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Every month, we try to showcase the best works by Black authors, artists, and activists. For Black History Month, we're excited to offer you an entire catalogue filled with a wide variety of items reflecting the Black experience in America. Whether you're interested in the Civil Rights Movement or Toni Morrison, we're certain you'll find the perfect item to add to your collection.

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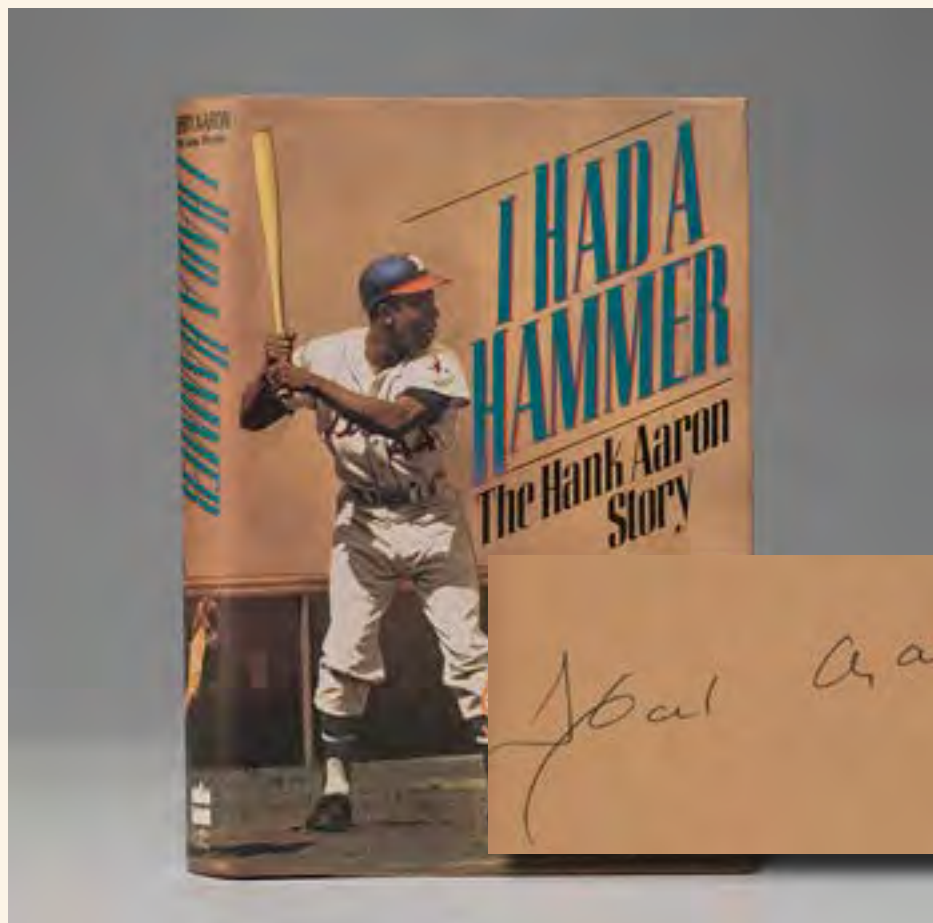


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Signed By Hank Aaron

1. AARON, Hank and WHEELER, Lonnie. **I Had a Hammer: The Hank Aaron Story**. New York, 1991. Octavo, original half purple cloth, dust jacket. \$600.

[CLICK FOR MORE INFO](#)

First edition of the great champion's autobiography, with 24 pages of illustrations, signed by Hank Aaron.

"Boxing legend Muhammad Ali once called Hank Aaron 'The only man I idolize more than myself.' For many, Aaron was everything an athlete—and a human being—should be. Aaron remains baseball's all-time leader in RBI (2,297) and total bases (6,856). If each of his 755 home runs were removed from his statistical record, Aaron would still have 3,016 hits" (Baseball Hall of Fame). A fine signed copy.

"SO AS LONG AS THERE'S A CHANCE
THAT MAYBE I CAN HAMMER OUT
A LITTLE JUSTICE... I INTEND TO
DO AS I ALWAYS HAVE—
KEEP SWINGING."



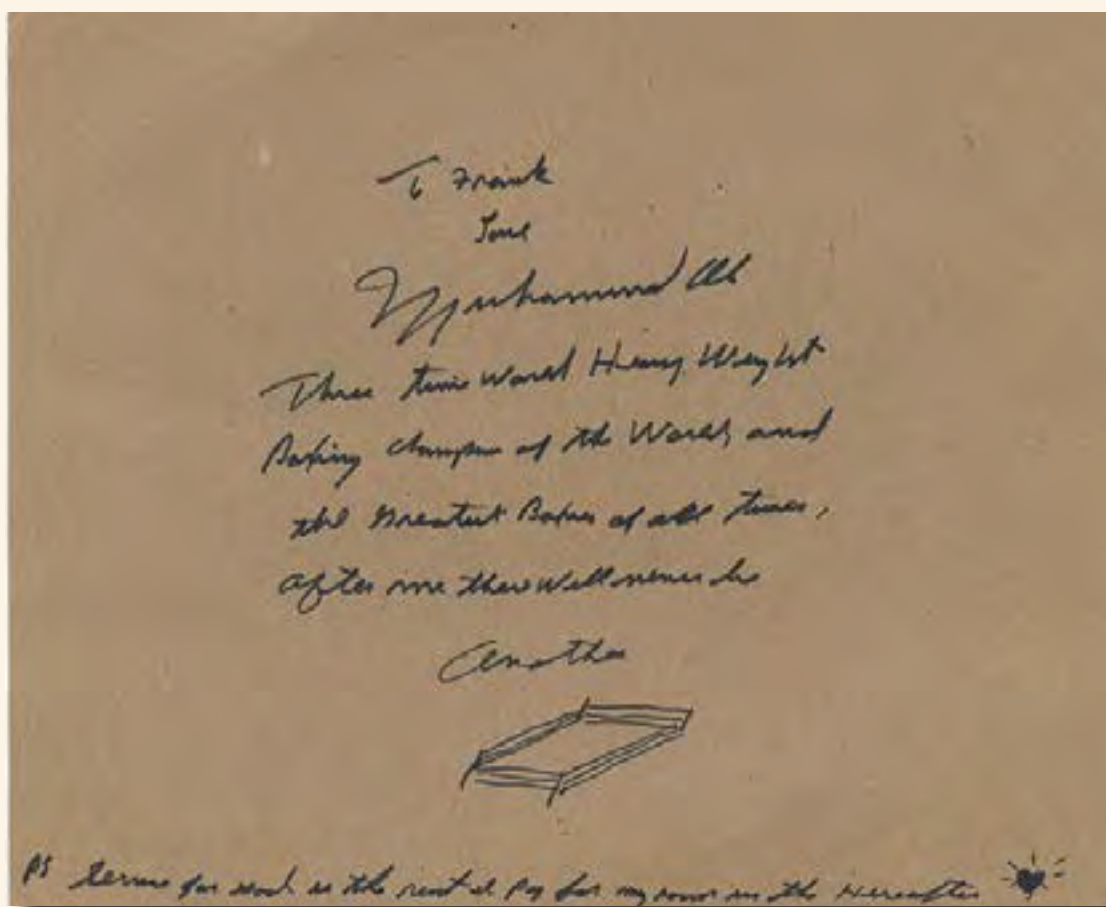
A Message To The Republican And Democratic Parties From The Negroes Of America," 1944

2. ALEXANDER, Sadie T.M., JACKSON, Maynard, HARDIN, Walter, and WHITE, Walter. **Handbill ["A Message to the Republican and Democratic Parties from the Negroes of America"]**. New York, 1944. Single sheet of cream paper, measuring 8-1/2 by 11 inches; pp. 2. \$450.

[CLICK FOR MORE INFO](#)

Scarce 1944 handbill from 25 major African American organizations including fraternities, churches, labor organizations, and social action groups, informing the American political parties of the state of the African American electorate and the issues deemed most central to African American voters.

"In 1944, 25 Black organizations issued a "message to the Republican and Democratic Parties from the Negroes of America" urging support for military desegregation, 'the right to vote in every state,' 'an unsegregated program of government-financed housing,' and 'an end to imperialism and colonial exploitation.' It also stressed that Black migrants were new political citizens whose allegiance was up for grabs" (Biondi, 41). Originally drafted on June 17, 1955 and subsequently delivered orally in June and July in a meeting with the Resolutions Committee of the Republican and Democratic Conventions in New York. Unobtrusive mailing creases. Fine condition.



Scarce 1988 Autograph Letter Signed By Muhammad Ali With His Sketches Of A Boxing Ring And A Heart

3. ALI, Muhammad. **Autograph letter signed.** Berrien Springs, Michigan, July 26, 1988. Original tan card stock (8-3/4 by 11-3/4 inches), black felt pen on the recto. \$4500.

[CLICK FOR MORE INFO](#)

Scarce July 1988 autograph letter signed by the legendary Muhammad Ali with his original sketches of a boxing ring and a heart: "To Frank from Muhammad Ali, Three times World Heavy Weight Boxing Champion of the World and the Greatest Boxer of all times, After me there will never be another [sketch of boxing ring] P.S. Service for God is the rent I pay for my room in the Hereafter [sketch of a heart with eight radiating lines]."

Named one of *Time* magazine's "20 Most Influential People of All Time," Muhammad Ali has, in many ways, "become the best-known person on the planet—and... the most beloved... a global icon of courage, grace and good will.... 'I am the greatest!' Muhammad Ali often declared—and eventually, most people came around to share his view" (*Time*). Accompanied by laid-in color facsimile of envelope addressed by Ali to: "Frank Sparti, 8200 Aiken Circle, Dallas, GA 30132," with stamps postmarked "Benton Har[bor], July 26 P.M. 1988." Postmarked shortly after an interview appeared in the July 17, 1988 *New York Times*, in which screenwriter Peter Tauber wrote of meeting with Ali "in the family room at his farm in Berrien Springs, Mich., an 88-acre tract once owned by Al Capone." Berrien Springs is close to Benton Harbor, Michigan. A fine signed letter.

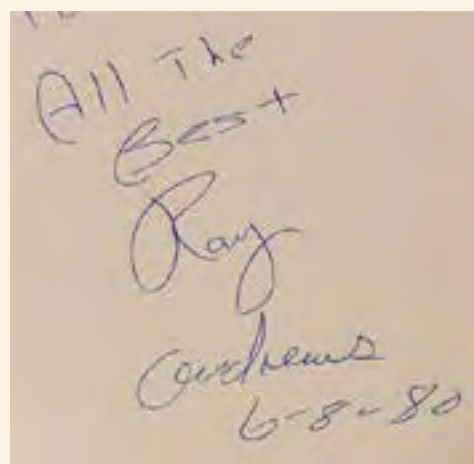
Inscribed Presentation First Editions Of The Award-Winning Muskhoegan Trilogy

4. (ANDREWS, BENNY) ANDREWS, Raymond. **Muskhoegan Trilogy**. COMPRISING: **Appalachee Red**. **Rosiebelle Lee Wildcat Tennessee**. **Baby Sweet's**. New York, 1978, 1980, 1983. Three volumes. Octavo, original half brown, tan, and green cloth, dust jackets. \$2200.

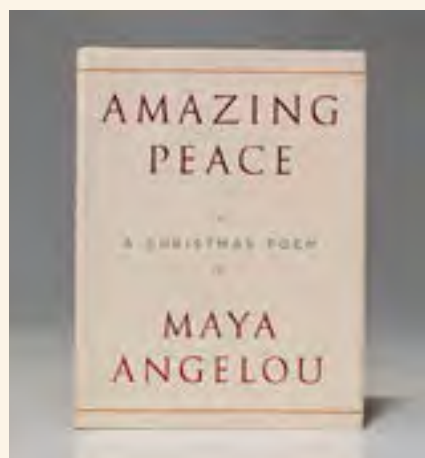
[CLICK FOR MORE INFO](#)

First edition of each novel in Raymond Andrews' famed yet elusive Muskhoegan Trilogy, presentation copies inscribed by him, with each work containing numerous full-page illustrations by his brother, renowned artist Benny Andrews. An exceptional inscribed set, rarely found together.

Andrews, the son of Georgia sharecroppers, won the prestigious first James Baldwin Prize for his first novel, *Appalachee Red*. It became the anchor for his acclaimed Muskhoegan Trilogy, which included *Rosiebelle Lee Wildcat Tennessee* (1980) and *Baby Sweet's* (1983). "Andrews' unique style owes a great deal to the cadences of rural southern speech," and each novel "is imbued with... vibrant characters who 'find their own voices through his exuberant prose... these are real people, living their lives with no apologies'" (*Oxford Companion*, 17-18). A fine inscribed set of Andrews' exceedingly scarce trilogy.



Inscribed By Maya Angelou

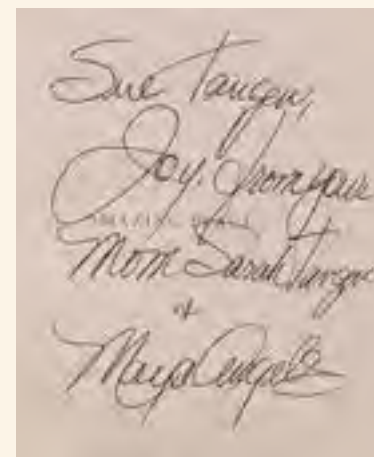


5. ANGELOU, Maya. **Amazing Peace**. New York, 2005. Small quarto (5 by 6-3/4 inches), original white paper boards, dust jacket. \$300.

[CLICK FOR MORE INFO](#)

First edition, second printing, of Angelou's lyrical Christmas poem, which she read at the 2005 lighting of the National Christmas Tree in Washington, D.C., inscribed: "S— T—, Joy from your Mom S— T— & Maya Angelou."

At the death of Maya Angelou in 2014, President Obama paid tribute, saying: "Today, Michelle and I join millions



around the world in remembering one of the brightest lights of our time—a brilliant writer, fierce friend and a truly phenomenal woman" (*New York Times*). A fine copy.

"Come Mister Tall-y-man, Tall-y Me Banana"



6. ATTAWAY, William. **Calypso Song Book**. New York, 1957. Tall quarto, original blue, gold and rose cloth, dust jacket. \$550.

[CLICK FOR MORE INFO](#)

First edition of African American novelist Attaway's celebration of the African Caribbean tradition in music featuring 26 songs, including "Day-O" and other classics on the breakthrough 1956 Belafonte album, Calypso, which was a collaboration between Attaway, Belafonte, Lord Burgess and others, beautifully illustrated by William Charmatz, in original dust jacket.

Attaway, "an exceedingly important black fictive voice of his generation," is best known for his novels, *Let Me Breathe Thunder* (1939) and *Blood on the Forge* (1941). After their publication and following his service in WWII, Attaway met Harry Belafonte and the two quickly forged a lifelong friendship and musical collaboration. Book fine; trace of edge-wear, light toning to spine of near-fine dust jacket.



Inscribed By Josephine Baker

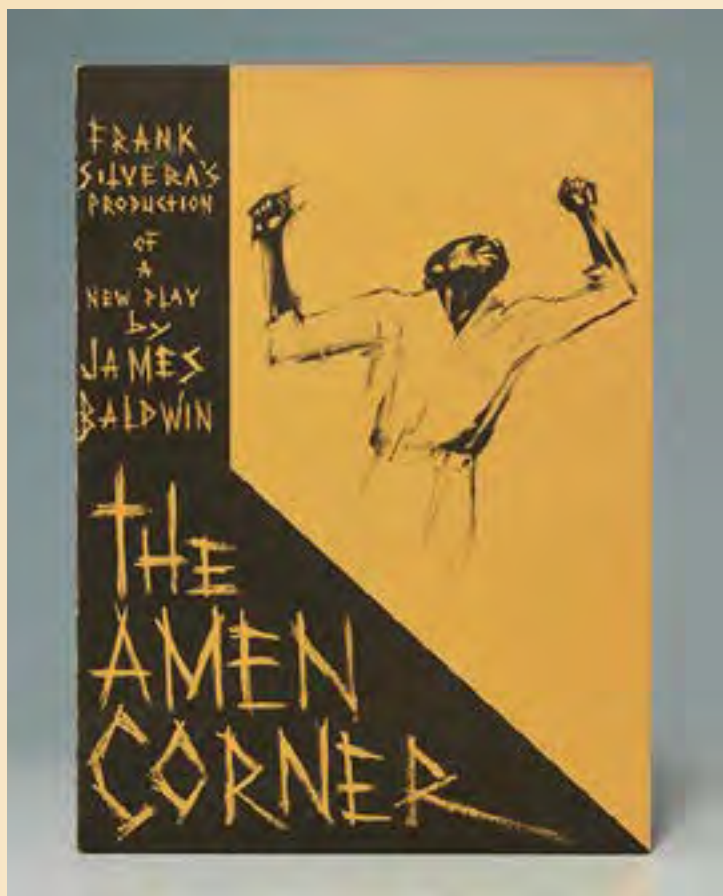
7. BAKER, Josephine. **Photograph inscribed**. New York, circa 1937. Brown-tone photograph; matted, entire piece measures 12 by 15-1/2 inches. \$2500.

[CLICK FOR MORE INFO](#)

Beautiful and dramatic original photograph of "the most sensational woman anyone ever saw" (Ernest Hemingway) in an evening gown by photographer Murray Korman, inscribed in purple ink: "A Monsieur Pierre Drassac, en souvenir de Josephine Baker, 1940."

Baker was the first black woman to achieve international stardom. Her success in Europe was a source of joy and inspiration to many African-Americans, and her example encouraged some to look to France for life beyond the color bar. When Baker, who continued to perform all her life, died at 69, she was given a state funeral as a war hero for her work in the Resistance (Foner & Garraty, 73). Old, inoffensive crease across bottom left of print. An about-fine, dramatic inscribed piece.





"THE BLACK PREACHER WAS OUR FIRST REVOLUTIONARY: THE FIRST SUBVERSIVE. HE WAS THE ONE WHO MADE SENSE OUT OF IT, HE WAS NOT COUNSELING RECONCILIATION TO SLAVERY. HE WAS COUNSELING A MEANS OF OUTWITTING IT."

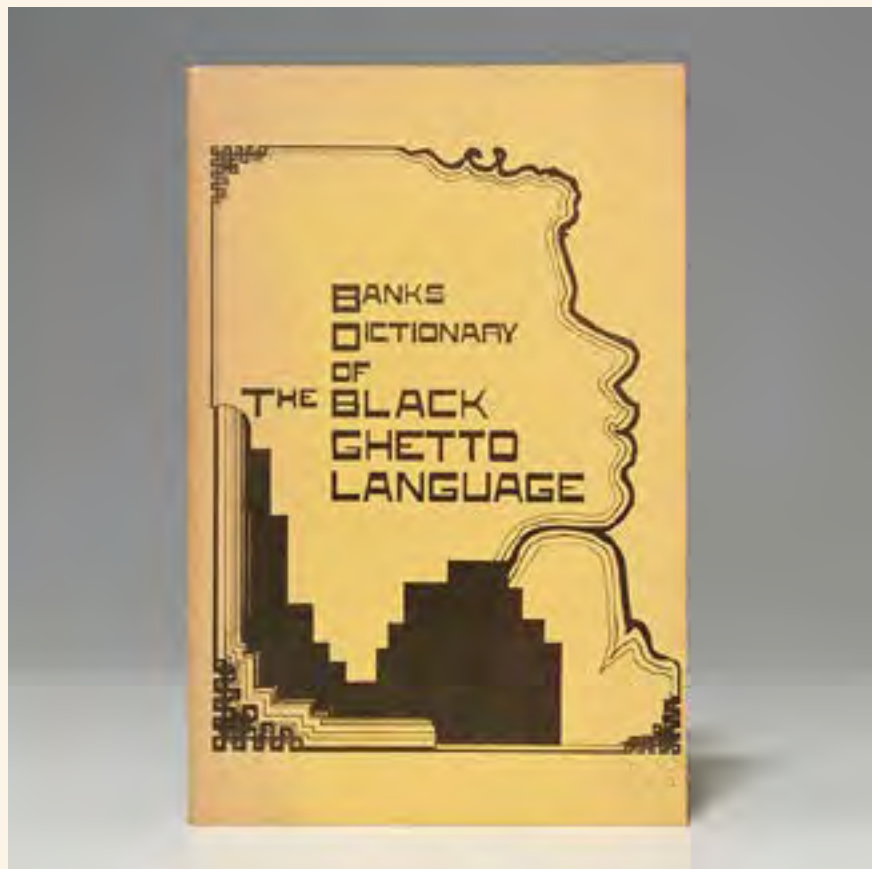
"This Woman You See Before You Has Given Her Life To The Lord"

8. BALDWIN, James. **The Amen Corner. A New Play.** Los Angeles, 1964. Quarto, staple-bound as issued, original pictorial brown and yellow paper wrappers; pp. 32. \$850.

[CLICK FOR MORE INFO](#)

Scarce souvenir program from the first production of Baldwin's acclaimed three-act play about a family and its interactions with and through the church.

"*The Amen Corner* (1955), a three-act play about Harlem churches, was James Baldwin's first attempt at theater, which followed *Go Tell It on the Mountain*" (Zaborowska, *The Literary Encyclopedia*). Although published in 1954, the first performance of *The Amen Corner* was in 1964 at Theatre of Being. Founded by Frank Silvera and Vantile Whitfield, Theatre of Being was intended to provide non-stereotypical roles for Black actors. The play was wildly successful, grossing almost a quarter of a million dollars in the first year. *The Amen Corner* was first performed on Broadway in 1965. Small rub to front wrapper. A very nearly fine copy.



“Black Talk In Usually Spoken In Ghettos But Later Adopted, Commercialized And Spread... It Is The Most Dominant Language Today”



9. BANKS, Carl J., Jr. **Banks Dictionary of the Black Ghetto Language**. Los Angeles, California, 1975. Slim octavo, original black-stamped pictorial yellow wrappers. \$1500.

[CLICK FOR MORE INFO](#)

First edition of this concise 1970s dictionary of “Black Talk,” or African-American Vernacular English.

Written by a Navy veteran from Los Angeles, this work attempts to bring African-American Vernacular English (AAVE) into the mainstream, arguing that “[t]here needs to be courses in all schools entitled BLACK TALK.” Banks was among the earliest to recognize the growing acceptability of AAVE and has often been cited in dictionaries that deal with contemporary usage such as *The Routledge Dictionary of Modern American Slang*. Interior fine, slightest spotting and mild toning to wrappers. A nearly fine copy.



"The Most Important Publication Of Bunche's Early Years"

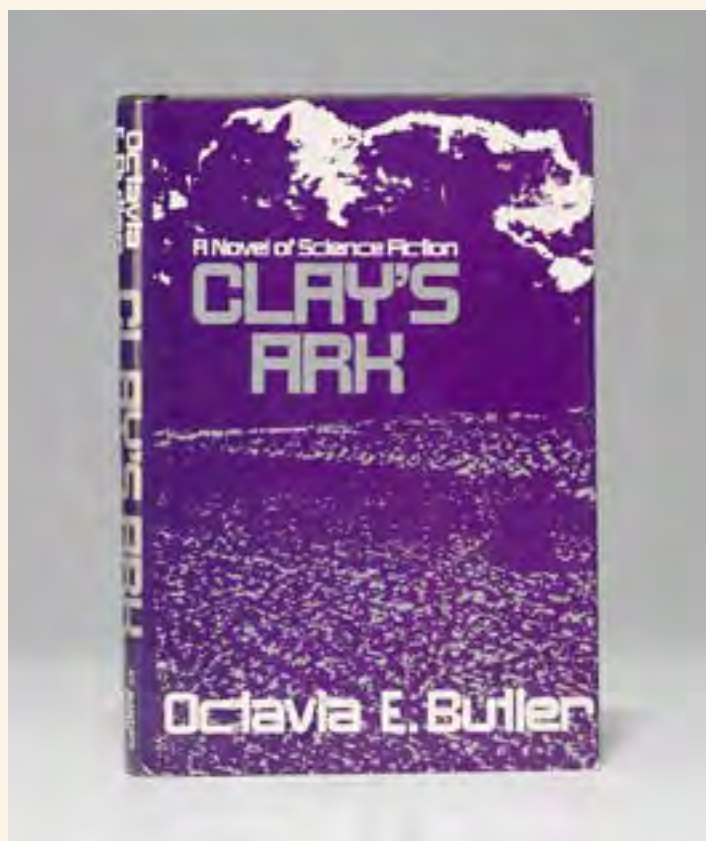
10. BUNCHE, Ralph J. **A World View of Race.** Washington, 1936. Octavo, original orange paper wrappers. \$1350.

[CLICK FOR MORE INFO](#)

First edition of a signal work by Ralph Bunche, the first African American awarded the Nobel Peace Prize, in fragile original wrappers.

Awarded the 1950 Nobel Peace Prize, Ralph Bunche was, for many, the "personification of the United Nations" (*New York Times*). After earning his Harvard PhD in the 1930s, "in a crucial period for the black population of the U.S., Bunche played both an intellectual and a practical role" (Urquhart, 50-51). *World View on Race*, one of only nine highly collectible Bronze Booklets, "must be considered the most important publication of Bunche's early years. It is the longest piece he ever published and represents the clearest nexus of his international and domestic scholarly and political interests" (Holloway in *Ralph Johnson Bunche*, 32). Text fine, tiny bit of soiling, small corner chip to rear wrapper. A near-fine copy.

"YOU THINK YOU CAN CHOOSE
YOUR REALITIES. YOU CAN'T."



Signed By Octavia Butler

11. BUTLER, Octavia E. **Clay's Ark**. New York, 1984. Octavo, original black paper boards, dust jacket. \$1100.

[CLICK FOR MORE INFO](#)

First edition of a pivotal novel in Butler's extraordinary Patternist series—a work of “scintillating... superior science fiction”—signed by her. A beautiful copy in the original dust jacket.

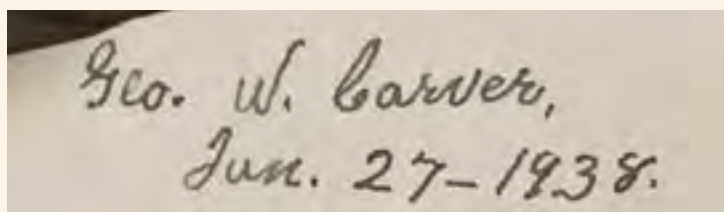
Butler, who died in 2006, stands as “a pioneer, an icon and one of America’s best writers... the first Black female science fiction writer to reach national prominence, and the only writer in her genre to receive a prestigious MacArthur Fellowship” (Bates, “Octavia Butler”). *Clay's Ark*, praised as “scintillating... superior science fiction,” begins with an interstellar spaceship that crashes on returning to Earth. The only survivor, “carrying a deadly alien parasite... [is] transformed by the parasite... stronger and faster than before and nearly invulnerable. But the alien unmercifully drives him to infect others,” and their offspring defy boundaries (*Kirkus*). A fine signed copy.



"EDUCATION IS THE KEY TO
UNLOCK THE GOLDEN DOOR
OF FREEDOM."

Signed By George Washington Carver

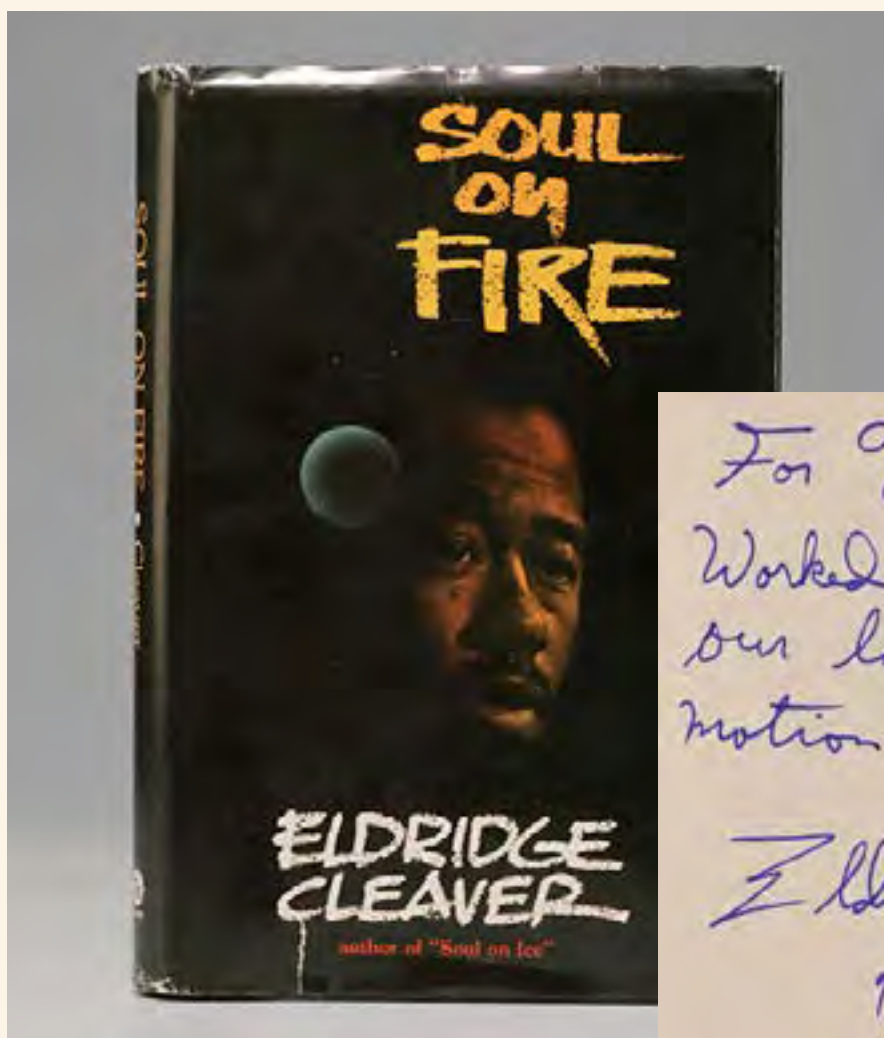
12. CARVER, George Washington. **Photograph signed.** No place, June 27, 1938. Gelatin silver photographic print, measuring 7-1/2 by 9-3/4 inches. \$4500.



[CLICK FOR MORE INFO](#)

Large gelatin silver print of an elderly George Washington Carver speaking at a podium, signed: "Geo. W. Carver, Jun. 27-1938."

In 1938, the year this photograph was signed, Carver created a museum of his work and founded the George Washington Carver Foundation at Tuskegee to continue his agricultural research. Frugal throughout his life, he was able to donate \$60,000 (over a million dollars today) to support the creation of his foundation. Accompanied by negative produced from this photograph (i.e. with signature in the negative). Numerous news agency notations on verso. A few faint creases. Near-fine condition.



For Maria, Who
Worked hard to set
our launching in
motion. Right On!
Eldridge Cleaver
9/18/78

**First Edition Eldridge Cleaver's 1978 Autobiography, *Soul On Fire*,
Inscribed By Him In The Year Of Publication**

13. CLEAVER, Eldridge. **Soul on Fire.** Waco, Texas, 1978. Octavo, original black paper boards, dust jacket. \$1100.

[CLICK FOR MORE INFO](#)

First edition of the revolutionary Black Panther's 1978 autobiography, looking back on his life in the decade since Soul on Ice (1968), inscribed: "For M— , Who worked hard to set our launching in motion. Right On! Eldridge Cleaver 9/18/78."

Eldridge Cleaver broke with the Black Panthers in the early 1970s. After moving abroad, "he underwent a mystical conversion to Christianity after an experience in which he said he saw the figure of Jesus Christ on the face of the moon. He came to believe that the socialist and Marxist systems he had witnessed in other countries failed to deliver on their promises" (*New York Times*). On returning to the U.S. as a born-again Christian, he authored and published *Soul on Fire*, where he writes of his transformation. Cleaver joined the Republican Party and later battled drug and alcohol addictions before his death in 1998. Book fine; small closed tear to lower front edge of about-fine dust jacket.



Very Scarce Silkscreen Portrait Of Frederick Douglass, One Of Only 250 Signed By Artist Ben Shahn

14. (DOUGLASS, Frederick) SHAHN, Ben. **Frederick Douglass III.** Washington, 1965. Original silkscreen print (16-3/4 by 21-3/4 inches); matted and framed, entire piece measures 21 by 25 inches. \$2600.

[CLICK FOR MORE INFO](#)

Original large 1965 silkscreen print of Frederick Douglass, one in a series of only 250 signed and numbered by artist Ben Shahn, based on a cabinet card photograph by Charles Milton Bell, whose 1881 portrait of Douglass became the "engraved frontispiece for a printing of Life and Times (1882)."

Shahn focused "on the civil rights struggle in a characteristically personal way. He completed four drawings of Douglass... [and] gave permission to the Museum of African Art in Washington to reproduce and sell a portfolio of these drawings to benefit the museum's Frederick Douglass Institute of Negro Arts and History," signing and numbering each print. A fine signed print, handsomely framed.



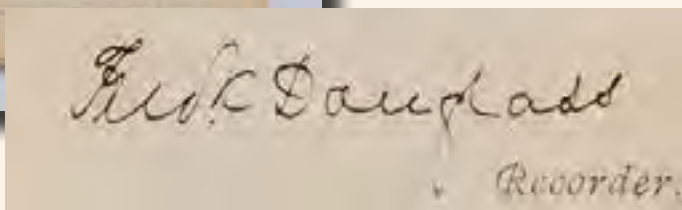
Signed By Frederick Douglass As Marshal Of The District Of Columbia

15. DOUGLASS, Frederick. **Document signed.** Washington, September 20, 1884. Original ivory leaf (14 by 17 inches unfolded; 3-1/2 by 8-1/2 inches folded). \$1250.

[CLICK FOR MORE INFO](#)

Official 1886 document signed by Frederick Douglass as marshal of the District of Columbia, a position he held under three presidents, dated shortly before the election of President Grove Cleveland.

Soon after the inauguration of President Rutherford B. Hayes in 1877, he placed "Douglass' name forward for marshal of the District of Columbia... the first time in American history that an African American was nominated for a position that required Senate approval" (Blight, 583-84). This original official document, printed and completed in an unidentified hand, is signed by Douglass on the docketed front panel, which states: "Received for Record" with the date of September 20, 1884. With notary public embossed stamp and signature. Number "4" on upper corner. Signature dark and clear.



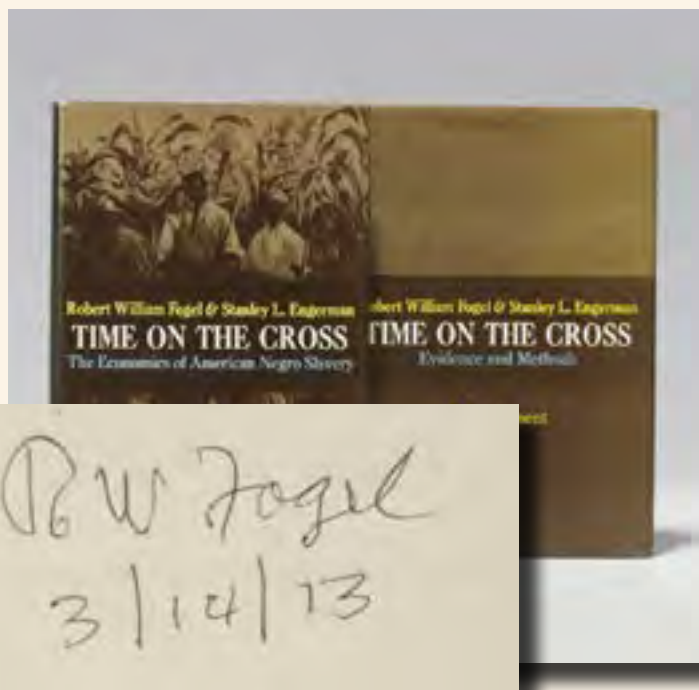
First Edition Of *Time On The Cross*, Signed By Nobel Laureate Robert Fogel In Both Volumes

16. FOGEL, Robert William and ENGERMAN, Stanley L. **Time on the Cross. The Economics of American Negro Slavery.** WITH: **Time on the Cross. Evidence and Methods.** Boston and Toronto, 1974. Two volumes. Octavo, original brown cloth, dust jackets. \$1100.

[CLICK FOR MORE INFO](#)

First edition of one of the most controversial works of scholarship of the past 50 years, signed in each volume by Nobel Prize-winning economist Fogel along with his date of "3/14/13"—barely three months before his death.

In *Time on the Cross*, Fogel and Engerman used sophisticated economic models to argue that, in 19th-century America, Southern slave labor was more economically productive than Northern free labor. On publication, economist Peter Passell praised their work, noting: "If a more important book about American history has been published in the last decade, I don't know about it" (*New York Times*). "Evidence and Methods" dust jacket price-clipped. Fine condition.



Signed By Nobel Award-Winning Economist Robert William Fogel



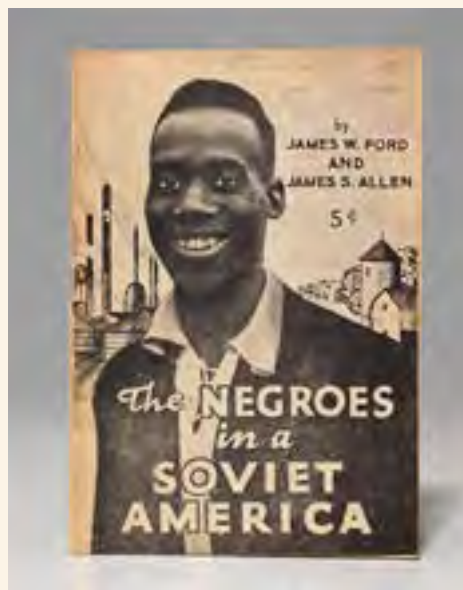
17. FOGEL, Robert William. **The Slavery Debates, 1952-1990. A Retrospective.** Baton Rouge, 2003. Octavo, original black cloth, dust jacket. \$500.

[CLICK FOR MORE INFO](#)

First edition of Nobel laureate Fogel's critically praised overview of scholarship on slavery, boldly signed by Fogel.

Awarded the 1993 Nobel Prize in Economics with Douglas Hall, in *Slavery Debates* Robert Fogel "offers a unique insight into what has been going on in the field of slavery over the past half century and what it has achieved. Anyone doubting how the view we take of the past can affect how we regard the present would do well to start here" (*London Times Literary Supplement*). A fine signed copy.

"Only On The Basis Of Socialism Is The Possibility Created For The Full And Equal Development Of The Negro People"



18. FORD, James W. and ALLEN, James S. **The Negroes in a Soviet America**. New York, 1935. Slim octavo, staple-bound as issued, original pictorial paper self-wrappers; pp. 47. \$375.

[CLICK FOR MORE INFO](#)

First edition of this political pamphlet encouraging African Americans to align themselves with socialism.

During the early decades of the Soviet Union, many left-aligned activists argued that embracing Soviet-style socialism was the surest pathway to liberation for oppressed populations. *The Negroes in a Soviet America* argues that oppression is the natural consequence of capitalism and that African Americans would be best served to fight for class equality under socialism as a means of achieving full equality—including within their own community. Pencil owner inscription of John W. Ball, an anti-segregation activist, on the front wrapper. A few spots of pencil underlining. Light scattered soiling to interior, mild rubbing and toning to

extremities of fragile self-wrappers. An extremely good copy.



"There Is No Question Today More Unsettled In American Politics Than The Negro Question"



19. FORTUNE, T. Thomas. **Black and White. Land, Labor, and Politics in the South**. New York, 1885. Octavo, original gilt-stamped black cloth. \$650.

[CLICK FOR MORE INFO](#)

Second edition of this treatise on the future of labor and interracial relations in the South by a major African American journalist and public intellectual.

The son of Florida slaves (his father would later become a Reconstruction-era Congressman), Fortune migrated to New York where he was one of the founders of the influential *New York Globe*, one of the most popular black newspapers of its time. "In 1884, his *Black and White: Land, Labor and Politics in the South*, a study of

contradictory threads, was published... Although Fortune criticized the United States for its brutal treatment of African Americans, he vigorously rejected back-to-Africa proposals. Fortune urged blacks and whites to reject established politics for independent voting and to understand that the future struggle in the South would be between 'capital and labor, landlord and tenant'" (ANB). First published in 1884. Early owner signature. Cloth lightly rubbed, some fading to gilt. An extremely good copy.

With 11 Photographs Of African-American Cooks By Alvin Langdon Coburn



20. FOX, Minnie C., compiler, and COBURN, Alvin Langdon, photographer. **The Blue Grass Cook Book**. New York, 1904. Octavo, original blue-gray cloth. \$1750.

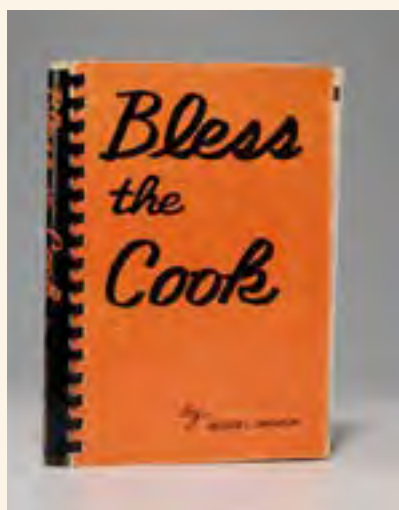
[CLICK FOR MORE INFO](#)

First edition of this ode to the early 20th-century Kentucky kitchen, featuring dozens of traditional Blue Grass recipes, with one illustrated plate of corn dodgers and biscuits and 11 photographic plates of African-American cooks by acclaimed photographer Alvin Langdon Coburn.

"This century-old treasure of Southern cooking attests to the rich contribution of African Americans to a storied cuisine. Its author, Minnie Fox, and her author brother, who wrote the introduction, were probably the first Southern whites ever to acknowledge the role of black culinary genius" (Sidney W. Mintz). Contemporary ink owner signature. A few spots of soiling to interior, front inner paper hinge split, light wear and soiling to cloth, mild toning to spine. An extremely good copy.



"From 'Chitlin's' To Escargot... From Corn Pone To Crepes"



21. MUNSON, Bessie. **Bless the Cook**. Fort Worth, Texas, 1978. Octavo, spiral-bound as issued, original orange wrappers. \$400.

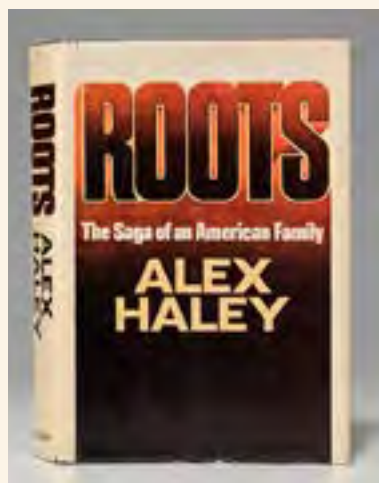
[CLICK FOR MORE INFO](#)

First edition of a wonderful collection of recipes by the beloved African American chef and community leader, with hundreds of recipes that evoke the "warmth of the family meals" from her Texas childhood and her years as a leading restaurateur.

Bessie Munson was a leading chef who owned her own Fort Worth restaurant and catering business. The year after *Bless the Cook* was published, she received the Pioneer Business Woman's Award from the Negro Business and Professional Women's Club. The 20-plus sections in *Bless the Cook* include recipes for regional favorites and unique dishes, including Sea Food Gumbo, Sweet Potato Cake, Hot Water Corn

Pone, Escargot, Peanut Butter French Oven Toast, Dixie Ham Kabobs, Cheese Grits, True Mexican Chili, Alvertis' Turnip Greens, Ann's Incomparable Butterscotch Meringue Pie, and much more. With laid-in printed leaf of "corrections" to a few select recipes, and the description of a photograph herein: "taken at my daughter Sheila's wedding reception... of my friend and editor, Helen Layton." This copy is inscribed by Munson's editor Helen Layton with a date of "Sept. 10, '79." The inscription, which follows a charming sketch, reads: "Friends since 1962. To Georgia—dearest friend—... from 'chitlin's' to escargot... from corn pone to crepes—Good Cooking & Happy Eating [sketch of heart with an arrow] Helen!" Interior very fresh, faint rubbing to bright wrappers. A fine copy.

“Early In The Spring Of 1750, In The Village Of Juffure, A Manchild Was Born...”



22. HALEY, Alex. *Roots*. Garden City, 1976. Thick octavo, original half black cloth, dust jacket. \$950.

[CLICK FOR MORE INFO](#)

First trade edition of Haley's acclaimed historical novel, warmly inscribed in the year of publication: "October 1, 1976. B—, my colleague, Kunta's family wishes the very best to you and your family—Sincerely, Alex Haley."

"Haley's most celebrated novel, *Roots*, has been compared to both *Moby Dick* and *War and Peace*. *The Washington Post* called it the most highly acclaimed book of our time... No novel since the publications of

October 1, 1976

Barbara, my colleague,
Kunta's family wishes
the very best to you
and your family —
Sincerely,
Alex Haley

Uncle Tom's Cabin and *Gone With the Wind* captured the public interest on the subject of slavery and its ramifications... Haley's 12 years of work on *Roots* won him a special Pulitzer prize on April 18, 1977" (Blockson 3939). Preceded by the same year's signed limited edition. Book fine; lightest edge-wear to bright about-fine dust jacket.



Rare Typed Page From An Early Draft Of The Book Version Of *Roots*, Heavily Annotated In Alex Haley's Hand

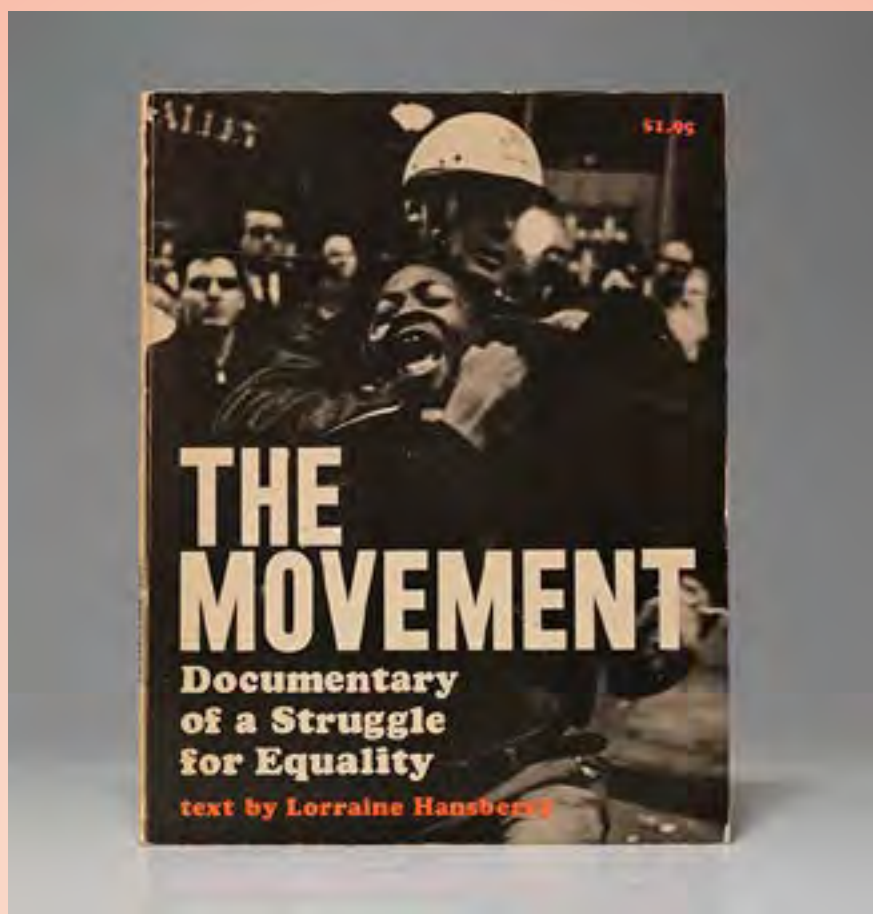
23. HALEY, Alex. *Typed draft page annotated*. No place, circa 1975. Single sheet of goldenrod paper measuring 8-1/2 by 11 inches; matted and framed with photographic image from *Roots*, entire piece measures 14 by 24 inches. \$3800.

[CLICK FOR MORE INFO](#)

*Rare typed page from an early book draft of *Roots* heavily annotated in green felt-tip marker in Alex Haley's own hand, handsomely matted and framed with a photographic group portrait from the movie set of the *Roots* miniseries.*

This typed page details the changes Haley made to the conversation between Miss Malizy and the slave Kizzy, a scene which occurs when Kizzy is first separated from her parents and sold to her new owner. Fine condition.





"We All Cry For Freedom!"

24. HANSBERRY, Lorraine. **The Movement. Documentary of a Struggle for Equality.** New York, 1964. Quarto, original photographic paper wrappers. \$1200.

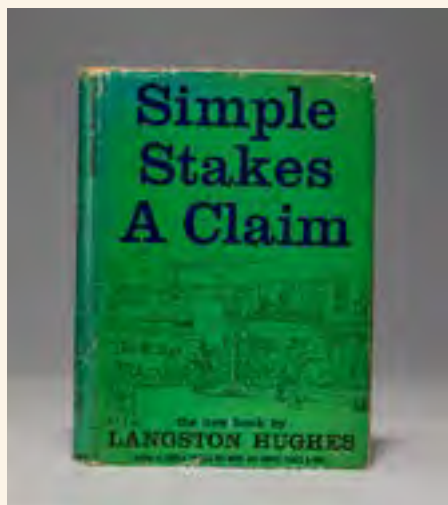
[CLICK FOR MORE INFO](#)

First edition of this powerful visual record of America's Civil Rights struggle, with text by Lorraine Hansberry—her last book published before her death at age 34—accompanied by 148 black-and-white photogravures, most by award-winning photographer Danny Lyon, the first appearance in book form of his work, along with striking images by Robert Frank, David Heath, Roy De Carava and others.

An unblinking, often searing document of America's Civil Rights struggle, authored by acclaimed playwright Lorraine Hansberry, *The Movement* was her final work published in her lifetime, appearing less than one year before her death at age 34. Hansberry's words provide commentary to over 140 unforgettable photographic images from 19 of America's finest photographers. Contemporary gift inscription. Text and images very fresh, scant trace of tape removal to preliminaries, only lightest edge-wear to wrappers. A handsome near-fine copy.



Inscribed By Langston Hughes



25. HUGHES, Langston. **Simple Stakes a Claim.** New York and Toronto, 1957. Octavo, original gray cloth, dust jacket. \$2800.

[CLICK FOR MORE INFO](#)

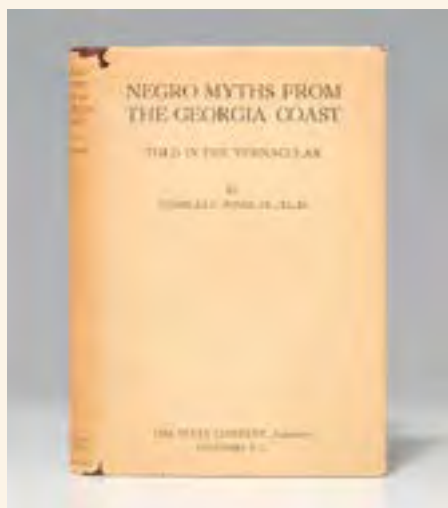
First edition of the third book starring Hughes' "funny, sharp and indignant" hero, Jesse B. Semple, inscribed to an African American poet: "With very best regards to Yvette Ripplinger, Sincerely, Langston Hughes."

To Hughes, "Simple personifies the genius of the Black folk for self-redemption in the face of adversity." *Simple Stakes a Claim* "is funny and sharp

and indignant... it swings, like a good jazz tune" (*New York Times*). "The 'Simple' books are very much in demand in their first editions" (Weinstein, 23). Inkstamp of New York's Negro Book Society on West 144th Street in Harlem. Book fine; trace of edge-wear, tiny bit of tape reinforcement to verso of bright near-fine dust jacket.



"...But Dont Trow Me In De Brier Patch"



26. JONES, Charles C., Jr. **Negro Myths from the Georgia Coast. Told in the Vernacular.** Columbia, South Carolina, 1925. Small octavo, original gilt-stamped dark purple cloth, dust jacket. \$1500.

[CLICK FOR MORE INFO](#)

Later edition of Jones' written record of traditional African trickster stories as told in the Gullah creole, in rare dust jacket.

Raised on three Georgia plantations owned by his wealthy Presbyterian clergyman father, Charles Collock Jones, Jr. spent much time around "Gullah-speaking people whose folkways and folklore provided Jones with resources for some of his later published materials" (ANB). This volume "preserved Gullah dialect versions of the African trickster tales more commonly associated with the Uncle Remus tales of Joel Chandler Harris" (*Georgia Encyclopedia*).

Jones pursued a more ethnological approach than did Harris; his was "the first attempt to record systematically the dialect used on the Georgia and the South Carolina coast. The glossary of 450 words and expressions... is a valuable addition" (*Georgia Historical Quarterly* 27:4, December 1943, 328-29). First published 1888. Book about-fine, with light offsetting to endpapers, gilt bright. Rare original dust jacket extremely good, with only light wear. An excellent and attractive copy in near-fine condition.



**“The Most Excessive Violence...
Chained, Tied And In Other Ways Barbarously Treated”**

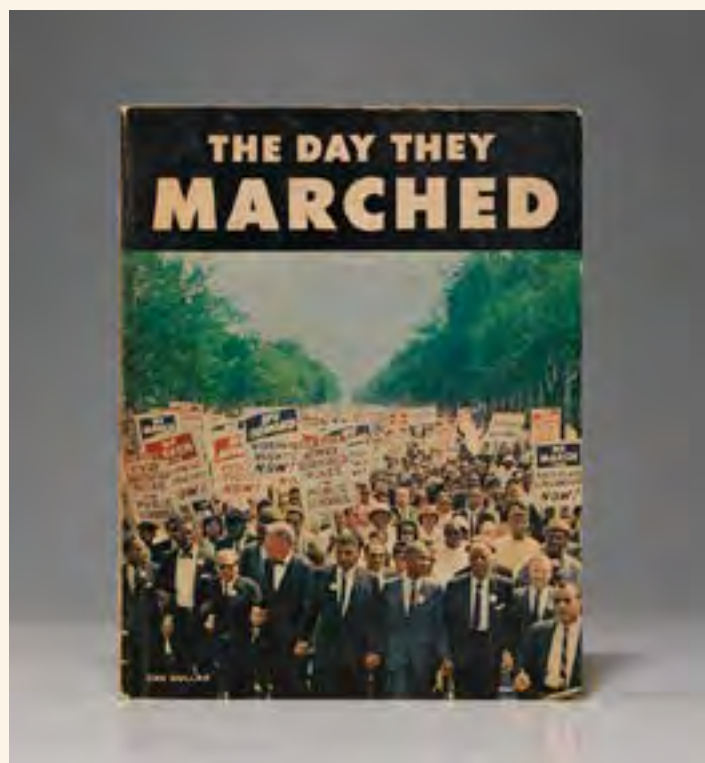
27. KEY, Francis Scott. **Autograph document signed.** Maryland, August 3, 1803. Single ivory folio leaf (8 by 13-1/4 inches) in manuscript hand and docketed on the verso, custom folding portfolio. \$19,500.

[CLICK FOR MORE INFO](#)



Rare autograph legal document written and signed by Francis Scott Key as attorney in an 1803 Maryland petition on behalf of a black slave suffering brutal violence at the hands of his “master.” This extraordinary document is a testament to America’s history of slavery and the complex legacy of Key, famed for the Star-Spangled Banner, who was a lifelong slave owner yet nonetheless represented slaves and freed African Americans.

This case points to the complexity of the situation in Maryland. The petitioner, “Negro Tom,” was sold to Dietric with the stipulation that he honor the terms of Pennsylvania’s gradual abolition law and free Tom at the age of 28. Under a 1783 law that banned slave owners from other states from bringing their slaves into Maryland to live, Key was known for “representing slaves and freed African Americans in legal disputes, including civil actions in which slaves petitioned for their freedom. On the other hand, Key also represented slave owners in legal fights to retain their runaway human property.” In cases such as this, with Key as the petitioner for the savagely beaten “Negro Tom,” Key pressed “the rights of his petitioners to the extent of the law... Still the fact remains that Key bought and sold other human beings throughout his adult life... [and] he helped shape the national debate over slavery with his disdain for abolition” (Leepson, xi- xii, 25). Text clear with bold signature, faint foldlines, lightest edge-wear not affecting text, an exceptional about-fine document housed in an elegant folding portfolio.



"I Have A Dream"

28. (KING Jr., Martin Luther) (BENNETT Jr., Lerone) SAUNDERS, Doris, editor. **The Day They Marched.** Chicago, 1963. Tall octavo, original color photographic wrappers. \$1350.

[CLICK FOR MORE INFO](#)

First edition, first printing, issued within weeks of the March on Washington, featuring one of the earliest printings in book form of Dr. King's epic speech—I Have a Dream—along with a lead essay by renowned African American historian Lerone Bennett, Jr., and more than 100 photographic illustrations, an exceptional record in original photographic wrappers.

Day They Marched, published soon after the March on Washington, contains one of the earliest printings in book form of Dr. King's *I Have a Dream* speech. The volume's over 100 photographic illustrations include full-page images of Dr. King, Asa Philip Randolph and Bayard Rustin. Also featured are printings of President Kennedy's *Statement on the March*, a *Marchers' Pledge*, the *Marchers' Goals* and lyrics to the spiritual, *We Shall Overcome*. Interior very fresh with only trace of soiling, lightest edge-wear to colorful original wrappers. A handsome near-fine copy.





Inscribed By Celebrated African American Artist Jacob Lawrence

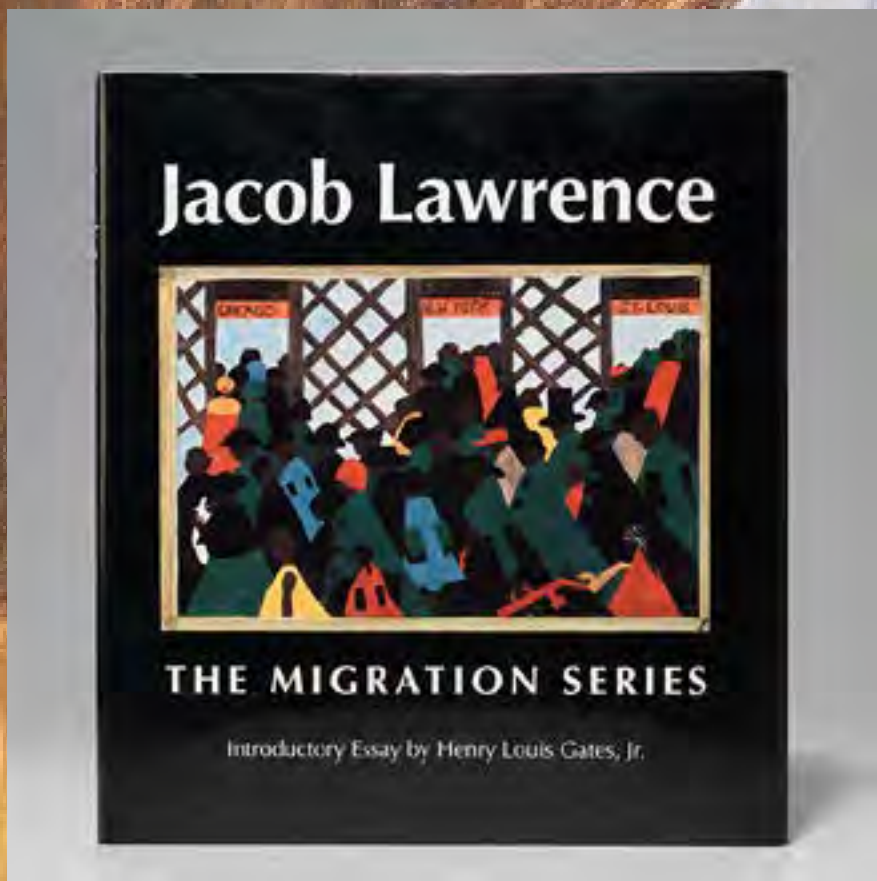
29. (LAWRENCE, Jacob) WHEAT, Ellen Harkins and HILLS, Patricia. **Jacob Lawrence. American Painter.** Seattle, 1986. Folio (9 by 11-1/2 inches), original brown cloth, dust jacket. \$500.

[CLICK FOR MORE INFO](#)

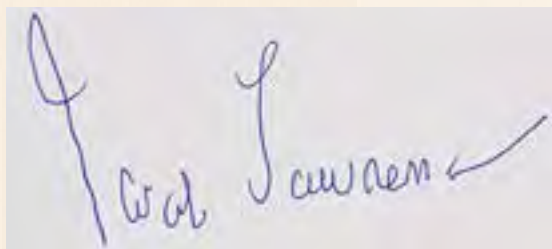
First edition of this exhibition catalog released in anticipation of the 1987 Jacob Lawrence retrospective at the Seattle Museum of Art, with dozens of black and white and color reproductions, inscribed: "To: Raymond Peter Tellimi—Jacob Lawrence—11/1/87."

"The most widely acclaimed African American artist of this century, and one of only several whose works are included in standard survey books on American art, Jacob Lawrence has enjoyed a successful career for more than 50 years... Lawrence is one of the few painters of his generation who grew up in a black community, was taught primarily by black artists, and was influenced by black people" (*Smithsonian*). With exhibition tour booklet, museum flyer, and two postcards from the exhibition laid in. Very nearly fine condition.





The Migration Series, Boldly Signed By Jacob Lawrence



30. LAWRENCE, Jacob. The Migration Series. Washington, 1993. Quarto, original beige cloth, dust jacket. \$950.

[CLICK FOR MORE INFO](#)

First edition of this exhibition catalog containing full-color reproductions of all 60 panels from Lawrence's seminal Migration Series, boldly signed by Jacob Lawrence.

The Migration Series is composed of 60 panels completed by Lawrence in 1941 when he was only 23. The paintings tell the story of the black exodus from the South to the North after World War I, and the series is considered one of this great American artist's best and most important works. The first major traveling exhibition of the series in 1993 was the inspiration for this fine book. Edited by Elizabeth Hutton Turner, with several essays on Lawrence and the migration series, including an introductory essay by Henry Louis Gates. A fine signed copy.

The Frederick Douglass And Harriet Tubman Series Of 1938-40, Inscribed By Jacob Lawrence



31. (LAWRENCE, JACOB) WHEAT, Ellen Harkins. **Jacob Lawrence: The Frederick Douglass and Harriet Tubman Series of 1938-40.** Hampton, VA, 1991. Large square quarto (9 by 10 inches), original pictorial wrappers. \$1150.

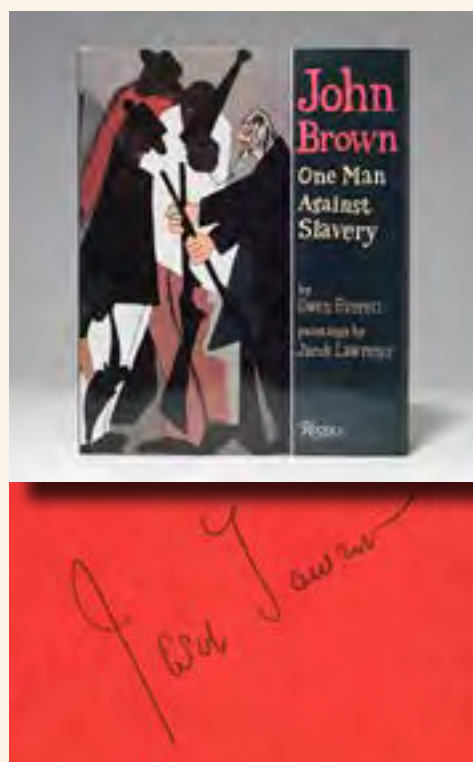
[CLICK FOR MORE INFO](#)

First edition of the first volume to unite color plates of all 63 paintings in Jacob Lawrence's 1930s series on Frederick Douglass and Harriet Tubman—"unique in Lawrence's body of work"—a distinctive copy inscribed: "To J— T— M— Jacob Lawrence—8/31/92."

Lawrence was "one of America's leading modern figurative painters... among the most impassioned visual chroniclers of the African American experience." He was 31 when "he completed 32 paintings devoted to the life of Frederick Douglass, and in the next year a series of 31 more illustrating the life of Harriet Tubman" (*New York Times*). This volume, which brings together the Douglass/Tubman series in book form for the first time, features text by art historian Ellen Harkins Wheat. A fine inscribed copy.



First Edition Of John Brown: One Man Against Slavery, 1993, Signed By Jacob Lawrence



32. (LAWRENCE, Jacob) EVERETT, Gwen. **John Brown One Man Against Slavery... Paintings by Jacob Lawrence.** New York, 1993. Tall quarto, original gray paper boards, dust jacket. \$500.

[CLICK FOR MORE INFO](#)

First edition of art historian Everett's 1993 book on John Brown and Harpers Ferry, featuring 16 "captivating" color illustrations from the original 22 paintings in Jacob Lawrence's acclaimed John Brown series, signed by Jacob Lawrence.

Throughout his art, Jacob Lawrence "has been devoted to the portrayal of the human condition. His work is remarkable for its bold use of color, its striking patterns, and strong design. In the *John Brown* series, religious piety, fanaticism, violence and tragedy are expressed in powerful, pictorial terms" (Sharp, Detroit Institute of Arts). Sixteen of the original 22 paintings in his *John Brown* series "are featured here, making this the first time a sequence of images from the *John Brown* series... has been published in color in a book format." Everett's text "presents Brown's life from his daughter Annie's perspective" (*New York Times*). A fine signed copy.

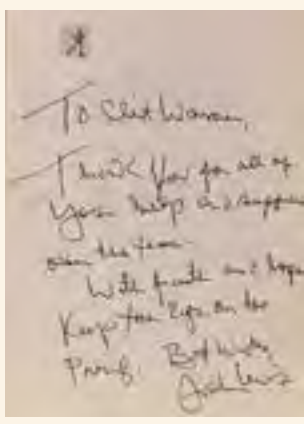
**First Edition Of Congressman John Lewis' Powerful Memoir,
Walking With The Wind, Boldly Inscribed By Him**



33. LEWIS, John. **Walking with the Wind. A Memoir of the Movement.** New York, 1998. Octavo, original gray paper boards, dust jacket. \$3000.

[CLICK FOR MORE INFO](#)

First edition of Congressman Lewis' pivotal account of the Civil Rights movement that transformed America, warmly inscribed: "To C— W— Thank you for all of your help and support over the years. With faith and hope, Keep Your Eyes on the Prize. Best Wishes, John Lewis."



In *Walking with the Wind*, Congressman John Lewis “evokes, with simplicity and passion, how the 1960s transformed the United States... In this powerful memoir (written with Michael D’Orso), Lewis provides a compelling account... rooted in his own history” (*New York Times*). Widely heralded on publication, Lewis’ dramatic memoir continues to stand as “the definitive account of the Civil Rights movement” (*Washington Post*). A fine inscribed copy.



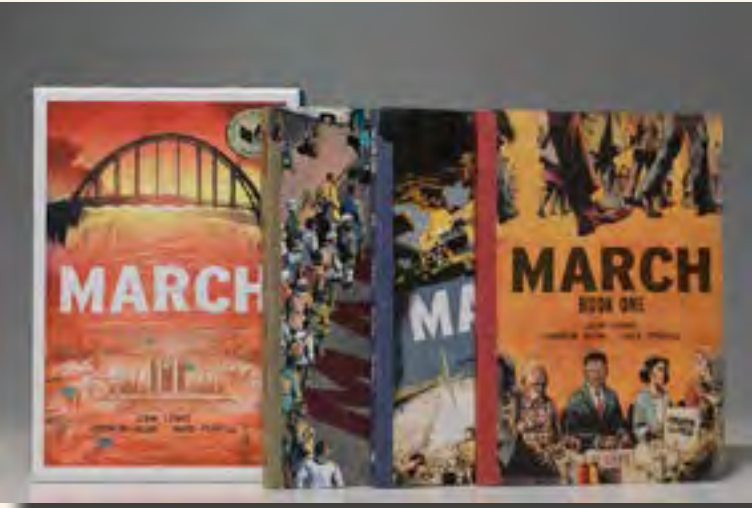
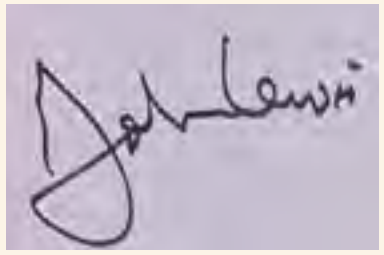
March, The Complete Trilogy, Signed By John Lewis In Volumes I & II

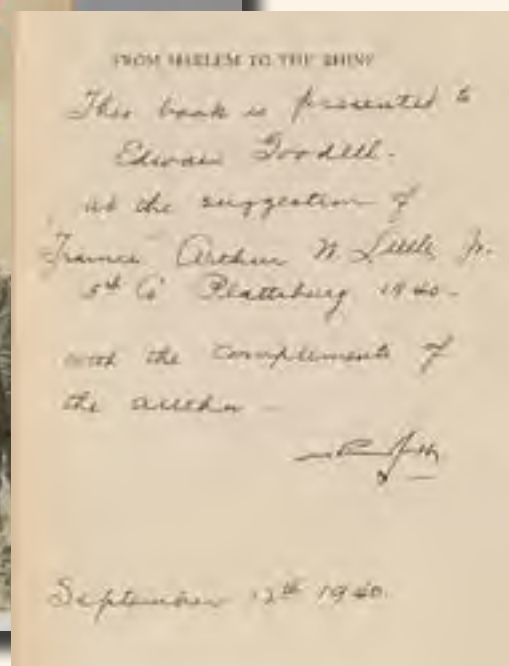
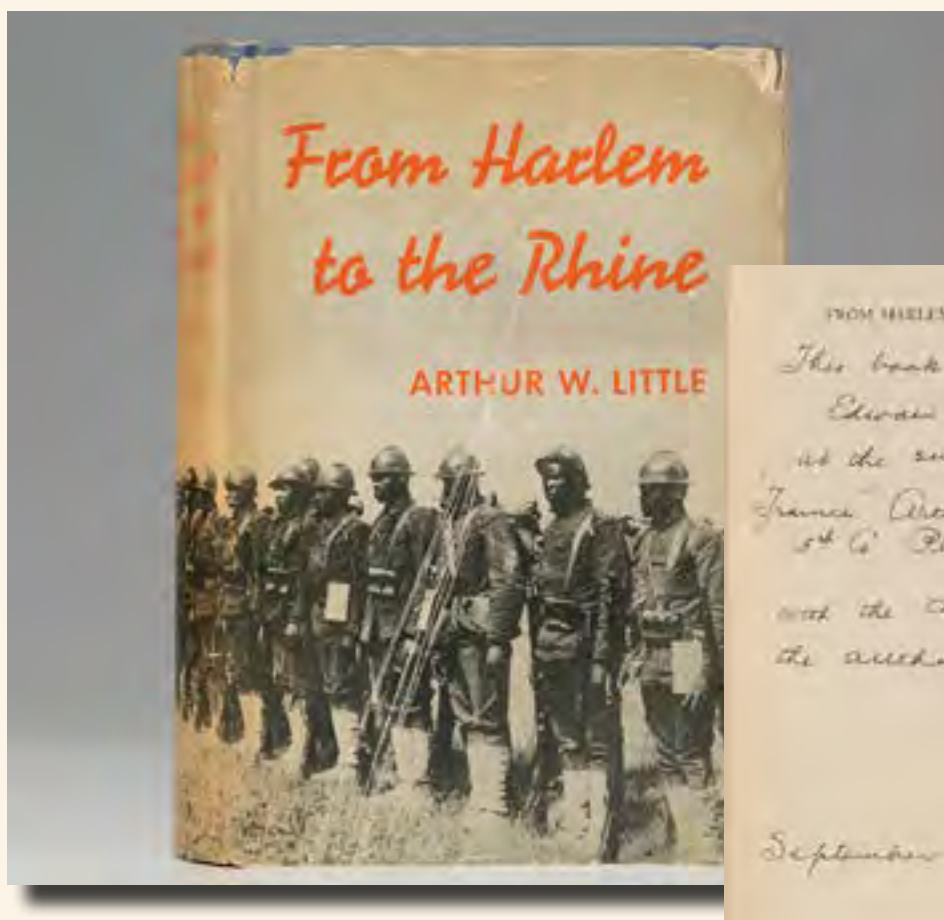
34. LEWIS, John, AYDIN, Andrew and POWELL, Nate. **March.** Marietta, Georgia, 2013-16. Three volumes. Octavo, original stiff pictorial wrappers, slipcase. \$2500.

[CLICK FOR MORE INFO](#)

First trade edition, mixed issue, of the best-selling three-volume graphic novel, boldly signed by John Lewis in Books I & II, also signed in Volume I by co-author Andrew Aydin and artist Nate Powell.

Praised on publication as “a riveting and beautiful civil rights story” (*Washington Post*), “*March* deserves to be placed alongside other historical graphic memoirs like *Persepolis* and *Maus*” (*Entertainment Weekly*). John Lewis’ “brave acts of civil disobedience... (give) *March* its educational value even as Powell’s drawings give Lewis’ crisp narration an emotional power” (*New York Times*). Books III is a first printing; Book I is a fifth printing; Book II is a third printing. Book I with laid-in ticket to a November 10, 2015 evening with Lewis, Aydin and Powell at the University of Utah. A fine set.





"The Best Known African American Unit Of WWI"



35. LITTLE, Arthur W. **From Harlem to the Rhine. The Story of New York's Colored Volunteers.** New York, 1936. Octavo, original blue cloth, dust jacket. \$1250.

[CLICK FOR MORE INFO](#)

First edition of Colonel Little's history of the pioneering WWI African American combat unit, famed as the "Harlem Hellfighters," signed by the author, a white officer of the regiment, with the inscription in an

unidentified hand: "This book is presented to Edward Goodell, at the suggestion of 'Trainee' Arthur W. Little, Jr., 5th Co. Plattsburg 1940—with the compliments of the author—September 12th 1940."

Begun as a National Guard Infantry Regiment, "manned by black enlisted soldiers with both black and white officers, the 369th Infantry Regiment, popularly known as the 'Harlem Hellfighters,' was the best known African American unit of WWI... Spending over six months in combat, perhaps the longest of any American unit in the war, the 369th suffered approximately 1500 casualties" (*BlackPast*). Here Col. Little, the white chief of staff to Col. Hayward, the white commander, offers the first complete story of Harlem Hellfighters. Faintest toning to spine of about-fine book; light edge-wear, mild creasing, small bit of tape reinforcement to verso of scarce very good dust jacket.



A Pivotal Work Of The Harlem Renaissance

36. MCKAY, Claude. **Spring in New Hampshire and Other Poems.** London, 1920. Slim octavo, original tan wrappers. \$1500.

[CLICK FOR MORE INFO](#)

First edition of McKay's seminal volume of 31 poems including iconic works such as Harlem Dancer and The Lynching, published in London shortly before his return to America as a leader of the Harlem Renaissance, with frontispiece portrait, uncut and unopened in fragile original wrappers.

McKay's work is at the core of the Harlem Renaissance, where he gave "early expression to themes that have since figured prominently in black American writing." This volume of 31 major poems contains "the best poetry he had written since leaving Jamaica... verses of love, lost innocence and nostalgia for Jamaica alternated with poems in which McKay expressed anger, alienation and rebellion against the racial oppression he had faced" (Cooper, 132). All but five of the 31 poems here were reprinted in full in various small publications. Interior very fresh with mere trace of foxing. Highly desirable uncut and entirely unopened in original wrappers. A fine copy.



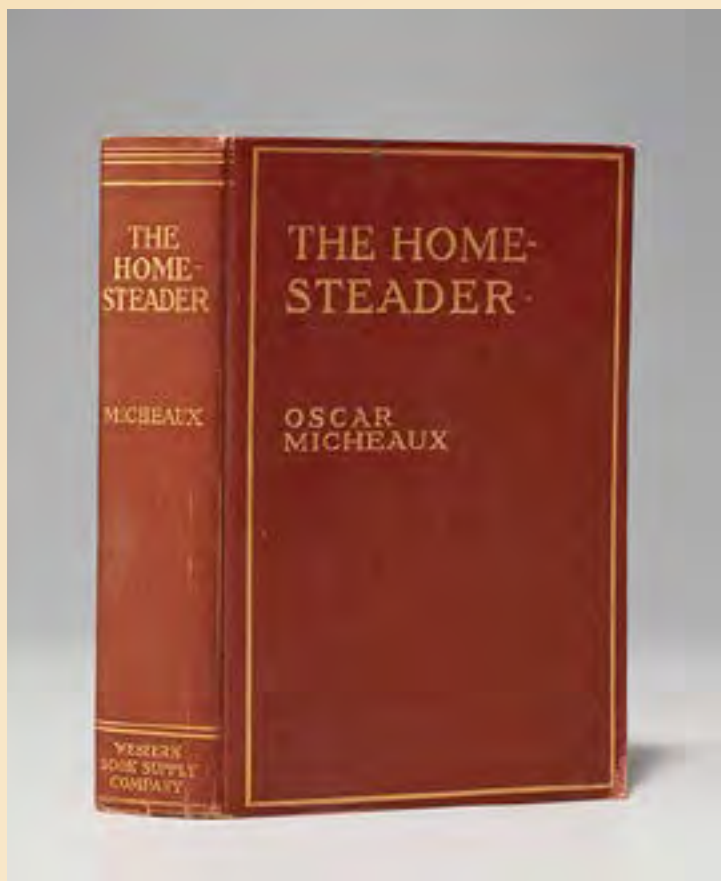
First Edition Of Claude McKay's Second Novel, Banjo

37. MCKAY, Claude. **Banjo. A Story without a Plot.** New York and London, 1929. Octavo, original half black cloth, orange and navy boards, dust jacket. \$1600.

[CLICK FOR MORE INFO](#)

First edition of McKay's landmark second novel, his controversial Harlem Renaissance work that marks "an important milestone" in African American literature, a handsome copy in bright original dust jacket designed by African American artist Aaron Douglas.

Written while McKay lived in Europe and North Africa for over a decade, "it is possible to read *Banjo* as a *roman à clef* portraying friends and acquaintances from his time living in Marseilles, particularly in the summer of 1926 and the spring of 1928" (Hayes, 189). Prized as well for capturing "a pan-African world community that included the Senegalese dockers and Algerian longshoremen" (*New Yorker*), *Banjo* "marks an important milestone... McKay's literary oeuvre is a unique contribution to the global discourse of black writing. It inaugurated two significant black cultural movements, the Harlem Renaissance in the United States and Negritude in Europe" (Ramesh & Rani, 1, 112). Contemporary gift inscription dated 1930. Book fine; light edge-wear, mild toning to spine of colorful unrestored near-fine dust jacket.



"WE WANT TO SEE OUR LIVES
DRAMATIZED ON THE SCREEN
AS WE ARE LIVING IT, THE
SAME AS OTHER PEOPLE, THE
WORLD OVER."

First Edition Of Oscar Micheaux's *Homesteader*, 1917

38. MICHEAUX, Oscar. **The Homesteader.** Sioux City, Iowa, 1917. Octavo, original gilt-stamped burgundy cloth. \$1250.

[CLICK FOR MORE INFO](#)

First edition of Micheaux's groundbreaking novel that triggered his start as writer, director and producer in a career that defied the odds and crafted "almost single-handedly... a prototype for African American independent cinema," a splendid copy in original cloth.

Micheaux based this novel, whose "publication was the most singular event of his entire life," on his experience as a Black homesteader in the West (Learthen Dorsey). His "first self-published novel," it furthers themes in his first two novels, *Conquest* (1913) and *Forged Note* (1915) (ANB). "When Black filmmakers George and Noble Johnson negotiated unsuccessfully with him to film *Homesteader* in 1919, his interest turned to making movies" (*Africana*, 630). Determined to film it, "he would shoot and cut it and open it in New York in less than two years" (Cripps, 89, 171). "No early independent Black filmmaker was more important" (Kisch & Mapp, xiii-xvi). "He successfully fashioned almost single-handedly... a prototype for African American independent cinema" (*Oxford Companion to African American Literature*, 494-95). Without very scarce dust jacket. Owner signature. Interior pristine, only lightest edge-wear to bright gilt cloth. A handsome about-fine copy.



"It Builds, Out Of History And Language And Myth, To Music"

39. MORRISON, Toni. **Song of Solomon**. New York, 1977. Octavo, original black cloth, dust jacket. \$650.

[CLICK FOR MORE INFO](#)

First edition of Nobel laureate Toni Morrison's acclaimed third novel—"a rhapsodic work."

On publication, *Song of Solomon*, Morrison's third novel, won high praise by noted critic John Leonard, who ranked it within a "small company of special books that are a privilege to review. It may be foolishly fussed over as a Black Novel, or a Woman's Novel, or an Important New Novel by a Black Woman. It is closer in spirit and style to *One Hundred Years of Solitude*... it builds, out of history and language and myth, to music. It takes off" (*New York Times*). "Few Americans know, and can say, more than [Morrison] has in this wise and spacious novel" (*Books of the Century*, 315). Text very fresh, mild foxing to fore-edge; faint toning to spine of bright dust jacket. A handsome about-fine copy.



"YOU CAN'T OWN A HUMAN BEING.
YOU CAN'T LOSE WHAT YOU DON'T OWN."



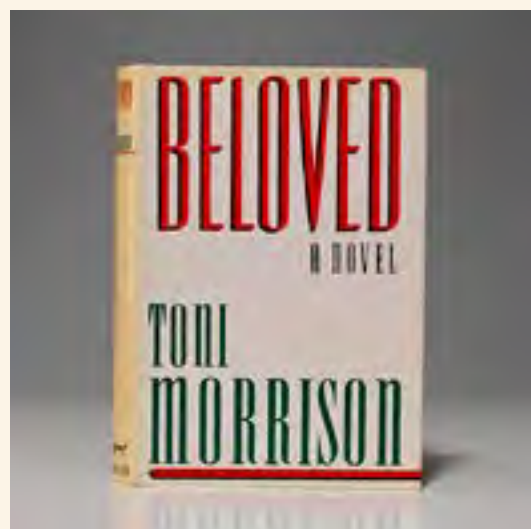
"With A Moving Intensity No Novelist Ever Approached Before"

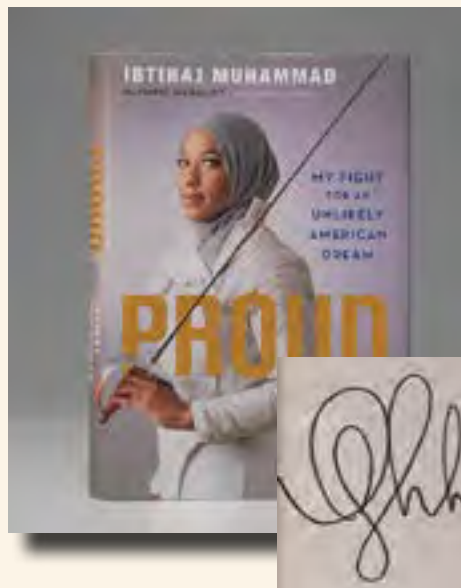
40. MORRISON, Toni. **Beloved**. New York, 1987. Octavo, original white cloth, dust jacket. \$275.

[CLICK FOR MORE INFO](#)

First edition of Morrison's Pulitzer Prize-winning story of escaped slave Sethe and her relationship with a "disturbing, mesmerizing intruder who calls herself Beloved," a fine copy.

"Morrison's versatility and technical and emotional range appear to know no bounds" (Margaret Atwood). "She recreates the interior life of black slaves with a moving intensity no novelist even approached before" (Walter Clemons). A lovely copy in fine condition.





First Edition Of *Proud*, Boldly Signed By Ibtihaj Muhammad

41. MUHAMMAD, Ibtihaj. **Proud. My Fight for an Unlikely American Dream.** New York Boston, 2018. Octavo, original white paper boards, dust jacket. \$300.

[CLICK FOR MORE INFO](#)

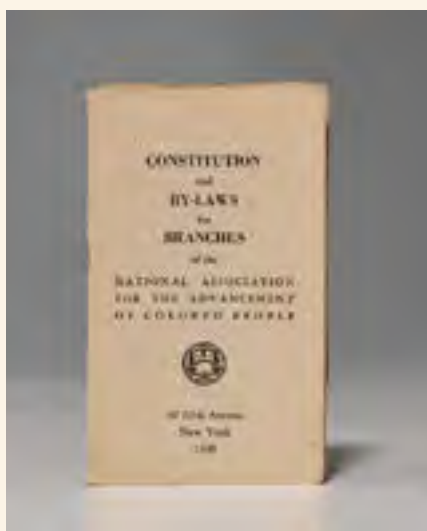
First edition of Ibtihaj Muhammad's "inspiring and illuminating" memoir, signed with her characteristic sketch of a heart.

Named one of *Time* magazine's "100 Most Influential People," Ibtihaj Muhammad "made history at the 2016 Olympics as the first American to compete in a hijab and the first Muslim-American woman to win a medal...

she won the bronze medal in the team sabre event" (*Guardian*). *Proud*, her memoir, is "inspiring and illuminating" (*Christian Science Monitor*). A fine copy.



"Section 1: The Name Of This Organization Shall Be The (Name Of City Or County) Branch Of The National Association For The Advancement Of Colored People..."



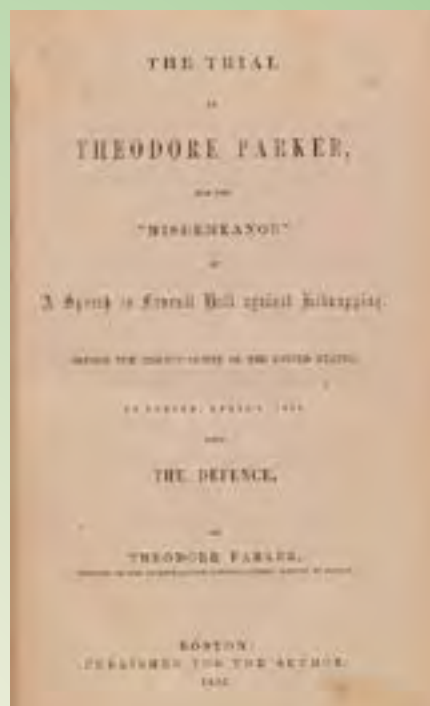
42. NAACP. **Constitution and By-Laws for Branches of the National Association for the Advancement of Colored People.** New York, 1940. Tall 12mo, staple-bound as issued, original printed cream paper wrappers; pp. 21. \$850.

[CLICK FOR MORE INFO](#)

Rare 1940 edition of the constitution and by-laws affecting branches of the NAACP, often regarded as America's premier civil rights organization.

The NAACP was founded in 1909 in response to ongoing violence against Black Americans. The first constitution of the NAACP was drafted in 1911 by Albert Pillsbury, a Boston attorney and prominent Massachusetts politician descended from a white abolitionist family. Over time, the mandate of the NAACP grew and the constitution was

continually edited to account for organizational changes. This 1940 edition contains a staple-in errata reflecting amendments made in 1943, including the deletion of two categories of membership and a new requirement that each branch office divide its fundraising proceeds evenly between the branch and the national office. Only slightest rubbing and minor splitting at spine. An exceptional copy.



“One Of The Most Dramatic And Famous Incidents In The Enforcement Of The Fugitive Slave Act”

43. PARKER, Theodore. *The Trial of Theodore Parker, for the ‘Misdemeanor’ of a Speech in Faneuil Hall against Kidnapping, before the Circuit Court of the United States, at Boston, April 3, 1855. With the Defence.* Boston, 1855. Octavo, original brown cloth. \$2200.

[CLICK FOR MORE INFO](#)

First edition of the fiery abolitionist's attack on the trial and rendition of Anthony Burns, and the federal government's attempt to prosecute Parker and other key abolitionists—"one of the most remarkable and flamboyant works of the 19th century... on the right of free speech, the wrong of slavery, and the nature of judicial tyranny."

"The trial and rendition of Anthony Burns was one of the most dramatic and famous incidents in the enforcement of the Fugitive Slave Act of Sept. 18, 1850." In March 1854 Burns, having escaped from slavery, reached Boston but was soon arrested after his slave owner tracked him to the city. That May, after a mass meeting was held in Faneuil Hall to protest Burns' arrest, a crowd made an abortive attempt to rescue him from jail (Finkelman, 107). After the government indicted but decided to drop the prosecution of Parker for his part in the Faneuil Hall meeting, he decided to publish this "lengthy and scathing" work, where he declares "a great political revolution" has taken place. Here, in "one of the most remarkable and flamboyant American books of the 19th century," Parker presented a 'thorough treatise on the right of free speech, the wrong of slavery, and the nature of judicial tyranny.' Published in November 1855, *Trial of Theodore Parker*... argued that 'barbarous laws must not be applied in a civilized age; nor unjust laws enforced by righteous men' (Lubet, 220-221). Early penciled owner signature and gift inscription. Text fresh with lightest scattered foxing, trace of soiling, expert restoration to inner hinges and original cloth. A handsome near-fine copy of a distinctive anti-slavery work with particular relevance to the right of free speech.

Scarce Association Copy Of Gordon Parks' *Half Past Autumn*

44. PARKS, Gordon. **Half Past Autumn. A Retrospective.** Essays by Philip Brookman. Boston, 1997. Quarto, original laminated blue wrappers. \$250.

[CLICK FOR MORE INFO](#)

First edition in wrappers of this lavish retrospective tribute to Parks, "among the most influential image makers of the postwar years," illustrated with 95 color and 195 duotone images. An association copy from the library of photographer Margery Lewis Smith, longtime partner of photographer W. Eugene Smith.

"The first African-American to work as a staff photographer for *Life* magazine and the first black artist to produce and direct a major Hollywood film, *The Learning Tree* (1969), Gordon Parks... ranked among the most influential image makers of the postwar years" as a cofounder of *Essence* magazine and director of other films such as *Shaft* (1971). Throughout his celebrated career, Parks challenged "stereotypes while still communicating to a large audience, and it cemented his reputation as a humanitarian photojournalist and as an artist with an eye for elegance" (*New York Times*). A fine copy with a memorable association.



"THE ONLY TIRED I WAS, WAS TIRED OF GIVING IN."

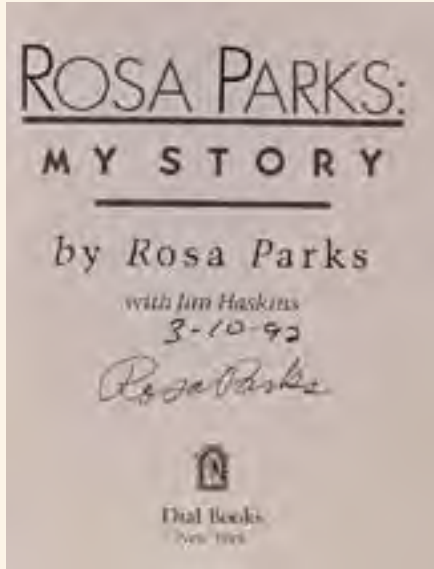
Signed By Rosa Parks

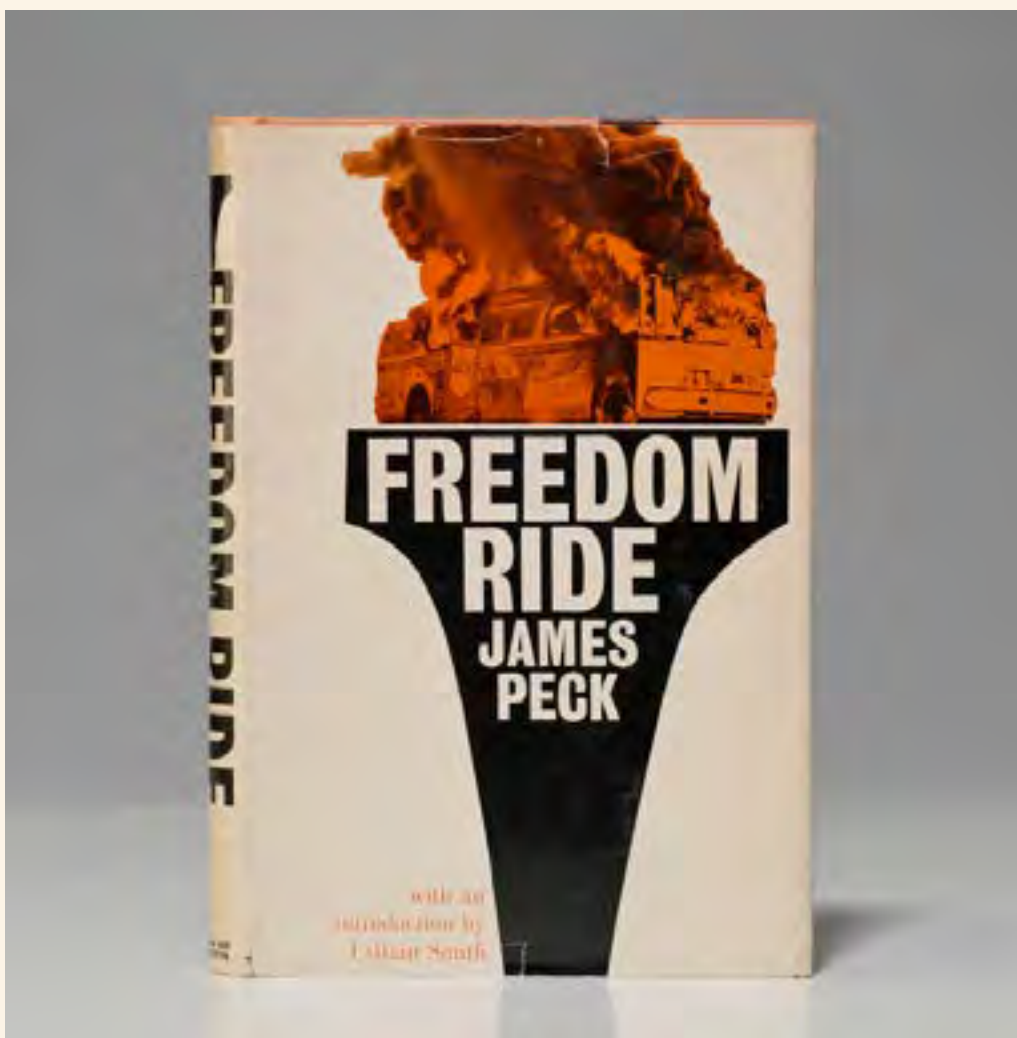
45. PARKS, Rosa. **Rosa Parks: My Story.** With Jim Haskins. New York, 1992. Octavo, original half purple cloth, dust jacket. \$1600.

[CLICK FOR MORE INFO](#)

First edition, second printing (same year as the first), of Parks' autobiography, signed by her and dated in the year of publication: "3-10-92."

"Actually, no one can understand the action of Mrs. Parks unless he realizes that eventually the cup of endurance runs over, and the human personality cries out, 'I can take it no longer'" (Martin Luther King, Jr.). "The mother of the Civil Rights Movement," Parks refused to relinquish her bus seat to a white man on December 1, 1955, and sparked the Montgomery Bus Boycott. A beautiful copy in fine condition.





**“If We Cannot Reorganize Our Society On A More Human
And Equitable Basis, We Will Soon, As Citizens, Have Lost Any Ability
To Reorganize It At All” (James Baldwin)**

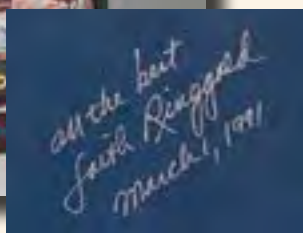
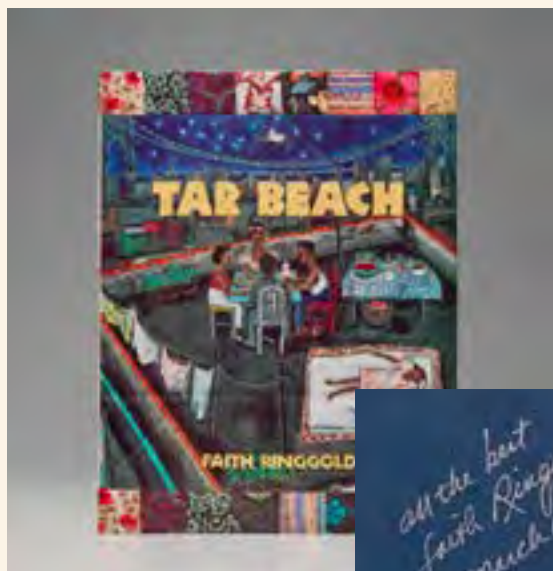
46. PECK, James. **Freedom Ride**. New York, 1962. Octavo, original orange cloth, dust jacket. \$450.

[CLICK FOR MORE INFO](#)

First edition of James Peck's powerful record of the first Freedom Ride, featuring a foreword by James Baldwin.

Peck, a lifelong activist, became involved with CORE in 1946. He joined its Journey of Reconciliation in 1947 and edited CORE's newsletter for decades. In 1961, CORE's co-founder James Farmer, along with Peck and others, began planning Freedom Rides to test the Supreme Court decision outlawing segregation of interstate passengers. That May, Peck was with those in the first Freedom Ride headed South on two buses. In *Freedom Ride*, Peck's dramatic account, he writes of being brutally attacked in Birmingham by armed men—"within seconds I was unconscious." Gift inscription dated year of publication. Book fine; lightest edge-wear to elusive about-fine dust jacket.

First Edition Of African American Artist Faith Ringgold's Award-Winning First Children's Book, *Tar Beach*, Inscribed By Her



47. RINGGOLD, Faith. **Tar Beach**. New York, 1991. Tall quarto, original pictorial laminated paper boards, dust jacket. \$850.

[CLICK FOR MORE INFO](#)

First edition of Ringgold's debut children's book, named a 1992 Caldecott Honor Book, and winner of the 1992 Coretta Scott King Book Award, boldly inscribed in the year of publication: "All the best Faith Ringgold March 1, 1991."

Tar Beach was inspired by Ringgold's original artwork of the same name—a story quilt that hangs in the Guggenheim Museum. Here, the Harlem-born artist unites “the traditional association between flying and the escape of slaves to freedom with her own fantasies as a child who delighted in the sense of liberation and empowerment she felt on a rooftop

from which she saw stars twinkling among the lights of nearby George Washington Bridge.” *Tar Beach* is “beautiful, innovative, and full of the joy of one unconquerable soul” (*Kirkus*). A fine inscribed copy.



First Edition Of *Dinner At Aunt Connie's House*, Signed By Faith Ringgold



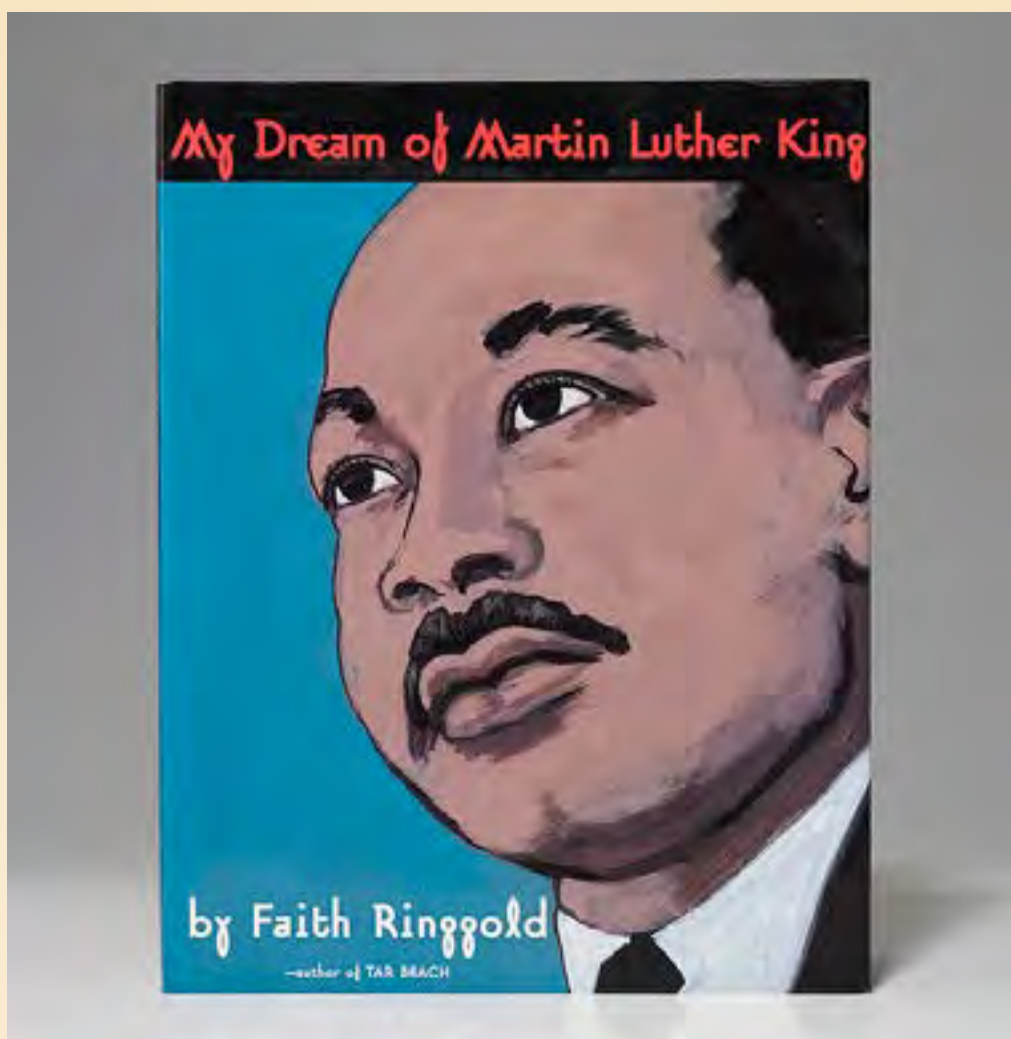
48. RINGGOLD, Faith. **Dinner at Aunt Connie's House**. New York, 1993. Large square quarto, original pictorial paper boards, dust jacket. \$350.

[CLICK FOR MORE INFO](#)

First edition of award-winning artist Ringgold's third book for children, based on her famed story quilt, boldly signed by her.

Ringgold's *Dinner at Aunt Connie's House* tells the story of “Melody, an African-American girl in search of a role model... One day Aunt Connie's tales take on a life of their own, when portraits she has done of women prominent in black history (Rosa Parks, Dorothy Dandridge, Bessie Smith, Harriet Tubman, Sojourner Truth and Marian Anderson among them) come to life and take

turns telling Melody and her cousin about their struggles” (*Chicago Tribune*). Ringgold's book is based on her 1986 story quilt, *The Dinner Quilt*, which is also pictured herein. Owner inkstamp. A fine signed copy.



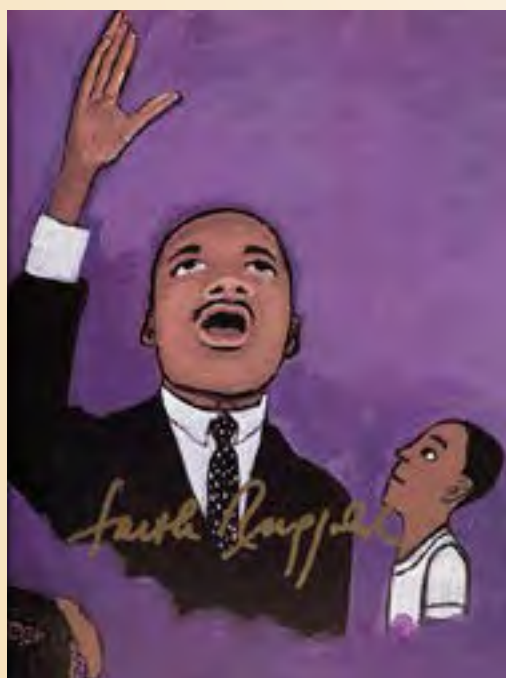
**“A Personal, Heartfelt Interpretation
Of King’s Legacy, Innovative And Stirring”**

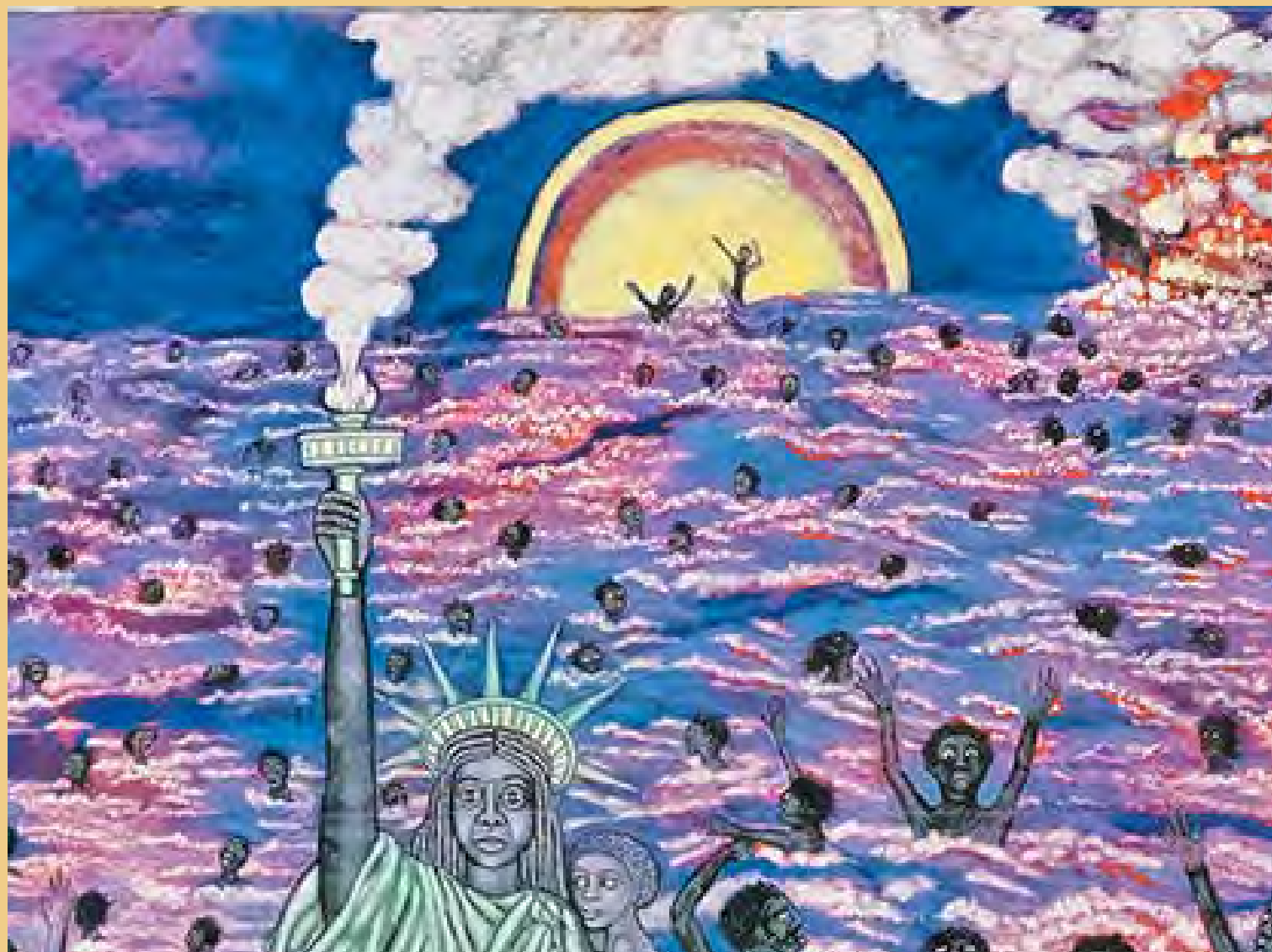
49. RINGGOLD, Faith. **My Dream of Martin Luther King.** New York, 1995. Tall quarto, original laminated pictorial paper boards, dust jacket. \$350.

[CLICK FOR MORE INFO](#)

First edition of a moving tribute to Dr. Martin Luther King, Jr. by famed African American artist and author, boldly signed by her.

In this dramatic and beautifully illustrated book, “Ringgold embroiders her vision of King’s life and message with scenes from a dream.” In the book’s powerful illustrations, conveyed in a “palette of subdued colors, Ringgold gives her scenes a simple, direct, childlike look, focusing attention on eloquent faces and large, particularly expressive eyes” (*Kirkus*). “It is a personal, heartfelt interpretation of King’s legacy, innovative and stirring” (*Publishers Weekly*). A fine signed copy.





**“Anyone Can Fly. All You Need Is Somewhere To Go
That You Can’t Get To Any Other Way”**

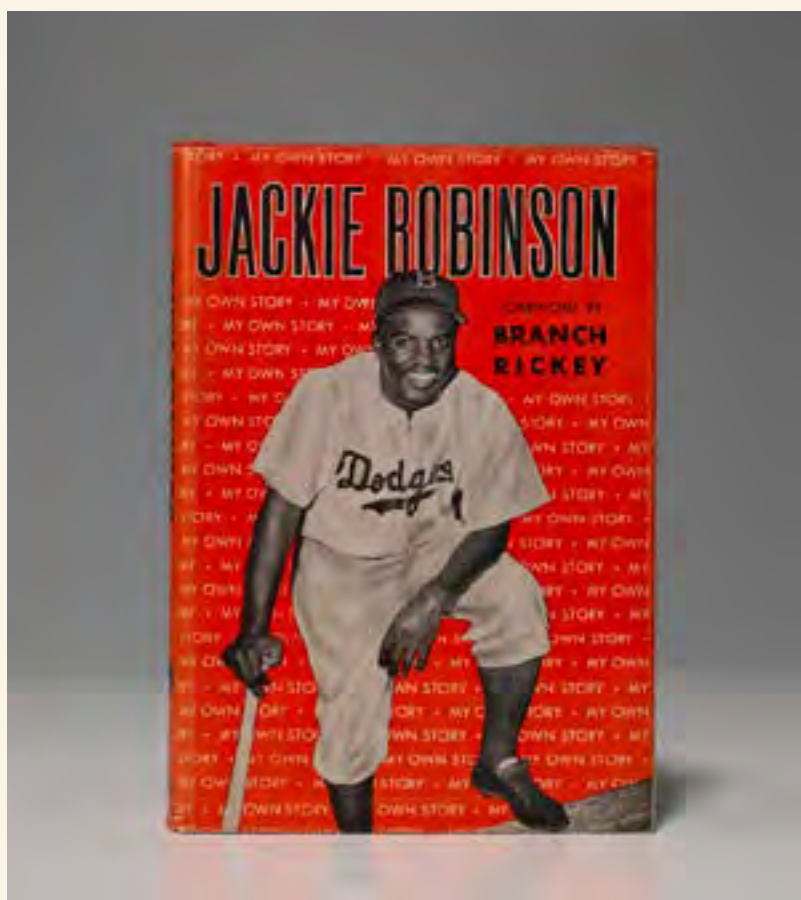
50. RINGGOLD, Faith. *Dancing at the Louvre. Faith Ringgold’s French Collection and Other Story Quilts*. California, 1998. Quarto, original pictorial paper wrappers. \$250.

[CLICK FOR MORE INFO](#)

First edition of the richly illustrated museum catalog from Faith Ringgold’s influential first exhibition, boldly signed by Ringgold.

“The sophisticated populism of Faith Ringgold’s art allows it to glide across cultural and generational boundaries, like those separating children’s storybooks from mature meditations on history and identity. Organized

by Dan Cameron, this first museum exhibition [this is the museum catalog from that exhibition] devoted to her narrative quilt-paintings features two series: ‘The French Collection,’ which tells of an African-American artist in ’20s Paris, and ‘The American Collection,’ in which the subject’s daughter becomes an artist in postwar America” (*ArtForum*). Fine condition.



"A LIFE IS NOT IMPORTANT
EXCEPT IN THE IMPACT IT
HAS ON OTHER LIVES."

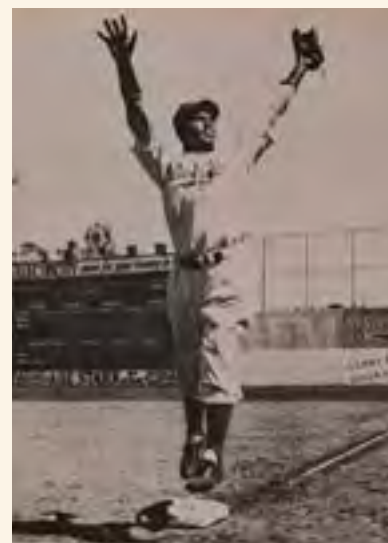
**"Anything Could Happen To A Negro Who Thought
He Could Play Ball With White Men On An Equal Basis"**

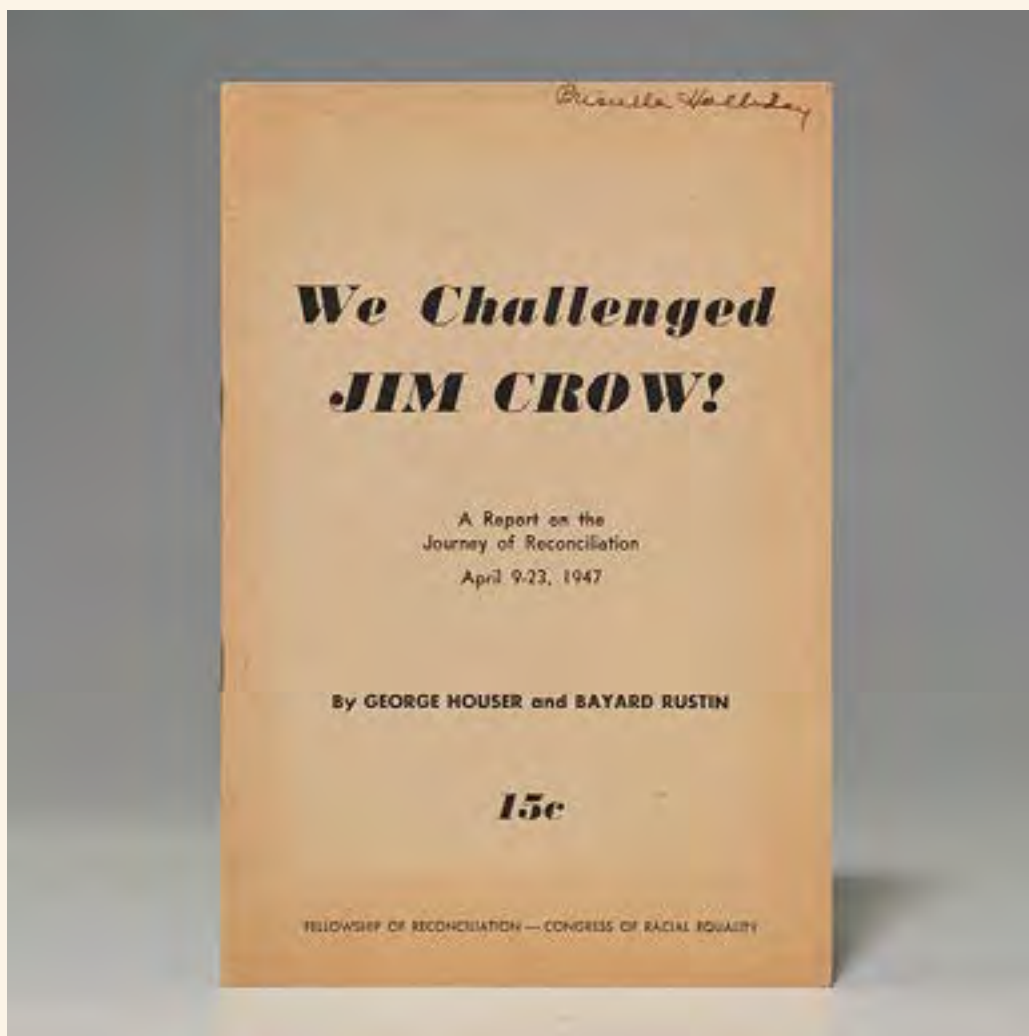
51. ROBINSON, Jackie and SMITH, Wendell. Jackie Robinson. My Own Story. New York, 1948. Octavo, original red cloth, dust jacket. \$1100.

[CLICK FOR MORE INFO](#)

First edition of Robinson's first autobiography, published the year after he broke baseball's color line and faced racist threats on and off the field to be named Rookie of the Year, with Foreword by Branch Rickey and 48 pages of photographic illustrations.

"Jackie Robinson, breaking baseball's color barrier, gathered more attention than any other figure in the history of U.S. civil rights struggles" (Kelly, *Integrating America*). On publication of *My Own Story*, co-authored with leading Black journalist Wendell Smith, Robinson's autobiography was praised as "a moving story from start to finish." In facing almost unrelenting racism that first year, "Robinson had to control his temper and he shrugged it off" (*New York Times*). Bookplate. Book fine; trace of edge-wear, small closed tear to rear lower edge of bright about-fine dust jacket.





"A One-Man Civil Disobedience Movement"

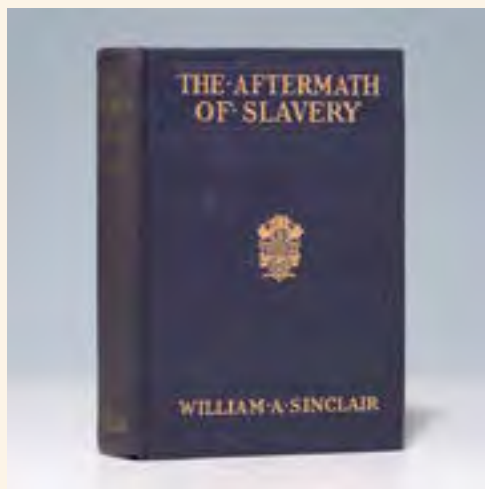
52. RUSTIN, Bayard and HOUSER, George. **We Challenged Jim Crow! A Report on the Journey of Reconciliation April 9-23, 1947.** Newark, New Jersey, 1947. Slim octavo, staple-bound as issued, original tan self-wrappers. \$1800.

[CLICK FOR MORE INFO](#)

First edition of Rustin and Houser's bold report on their 1947 "Journey of Reconciliation," a pivotal inspiration for the 1960s Freedom Rides, an exceptional copy in original wrappers.

Rustin was "one of the great theorists and practitioners of the civil rights movement and a principal organizer of the great 1963 March on Washington" (*Washington Post*). By the time the 1946 Supreme Court *Morgan* decision declared segregation of passengers on interstate train and bus travel unconstitutional, Rustin was already "a one-man civil disobedience movement... no one who knew him well was surprised when he, along with George Houser, came up with the provocative idea of an interracial bus ride through the South" (Arsenault, 28). That landmark first Freedom Ride, recorded by Rustin and Houser in *We Challenged Jim Crow!*, was the inspiration and model for the 1961 Freedom Riders who were also met by arrests and violence Small owner signature on front wrapper. A fine copy.

"Lynchings, Mob Violence And The Workings Of The Southern Legal System"



53. SINCLAIR, William A. **The Aftermath of Slavery. A Study of the Condition and Environment of the American Negro.** Boston, 1905. Octavo, original gilt-stamped navy cloth. \$500.

[CLICK FOR MORE INFO](#)

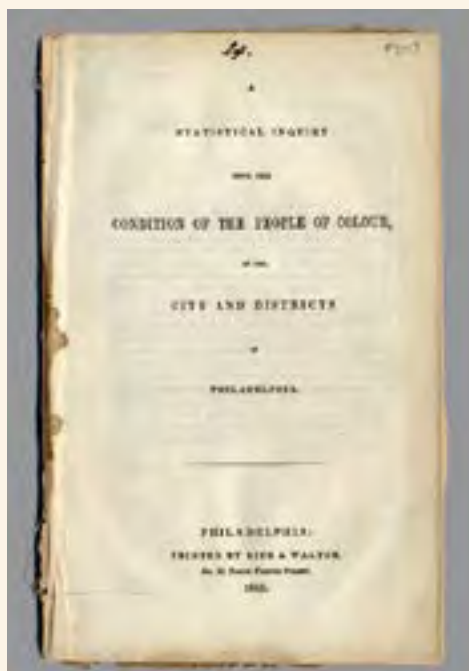
Second edition, issued only three months after the first edition, of Dr. Sinclair's powerful 1905 indictment of America's history of slavery. A handsome copy in original cloth.

Born enslaved in 1858, Dr. Sinclair graduated from Howard University and earned his medical degree from Meharry Medical College. Serving as "the financial secretary of Howard University from 1888 to 1903, he participated in Du Bois' Niagara Movement, helped to launch the NAACP in 1909, and became a leading anti-

Bookerite. Sinclair's *Aftermath of Slavery* broke with standard white interpretations, as he condemned slavery and the hypocrisy of Reconstruction and strongly denounced Negro disfranchisement" (Gavins, 12-13). Six leaves of publisher's advertisements at rear; without rarely found glassine. Trace of small label removal. Interior very fresh and crisp, faint toning to spine, tiny abrasion to rear panel of bright gilt cloth. A handsome about-fine copy.



"Philadelphia's Black History Mirrors The Larger Study Of African Americans"



54. SOCIETY OF FRIENDS. **Statistical Inquiry into the Conditions of the People of Colour, of the City and Districts of Philadelphia.** Philadelphia, 1849. Octavo, disbound, original printed self-wrappers. \$900.

[CLICK FOR MORE INFO](#)

*First edition of the highly influential second census of Philadelphia's African Americans, a work cited by W.E.B. Du Bois in his own history, *The Philadelphia Negro* (1899).*

Scholars note that for much of the 1800s, "Pennsylvania's black history mirrors the larger study of African Americans in U.S. society." This key census of Philadelphia's African Americans, conducted by the Society of Friends and published eleven years after the first, chiefly supports that observation. Du Bois cites *Statistical Inquiry* in his landmark *Philadelphia Negro* (1899) to place his own "study of Philadelphia blacks within the larger historical context" (Trotter & Smith, 1, 8). The Society of Friends published this largely to encourage "efforts to remove the distress

and degradation which prevail... most of which can be distinctly traced to the evil influences of slavery." Small numerical notation above title page. Library inkstamp. Text generally fresh with occasional minor marginal dampstaining, edge-wear to two blank terminal leaves. A scarce near-fine copy.

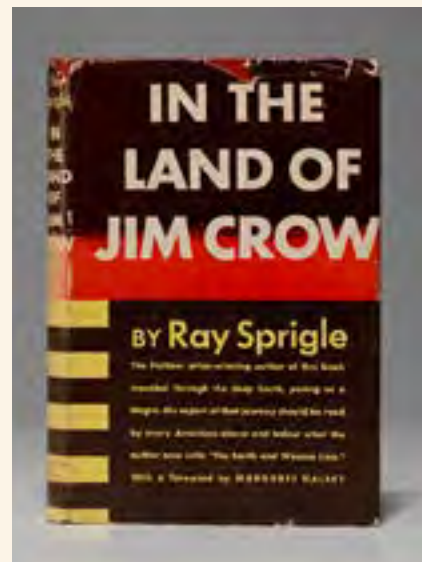
"Fear Was The Lesson That I Learned First And The Lesson That I Learned Best"

55. SPRIGLE, Ray. **In the Land of Jim Crow**. New York, 1949. Octavo, original red paper boards, dust jacket. \$650.

[CLICK FOR MORE INFO](#)

First edition of the award-winning Pittsburgh journalist's searing and groundbreaking report on the "bloodstained tragedy" of racism in the Jim Crow South, published over a decade before Griffin's Black Like Me, in original dust jacket.

In 1948 white journalist Ray Sprigle met with NAACP Executive Secretary Walter White for help in his plan to travel as a black man in the South. Walter White then turned to black civil rights leader John Wesley Dobbs to be Springle's guide as he crossed "the race line in mid-20th-century America" (Juan Williams in Steigerwald, *30 Days as a Black Man*, ix-x). Over a decade before publication of Griffin's *Black Like Me* (1961), Dobbs introduced Springle to "black doctors and undertakers, to sharecroppers, and to the families of lynching victims... what Sprigle was seeing made him ashamed to be an American" (Steigerwald, 1-12). He writes bluntly of the "bloodstained tragedy" of Jim Crow. Gift inscription. Book very fresh; light edge-wear with chipping to spine head and upper front panel of elusive dust jacket. A near-fine copy.



An "Essential Document Of Contemporary American Life"

56. GRIFFIN, John Howard. **Black Like Me**. Boston, 1961. Octavo, original white cloth, dust jacket. \$850.

[CLICK FOR MORE INFO](#)

First edition of a "piercing and memorable" account of racism in America by white writer John Howard Griffin, his record of traveling across the South in 1959 disguised as an African American, in the elusive original dust jacket.

In 1959 Griffin, a white writer, darkened his skin to prepare for a journey across the South disguised as an African American. His chilling record of the experience, *Black Like Me*, "told white Americans what they had long refused to believe." After sending his family to Mexico for their safety, he joined them and "turned his *Sepia* articles into *Black Like Me*. In October 1961, *Black Like Me* was published, to wide acclaim. The *New York Times* hailed it as an 'essential document of contemporary American life.' *Newsweek* called it 'piercing and memorable'.... *Black Like Me* remains a remarkable document. Griffin changed more than the color of his skin. He helped change the way America saw itself" (*Smithsonian Magazine*). Small faint notation to rear endpaper. Text very fresh with mere trace soiling to cloth; edge-wear, mild toning to spine of bright dust jacket. A near-fine copy.





"IT WAS MY GOOD FORTUNE
TO LEND A HELPING HAND
TO THE WEARY TRAVELERS
FLYING FROM THE LAND OF
BONDAGE."

"One Of The Best Accounts Of How Runaway Slaves Made Their Way To Freedom"

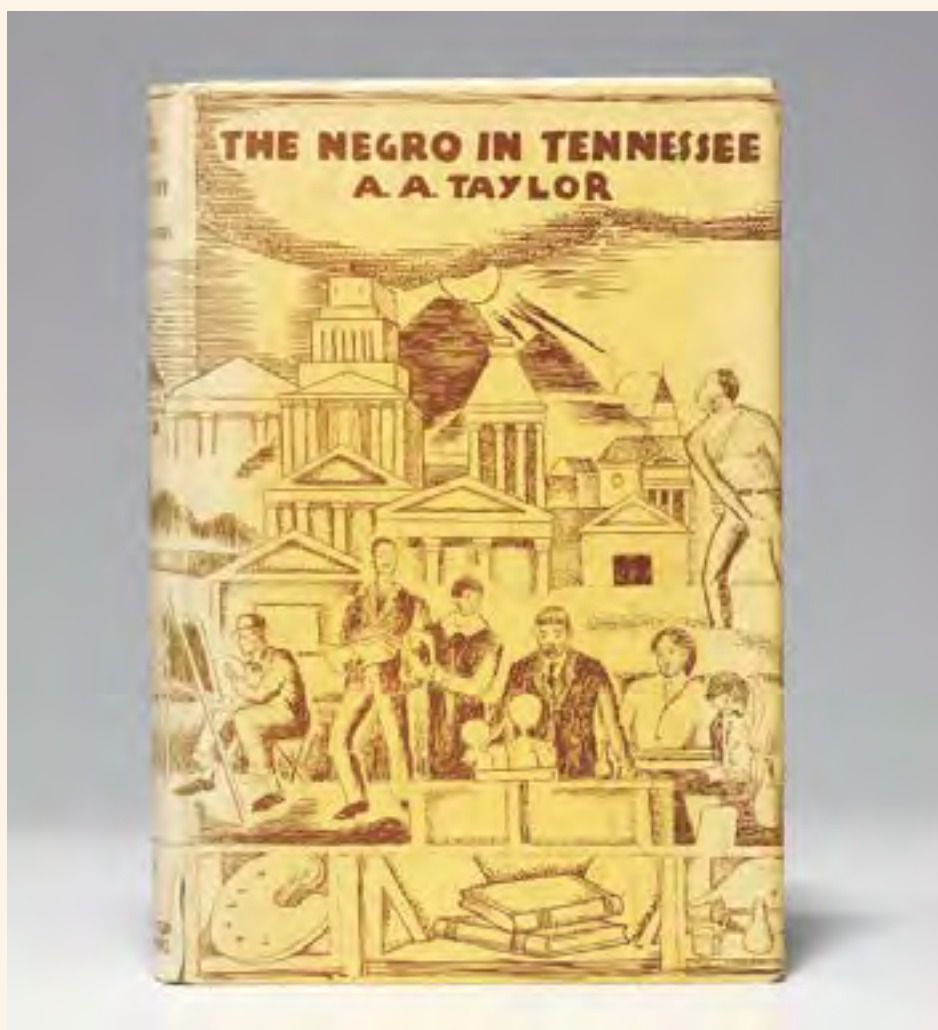
57. STILL, William. **The Underground Rail Road**. Philadelphia, 1872. Thick octavo, original green cloth. \$3600.

[CLICK FOR MORE INFO](#)

First edition of the first definitive and groundbreaking history of the Underground Railroad—"the only work on that subject written by an African American"—with engraved frontispiece portrait of William Still, famed as father of the Underground Railroad, profusely illustrated with 23 full-page and numerous in-text engravings, in gilt-stamped original cloth.



The history of the Underground Railroad "is an epic of high drama... one of the most ambitious political undertakings in American history" (Bordewich, 4). In that history, abolitionist William Still stands out as "the 19th-century's foremost chronicler" (Piloski & Williams, 1013). Known as the father of the Underground Railroad, he was born to a fugitive slave mother and an enslaved father who bought his freedom. Still ran the Philadelphia headquarters of the Pennsylvania Anti-Slavery Society and was its "key operative in assisting fugitives." His monumental *Underground Railroad* is "a treasure trove of information... the most detailed record now extant" (Foner, 151-52, 12). Early owner signature. Interior generally clean with expert cleaning to first few leaves and very faint occasional dampstaining, expert restoration to original cloth and endpapers.



"An Epic Chapter In The History Of The American People"

58. TAYLOR, Alrutheus Ambush. **The Negro in Tennessee, 1865-1880.** Washington, 1941. Octavo, original green cloth, dust jacket. \$650.

[CLICK FOR MORE INFO](#)

First edition of Dr. Taylor's Reconstruction history of Tennessee, where "hostility to the war amendments was possibly more bitter and determined than it was in the other Confederate states," the third and final work in his important series on the Reconstruction, countering "the negative stereotypes that dominated previous writing."

"To describe the end of slavery in the South is to re-create a profound human drama... Never before had black people in the South found any reason to view the future with more hope... The struggles they would be forced to wage to shape their lives and destinies as free men and women remain to this day an epic chapter in the history of the American people" (Litvack, *Been in the Storm*). This is one of the first Reconstruction histories by an African American historian—Dr. A.A. Taylor, "a painstaking scholar and authority on Negro history" (*Crisis*). Only lightest toning to spine of scarce dust jacket. A fine copy.



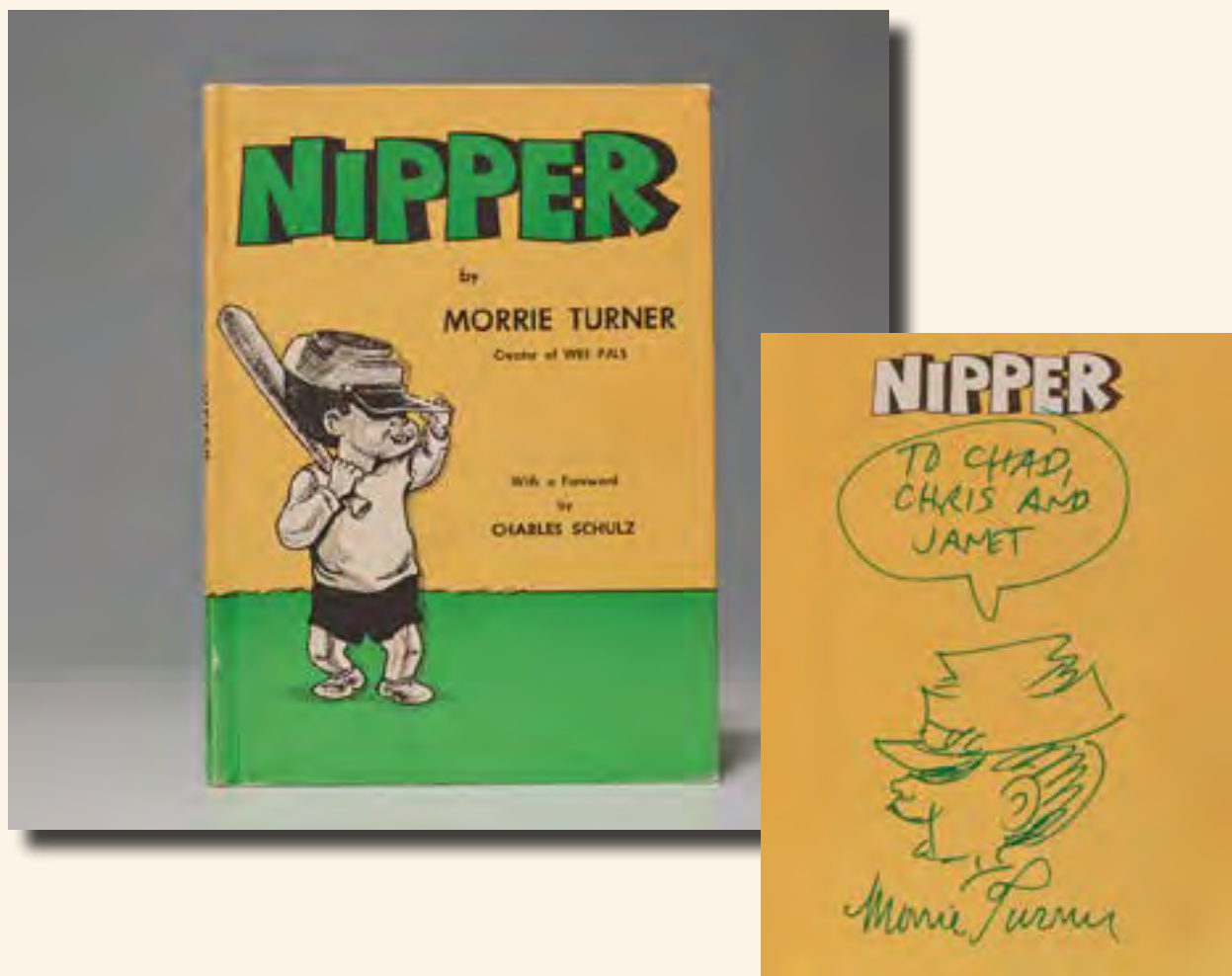
Rare Vintage 1864 Carte-De-Visite Photograph Of Sojourner Truth

59. TRUTH, Sojourner. **Carte-de-visite photograph.** Washington, 1864. Vintage albumen print mounted on ivory card stock, measuring approximately 2-1/2 by 4 inches with printed caption; floated, matted and framed, entire piece measures 7-by-8-3/4 inches. \$12,000.

[CLICK FOR MORE INFO](#)

Rare vintage 1864 carte-de-visite photographic portrait of Sojourner Truth, her favorite and “most famous” portrait, the iconic image personally chosen by her as the engraving and cover image for the 1875 edition of her Narrative, beautifully window-matted and framed with her distinctive printed caption below the image and printed copyright on the card verso.

“A legend in her own time, Truth’s indomitable will has won her a permanent place in American history” (Blockson 29). That crucial status notably includes her early embrace of photography as both assertion of identity and a political tool. As in so much of her life, Truth became “the strategic author of her public self and her photographic portrait” (Grigsby, 12, 59, 15). This rare CDV contains her “most famous portrait.” It was this image that she later chose for the engraving on the title page and cover of the 1875 edition of her *Narrative* (1850). Image clear and defined, only trace of edge-wear at the card’s corner. A fine photograph of one of America’s most inspiring and influential women.



**Presentation First Edition Of *Nipper*,
Inscribed By Turner, Creator Of *Wee Pals*, With Original Sketch By Him**

60. TURNER, Morrie. **Nipper**. Philadelphia, 1970. Octavo, original pictorial green and yellow paper boards. \$800.

[CLICK FOR MORE INFO](#)

First edition of Turner's lively book about his pioneering Black cartoon figure, Nipper, the lead character of his Wee Pals comic strip, here capturing the joy of baseball, where Nipper's mishaps on the field prompt him to instead "study hard" and become "another Frederick A. Douglass," an exceptional presentation copy boldly inscribed: "To C—, C— and J— Morrie Turner," with his original sketch of Nipper.

Turner "broke the color barrier twice—as the first African-American comic strip artist whose work was widely syndicated in mainstream newspapers, and as the creator of the first syndicated strip with a racially and ethnically mixed cast of characters." In the early 1960s Turner and Charles Schulz met and became close friends. "One day Turner lamented the lack of Black characters in newspaper comics, and Schulz suggested he try to do one... In the imaginary world Turner created, a diminutive African-American boy named Nipper" (*New York Times*). Turner's comic strip, *Wee Pals*, was early seen as subversive and widely rejected by newspapers, but after the assassination of Dr. Martin Luther King Jr., newspapers quickly began subscribing to it. A fine copy.

"Any Law Controlling The Ballot Box That Is Not Absolutely Fair And Just To Both Races Will Work More Permanent Injury To The Whites Than The Blacks"



61. WASHINGTON, Booker T. **Black-Belt Diamonds. Gems from the Speeches, Addresses, and Talks to Students of Booker T. Washington... Selected and Arranged by Victoria Earle Matthews.** New York, 1898. Small octavo (4 by 6 inches), modern full black morocco gilt. \$2800.

[CLICK FOR MORE INFO](#)

First edition of a core collection of Washington's early speeches and writings, drawing extensively on his Sunday Evening Tuskegee Talks with passages from Democracy and Education, Southern Lynch Law and other influential works, together in print for the first time.



Black-Belt Diamonds, published two years before Washington's first autobiography, *Story of My Life and*

Work, is a signal collection of excerpts from his speeches and writings, together in print for the first time. Issued the same year he delivered his famous Madison Square Garden Address, it was compiled and edited by the prominent activist for African American women's rights, Victoria Earle Matthews. Text fine, expert repair to frontispiece not affecting image. Beautifully bound.



"Let Us As A Race Recognize The Fact That We Are A Part Of A Great Nation Which We Are Bound To Serve"



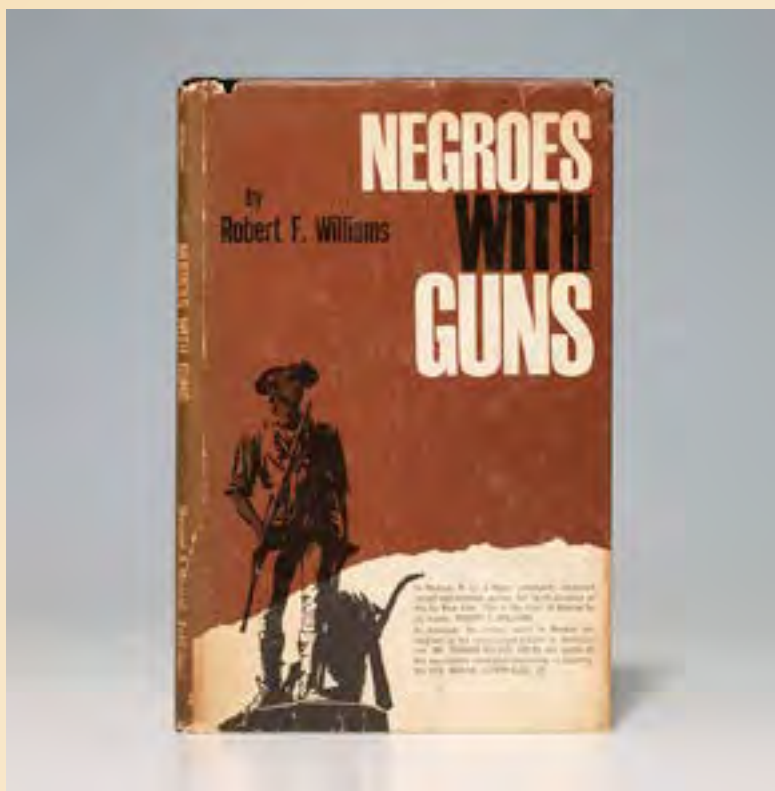
62. WASHINGTON, Booker T. **Putting the Most Into Life.** New York, 1906. Slim octavo, original gilt-stamped red cloth; pp. 36. \$550.

[CLICK FOR MORE INFO](#)

First edition of this inspiring collection of Sunday Evening Talks by Booker T. Washington held at the Tuskegee Institute.

Educator, author, and presidential adviser Booker T. Washington developed a national reputation in the post-Reconstruction era as a proponent of racial uplift. Based at the Tuskegee Institute, Washington believed that the best way to achieve racial progress was through educating the young Black community. Each Sunday evening, Washington offered a talk to his students, usually focusing on character building as a means of achieving greater liberation in America. This collection of his talks features pieces

on health, successful school life, advice to teachers, industrial efficiency, religion, and integrating racial life with national citizenship. Thus, *Putting the Most Into Life* offers a warm and personal glimpse into the beliefs of one of America's most famous Black leaders. Interior generally fine, only light wear and soiling to cloth, small closed tear to cloth on front board, gilt bright. An extremely good copy.



"THE AFRO-AMERICAN
MILITANT IS A
'MILITANT' BECAUSE
HE DEFENDS HIMSELF,
HIS FAMILY, HIS HOME,
AND HIS DIGNITY."

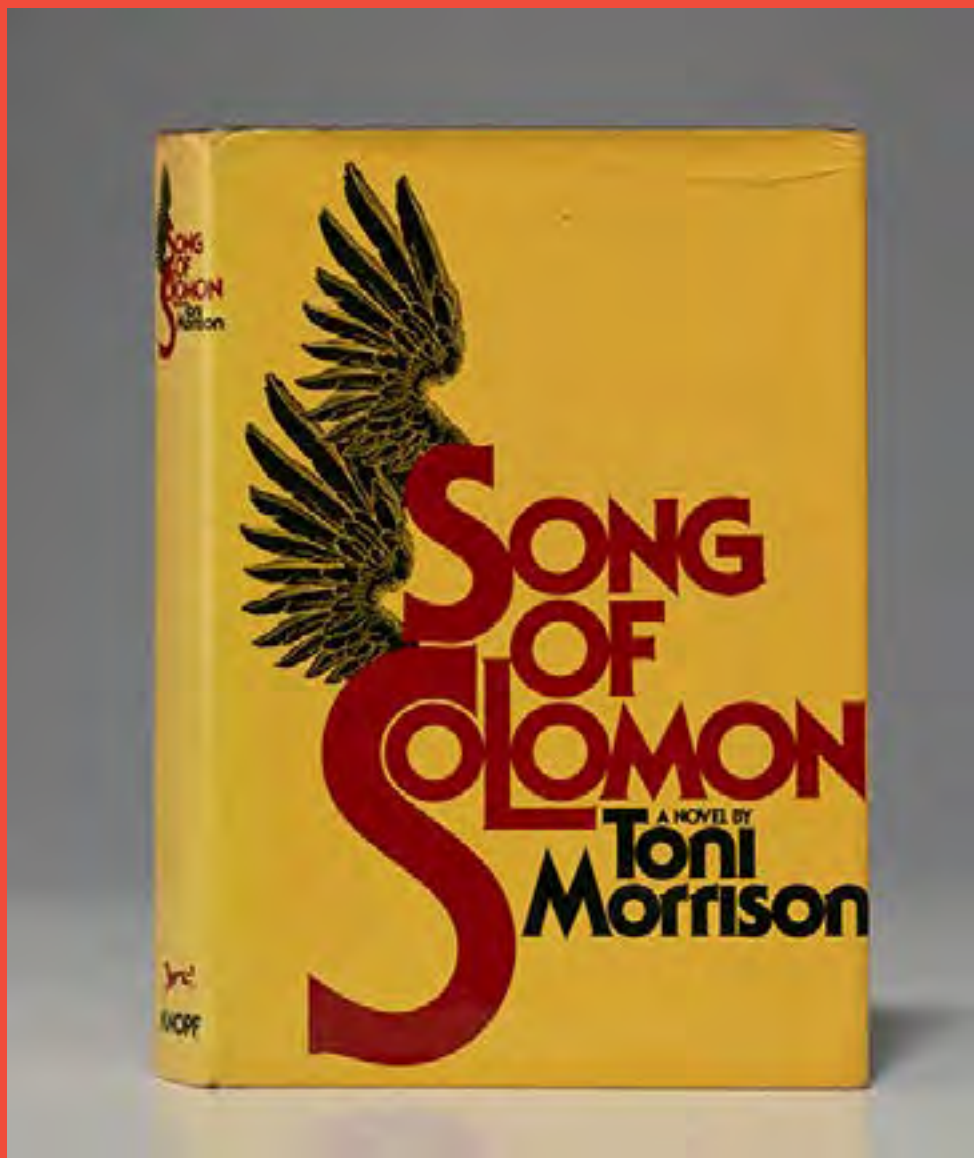
**"One Of The Most Telling And Important Documents
Of The African American Struggle"**

63. WILLIAMS, Robert F. **Negroes with Guns**. New York, 1962. Octavo, original black paper boards, dust jacket. \$900.

[CLICK FOR MORE INFO](#)

First edition of Williams' powerful book, "a great influence" on Huey P. Newton and, to Rosa Parks, in original dust jacket.

"Williams was an architect of the modern black power" (*New York Times*). After serving in WWII he returned to North Carolina, where he led the nearly defunct NAACP chapter. With Klan rallies drawing over 15,000 people, "Williams advocated 'armed self-reliance'... It was not that he opposed nonviolent direct action. In fact, he used it throughout his career as a civil-rights leader. Rather, he believed that different situations demanded different tactics. So, while he petitioned, negotiated, marched, picketed and sat-in, he also always carried a pistol and organized the Black Guard" (Jones in *Film and History* V.38). After Williams went into exile in the early 1960s, he authored *Negroes with Guns*, "one of the most telling and important documents of the African American freedom struggle" (Tyson, Introduction to 1998 edition, xv-xvi). To Huey P. Newton, *Negroes with Guns* "had a great influence on the kind of party we developed" (*Revolutionary Suicide*, 112). Following Williams' death in 1996, Rosa Parks stood at his funeral and "told the congregation that she and those who marched with Martin Luther King, Jr. in Alabama had always admired Williams 'for his courage and his commitment to freedom. The work that he did should go down in history and never be forgotten'" (Tyson in *Human Tradition*, 238-44). Book fine; light edge-wear, mild soiling to near-fine dust jacket.



*Morrison, Toni. Song of Solomon. First edition of this literary classic.
See No. 39. \$650.*

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