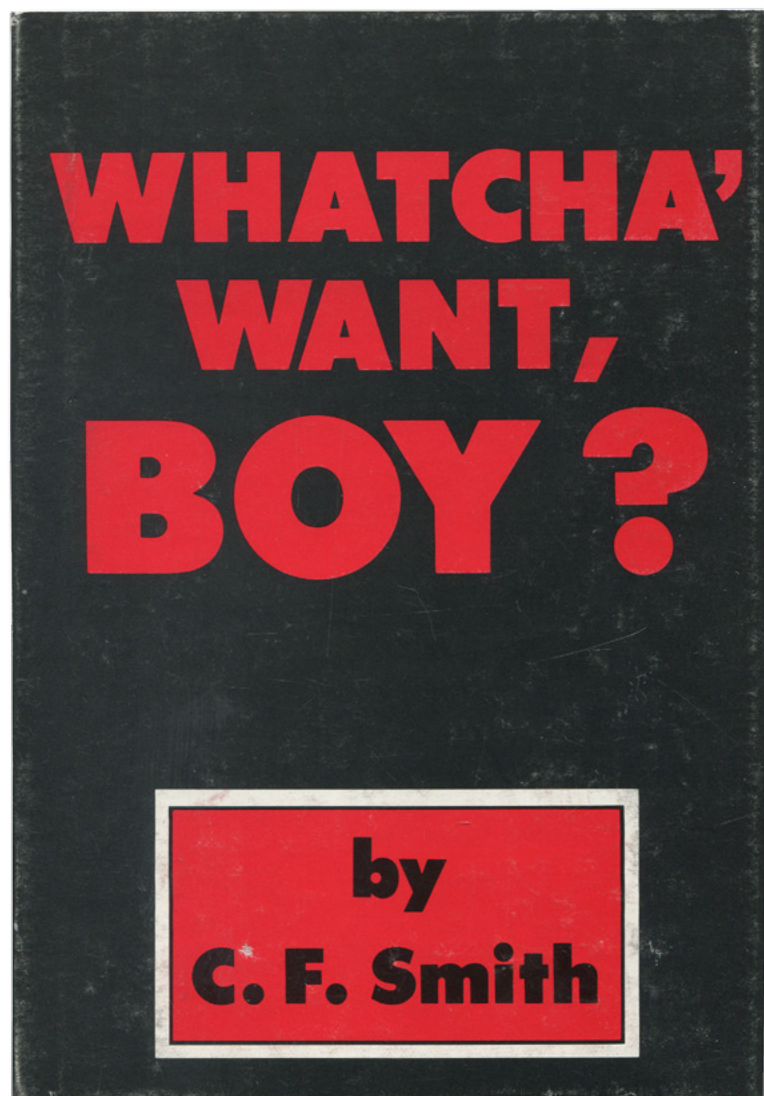
41 Samuel SELVON

The Lonely Londoners

New York: St. Martin's Press (1956)

\$2750

First American edition from English sheets, published the same year as the English edition. Binding slightly cocked and a bit of offsetting on the endpapers, near fine in bright, very good or better dust jacket with a few tiny tears, a couple of them at the crown. The iconic chronicle of the post-war Caribbean migration to Britain, based on the lives of a group of Black immigrants whom the Trinidadian author lived with over a few years in England. The British Library calls *The Lonely Londoners* "the first, and definitive, novel to represent the Black migrant experience in England." Critic Susheila Nasta writes that Selvon is now known as the "father of black writing" in Britain, and "a key figure in the literary reimagining of Britain during the post-war years." A handsome copy of an important novel, rare in commerce. [BTC#537064]



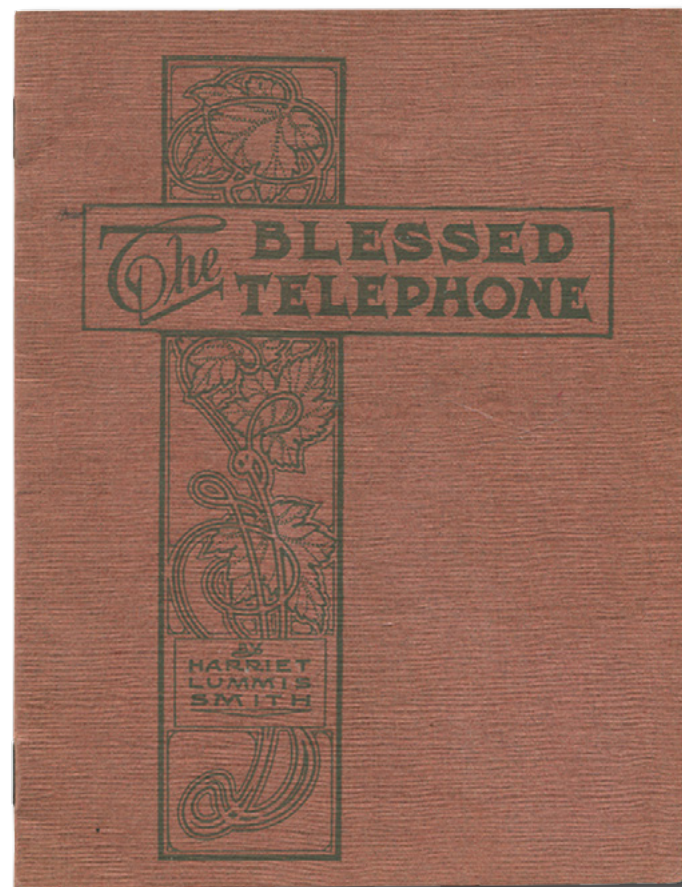
42 C.F. SMITH

Whatcha' Want, Boy?

New York: Carlton Press (1989)

\$550

First edition. Octavo. 101pp. Fine in fine dust jacket. Vanity press autobiography by a Texas-born and raised African-American who grew up in Houston's Fifth Ward, and his activities at Tuskegee, where he gives descriptions of Benjamin O. Davis, George Washington Carver, and Robert R. Moton, and later still as a successful activist and business man. Very scarce. OCLC locates two copies over two records, both in Texas. [BTC#547130]



43 Harriet Lummis SMITH

The Blessed Telephone: A Study in Neighborliness

[Boston?: The Author circa 1913]

\$7500

First separate edition. Square 12mo. 9pp. Illustrated. Publisher's stapled decorated wrappers. Some rust on the staples, else a nice, fresh near fine copy. An extremely rare ephemeral volume, essentially an advertisement for telephones as a necessity of modern life, told through a narrative structure by an African-American. In the story, an African-American nurse named Jane plays a central role in the story. Smith writes of her, "Jane was not a nurse in the conventional sense, which is to say that her training had been gained in sick rooms rather than in hospitals, and supplemented a native good sense with tact which no diploma assures to the possessor." Smith was very possibly the first Black teacher in Boston, beginning at the Sharp School in Beacon Hill in 1890 (see Hayden, *African-Americans in Boston*; 1991, p.49). Smith had a gift for writing, and her career actually took off in the mid-1920s, when she took over the "Pollyanna" series after Eleanor Porter's death. This 1912 publication is among her first; the only earlier purported title we found attributed to her, *The Reputation of the Bella B.*, was from an online source and is unrecorded in libraries (and possibly nonexistent). The only known copy that we could find of *The Blessed Telephone* is held at the Huntington Library. As such, a rarity of African-American literature. [BTC#543750]

Hampton Institute Head Football Coach Gideon Smith's copy

44 (Sports)
Gideon SMITH

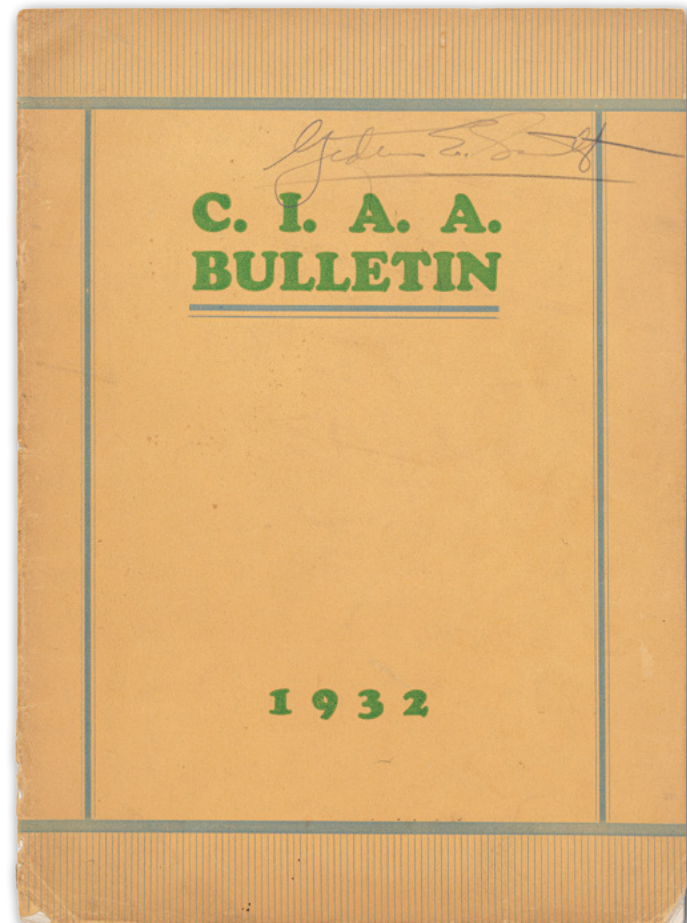
The Bulletin of the Colored Intercollegiate Athletic Association (The C.I.A.A. Bulletin), 1932

[Hampton, Virginia]: The Colored Intercollegiate Athletic Association 1932

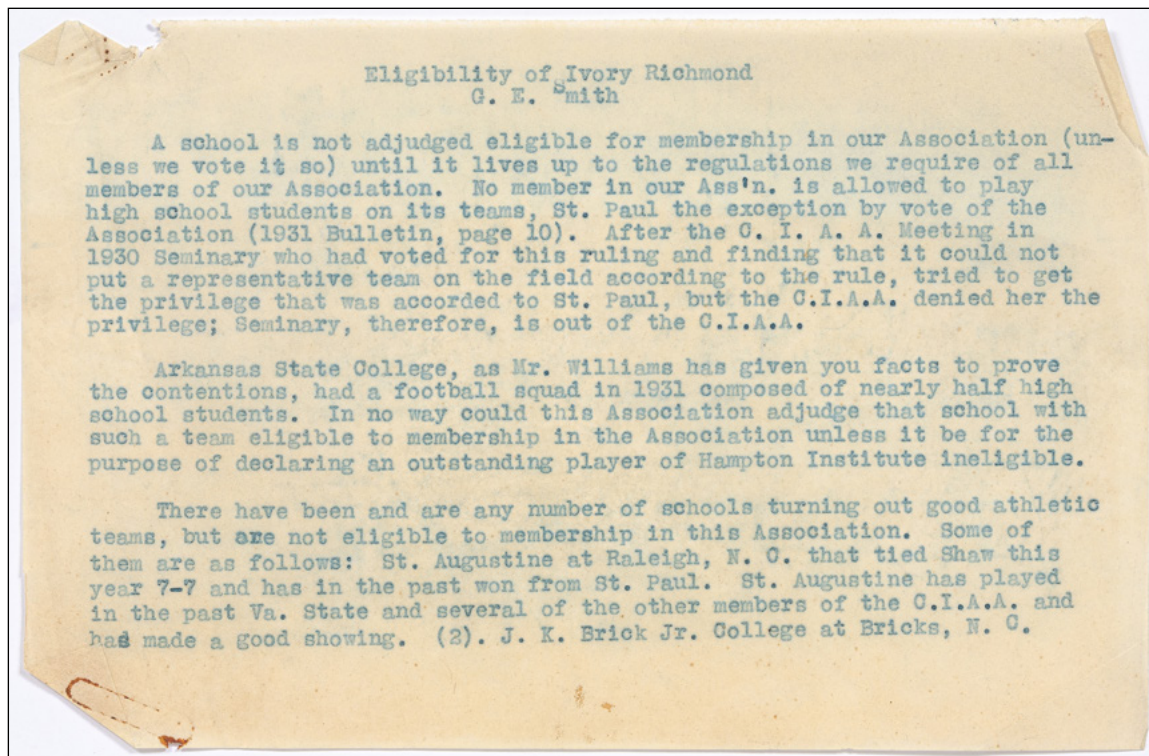
\$4000

Magazine. Quarto. 36pp. Illustrated from photographs. Printed wrappers. With Gideon E. Smith's owner name in pencil on front cover. Staples are a little rusty, light soiling, 3" closed tear along tail of spine, very good overall. Laid-in is a Typed Manuscript by Smith ("Eligibility of Ivory Richmond") composed on three half sheets, relating to membership in the C.I.A.A., and with three quarto sheets containing football scheduling notes written out in pencil, presumably in Smith's hand, rectos only.

Gideon Smith (1889-1968) was one of the first African-Americans to play professional football (while still attending Michigan Agricultural College), and he was the last African-American to play exclusively professional football prior to the formation of the National Football League. Inducted into the Hampton Athletics Hall of Fame in 2009, Smith was head football coach at the Hampton Institute in Virginia from 1921-1940, compiling a 97-46-12 record, including six one-loss seasons and two undefeated seasons in 1926 and 1931. The C.I.A.A., founded in 1912 on the campus of Hampton Institute, is the oldest African-American athletic conference in the United States, consisting mostly of historically black colleges and universities on the East Coast, from Pennsylvania to South Carolina. A scarce issue of The C.I.A.A. Bulletin, with a nice association. [BTC#534878]



Date	Opponent	Place	Referee	Umpire	Headline
28	St. Paul vs. Union	Anniston			
28	Mayan vs. Bluff	Baltimore			
28	Art. vs. Va. State	Bluff			
28	Bluff vs. Bluff	Charlotte			
29	Lincoln vs. Hampton	Hampton	Brinkley	Coppage	Colton
29	Wash. vs. Howard	Charlotte			
7/4	St. Paul vs. Hampton	Hampton	Tracy	Rivers	Clark
4	Mayan vs. Howard	Baltimore			
4	Art. vs. Lincoln	Lincoln			
4	Bluff vs. N.C. State	Raleigh			
4	Union vs. Va. State	Bluff			
4					
4					
7/1	St. Paul vs. Little Rock	Anniston			





45 (Harriet Beecher STOWE)

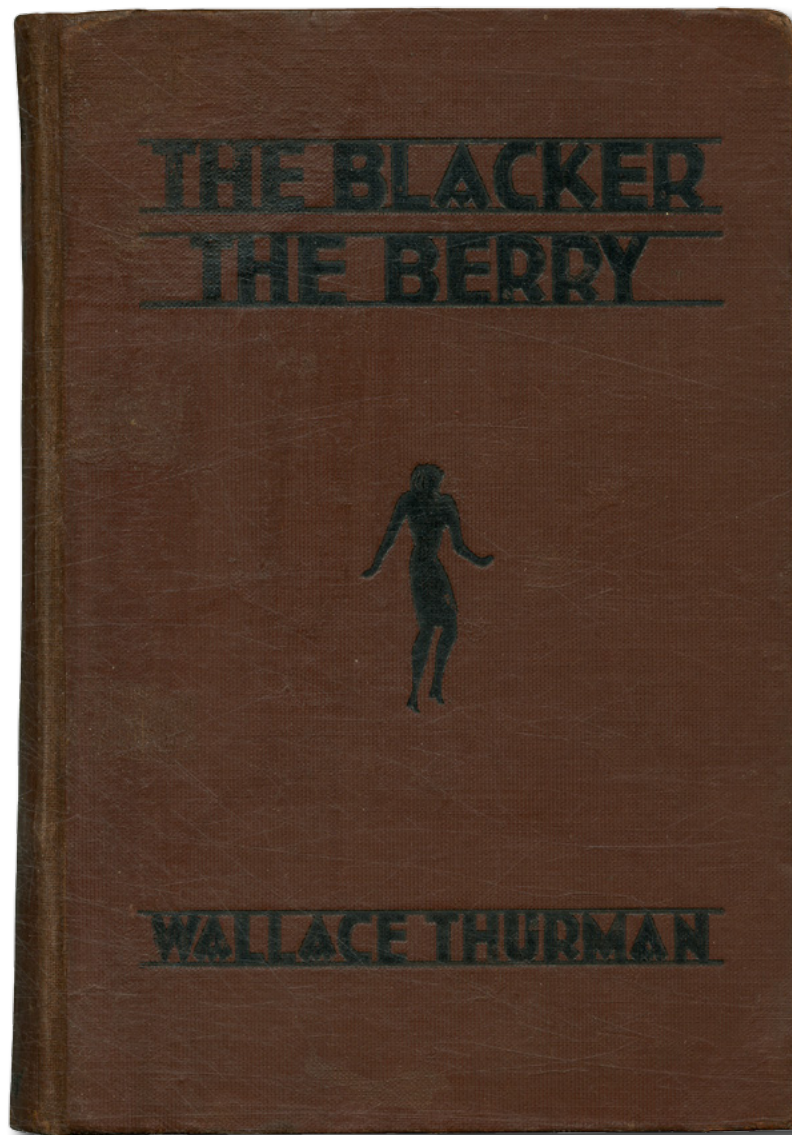
Original Child's Glazed Earthenware Plate with Transfer Vignette from Uncle Tom's Cabin

[Staffordshire: Staffordshire Knot / "J H" [circa 1855]

\$1200

Octagonal glazed earthenware plate. Measuring approximately 6¼" in diameter. Features a bas-relief floral and fleur-de-lis motif on the rim, with a transfer vignette of an iconic scene from *Uncle Tom's Cabin*, depicting Eva dressing Uncle Tom. The vignette image is circled by two captions. The lettering in the lower caption: "Eva Dressing Uncle Tom" is partially rubbed away. Light bluing to extremities, as usual, very good condition. An uncommon example of an early Uncle Tom tie-in, manufactured to capitalize on the widespread popularity of the novel. Attributed to one of five Staffordshire potters, using the impressed mark of their initials "JH" under an impressed Staffordshire knot. See Godden, *Encyclopedia of British Pottery and Porcelain Marks*, p. 724, which notes five distinct Staffordshire potters using these initials. [BTC#541885]





46 Wallace THURMAN

The Blacker the Berry: A Novel of Negro Life

New York: Macaulay 1929

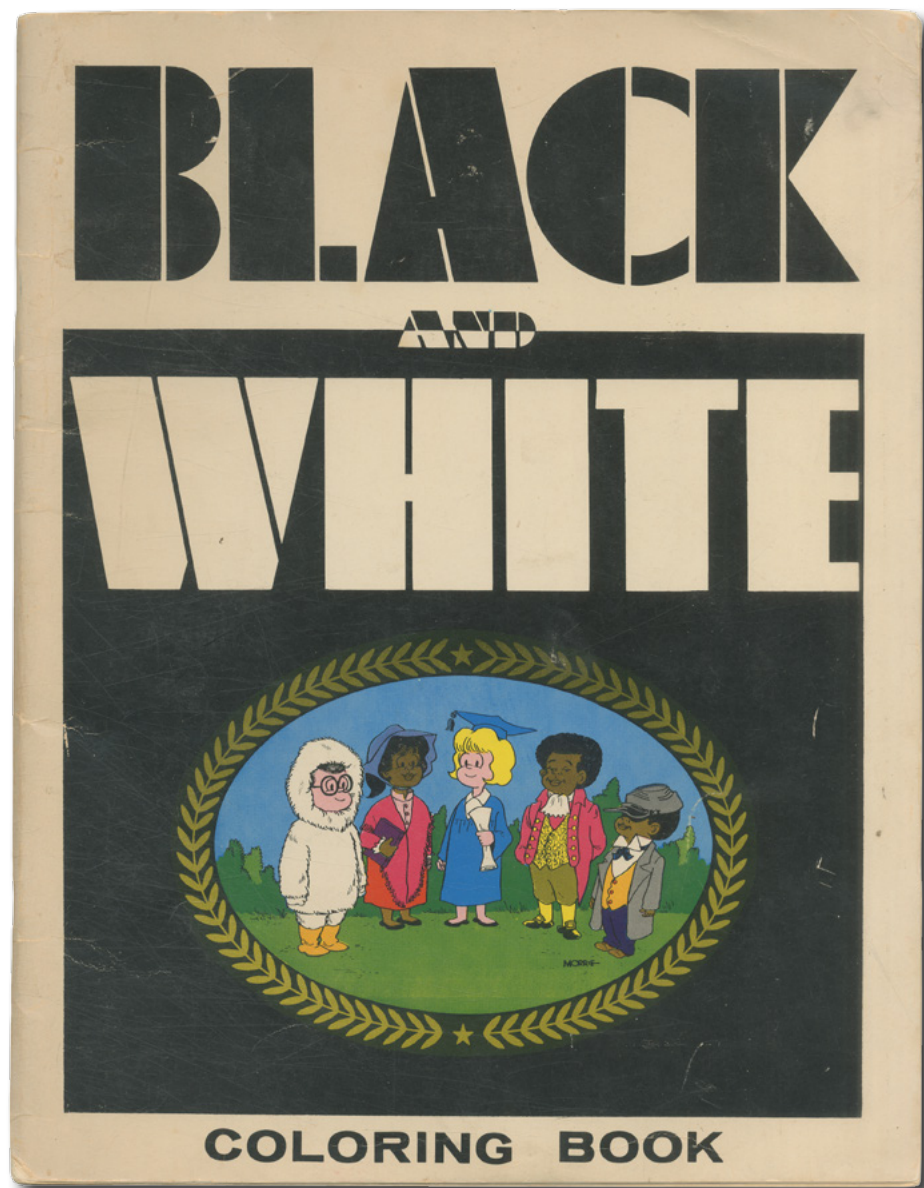
\$22,000

First edition. Brown cloth with title stamped in black. Professionally recased and rebaked, preserving most of the original spine, the corners neatly refurbished, and the hinges seamlessly tightened, thus a presentable very good copy, lacking the original dust jacket but housed in a lightly worn custom clamshell case. A very nice presentation copy, Inscribed by McKay to silent film actor and director James Cruze: "To James Cruze - In anticipation of another story being especially written for submission to him. Sincerely, Wallace Thurman."

Both Thurman and Cruze were from Utah, outsiders in their communities. In *Down in the Dumps: Place, Modernity, American Depression*, Thurman is quoted as writing to playwright and producer William Jourdan Rapp in June, 1929: "Met James Cruze, who is quite anxious to see a script of Harlem... [Cruze] has long wanted to do a first class colored movie and showed me countless stories he has considered. He wants to star Evelyn Preer, which is alright by me so long as he buys the movie rights... ." Cruze directed or produced nearly 100 silent films, but appears not to have transitioned well to the talkies. We could find no evidence that he filmed any of Thurman's work.

The Blacker the Berry is one of the keystone novels of the Harlem Renaissance and Thurman's first published novel. It offers a frank portrayal of prejudice within the black community, featuring a dark-skinned young woman who travels to Harlem and is discriminated against by lighter skinned people of her own race, which caused some controversy with critics and commentators. Thurman was already well known in Harlem Renaissance circles, but the publication of this work would announce his talents to a wider audience. Only the second presentation copy we've seen of this keystone novel. [BTC#548728]

With an Original Drawing



47 Morrie and Letha TURNER

Black and White Coloring Book

San Francisco: Troubadour Press 1969

\$1000

First edition. Illustrated by Morrie Turner. Quarto. [32]pp. Moderate wear, 10 pages with coloring (usually a small element), about very good. Inscribed, with an approximately 8½" x 5" original ink drawing of Nipper, a character from *Wee Pals*, along with three friends inside the front cover. They carry signs that read "Billy and Joyce Saunders have SOUL / so does Cathy and Vicky / and Cheryl and Denise / don't forget Jim," and the drawing is additionally Inscribed, "Regards - Morrie."

"The Black & White Coloring Book presents a colorful introduction to famous Black Americans and their contributions to U.S. History as told by *Wee Pals*." In 1965, Turner's *Wee Pals* became the first American syndicated comic strip to have a cast of diverse ethnicity. Although the strip was originally carried by only five newspapers, after Dr. King's assassination in 1968 it was picked up by more than 100 papers. In 2003 the National Cartoonists Society recognized Turner with the Milton Caniff Lifetime Achievement Award. Very uncommon, especially with original art. [BTC#542833]



48 (Maggie L. WALKER)***Journal of Proceedings of the Fifty-Sixth Anniversary and Third Biennial Session of the Right Worthy Grand Council. Independent Order Saint Luke and Matrons' Conference of the Juvenile Department***

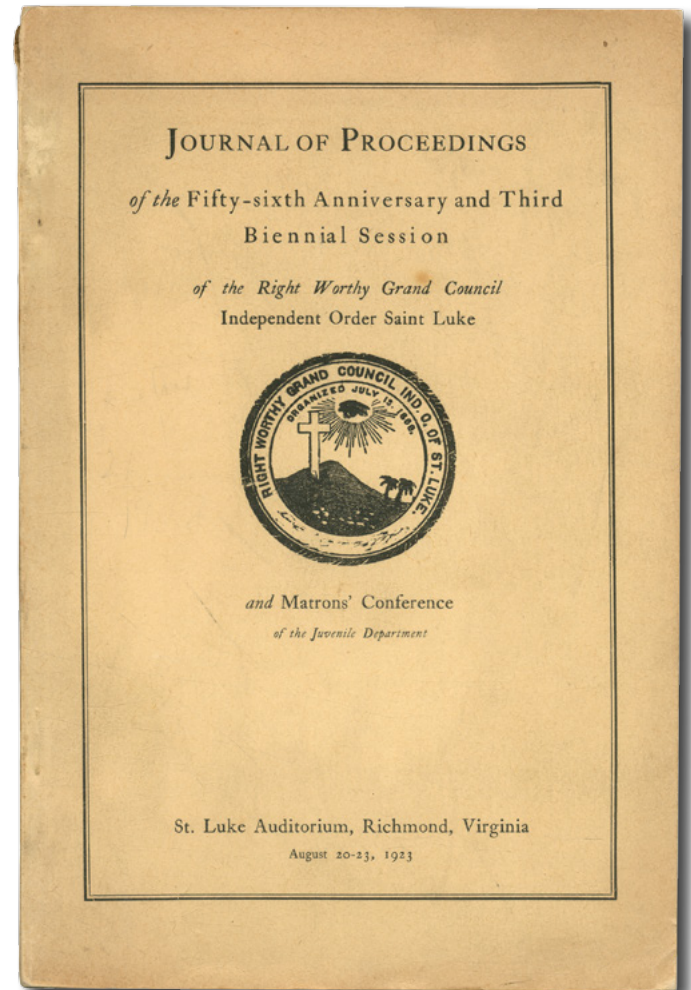
Richmond, Virginia: R. W. G. Council, I. O. of St. Luke / [Saint Luke Press] 1923

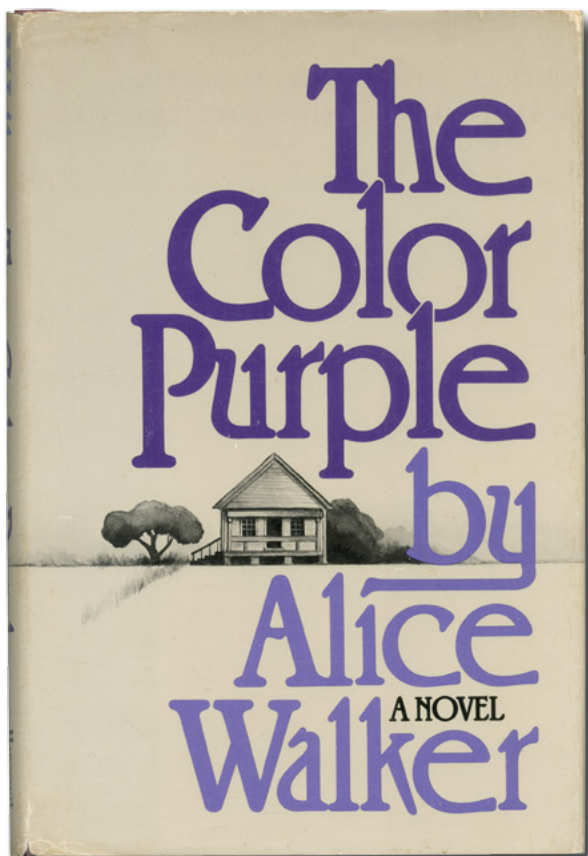
\$2500

First edition. Octavo. 188pp. Illustrated reproducing black and white photographs, including portraits of Mrs. Maggie L. Walker, and other African-American members of the order, the Saint Luke Building, etc. Printed wrappers. Small tears at the crown, else near fine. A rich source of information about this important African-American fraternal order and business enterprise. Text includes a state-by-state directory of delegates, the annual report by Walker, financial and statistical reports, additional texts by Walker, including her 33-line poem "Let's Go!" Also prints a detailed account of the four-day meeting, reports by various committees, a list of officers and board members, etc. Not in *Blockson* or *Work* (see *Blockson* 3302 for a later title related to Walker, and the Independent Order of Saint Luke. Unrecorded by *OCLC* (which does note a single holding of a 1933 edition, held by Duke).

The association was founded in 1867 by a former slave, Mary Prout, to assist the sick and aged, and to bury its members. Under the leadership of Maggie Walker, the Society became involved in various business interests, including the ownership of the largest African-American bank in Richmond, Virginia. Maggie Lena Mitchell (1867-1934) was born in Richmond, Virginia. Her mother was formerly enslaved, and her father was an Irish-born abolitionist and journalist. "At the age of 14 she joined the local council of the Independent Order of St. Luke, a fraternal burial society, established in 1867, in Baltimore, administered to the sick and aged, promoted humanitarian causes and encouraged individual self-help and integrity."

According to the National Women's History Museum, in 1902 Mrs. Walker established a newspaper, *The St. Luke Herald* and founded the St. Luke Penny Savings Bank in 1903 where she served as the bank's first president, becoming the first woman to charter a bank in the United States. Later the bank merged with two other Richmond banks to become The Consolidated Bank and Trust Company, the oldest continually African American-operated bank in the United States that continues to this day. (James, *Notable American Women - Vol. III*, p. 530; Mjagkij, *Organizing Black America: Encyclopedia of African American Associations*, p. 233) [BTC#549492]



**49 Alice WALKER*****The Color Purple***

New York: Harcourt Brace Jovanovich (1982)

\$1000

First edition. Light foxing on page edges, else near fine in near fine dust jacket with a couple of tiny tears and nominal nicks. The author's best-known novel, winner of both the Pulitzer Prize and the National Book Award. Basis for the 1985 Steven Spielberg film starring Whoopi Goldberg, Oprah Winfrey, Margaret Avery (all three nominated for Oscars), and Danny Glover. Avidly and repeatedly read, copies are uncommon in this condition. [BTC#549713]

50 (Wayne County Historical Society)*[Caption Title]: U.G.R.R. Headquarters**Newport, Ind.**Under Ground Railroad**Fountain City Souvenir*

Newport, Indiana: Wayne County Historical Society [circa 1882]

\$1750

Single leaf folded to make four pages. A near fine copy, with trivial creasing at top corners, and gentle age-toning. A wonderful, extremely ephemeral document, promoting the city of Newport, Indiana as the "headquarters" of the Underground Railroad. It was often referred to by a similar nickname, "Grand Central Station." The front cover depicts an illustration of broken chains, an African-American in silhouette, carrying a bundle, the abbreviation "U.G.R.R." (in the style of the countless actual railroad lines of the period), along with an engraving of the home of Levi Coffin, the famed center of this activity in Newport. The essay within tells the story of Coffin, his house, and the "U.G.R.R." in Newport, and closes with this: "The Wayne County Historical Society proposes to buy and preserve this historic landmark. To accomplish this work they have published this souvenir, the income from which will start a fund for this purpose." The rear wrap contains the constitution and by-laws of the group. This pamphlet is unrecorded in OCLC, and represents a remarkable phenomenon; namely, a group of probably all white men in rural Eastern Indiana, who believed that their small town, known as "Fountain City," should also be world-renown for its participation in the movement to abolish slavery. It is worth noting that this group was not immediately successful, as the house was being used as a hotel at the time, later becoming apartments in the mid-20th Century, until it became a National Historic Site in 1966, soon after which time it was renovated to period style and opened to the public. [BTC#543749]



51 (Booker T. WASHINGTON)

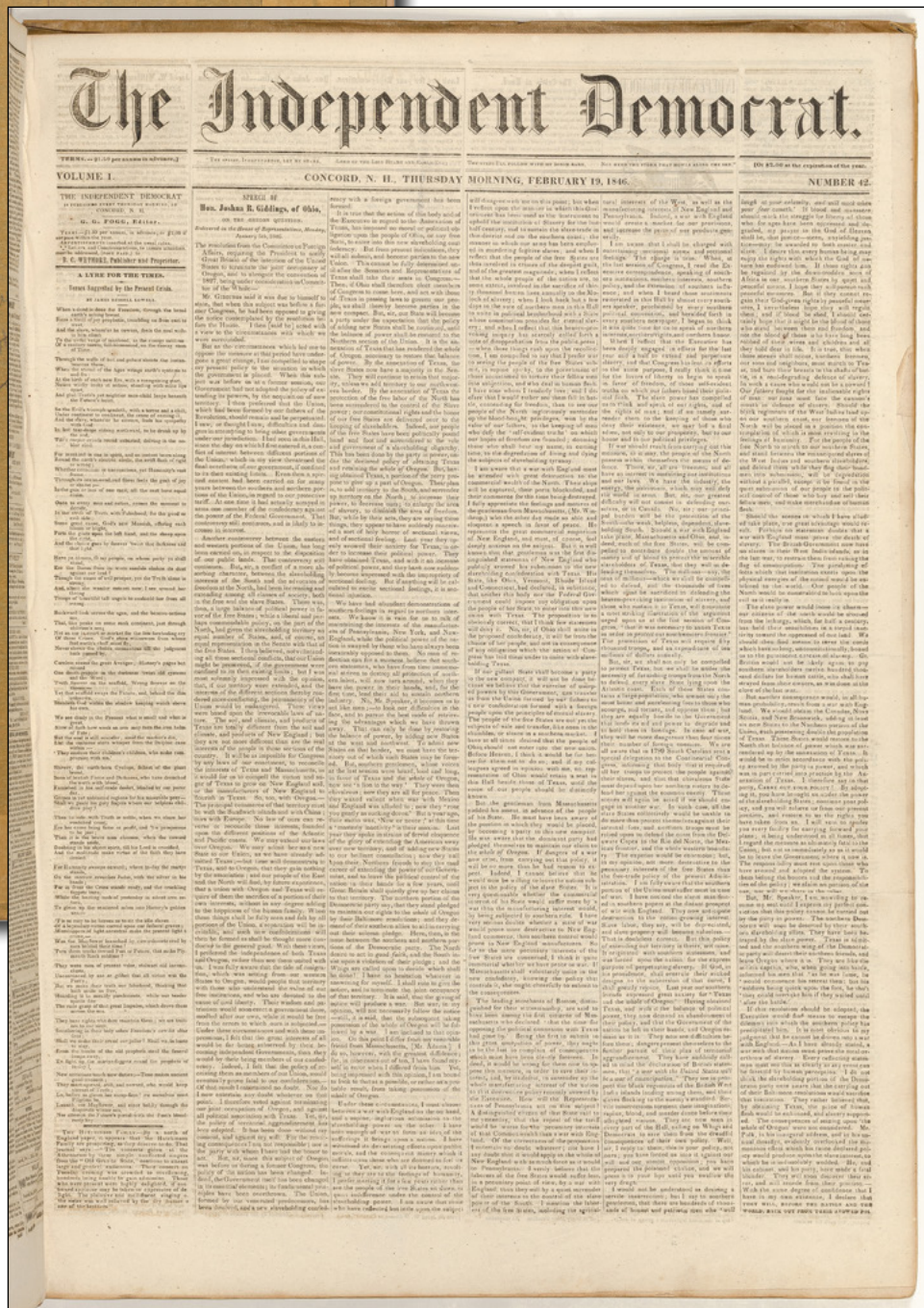
[Large Lithographed Portrait]: Booker T. Washington

[Chicago: Published by Goes, circa 1910]

\$7500

Large lithographed portrait. Image measures 16½" x 17¼" on a sheet measuring approximately 22" x 27¼". Two 2" edge tears neatly strengthened with archival tape on the verso, very light wear with a couple of tiny marginal closed tears and one tiny corner chip, near fine. A scarce and handsome poster featuring a youthful Booker T. Washington, used by him for his 1910 tour of the South. Most copies reportedly had the date and time written beneath the image in blue pencil. [\[BTC#545473\]](#)





52 (Robert C. WETMORE and George G. Fogg, editors)

The Independent Democrat (1845-46)

Manchester [and] Concord, New Hampshire: Robert C. Wetmore 1845-46

\$2800

Bound volume. Large folio (16¾" x 23¾"). Contains a complete run of the first 52 weekly issues (four pages each): Vol. 1, Nos. 1-52 (May 1, 1845 – April 30, 1846). Contemporary quarter leather and marbled paper boards. Bound in two (inverted) sections: beginning with issues 29-52; followed by issues 1-28. The boards are neatly encased with brown tape. The first leaf of the first issue (No. 29) is foxed and has a 3" tear at the foredge, moderate old dampstain at upper right corner, very good overall.

Launched on May 1, 1845 at Manchester by the publisher and editor, Robert Wetmore and George Fogg, *The Independent Democrat* was removed to Concord, where it continued to be one of New Hampshire's most important and influential newspapers under the editorship of Fogg. An antislavery, liberal weekly, the newspaper opposed the annexation of Texas into the United States, and supported John Parker Hale of Dover, the nation's first independent antislavery U.S. Senator. George Fogg, the Gilmanston lawyer who moved to Concord to edit the newspaper, eventually became National Secretary of Lincoln's presidential campaign.

Included in this run are several articles on the issue of slavery in the United States and the West Indies, the annexation of Texas and incorporation of other territories into the United States as it relates to the expansion of slavery; together with articles on New Hampshire politics, as well as literary contributions, including the John Greenleaf Whittier poem *The Ship Builders*. Scarce. OCLC locates nine holdings. [BTC#547952]

53 **Richard WRIGHT***[Manuscript Copy]: Original Ending of "Long Black Song"*
from Uncle Tom's Children

[Circa 1937]

\$7500

Five photocopied pages of Wright's corrected Typescript. Quarto sheets, printed rectos only, with publisher's(?) control number at the top of each page. P. 33-37. All of the text has been crossed out except for the top of the first page, which shows the original ending, and a handwritten note below stating "The End"; a semi-legible note on the final sheet appears to read, "Galley A read." Fine. An intriguing group of pages containing the original unpublished ending to the short story, "Long Black Song," published in Wright's first book, *Uncle Tom's Children*.

The published story begins with Sarah, a southern farmer's wife, awaiting the return of her husband from town. While recalling her first lover, Tom, who left for the war, a white traveling salesman stops to sell her a phonograph. He quickly turns his attention to Sarah, at first flirting, and then forcing himself on her. Later that evening when the husband returns, he is enraged to find the phonograph and evidence of a sexual encounter. Sarah flees with their baby to escape his threats, finding refuge in the nearby forest. In the morning, Sarah watches helplessly as the salesman returns for the phonograph and is shot dead by the husband who, instead of fleeing, stays to await his violent end at the hands of angry white townsfolk. The story ends with the bullet ridden home collapsing into flames as Sarah cries, "Naw, Gawd!"

This partial photocopy, which comes from the files of author Constance Webb, Wright's biographer and friend, who was granted intimate access to his personal papers before and after his death, reveals an even bleaker ending. Following the murder of her husband, Sarah falls into a walking stupor until hearing an approaching car. Instead of the posse of white men, it's three of her friends dressed in uniform, back from the war, including Tom, attracted by the sounds of gunfire and angered to hear what's happened. Sarah tells them to run, but instead they grab their guns and head to the farm. Sarah stays by the car and listens to the sound of the men being gunned down.

Surprisingly, we could find nothing in print or online that makes reference to this original ending. Wright's papers are housed at Yale, which has a copy of the manuscript of *Uncle Tom's Children*, and we suspect is likely the source of this photocopy made by Webb. This appears to be only other existing copy of this ending. [BTC#545559]

-33-

Richard Wright - Long Black Song
167 37064

hear his voice calling. Then she jumped, standing. There was a loud crash; the roof caved in. A black chimney loomed amid crumbling wood. Flames roared and black smoke billowed, hiding the house. The white men stood up, no longer afraid. Again she waited for Silas, waited to see him fight his way out, waited to hear his call. Then she breathed a long, slow breath, emptying her lungs. She knew now. Silas had killed as many as he could and had stayed on to burn, had stayed without a murmur. She filled her lungs with a quick gasp as the walls fell in; the house was hidden by eager plumes of red. She turned and ran with the baby in her arms, ran blindly across the fields, crying, "Naw, Gawd!"

The End

Cut

She found herself dragging over rows of corn stubble under a painful sun. Before her the earth swayed slowly, the right side going up and the left down, and then the left side going up and the right down. She held the baby first on one hip, then the other, feeling tired enough to drop. She walked, having in mind no definite place to go, but thinking somehow that she had always walked and would always be walking. Her dress was wet with sweat and clung irksomely to her back and legs. About her head and shoulders a dull weight pressed. Her mind was like a frail, wet net with a heavy stone sagging in the middle of it. When she tried to thrust the oppressive weight from her the image of walls blazing and falling hovered before her eyes. She struggled between two nightmares, one a dull black weight that gave way to a blazing image of terror, and a blazing image of terror that gave way to a dull black weight.

Her throat was dry; she stopped. A voice sounded in her ears.

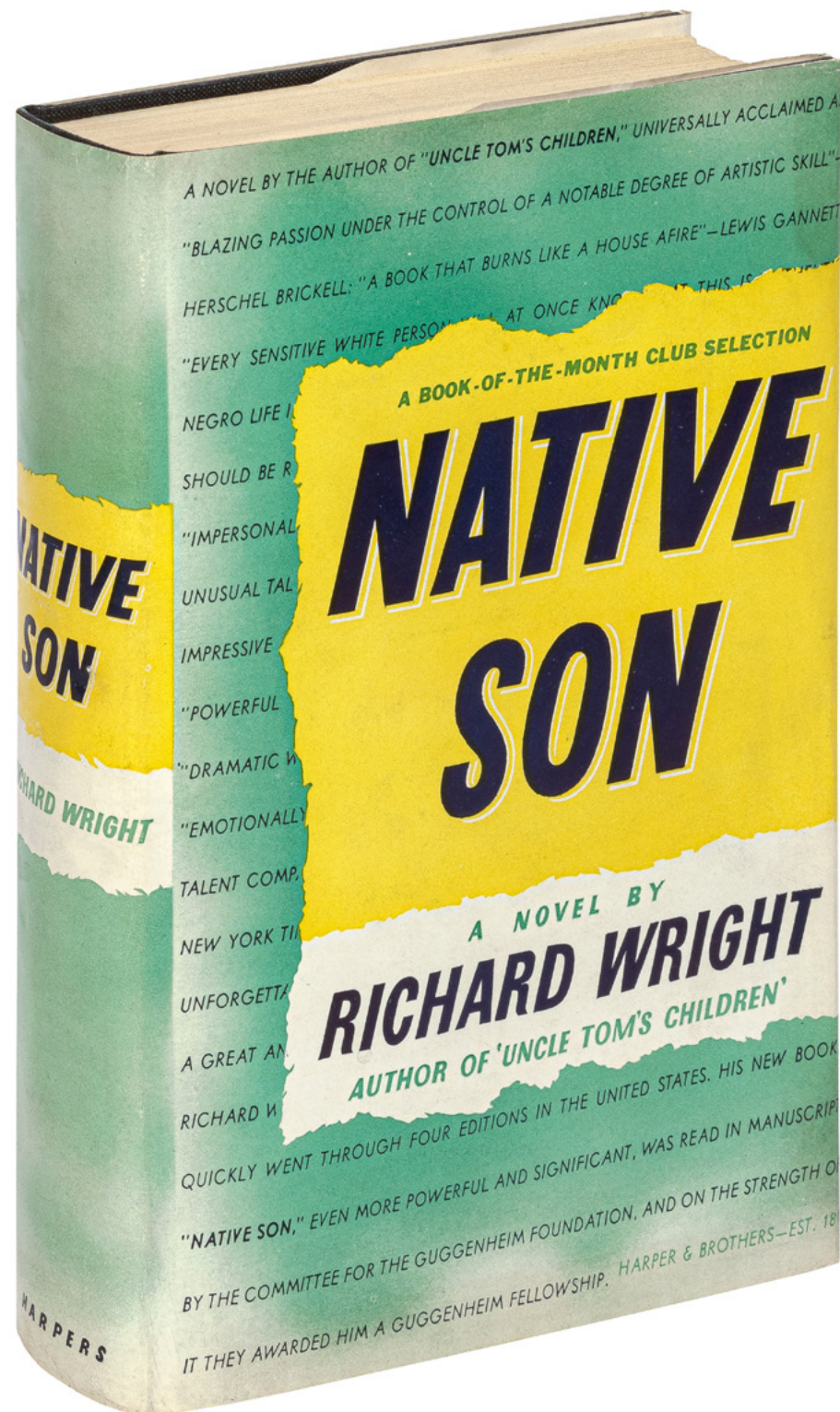
54 **Richard WRIGHT**

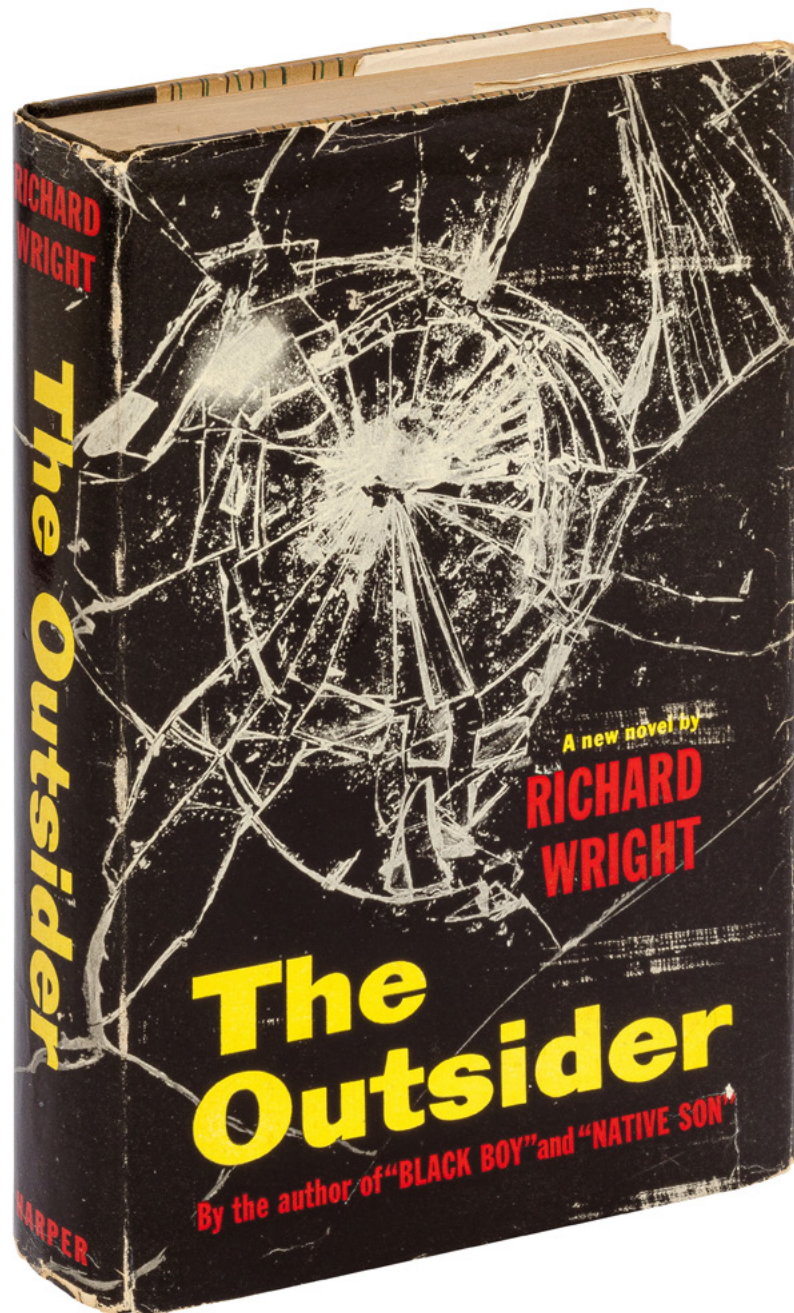
Native Son

New York: Harpers 1940

\$20,000

First edition, first issue dark blue binding. Fine in fine first issue dust jacket without the blurbs on the spine. A fresh copy of the true first edition (the book club edition, which also states "first edition," is often offered incorrectly as the first). A much better than usual copy of one of a handful of African-American classics of 20th Century fiction in superior condition. Housed in custom clamshell case. [\[BTC#548993\]](#)





55 Richard WRIGHT

The Outsider

New York: Harper & Brothers (1953)

\$15,000

First edition. Corners a little bumped, age-toning at the edges of the boards, and the page edges a trifle soiled, a very good copy in a near fine dust jacket with some slight rubbing at the spinal extremities and with a short tear on the front panel. Very nicely Inscribed by Wright to author Gail Lumet Buckley, a journalist and the daughter of the actress and singer Lena Horne: "To Gail 'Freedom belongs to the strong...' With my best wishes As ever. Dick Jan. 11, 1955 Paris." In addition to several other books, Buckley wrote *The Hornes: An American Family* and her time in Paris with her famous mother are detailed in Horne's own autobiography *Lena*. Buckley was also married to acclaimed filmmaker Sidney Lumet from 1963 to 1978. This was Wright's first novel since *Native Son*, and is seldom found in nice condition due to the susceptibility of the uncoated black jacket to rub and tear. This is a very nice copy, with a significant association. [BTC#540786]

To
Gail
"Freedom belongs to the
strong..."
With my best wishes
As ever
Dick
Jan. 11, 1955
Paris

56 Richard WRIGHT

[Carbon Typescript]: Introduction to the book Black Metropolis by St. Clair Drake and Horace R. Cayton

1945

\$5000

Carbon typescript. Quarto sheets, typed rectos only, stapled at one corner. 22pp. Near fine with very light creases from being read and the three final pages detached from the staple. A copy of Richard Wright's introduction to the landmark study of Chicago's African-American citizens, *Black Metropolis* by St. Clair Drake and Horace R. Cayton. This carbon from the files of author Constance Webb, Wright's biographer and friend, who was granted intimate access to his personal papers before and after his death. While the text reflects the final printed version, this copy has a couple of ink corrections, scoring to the margins of several paragraphs, and one underlined passage, all likely in Webb's hand while doing research for her book. [BTC#545530]

BLACK METROPOLIS

by

St. CLAIR DRAKE and HORACE R. CAYTON

1945

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INTRODUCTION

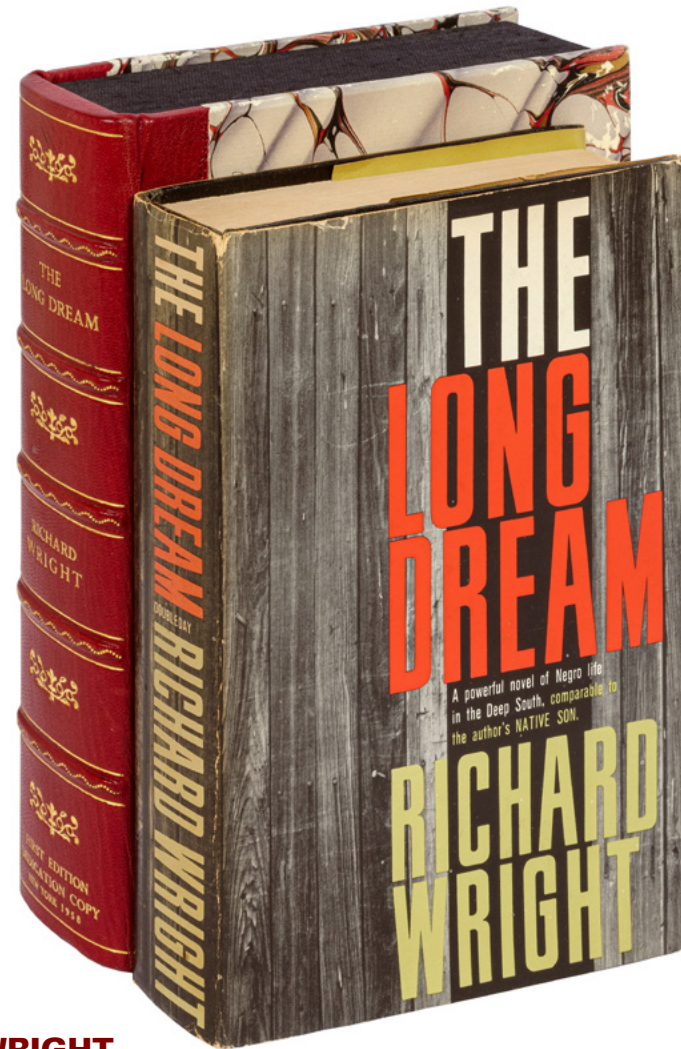
It is with a sense of keen pride that I undertake to introduce *BLACK METROPOLIS*, a landmark of research and scientific achievement, to the reading public. I, in common with the authors, St. Clair Drake and Horace R. Cayton, feel personally identified with the material in this book. All three of us have lived some of our most formative years in Chicago; indeed, one of the authors, Horace Cayton, still lives there. Drake and Cayton, like me, were not born there; all three of us migrated to Chicago to seek freedom, life... Drake came from the South; Cayton from the Northwest; and I went to Chicago as a migrant from Mississippi. And there in that great iron city, that impersonal, mechanical city, amid the steam, the smoke, the snowy winds, the blistering suns; there in that self-conscious city, that city so deadly dramatic and stimulating, we caught whispers of the meanings that life could have, and we were pushed and pounded by facts much too big for us. Many migrants like us were driven and pursued, in the manner of characters in a Greek play, down the paths of defeat; but luck must have been with us, for we somehow survived; and, for those of us who did not come through, we are trying to do the bidding of Hamlet who admonished Horatio :

The Dedication Copy

To my friends
EDWARD C. ASWELL and PAUL R. REYNOLDS
whose aid and counsel made
this book possible

To—
Paul Reynolds, who
has been my friend
and agent for twenty
years and whose
faith and sense of
security in life were
strong enough to make
him unafraid of my
wanderings and seeking
after answers —

Sincerely,
Dick Wright
Oct. 26, 1958
Paris



57 Richard WRIGHT

The Long Dream

Garden City: Doubleday & Company 1958

\$25,000

First edition. Rubbing at the extremities of the boards and a couple of light smudges or faint stains in the text, else near fine in a nice, near fine dust jacket with a little nominal rubbing at the extremities. Housed in a custom red quarter morocco and marbled paper covered chamshell case. The Dedication Copy (one of two possible) Inscribed by the author using the whole front fly: "To Paul Reynolds, who has been my friend and agent for twenty years and whose faith and sense of security in life were strong enough to make him unafraid of my wanderings and seeking after answers - Sincerely Dick Wright. Oct. 26, 1958. Paris." The printed dedication reads: "To my friends Edward C. Aswell and Paul R. Reynolds whose aid and counsel made this book possible." Reynolds' small book label is laid into the book. A very nice copy of a novel of Black life in the deep South, successful in France but largely ignored upon publication in America. [BTC#540791]

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