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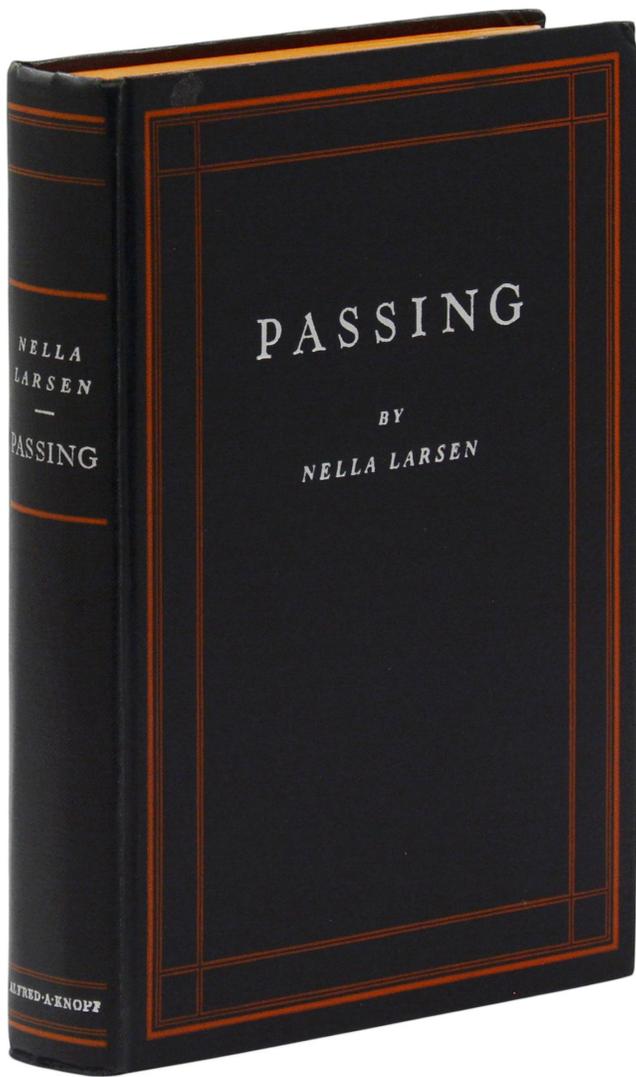
African Americana

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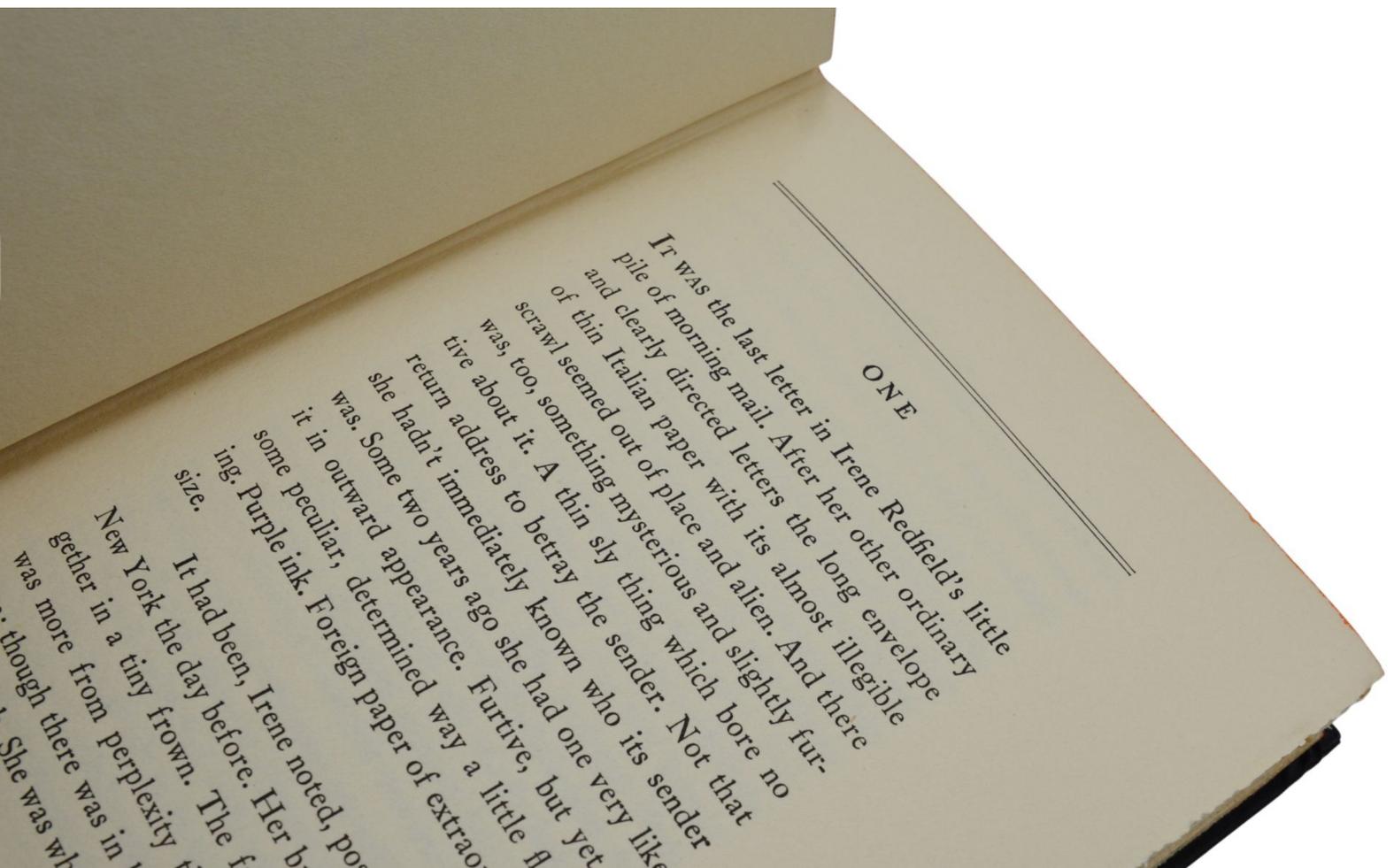
Passing

Larsen, Nella

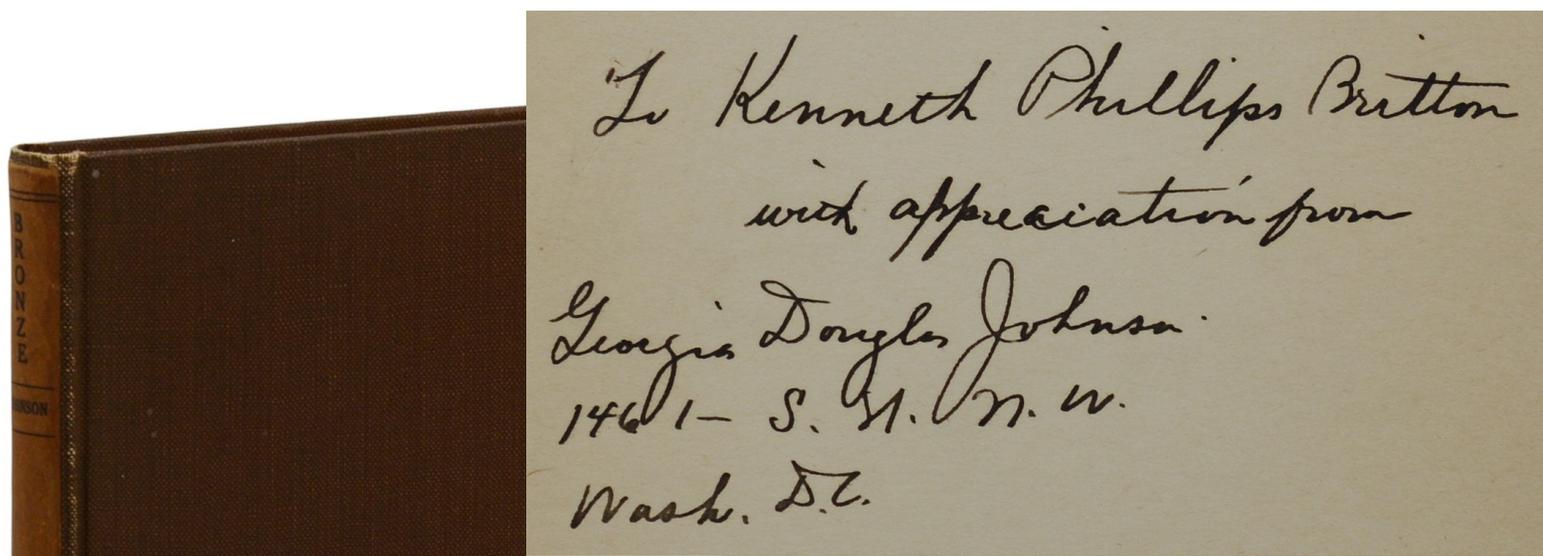
New York: Alfred A. Knopf, 1929. First edition, first printing. Bound in publisher's original black cloth ruled in red with silver lettering. Near Fine or better with light wear to corners and spine ends, tiny stain and a few light scratches to covers, pages toned and with a few bits of foxing. Lacking the dust jacket, though a clipped portion of the front flap is present and laid in.

The author's second novel, widely considered a major work of 20th century American fiction and the Harlem Renaissance, as well as a keystone of both feminist and African-American literature. Item #140943865

\$12,500



Signed by Georgia Douglas Johnson



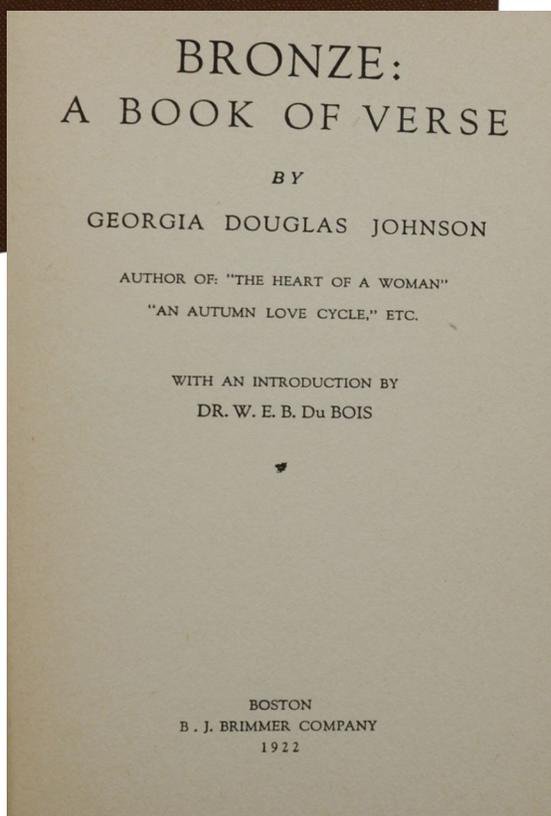
Bronze: A Book of Verse

Johnson, Georgia Douglas; W.E.B. Du Bois [Introduction]

Boston: B. J. Brimmer Company, 1922. First edition, first printing. Signed by Georgia Douglas Johnson on the front free endpaper and inscribed to author and playwright Kenneth Phillips Britton. [iv], 101 pp. Bound in publisher's brown cloth with paper title label; one of two variants of undetermined priority.

Near Fine, with light rubbing to cloth at corners and spine ends, light spotting to top of top edge of textblock, paper spine label and pages toned, hinge following front free endpaper is slightly exposed. Scarce.

The second book of poetry by the influential Harlem Renaissance figure and one of the earliest female African American playwrights, in which she explores motherhood and being a woman of color. Johnson's husband did not approve of her literary ambitions and insisted she focus on domestic affairs. He died three years after the publication of this book; Johnson was left a widow at age 45, struggling to support two teenage boys. She wrote an estimated 28 plays, most of which were unpublished during her lifetime due to her gender and race, as well as her refusal to give the plays what she considered unrealistically happy endings. Item #140943853



\$35,000

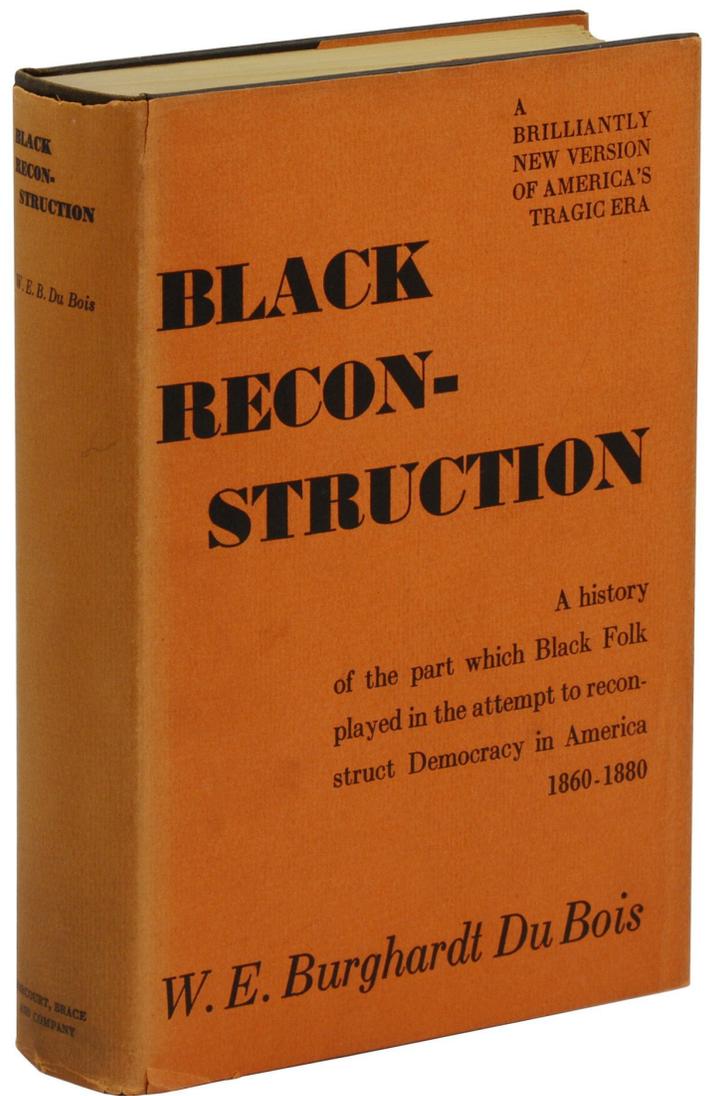
Black Reconstruction

Du Bois, W.E.B.

New York: Harcourt, Brace and Company, 1935. First edition. Review copy with publisher's stamp on front free endpaper with publication date and price, in very rare possible review version of the dust jacket without price. [viii], 746 pp. Bound in publisher's black cloth with gilt spine lettering. Very tiny wormhole in front gutter cloth, else Fine in a Near Fine dust jacket, spine panel dulled, worn at head, a few paint flecks on back panel. Scarce in jacket.

One of Du Bois' major works, a revisiting of the reconstruction period as a critical time of Black advancement in American society and a near-revolution of anti-racism and societal change. In portraying the period in this way he was clashing with the academic orthodoxy and popular conceptions of the time. In the 21st century it has been given renewed attention and called "the foundational text of revisionist African American historiography." Item #140943735

\$12,500



REVIEW COPY
PUBLICATION DATE
JUN 13 1935
PRICE \$ 4.50

FOR CONGRESS.	179
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INCIDENTS
IN THE
LIFE OF A SLAVE GIRL,
SEVEN YEARS CONCEALED.

I.
CHILDHOOD.

I WAS born a slave ; but I never knew it till six years of happy childhood had passed away. My father was a carpenter, and considered so intelligent and skilful in his trade, that, when buildings out of the common line were to be erected, he was sent for from long distances, to be head workman. On condition of paying his mistress two hundred dollars a year, and

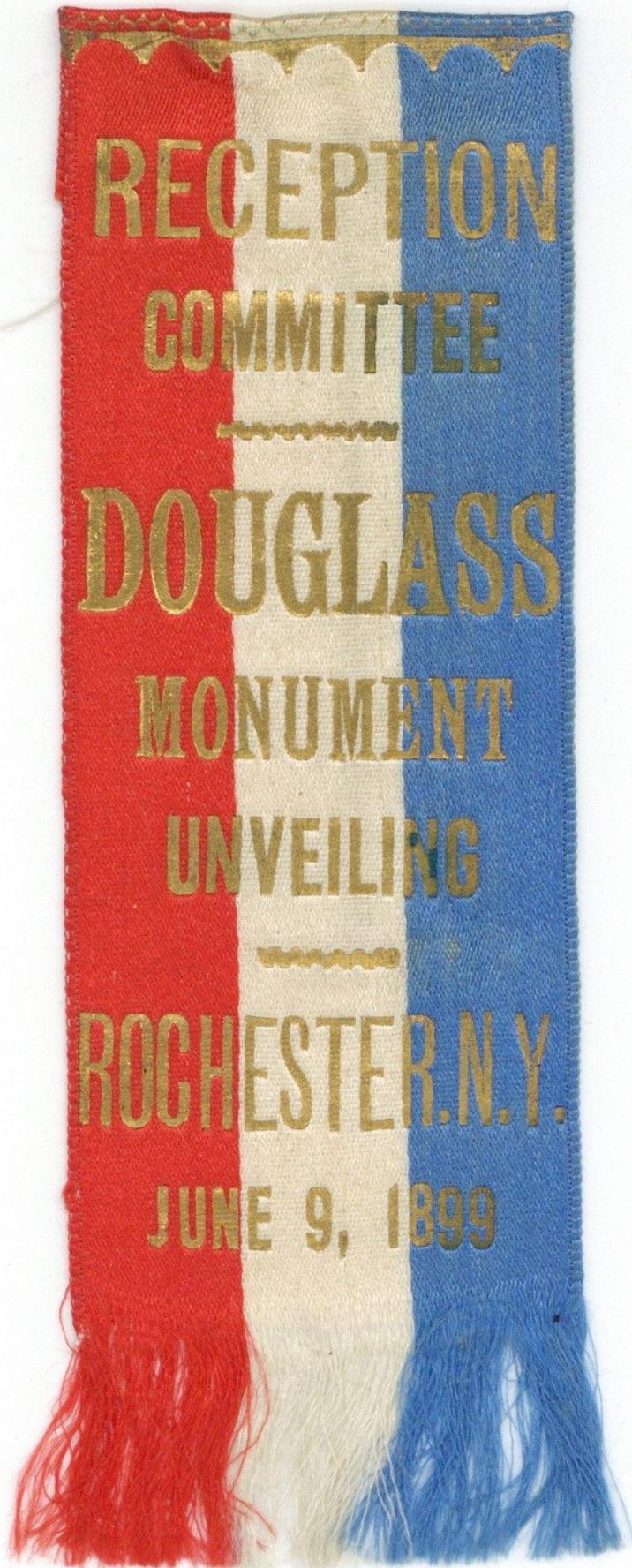
Incidents in the Life of a Slave Girl. Written by Herself

[Jacobs, Harriet]; Linda Brent [Pseudonym]; Lydia Maria [Editor]

Boston: Published for the Author [by Thayer & Eldridge], 1861. First edition. 306 pp. Bound in publisher's full brown textured cloth, expertly rebacked with original spine laid down, boards blind ruled with floral ornamentation, spine ornamented and lettered "LINDA" in gilt. Very Good with foxing throughout, small tidemark to upper corner of final hundred pages, hinges repaired and corners reinforced, a few corner-creased pages.

A truly scarce landmark of American literature, many times more rare in commerce and at auction than many of the 19th century ex-slave narratives with which is often compared such as Narrative of the Life of Frederick Douglass. It was long thought to be fictional, utilizing the narrative techniques of the sentimental novel as it does and published under a pseudonym, until the 1980s when historian Jean Fagan Yellin established it was Harriet Jacobs' autobiography. In particular, the attention Jacobs called to the sexual abuse and exploitation of female slaves was quite ahead of its time, not to mention effective at making her abolitionist and feminist argument in a visceral way readers could not ignore. One of the major documents with which we understand the 19th century American experience. Item #140942931

: \$125,000



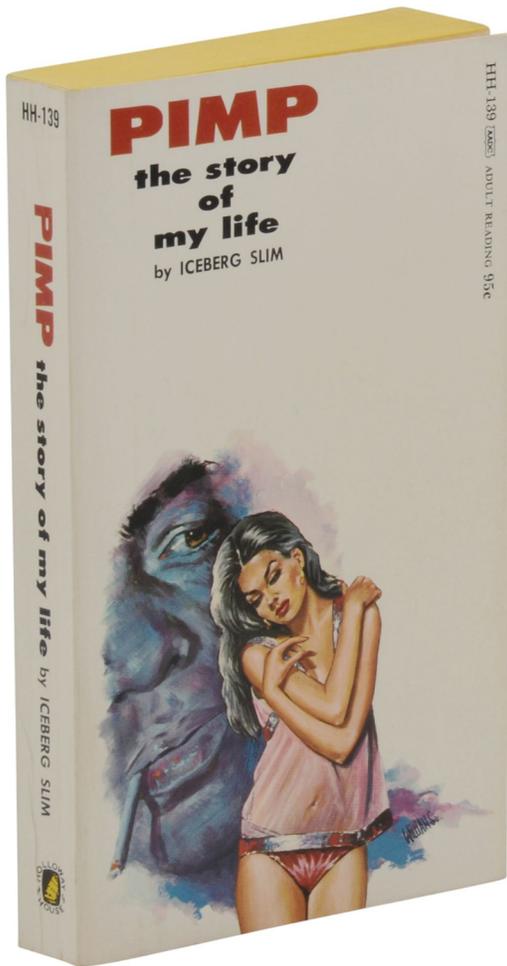
Ribbon for the unveiling of a monument to Frederick Douglass in Rochester, NY, June 9, 1899

Reception Committee, Douglass Monument Unveiling; Sidney W. Edwards [Sculptor]

Newark, NJ: Whitehead & Hoag Co., 1899. Red, white, and blue ribbon, fringed along bottom, vertical pin on verso. 4 x 12 cm. "Reception Committee / Douglass Monument Unveiling / Rochester June 9, 1899" printed in gilt. "Whitehead & Hoag Co. Newark, NJ" printed at top of verso in bold; they were makers of political paraphernalia.

The statue, sculpted by Sidney W. Edwards, was commissioned by African American activist John W. Thompson a little more than four years after ex-slave and author Frederick Douglass's death, using Frederick's third son Charles as a model. Teddy Roosevelt attended the dedication. The statue stands to this day in Rochester, now in Highland Park. Item #140943076

\$2,500

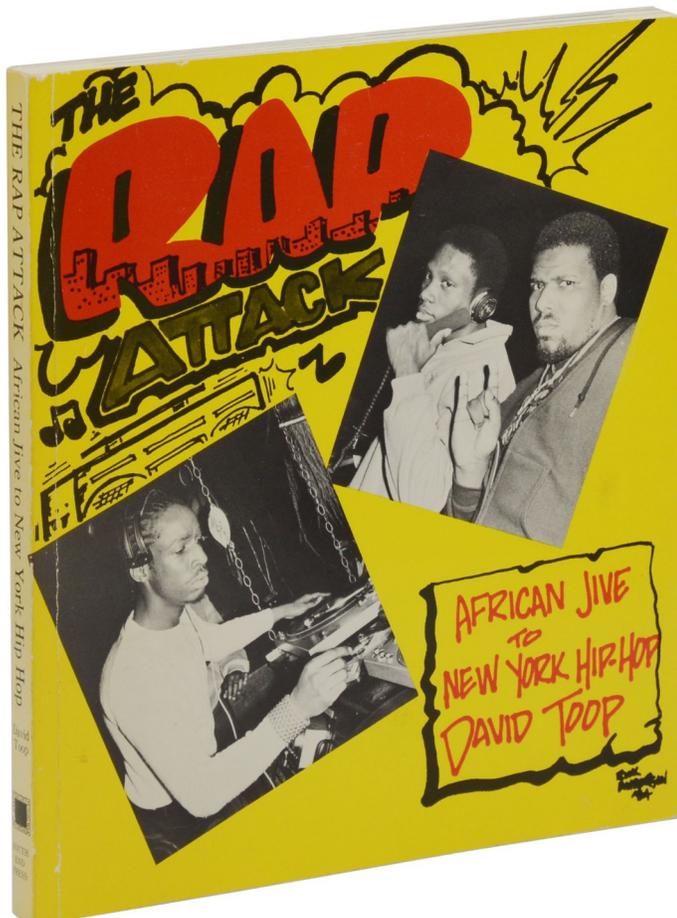


Pimp

Iceberg Slim

Los Angeles: Holloway House, 1962. 317 pp. First edition, stated first printing. Bound in publisher's printed wraps. Near Fine with light creases to spine, light wear to wraps and toning to pages as expected, but on the whole a very bright and sharp example. The best-known account of pimping, often associated with the blaxploitation films it preceded. It is also a well-written and vivid autobiography. Item #140943045

\$950



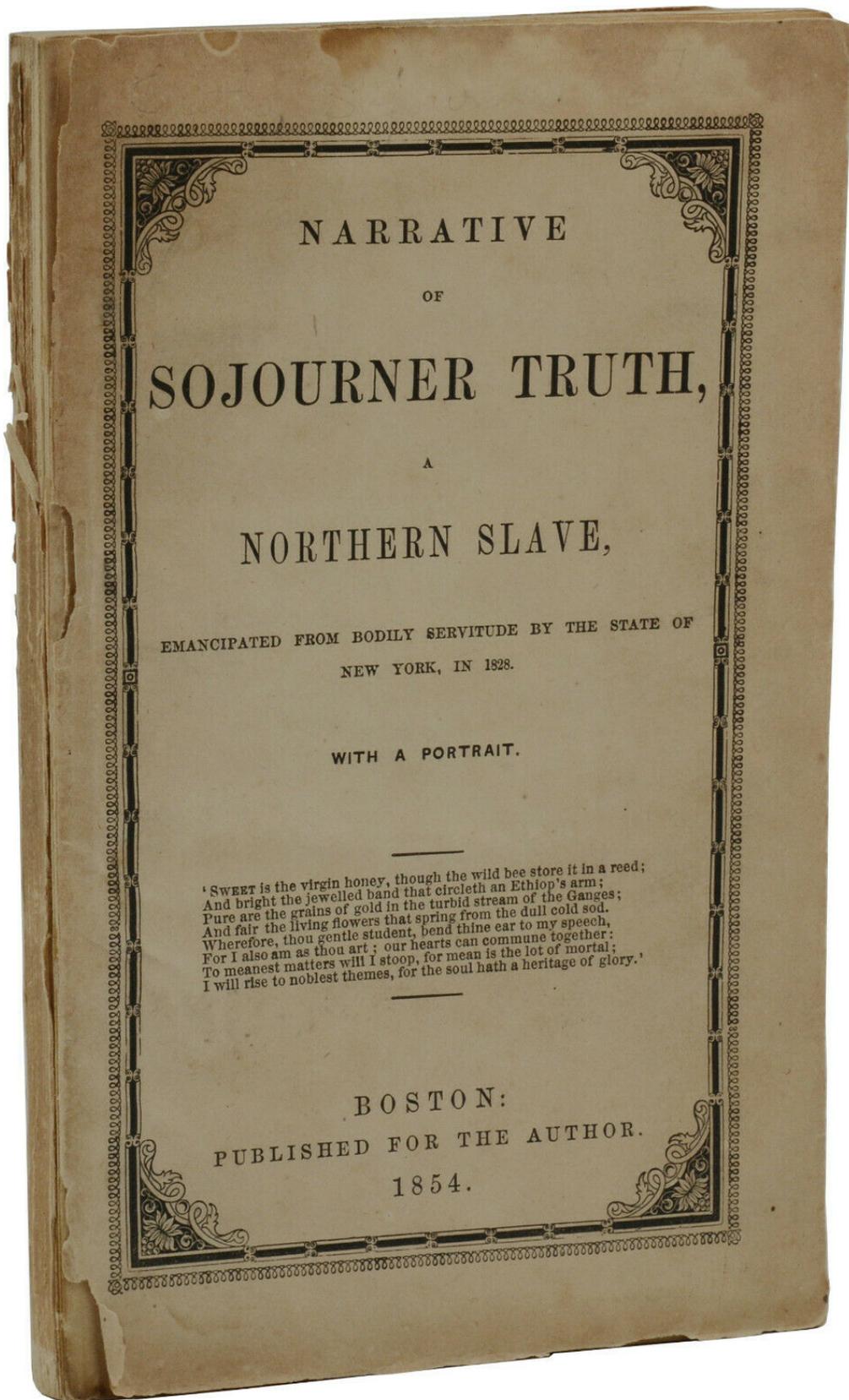
The Rap Attack: African Jive to New York Hip-Hop

Toop, David

Boston: South End Press, 1984. First edition. 168 pp. Bound in publisher's illustrated wraps. Very Good+ with slightly sunned spine, former owner's name on title page, small stain in margin of page 149.

An early history of hip-hop culture and music in America, photo-illustrated in black-and-white. Among the book's strengths, Toop covers a lot of the DJ culture of the late '60s and '70s that other, later hip-hop histories have glossed over, as well as continuities between the then nascent hip-hop scene and earlier cultures of doo-wop, funk, and soul. Item #140943776

\$450



Narrative of Sojourner Truth, A Northern Slave, Emancipated from Bodily Servitude by the State of New York in 1828

Truth, Sojourner; Olive Gilbert

New York: Published for the Author, 1853. [Boston: Published for the Author, 1854]. Second edition, early issue with title page dated 1853 with a New York imprint, and front wrapper resetting title page within an ornamental border dated 1854 and with a Boston imprint. BAL 19381 describes an 1853 dated title like the present but dated 1855 on the front wrap--that issue, however, has different pagination as it includes a new introduction by Harriet Beecher Stowe. Bound in publisher's original wraps; front wrap is detached and rear is started, spine is fragile, barely visible erased name at top of front wrap, Very Good.

Originally a Dutch-speaking slave in New York, Truth escaped to freedom with her infant daughter in 1826. Two years later, she sued her former owner to recover her son and became the first black woman to sue a white man and prevail. After gaining freedom, she would preach about abolition and human right for all. "A legend in her own time, Truth's indomitable will has won her a permanent place in American history. Her evangelic fervor and plain wit helped to advance the causes of emancipation and women's rights" (Blockson 29). Item #140941958

\$25,000

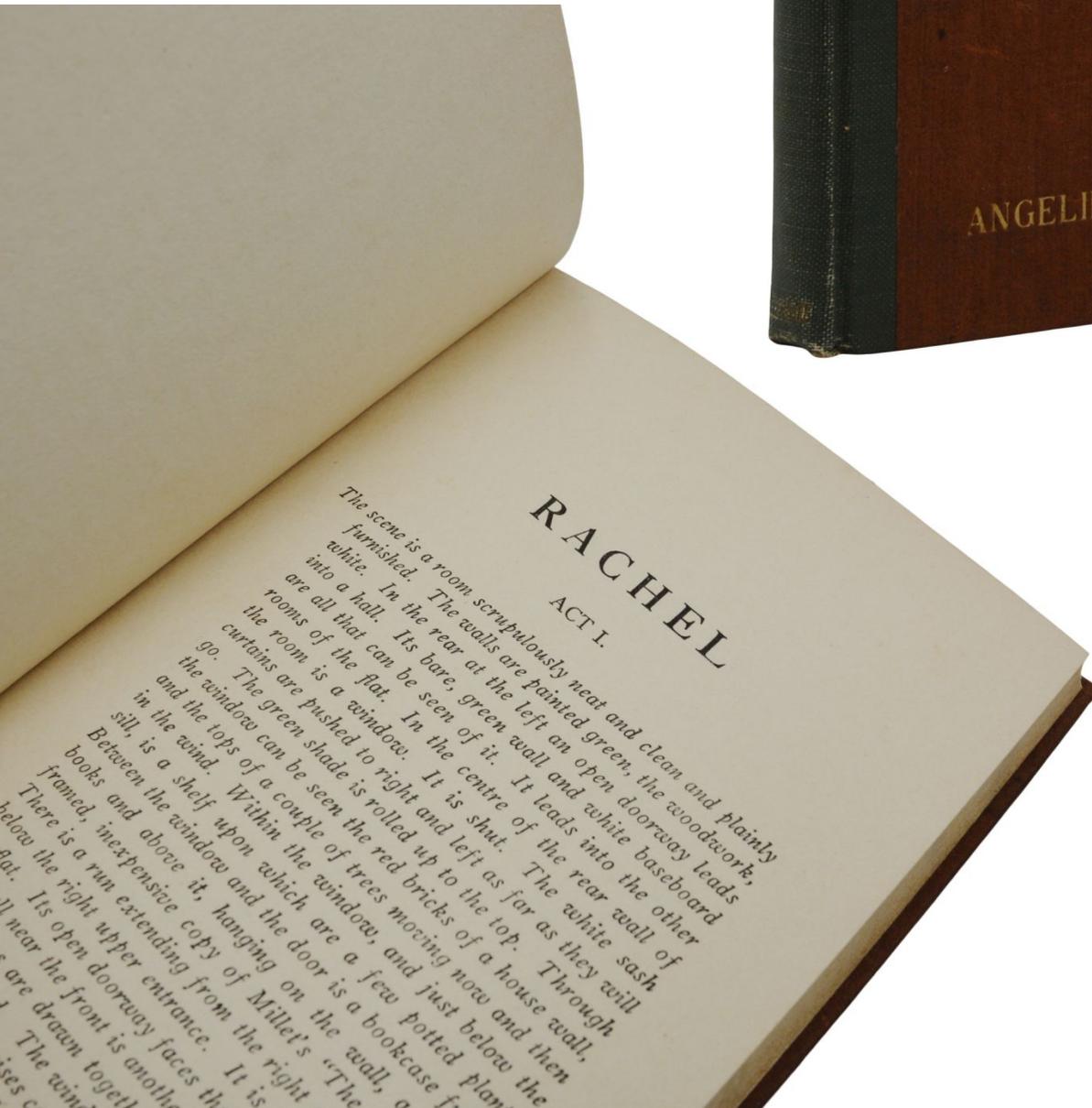
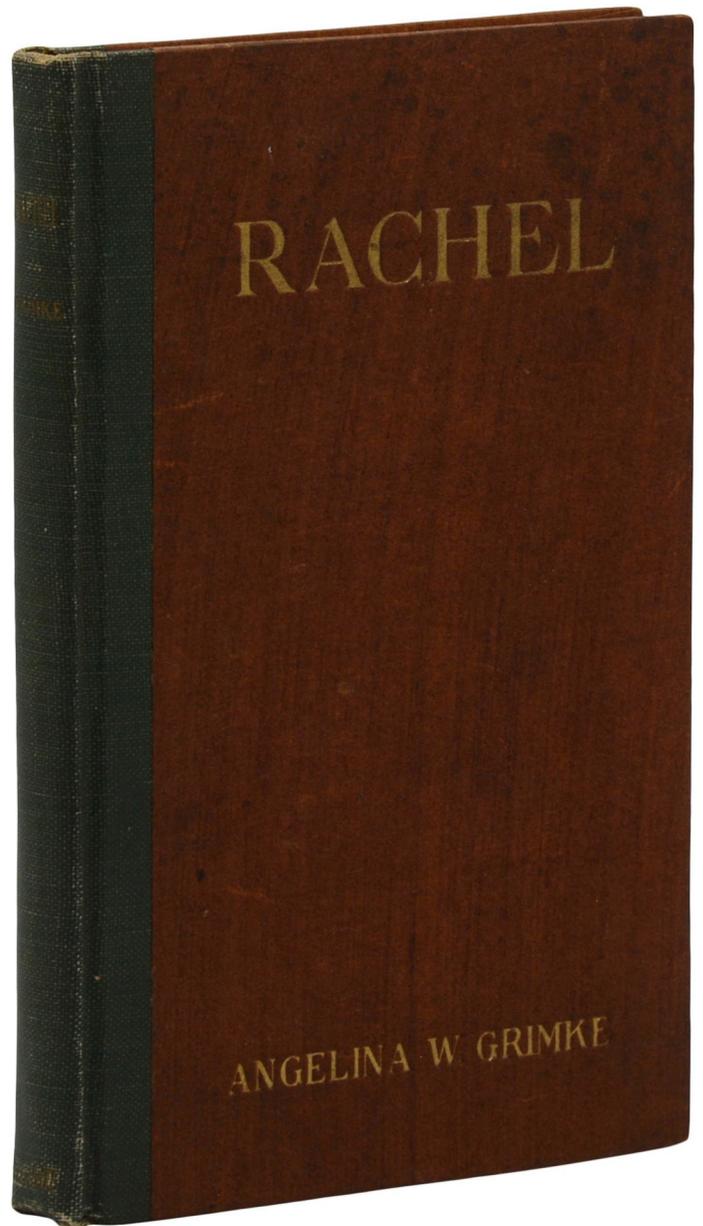
Rachel: A Play in Three Acts

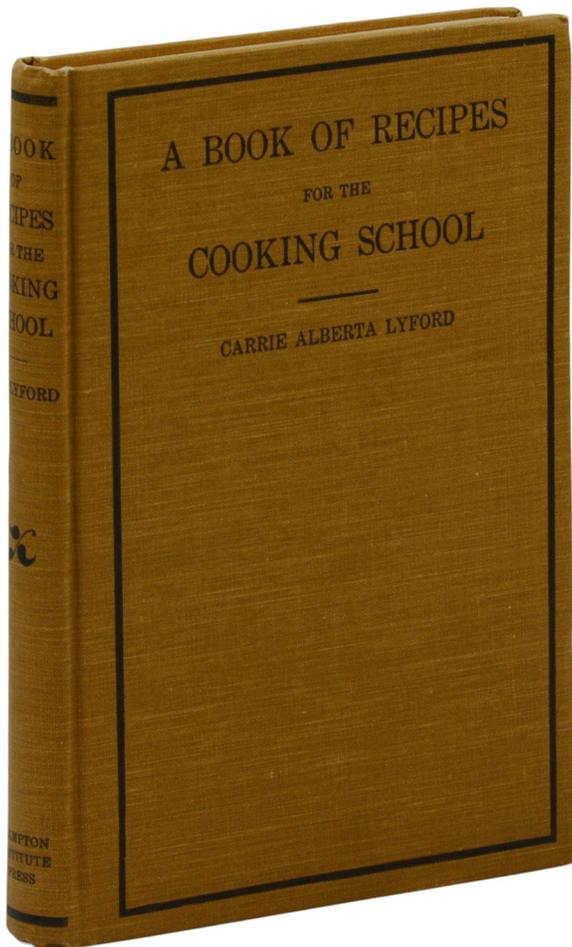
Grimke, Angelina W.

Boston: The Cornhill Publishing Company, 1920. First edition, first printing. 96 pp. Bound in publisher's original brown paper-covered boards with green spine cloth lettered in gilt. Near Fine with light wear to spine ends and spine gilt dulled, light soiling to front cover, toning to pages and light offsetting to endsheets.

Rachel is generally accepted as the first published and produced play by an African American woman; it originally ran in 1916 at Myrtill Miner Normal School in Washington, D.C. The playwright was also a lesbian whose sexuality figured prominently in her work, and an important figure in the Harlem Renaissance. Item #140943866

\$2,500





Book of Recipes for the Cooking School

Lyford, Carrie Alberta

Hampton, VA: Press of the Hampton Normal and Agricultural Institute, 1921. First edition. Bound in publisher's ochre cloth stamped in black. Near Fine with covers bright and clean, thumb nail-sized chip to edge of front free endpaper, pages lightly toned, and a large portion of the pages are curled up at the top corners. A textbook designed to educate African American college students in the fundamentals of cooking and housekeeping while they were learning basic academic skills, reflecting the educational mission and uplift goals at the Hampton Normal and Agricultural School. Notable for being the first African American cookbook to include a table of contents. Item #140943864

\$2,500



The Mother Waddles Soul Food Cookbook

Waddles, Charleszetta

[Detroit]: Perpetual Soul Saving Mission for All Nations Inc., 1970. Second edition. [1], 39 pp. Bound in publisher's stapled wraps. About Very Good with light staining and toning to wraps, staples rusted.

A soul food cookbook by a renowned Detroit social welfare activist and Pentecostal minister known as Mother Waddles. She was described as "a one-woman war on poverty," offering meals for 35 cents or free, if one could not afford it. Consists of recipes and a few poems. Item #140943779

\$350

PANTHERS DOMINATE MONTREAL "END THE WAR" CONFERENCE

THE BLACK PANTHER 25 cents

Black Community News Service

THE BLACK PANTHER PARTY

PIG XMAS SHAM ENDING



BLACK PANTHER 25 cents

Black Community News Service

THE BLACK PANTHER PARTY

HUNTER'S POINT 1967



THE BLACK PANTHER
Black Community News Service
25 CENTS
EDITORIAL: THE BLACK PANTHER PARTY FOR SEPARATE

THE MUELEY MUST BE FREE!



The "Mueley" case is a classic example of the "white man's justice" system. It is a case where a Black man, Mueley, is accused of a crime and is being held in a jail. The case is being used to illustrate the concept of "white man's justice" and the need for the Black Panther Party to fight for the liberation of Black people. The article discusses the role of the Black Panther Party in the struggle for Black liberation and the need for a Black revolution.

The Editor of the People's Voice is a member of the Black Panther Party.

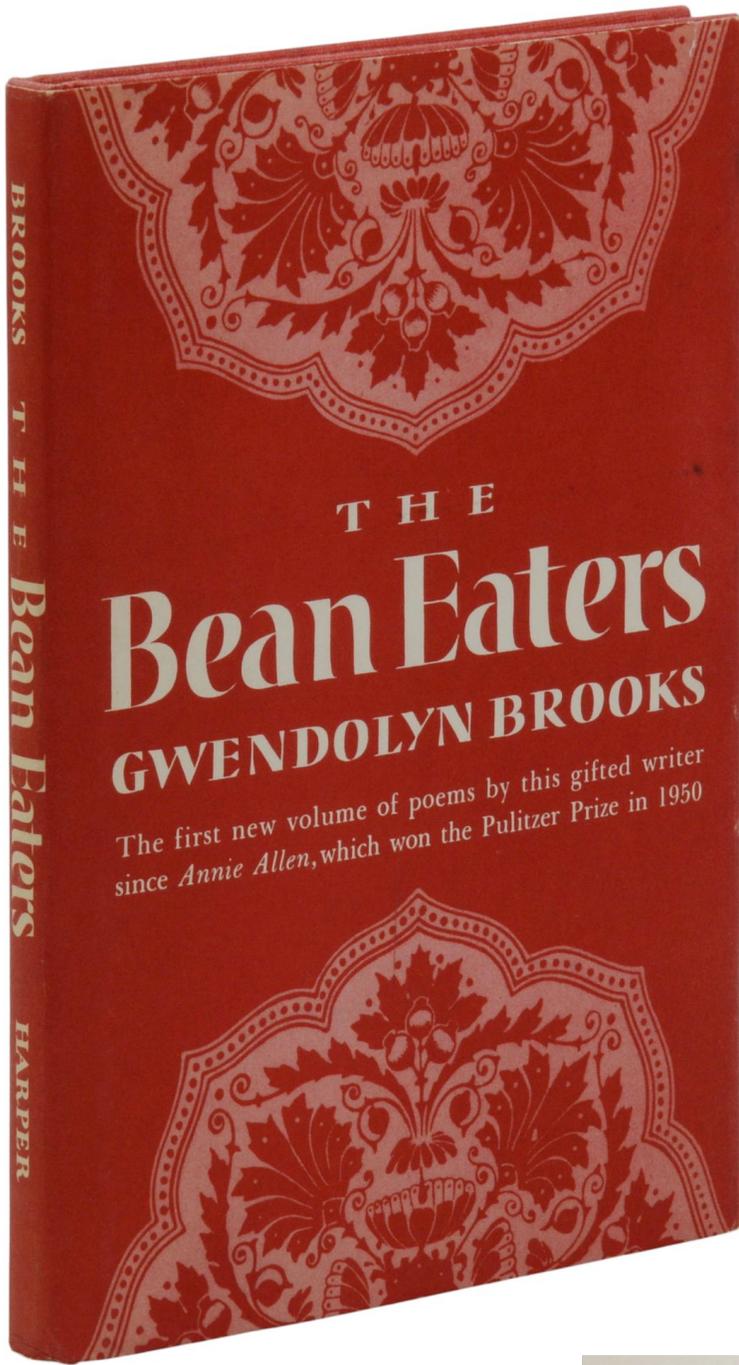
The Black Panther: Black Community News Service (51 Issues, 1967-1976)

Black Panther Party; Emory Douglas [Artist]; Huey Newton; Bobby Seale;
Eldridge Cleaver

Oakland & San Francisco: The Black Panther Party, 1967-1976. First editions. 51 tabloid issues. Newsprint in tabloid format. Publication sequence as follows: Vol. 1 No. 6; Vol.2, Nos. 5, 18, 20; Vol.3, Nos.1-3, 6, 12, 16, 21-22, 26, 27, 29, 32; Vol.4, Nos. 3-8 (both issues), 9, 12, 14, 18, 25-29; Vol. 5, Nos.1, 9, 10, 12-17, 20; Vol.6, Nos.1, 6, 13-14 (a single issue), 28; Vol.7, Nos. 8, 10; Vol. 8, No. 30; Vol.9, No. 3, 9, 20, 28; Vol.15, No.16. All issues horizontally folded at center, with mild dustiness, light toning and wear to extremities, small edge tears with attendant creases; a handful of issues folded slightly off-center, resulting in short tears and creasing to overhang; three issues with some mild, faint dampstaining; Vol.3, No.3 with some tearing and attendant creasing to lower wrappers; minor scribbling to front wrapper of Vol.8, No.30; a solidly Very Good group overall, without postal markings.

A well-preserved, substantial run of the Black Panther Party's official newspaper, with the issues represented here chiefly from the paper's peak in terms of content, circulation, and overall aesthetic. In terms of content, Huey Newton was acknowledged as the chief theoretician of the Party and its newspaper, though in terms of generating mass-appeal, much of the credit goes to Emory Douglas. "Douglas's work on the Black Panther newspaper and for the party was fearless in content and style. He was the party's Revolutionary Artist, graphic designer, illustrator, political cartoonist, and the master craftsman of its visual identity. His distinctive illustrations styles, cartooning skills, and resourceful collage and image recycling made the paper as explosive visually as it was verbally...Part of Douglas's genius was that he used the visually seductive methods of advertising and subverted them into weapons of the revolution. His images served two purposes: to illustrate conditions that made revolution a reasonable response and to construct a visual mythology of power for people who felt powerless and victimized" (Durant, Sam (ed). Black Panther: The Revolutionary Art of Emory Douglas, pp.95-96). Unlike issues from the earliest days of the paper and those from the mid-1970's through 1980, the present run is visually stunning and innovative in its design and layout. Supplements (where issued) are present, and nearly every issue features full-page revolutionary artwork by Douglas on the front or rear wrappers. More than a dozen issues feature brightly-illustrated or photomontaged centerfolds (Huey Newton, Bobby Seale, Ericka Huggins, et al.), and three issues feature full-sized centerfold posters of Eldridge Cleaver, Alprentice "Bunchy" Carter, and the Revolutionary People's Constitutional Convention. A key publication responsible for shaping African American revolutionary thought in the twentieth century; runs of this size are uncommon in commerce. Item #140943433

\$14,000



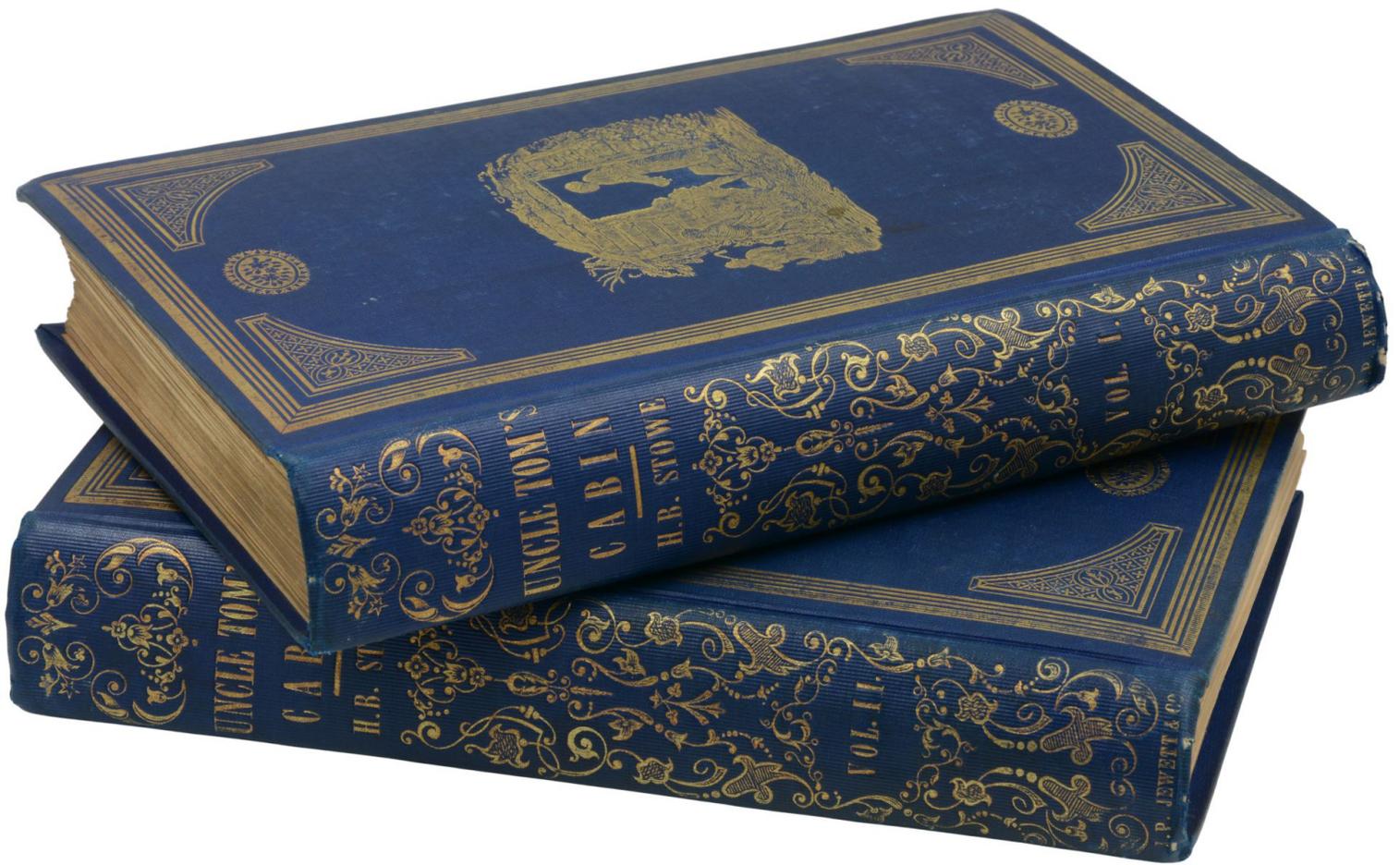
The Bean Eaters

Brooks, Gwendolyn

New York: Harper & Brothers, 1960. First edition, first printing. Signed by Gwendolyn Brooks and inscribed to a former owner on the half-title page. Bound in publisher's original red cloth stamped in silver. Near Fine with bump to foot of spine, small strip of abrasion to front pastedown at bottom inner edge. In a Near Fine unclipped dust jacket with slight soiling to the front panel. An early collection of poetry by the Pulitzer Prize-winning poet. A fantastic copy, housed in a custom cloth chemise case. Item #140943651

: \$1,750

For Charles
Sincerely
Gwendolyn Brooks
March 30, 1987.

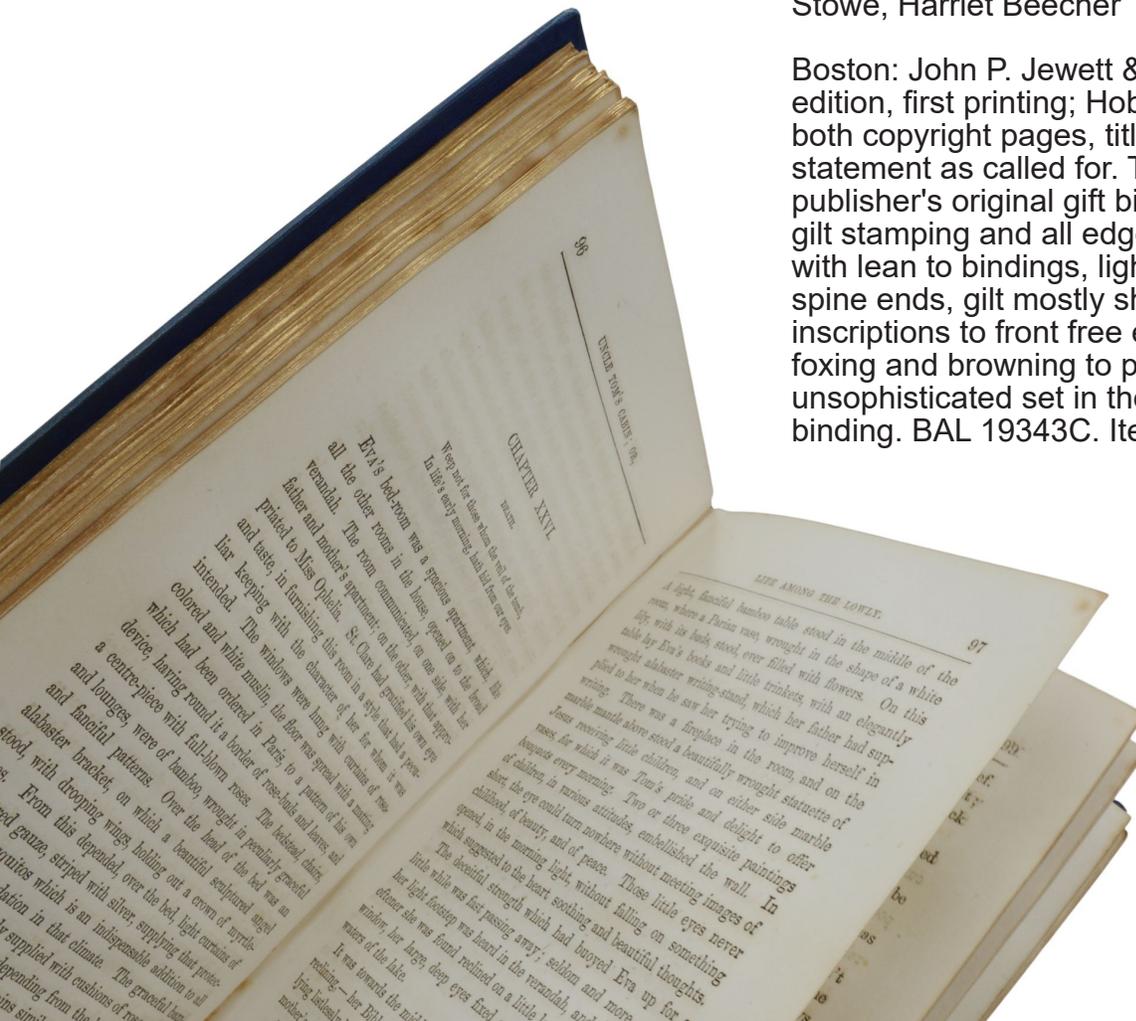


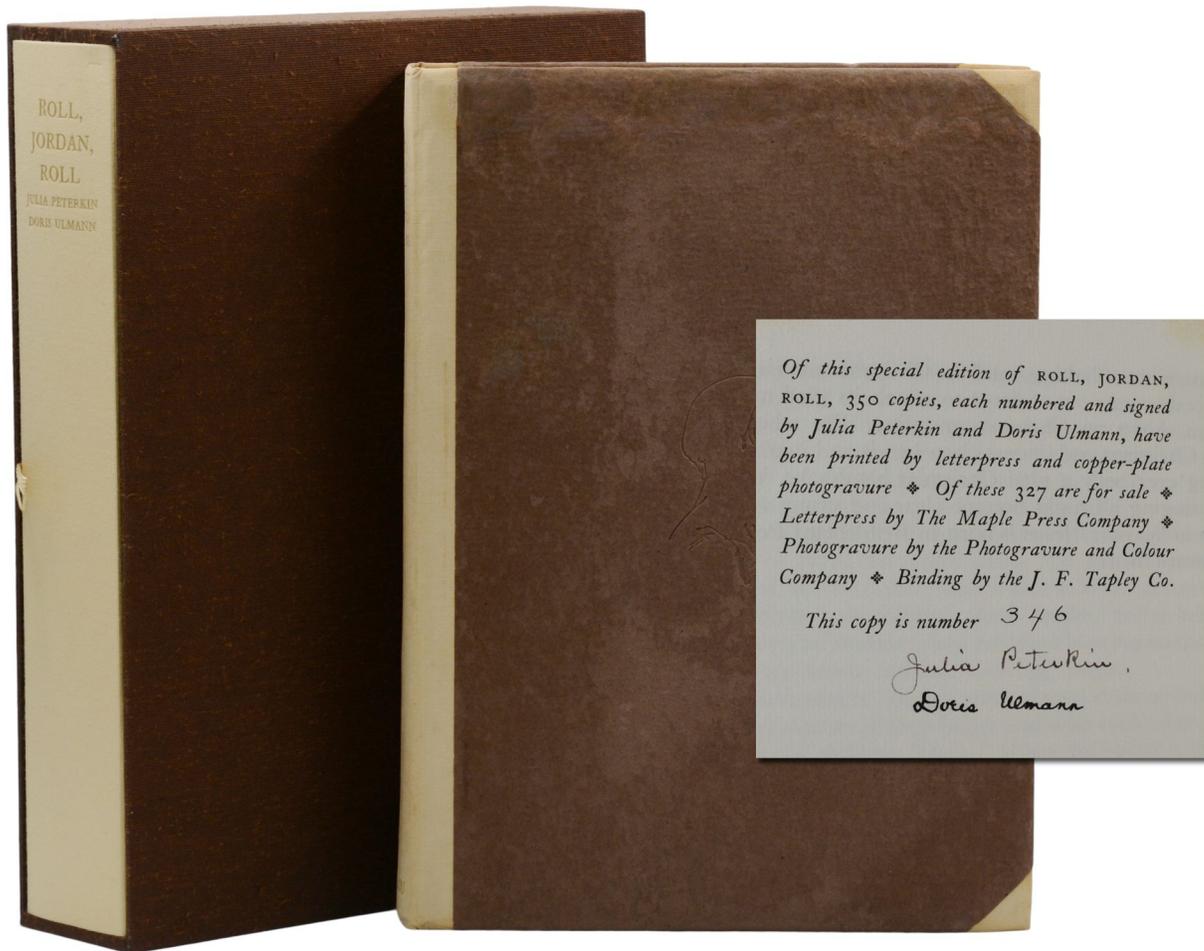
Uncle Tom's Cabin

Stowe, Harriet Beecher

Boston: John P. Jewett & Company, 1852. First edition, first printing; Hobart and Robbins listed on both copyright pages, title pages lack printing statement as called for. Two volumes, in rare publisher's original gift binding, blue cloth with extra gilt stamping and all edges gilt. Near Fine or better, with lean to bindings, light rubbing to corners and spine ends, gilt mostly sharp, former owner inscriptions to front free endpapers and sporadic foxing and browning to pages. An unusually fresh and unsophisticated set in the uncommon extra-gilt gift binding. BAL 19343C. Item #140942984

\$32,000





Roll, Jordan, Roll

Peterkin, Julia [Text]; Doris Ulmann [Photographs]

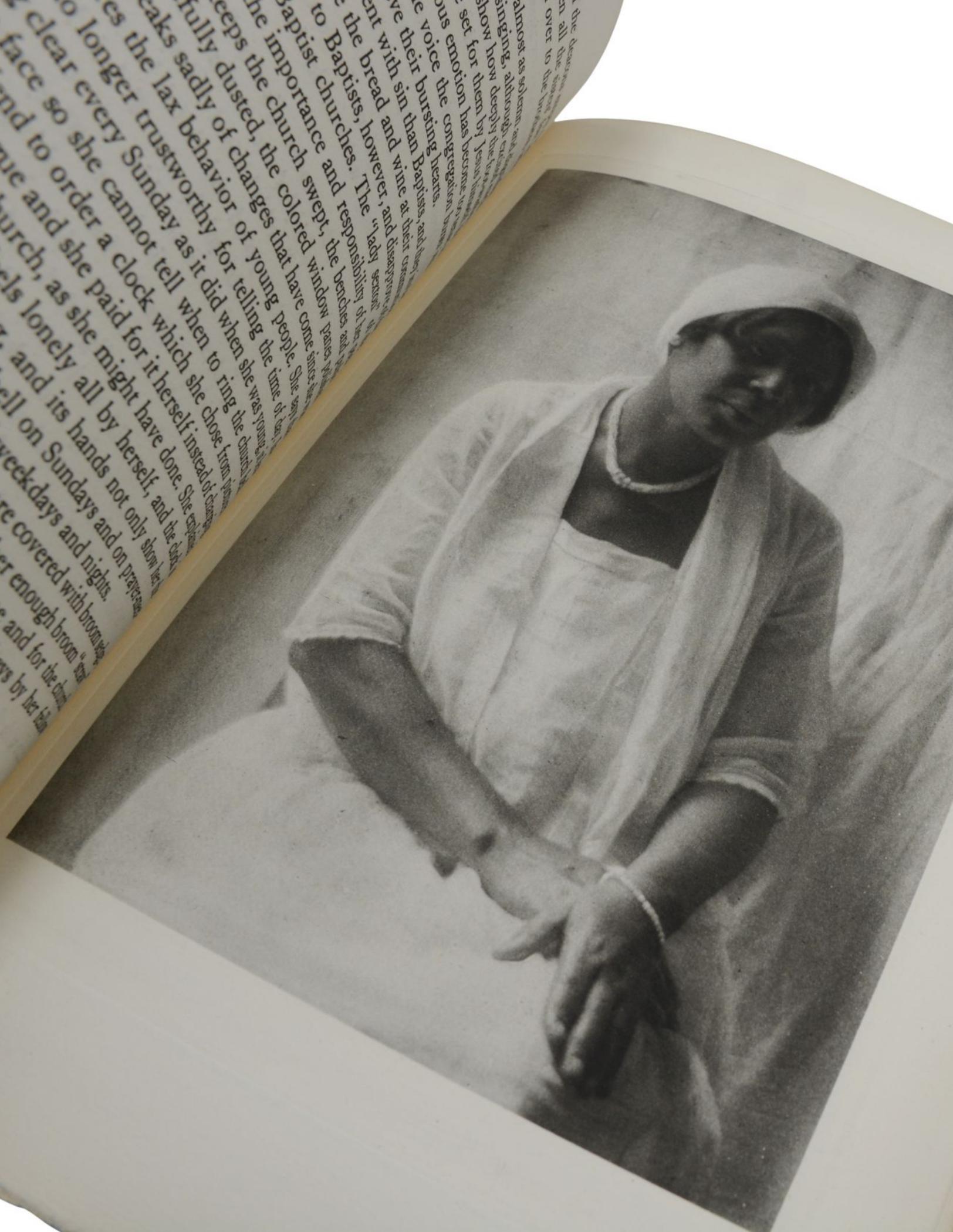
New York: Robert O. Ballou, 1933. Signed limited first edition. Copy number 346 of only 350 copies, of which 327 were offered for sale, signed by both photographer Doris Ulmann and Julia Peterkin. Printed by letter press and with 90 superb tissue-guarded full-page copperplate hand-pulled photogravure plates and with an additional original signed photogravure. Bound in publisher's original brown paper boards over half cream cloth with spine lettered in gilt. Lacking the original slipcase but housed in a custom cloth chemise case; tissue guards replaced though originals are present and laid into a custom-made compartment in the slipcase.

Near Fine. Neatly recased, light rubbing and color retouching to covers, contents lightly foxed at edges. Toning, light edge wear and light soiling to additional signed photogravure.

"Ulmann's photographic collaboration with Julia Peterkin focuses on the lives of former slaves and their descendants on a plantation in the Gullah coastal region of South Carolina. Peterkin, a popular novelist who won the Pulitzer Prize in 1929, was born in South Carolina and raised by a black nursemaid who taught her the Gullah dialect before she learned standard English. She married the heir to Lang Syne, one of the state's richest plantations, which became the setting for *Roll, Jordan, Roll*. Ulmann's soft-focus photos-rendered as tactile as charcoal drawings in the superb gravure reproductions here-straddle Pictorialism and Modernism even as they appear to dissolve into memory" (Roth, 101 Books). Item #140943734

\$35,000

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