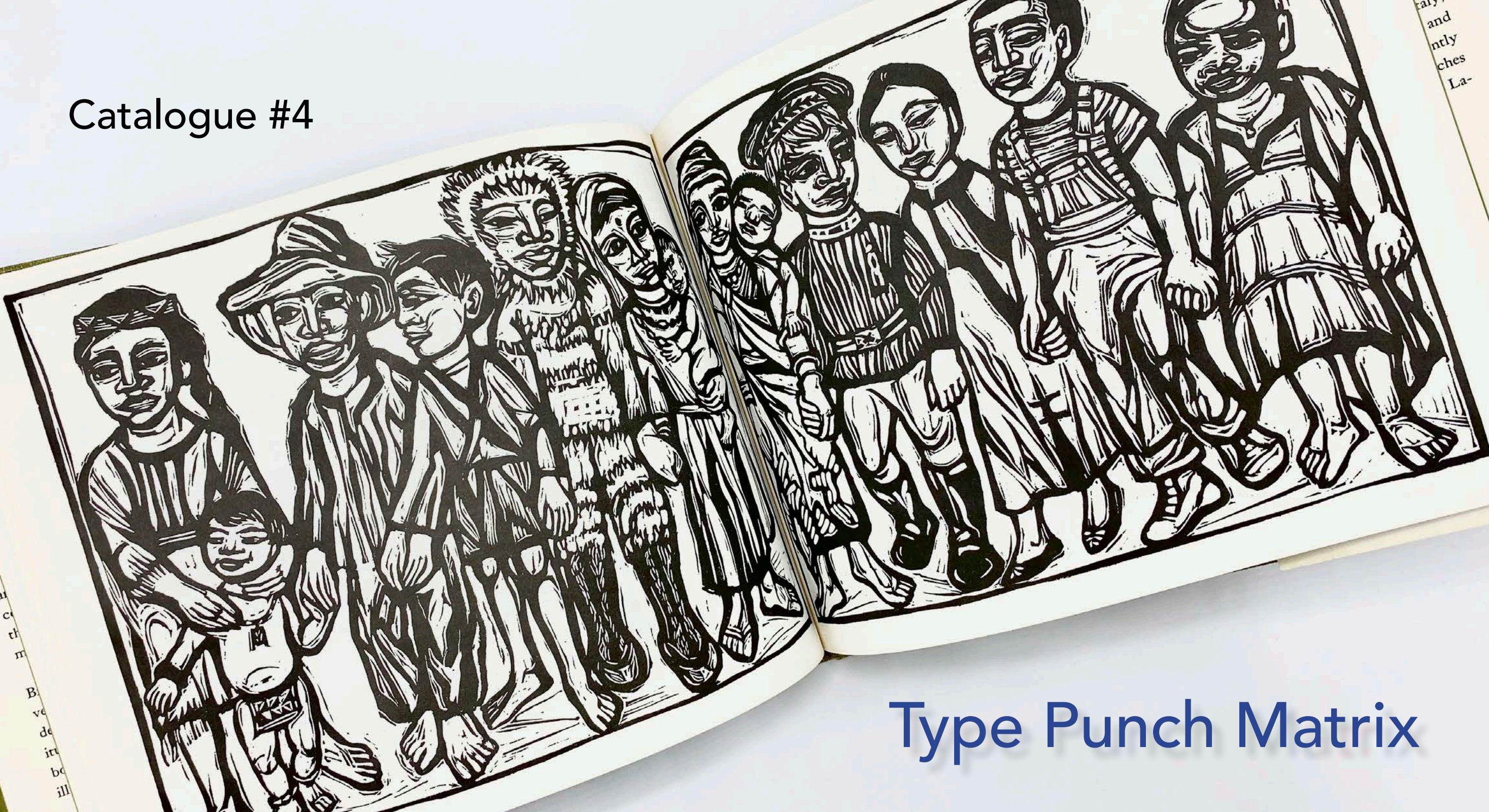


Catalogue #4



Type Punch Matrix

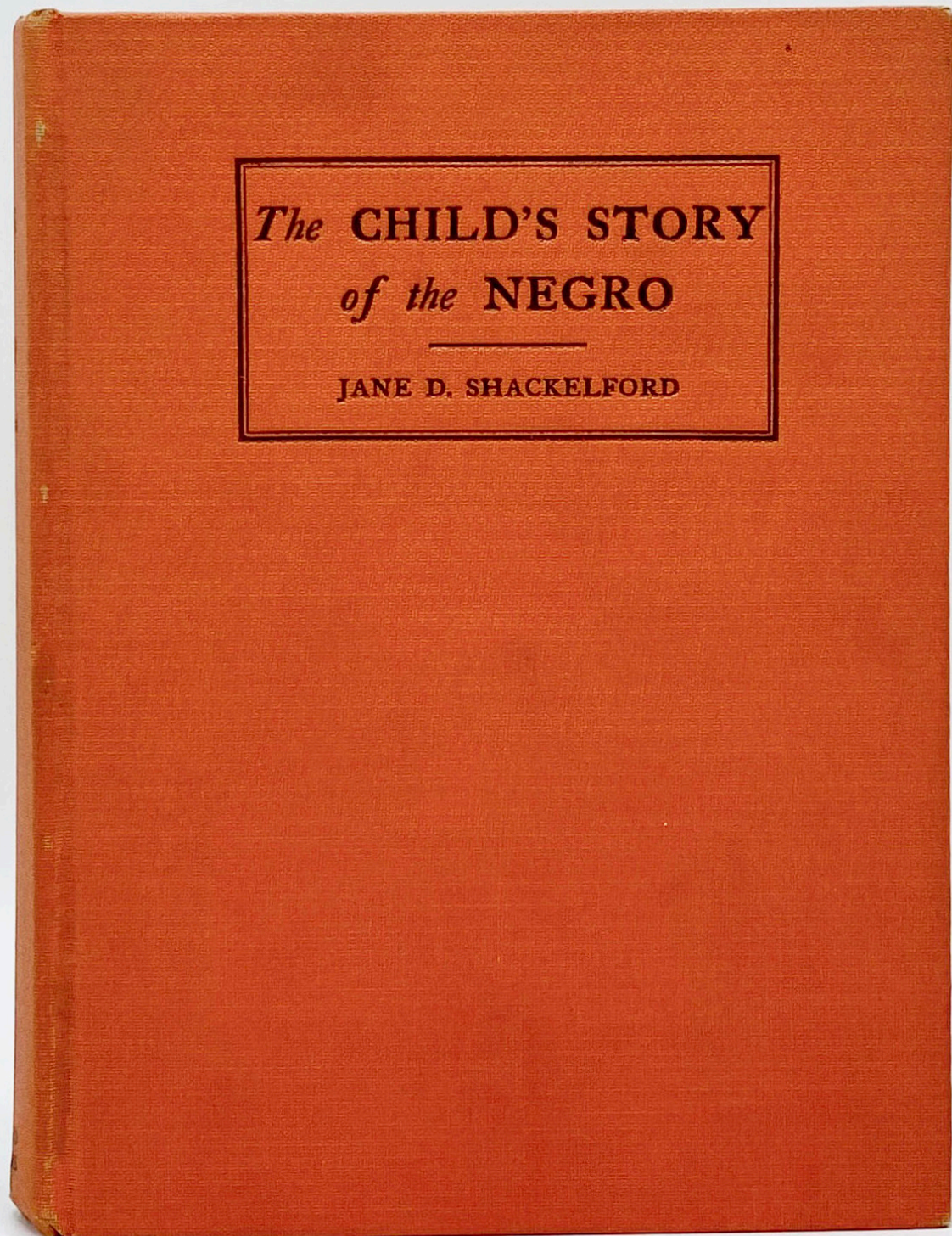
(item #23)



Inquiries:
info@typepunchmatrix.com

Black Heroes in Children's Literature

(cover: item #21)



"[A] long-felt need"

1.

THE CHILD'S STORY OF THE NEGRO

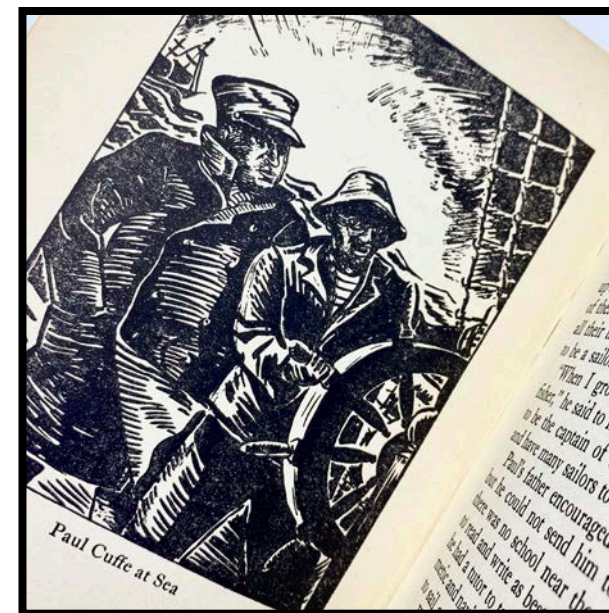
By Jane D. Shackelford,
illustrated by Lois Mailou Jones
(1938)

First edition of one of the earliest histories of Black people and culture written for children by a Black author.

\$350.

"...makes available for children on the elementary level an attractive and inspiring account of the Negro. Until very recently, parents and teachers have searched in vain for such a book."
— Eleanor H. Oak, 1938 review in *OPPORTUNITY*

This survey begins with an overview of African culture as it relates to African Americans: myths, games, trades, and more. The bulk of the text is devoted to major historical figures, from Phillis Wheatley and Benjamin Bannaker to Frederick Douglass and Paul Laurence Dunbar. Ira Aldridge, the first actor of African descent to play Othello; Dr. Charles Henry Turner, the groundbreaking zoologist; and Harry T. Burleigh, the influential classical composer all receive chapters, each ending with a section of "things to talk about." Along with the publications of Carter G. Woodson, this history laid the groundwork for a modern program of Black history by Black voices written for children.



Washington, D.C.: The Associated Publishers, Inc. 7.75" x 5.75". Original orange cloth, front board and spine lettered in black. Lacking dust jacket. Illustrated by Jones with 29 full-page black-and-white images and 6 headpieces. xii, 219, [1] pages. Ink owner name on front endpaper; light offsetting to endpapers, faint edgewear, else fresh and clean. Near fine.

A Pioneering Author Of African American YA Fiction

2.

CALL ME CHARLEY

By Jesse Jackson,
illustrated by Doris Spiegel
(1945)



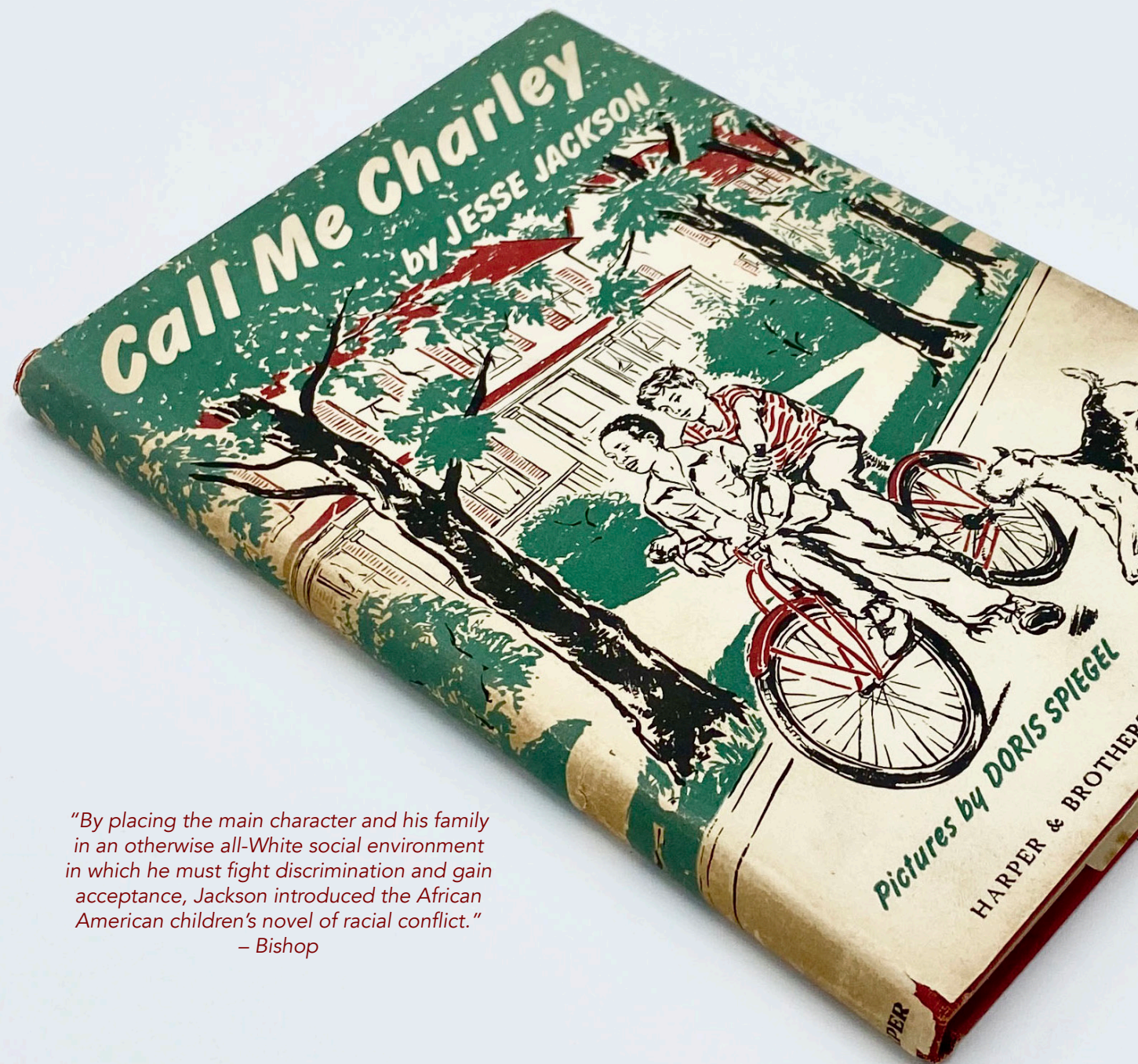
First printing of "the first African American children's novel to directly confront racial conflict in a then-contemporary Northern setting" (Rudine Sims Bishop), in the scarce WWII-era dust jacket.

\$750.

CALL ME CHARLEY is the first children's book by Jesse Jackson (1908-1983), born in Columbus, Ohio, where the book takes place. The book follows Charley's triumphs as he struggles against the obstacles of everyday racism. Jackson's books, capturing the experiences of African American children in contemporary settings, were among the earliest by a Black author that were published by major houses.

First edition (stated). (New York): Harper & Brothers. 8" x 5.5". Original red cloth stamped in yellow. In original unclipped (\$2.00) pictorial dust jacket in red and green. [10], 156 pages. Ink owner inscription on front pastedown. Light toning to gutters and to margins of text block; scarce dust jacket with a few shallow chips and uniform toning. Very good plus in very good jacket.

Read more: Bishop, *Free Within Ourselves: The Development of African American Children's Literature*, 60-1.

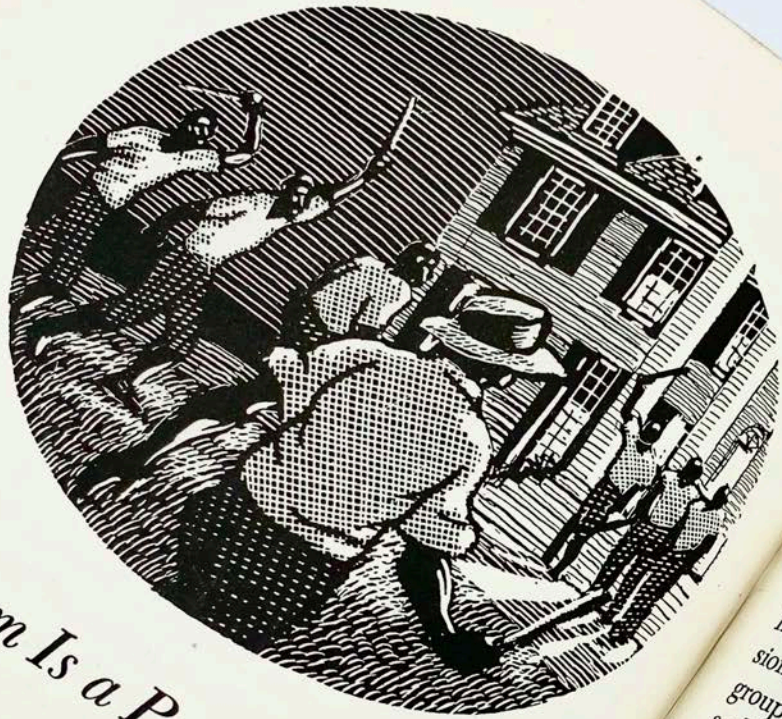


"By placing the main character and his family in an otherwise all-White social environment in which he must fight discrimination and gain acceptance, Jackson introduced the African American children's novel of racial conflict."

– Bishop

"[M]akes clear that the history of Black people neither began nor ended with slavery" (Bishop)

3.



Freedom Is a Powerful Word

Every slave wanted, of course, was freedom. Those philosophers who tried to defend the right to hold other men in bondage had to admit that the slave's right to get away. If you may punish a slave in order to subvert the slave's right to get away, you must admit that the slave has the right to get away. The air was filled with the debate in this vein. There was a debate in this vein. There was a debate in this vein.

Freedom Is a Powerful Word was also much talk about the equality of God. Slaves were not supposed to sit at table, and sometimes they served at table, and sometimes they served at table, and sometimes they served at table. Without appearing to pay attention to the driver's seat and on the public squares, an educated slave or free Negro group of illiterate ones around himself in a second hand and read from the books, papers, handbills and sides of the time. Nearly always the subject of this was freedom. It was not long before the slaves themselves were convinced that they were entitled to freedom and that they were being unjustly and sinfully held in bondage. But what to do about it was a harder question. Some slaves solved their problem by joining the army of the Revolution, as we have seen. Others ran away and took to the Indians. A few tried to reason with their masters, still smaller number found ways of escaping. But all of these efforts failed to benefit the great mass of slaves in bondage. Not until sailors had a successful uprising of slaves and his free.

STORY OF THE NEGRO

By Arna Bontemps
1948

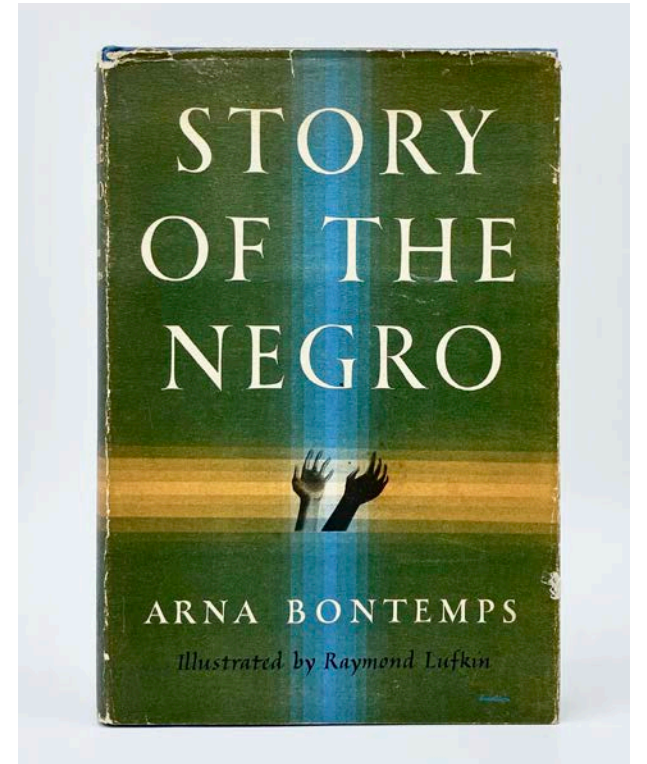
First printing of the first children's book by an African American to become a Newbery Honor Book.

\$2500.

"His writing for children across so many genres broke new ground and helped to establish African American children's literature in the mainstream of children's book publishing."

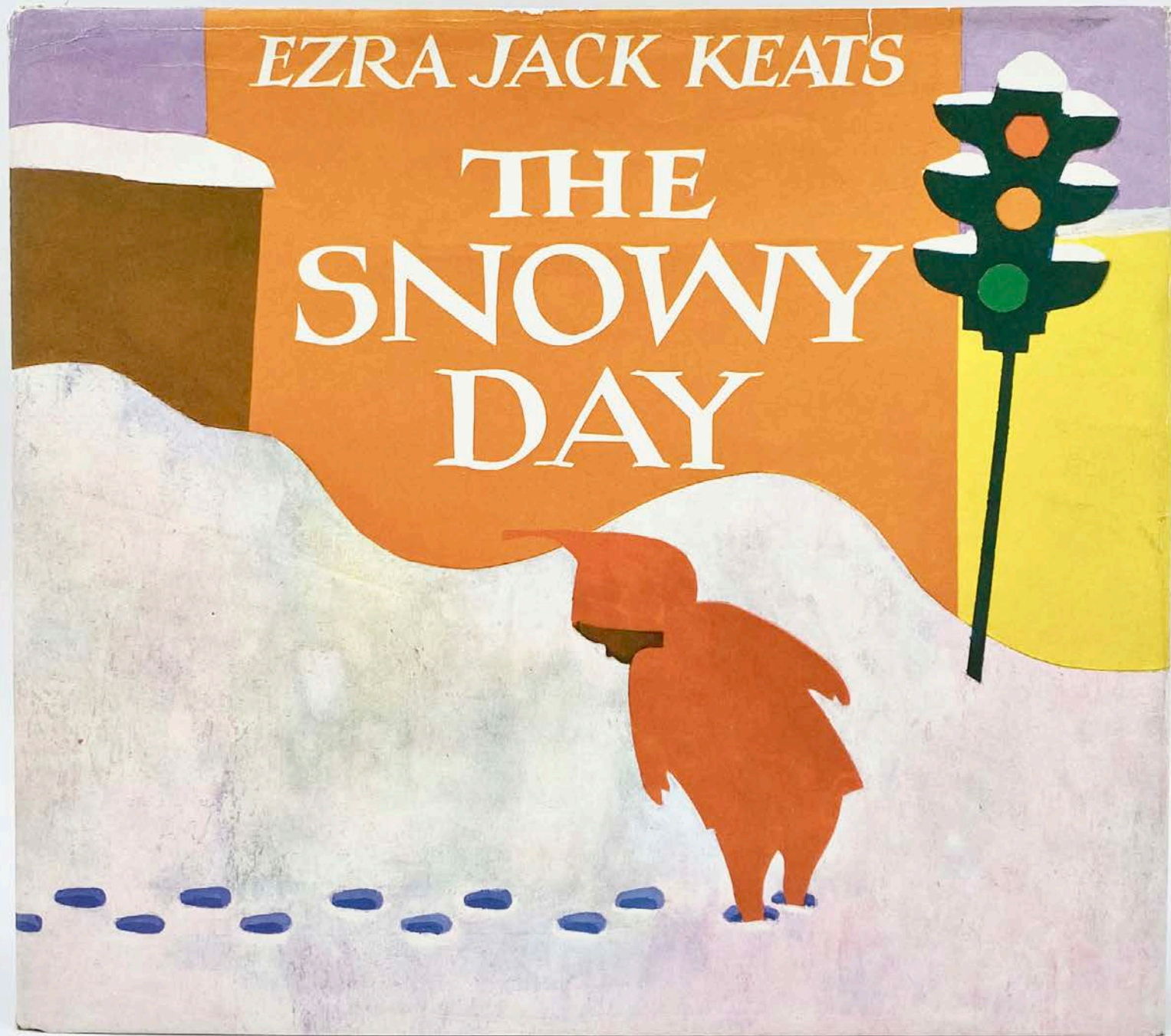
– Rudine Sims Bishop

Bontemps was a pioneer in the history of African American children's books. His publications were inspired by his own experiences as a child, frustrated at the difficulties of finding works on African American history and culture among library shelves. This nonfiction history begins with an overview of Africa and then moves to the Western Hemisphere. Bontemps dwells on the Haitian revolution, and focuses on the activities of American freedom fighters like Gabriel Prosser, Denmark Vesey, and Nat Turner within the section on slavery. Though a landmark in the history of the Newbery awards, Bontemps was nevertheless disappointed he didn't win the Medal – and a Black author would not do so until 1974 (for Virginia Hamilton's M.C. HIGGINS, THE GREAT).



First edition (stated). New York: Alfred A. Knopf. 8.5" x 5.75". Original blue cloth, blind-stamped front board, gilt-stamped spine. In original unclipped (\$3.00) color pictorial dust jacket designed by Philip Grushkin. Yellow topstain, fore-edge machine deckle. Illustrated by Raymond Lufkin in black and white. xii, 239, [3] pages. Book a trifle dusty, else quite nice. Jacket with light toning to rear panel and some moderate edgewear, shallow chipping to head of spine. Near fine in very good plus jacket.

Read more: Bishop, Free Within Ourselves: The Development of African American Children's Literature, 49-50.



Rare In The Beautiful Original Dust Jacket

4.

THE SNOWY DAY

By Ezra Jack Keats
(1962)

First printing of this groundbreaking work, the first Caldecott award-winner celebrating a Black protagonist as the hero of the story, enjoying a beautiful winter day.

\$15,000.

After a career illustrating other people's books, Keats became an author as well in *SNOWY DAY*, which won him the Caldecott and changed his life. In this book Keats found his artistic voice, where his experimentation with collages and dramatic colors were able to sing in gorgeous multicolor pictorial spreads.

Keats, himself white, depicted little Peter as a stand-in for every child in a joyful children's book about everyday life, subversive in its suggestion that representation should not be subversive at all. As a 2016 picture book about the making of *SNOWY DAY* says: "When Snow spreads her sheet, we all glisten" (A POEM FOR PETER).

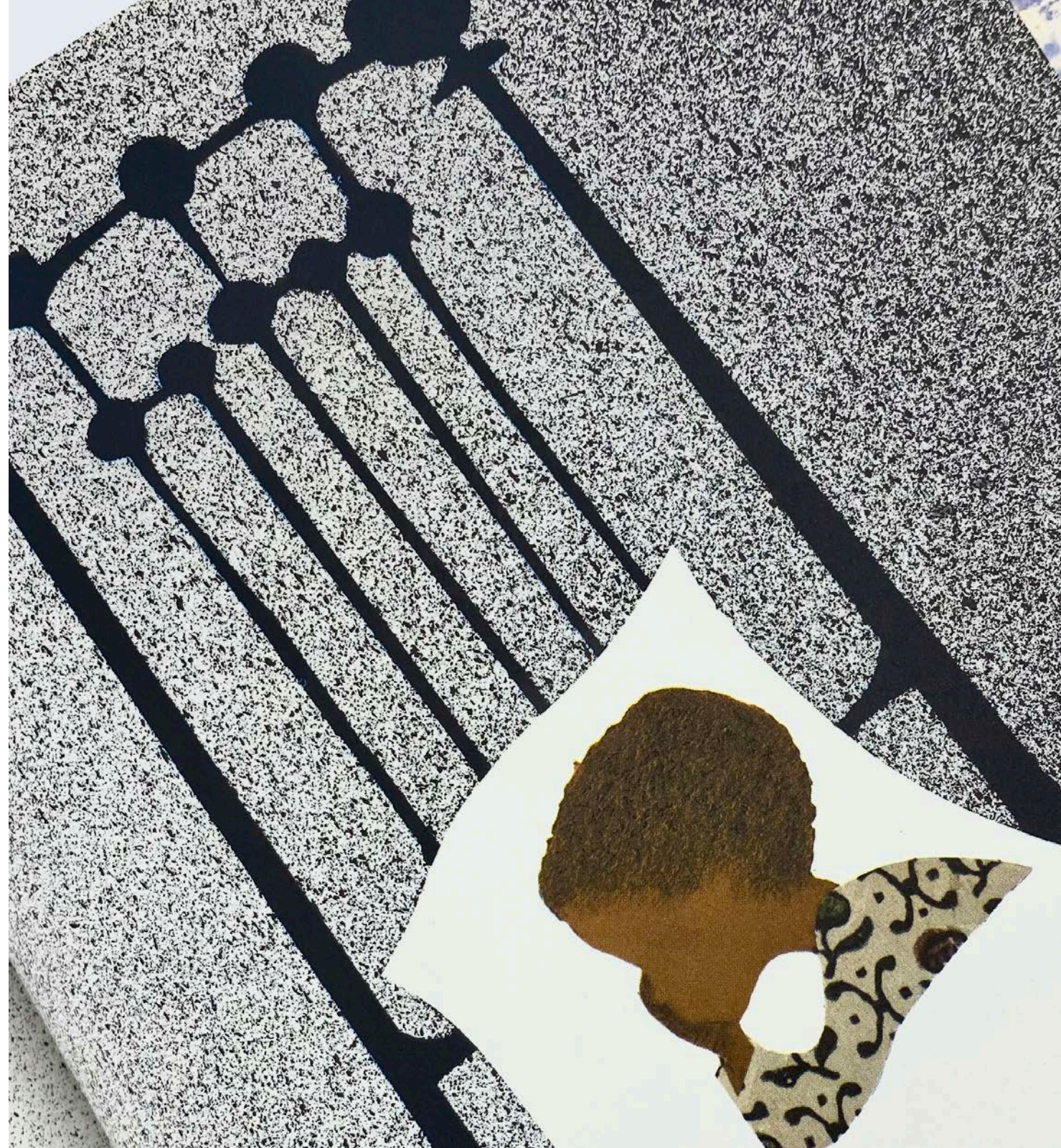


"Then began an experience that turned my life around – working on a book with a black kid as hero. None of the manuscripts I'd been illustrating featured any black kids – except for token blacks in the background. My book would have him there simply because he should have been there all along."

– Ezra Jack Keats

First edition. First issue dust jacket. New York: The Viking Press. 8" x 9". Original light blue cloth, white and red-stamped pictorial front board, white-lettered spine. In original unclipped (\$3.00) color pictorial dust jacket with design by Keats. Color snowflake-patterned endpapers. 32 pages. Color illustrations by Keats on nearly every page. Touch of toning to cloth extremities. A few spots of of tape and residue on verso of jacket, else extremely bright with only the lightest edgewear and a couple nicks at the head of the spine. Extremely scarce in this condition. Near fine in like jacket.

Read more: Alderson, Ezra Jack Keats: Artist and Picture-Book Maker; Pinkney, A Poem for Peter.



"[O]ne of the first children's books to deal with integration" (Hudson & Ballard)

5.

NEW BOY IN SCHOOL

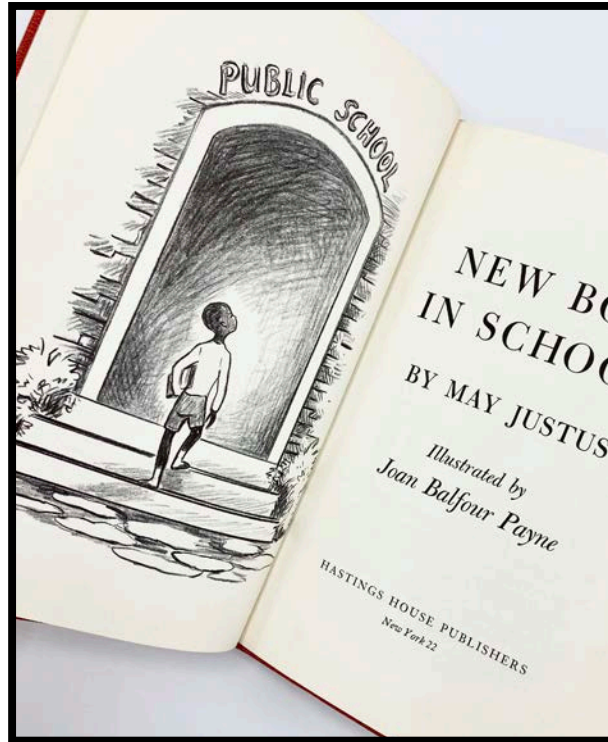
By May Justus,
illustrated by Joan Balfour Payne
(1963)

Scarce first printing, about a new student's experiences as the first Black child in an all-white class in the midst of integration.

\$750.

"Lennie said nothing. Somehow he was a little afraid of this fine new school."

Written by a white author and composed with a stubbornly cheerful approach to integration, *NEW BOY IN SCHOOL* is far from flawless – but it is important as one of the earliest and most successful fiction books of the era on the subject. Depicting integration as a story about a new student, it was at first resisted by gatekeeping venues in the South. According to editor Jean Poindexter Colby, "We had a great deal of trouble selling *NEW BOY IN SCHOOL* in the South [...] our southern salesman reported that one big jobber would neither stock nor sell it. Another would fill only special orders" (quoted in *HEARINGS*). But after the book made *THE NEW YORK TIMES* Best Books of the Year list, sales turned around. Already scarce, this copy is especially interesting for its marginalia. A few penciled notes in the book read as if they were prepared by a white schoolteacher: "Do you think a new Negro boy would really feel like Lennie?" "Have you ever felt that way at school?"



First edition. New York: Hastings House Publishers. 9" x 5.75". Original red cloth lettered in black on spine and front board. In original unclipped (\$2.95) color pictorial dust jacket. Pictorial endpapers. Illustrated by Payne throughout in black and white. 56 pages. Owner stamp on half title; reader pencil annotations on a few pages; jacket with 1" chip at head of spine, smaller chip at tail, some tape repairs, and ownership sticker on front panel. Near fine in very good jacket.

Read more: Hudson & Ballard (eds.), *Listen Here: Women Writing in Appalachia*, 315; *Hearings [...] on De Facto School Segregation, Books for Schools and the Treatment of Minorities* (1966), 823.



How you ever felt that way at a new school?
Suppose you were the only girl?
do you think a new Negro boy would really
feel like Lennie?

6.



First edition. Chicago: Follett Publishing Company. 9.5" x 7". Original cream cloth stamped in brown. In original unclipped (\$4.95) cream dust jacket with blue, red, and brown ornaments and photographic portrait of Rollins on rear panel. Red topstain, red endpapers. Book design by Stan Williamson. Illustrated with line drawings by Tom O'Sullivan. Christmas-themed recipes and indices at rear. 119, [9] pages. Inscribed by Rollins in purple ink on half title: "All Good Wishes / Charlemae Rollins / 1963"; ink owner name on same page. A spot of red from the endpapers has gently bled into the gutter of the following few pages, else book is unusually nice. Jacket with shallow chipping at spine ends and two closed tears (one at head of spine, one on rear panel), very faint line of dampstaining on rear panel, showing none of the toning that usually affects this book. Very good in very good jacket.

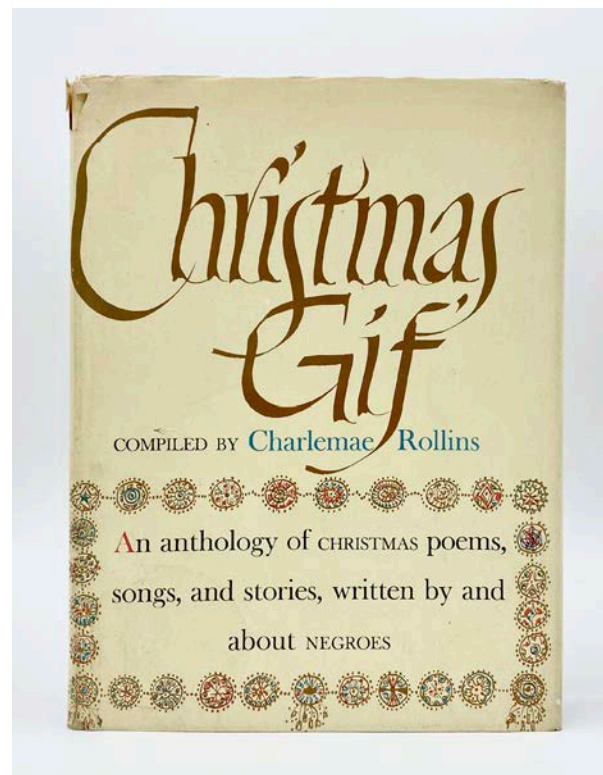
A Special Project By An Activist Librarian

CHRISTMAS GIF'

Compiled by Charlemae Rollins
(1963)

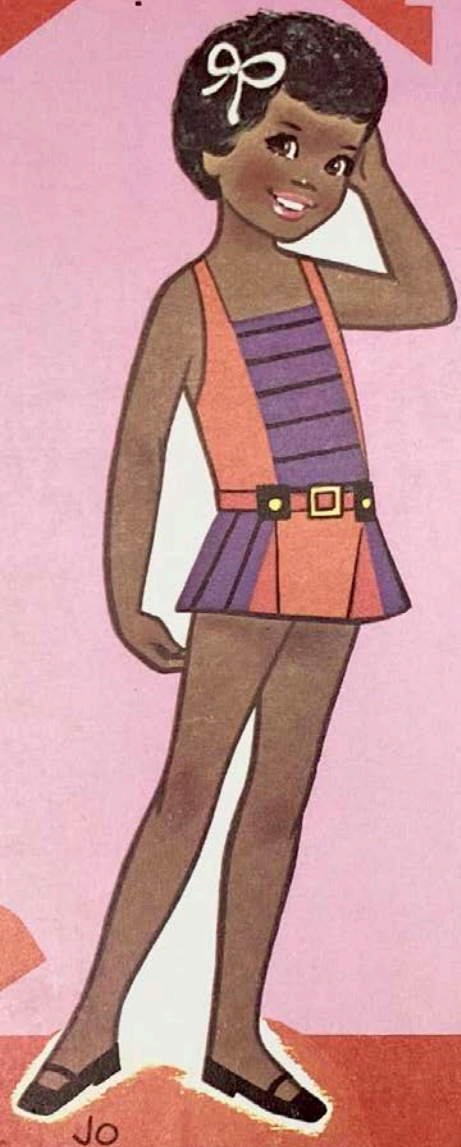
Inscribed first printing of this "anthology of Christmas poems, songs, and stories, written by and about Negroes," with contributions by Langston Hughes, Gwendolyn Brooks, Zora Neale Hurston, and more.

\$150.



Rollins was a pioneer in initiatives that pushed for Black-inclusive children's literature. A Chicago-based Black librarian, Rollins took a stand in the 1941 PUBLISHER'S WEEKLY conflict, when three white women published a defense of the use of dialect in children's literature. That year the National Council of Teachers of English published a landmark annotated bibliography, WE BUILD TOGETHER: A READER'S GUIDE TO NEGRO LIFE AND LITERATURE FOR ELEMENTARY SCHOOL USE, edited by Rollins. Important to the argument of Rollins and others was differentiating between the racist dialect used by white authors and the realistic reflection of contemporary African American speech in the works of Langston Hughes, Arna Bontemps, and others. Like much of Rollins's work, this anthology does double duty by both bringing more Black voices into children's literature and modeling the path forward for others. It contains Christmas-themed excerpts from Langston Hughes, Zora Neale Hurston, Paul Laurence Dunbar, Effie Lee Newsome, Frederick Douglass, Gwendolyn Brooks and more. Scarce in first printing, this is an unusually nice copy.

PLAYHOUSE Dolly CUT-OUTS



Cute Clothes For Jo



7.

PLAYHOUSE DOLLY CUT-OUTS: Jo [circa 1965]

1965 paper doll toy featuring a Black girl named Jo, with outfits for "school, play, and parties."

\$100.

(Kenosha, Wisconsin): (Samuel Lowe Company). 10" x 7". Original color pictorial wrappers. Four single-sided color printed sheets of clothing, as well as another set of clothes on rear wrapper, all intact. [8] pages. Price clipped (top left corner of front wrapper), with some minor rubbing and edgewear. Interior plates clean. Very good.

"A place of my own"

8.

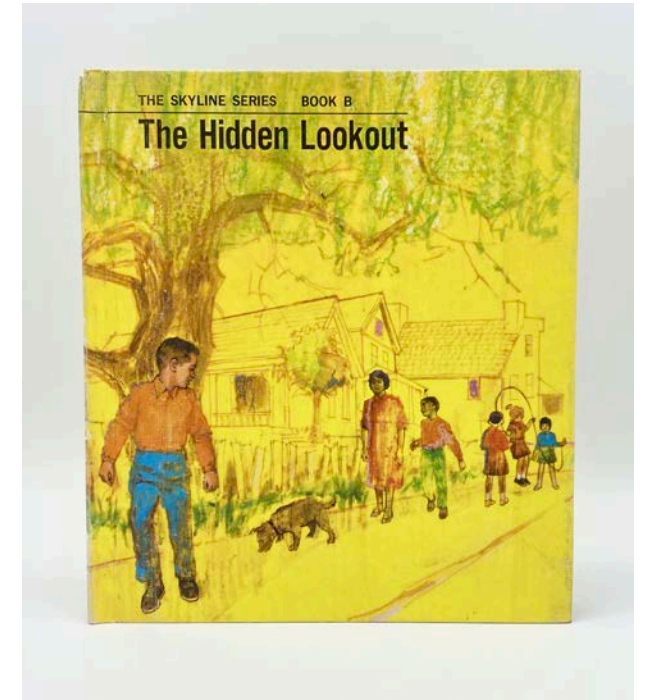
THE HIDDEN LOOKOUT By Virginia Brown (et al.) (1965)

First printing of this elementary-level reader featuring primarily Black children – part of the Skyline Series created by the publisher to represent children from marginalized communities.

\$125.

"The stories in the Skyline Series were conceived, written and illustrated to convey accurately and sensitively the world and experiences of the children who live in and belong to the city - American children from different racial and ethnic backgrounds, middle class children, and less privileged children." McGraw-Hill

This is the first book co-authored by Virginia Brown, a Black elementary school teacher in St. Louis and specialist in literacy pedagogy. The year after this book was published, Brown became the Director of Early Childhood Education, Webster Division, at McGraw-Hill Book Company. The stories in this book focus on the everyday life of children in St. Louis, most about Black boys and girls, with another about a Latina girl. An overarching theme of the book is a sense of belonging, including the comfort and adventure in creating "a place of my own." A beautiful reader, quite scarce without library markings.



First edition. St. Louis: Webster Division, McGraw-Hill Book Company. 8.5" x 7.5". Original color pictorial glossy cloth boards (no jacket as issued). Green endpapers. Text by Virginia Brown, Billie Phillips, Elsa Jaffe, and Jim Olsen, with duo-tone illustrations by Tom Lavell and associates. 92, [2] pages. No owner marks. Faint wear to boards. Near fine.

Read more: Hearings [...] on De Facto School Segregation, Books for Schools and the Treatment of Minorities (1966), 817.



The Beginning Of An Exceptional Career

ZEELY

By Virginia Hamilton,
illustrated by Symeon Shimin
(1967)

Review copy of the first printing of Hamilton's first book.

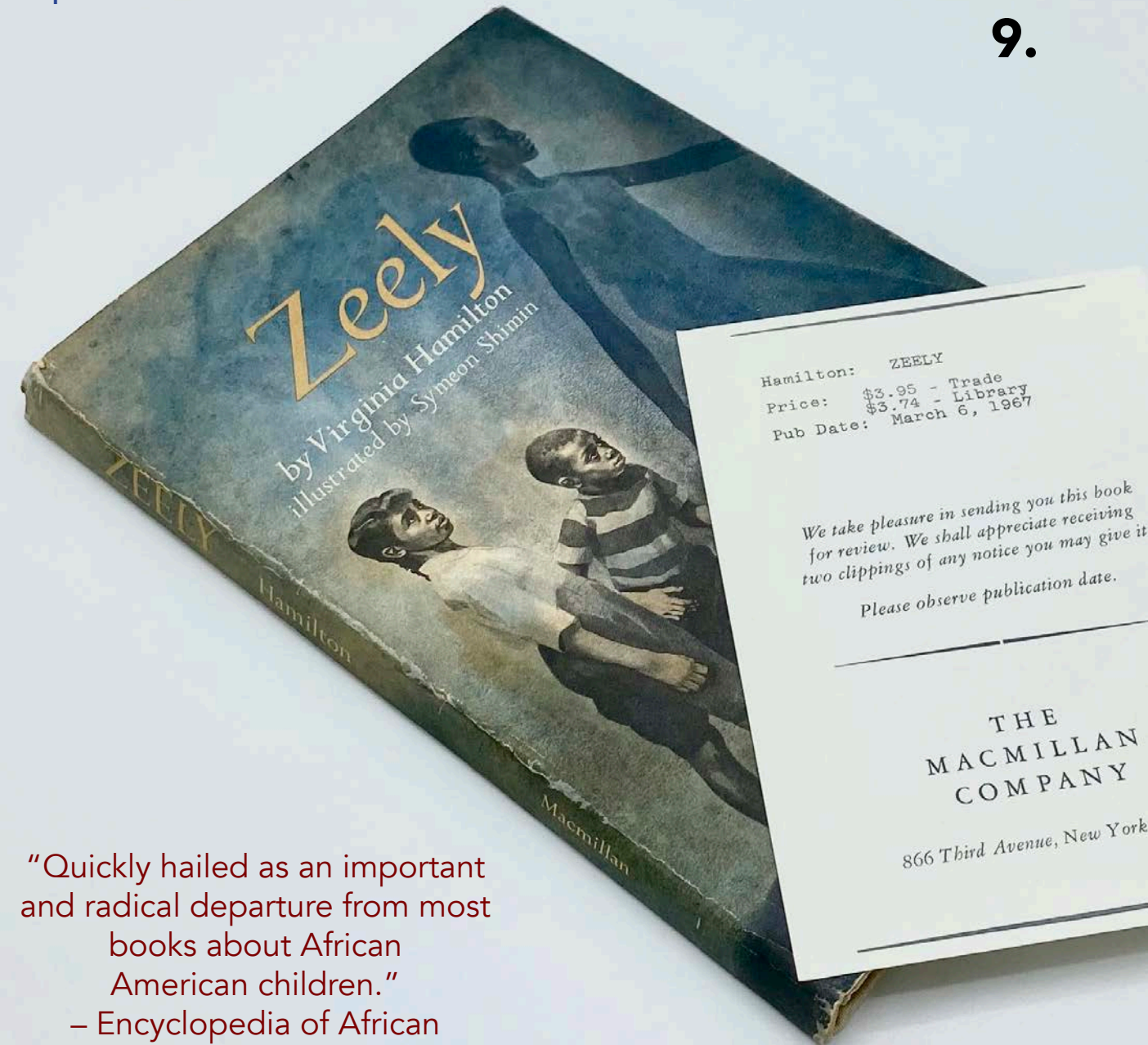
\$400.

A coming-of-age story of an African American girl, Elizabeth, with powerful themes of self-realization and female bonding through storytelling – an appropriate harbinger of the rest of Hamilton's exceptional career.

First edition. New York: Macmillan. 9.25" x 6.25". Original tan cloth, front board and spine lettered in black. In original unclipped (\$3.95) color pictorial dust jacket. First printing stated. Illustrated by Shimin with striking full page black-and-white images. [6], 122 pages. Review slip laid in. Hint of a spine lean. Light edgewear to jacket. Fine in near-fine jacket.

Read more: Page (ed.), Encyclopedia of African American Women Writers; Rollock, Black Authors & Illustrators of Children's Books.

9.



"Quickly hailed as an important and radical departure from most books about African American children."
– Encyclopedia of African American Women Writers

Brown Rabbit:

her story



From The Deep South
To The Industrial North

10.

BROWN RABBIT: Her Story
By Evangeline Morse
(1967)

First printing, the story of a 10-year-old Black girl's adventures in adjusting as the new kid who moved from the South to an industrial city in the North.

\$150.

Evangeline Morse was a graduate of Talledega College; after receiving her Master's Degree at the Chicago Theological Seminary, she became a social worker. This was her first and only novel.

First edition. Chicago: Follett Publishing Company. 8.5" x 6". Original orange cloth, brown-stamped vignette, brown-lettered spine. In original price-clipped pictorial dust jacket. Illustrated by David Stone Martin in black and white. 191, [1] pages. Ink owner inscription (beginning "Stolen from") on front pastedown. Jacket with faint sunning to spine and some shallow edgewear. Fine in near-fine jacket.





“Perhaps the most well-known picture book about slavery”
(Appiah and Gates)

11.

HARRIET AND THE PROMISED LAND

By Jacob Lawrence
(1968)

Inscribed first printing of Lawrence’s first children’s book, an important turning point in historical African American representation in children’s books.

\$1000.

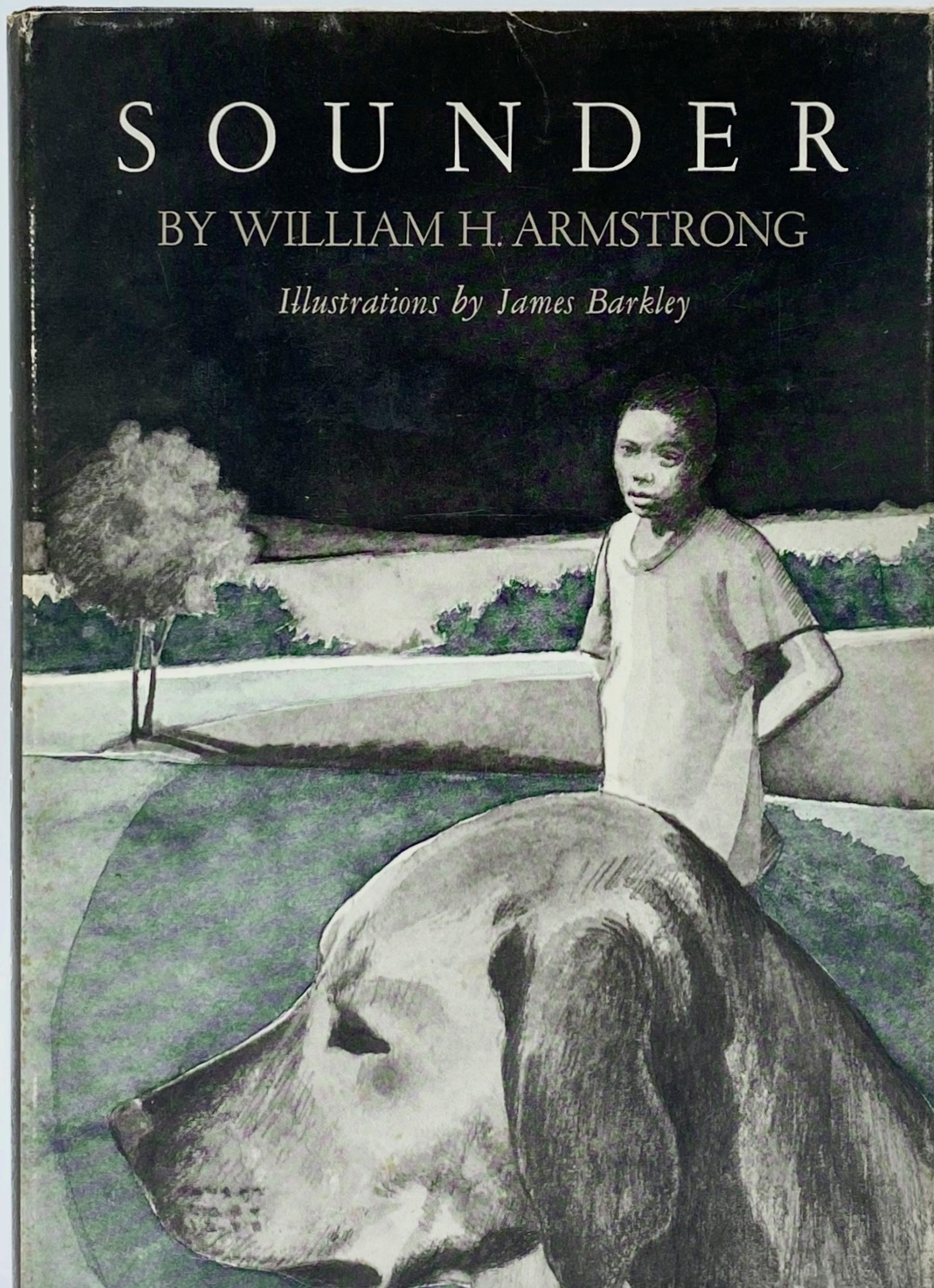
“Bold, strong, and ugly, as slavery is ugly”
– Appiah & Gates

Lawrence’s illustrated biography of Harriet Tubman is a major contribution to children’s literature, handling with beauty and finesse the controversial question of how to teach young people about historical atrocities. It was a “precursor of the African American picture storybook [...] the first major picture book by an African American published by a mainstream press in the 1960s” (Bishop). Lawrence did the artwork and the text was added to fit. A terrific, stunning work.

New York: Simon & Schuster. 12.25" x 9.25". Original full cloth. In original dust jacket. First printing stated. Inscribed by Lawrence. Jacket spine faded, a few tape repairs on verso. Fine in very good jacket.

*Read more: Appiah and Gates Jr., *Africana: The Encyclopedia of the African and African American Experience* (vol 3); Bishop, *Free Within Ourselves: The Development of African American Children’s Literature*.*

To Dorothy Kasman
Jacob Lawrence
1969



12.

"[M]oving and compelling"
(Augusta Baker)

SOUNDER

By William H. Armstrong
(1969)

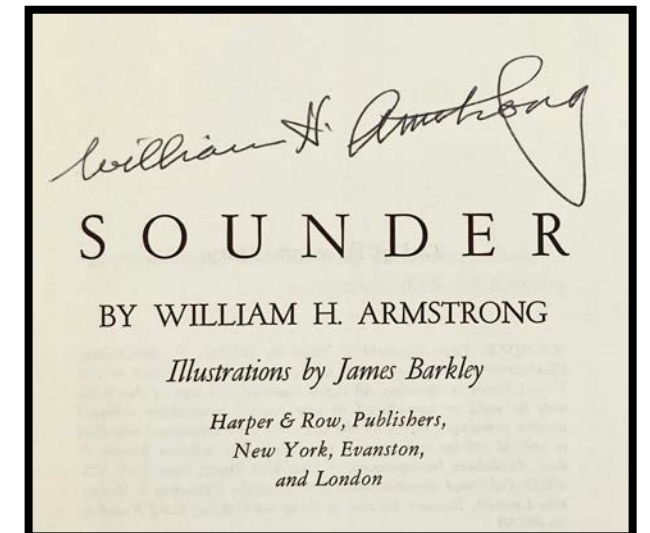
Signed first printing of the Newbery award-winner, one of the earliest books with a Black hero to receive the award.

\$200.

A Black sharecropper is driven by economic necessity to steal food for his family, leading to his arrest and separation from his family. The novel follows the family's dog, Sounder, who waits for his owner's return. Armstrong was white, but Augusta Baker notes his book specially in her important article "The Changing Image of the Black in Children's Literature": "The courage, love, and dignity of the family prevail amid all their suffering."

First edition. New York: Harper & Row. 8.25" x 5.75". Original quarter black cloth, grey paper boards, silver-lettered spine. In original price-clipped black pictorial dust jacket with no Newbery medal. Illustrated by Barkley with lush full-page black-and-white images throughout. [10], 116, [2] pages. Signed by Armstrong in black ink on title page. Faint edgewear to jacket, with a bit of shelfsoil to rear panel; book with light foxing to edges. Near fine in near-fine jacket.

Read more: Baker, "The Changing Image of the Black in Children's Literature," in *The Horn Book*, February 1975.



"Gotta move to the Bed-Stuy beat"

13.

BED-STUY BEAT: SONNY'S SONG

By Rose Blue,
illustrated by Harold James
(1970)

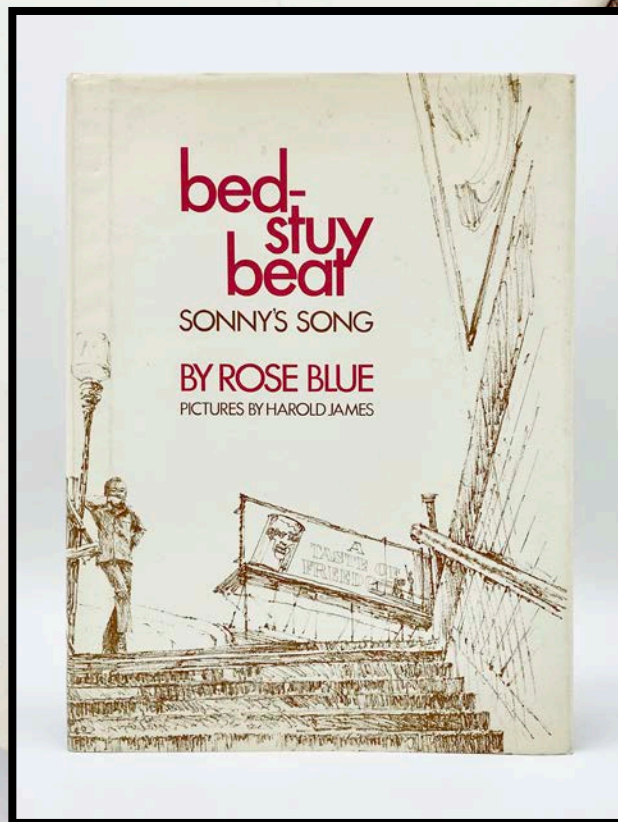
First printing of this joyful tour of Bed-Stuy, following a Black child through his beloved neighborhood accompanied by verses in a proto-hip hop style.

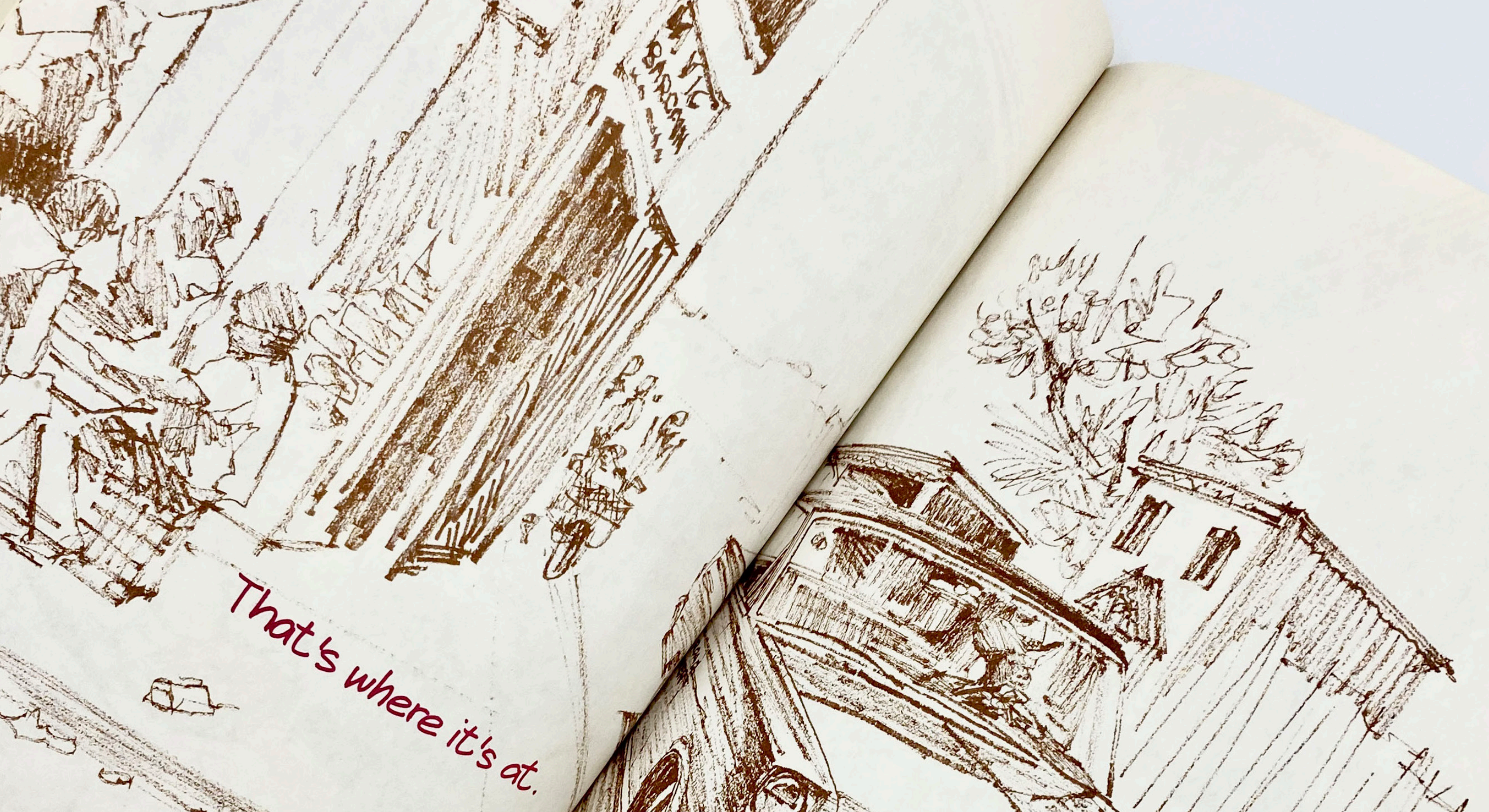
\$500.

The Brooklyn neighborhood of Bedford-Stuyvesant, where Blue was a teacher when this book was published, was an early hub for the development of rap and hip hop, where artists like The Notorious B.I.G., Jay-Z, and Li'l Kim grew up. Sonny walks past various scenes in the neighborhood – older men playing cards, a wall of graffiti tags, expensive cars rolling by, police officers observing pedestrians, and more – while rhythmically singing his "Bed-Stuy Beat": "Gotta swing to the Bed-Stuy Beat, – do your thing to the Bed-Stuy Beat, – standing tall on your own two feet, – be your own cat..."

First edition. New York: Franklin Watts, Inc. 10" x 7.25". Original glossy pictorial cloth. In original unclipped (\$4.50) dust jacket with red and brown lettering and illustration in brown by James. [48] pages. Faintest toning and shelfsoil to jacket, with shallow nicking to spine head. Fine in about-fine jacket.

Bedford Stuyvesant is a neighborhood in Brooklyn, New York. Ninety percent of its 450,000 residents live in housing built before 1920. Eighty percent of its teenagers never finish high school. More than ninety percent of the population is black. Some call Bedford Stuyvesant the inner city. Some call it the ghetto. Most of the people who live here also call it Bed-Stuy.





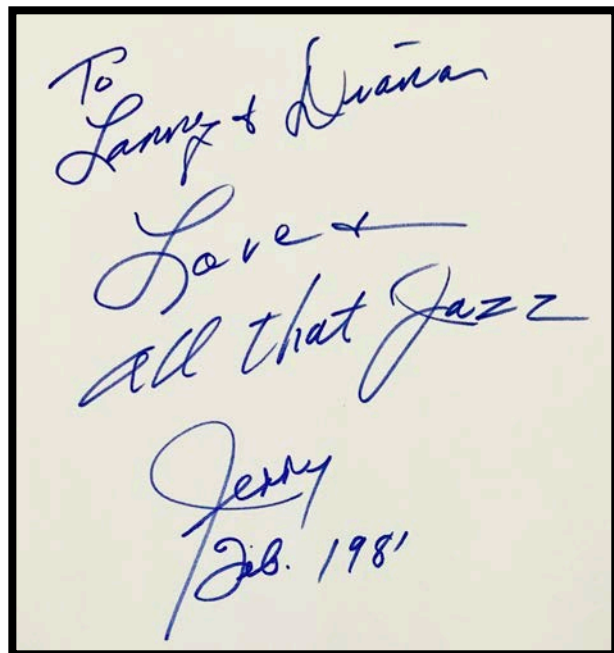
That's where it's at.

BRONX

PARIS

very
interesting
to see

Inscribed By Cushman: "Love & All That Jazz"



To
Larry & Luana
Love &
all that Jazz
Jerry
Feb. 1981

14.

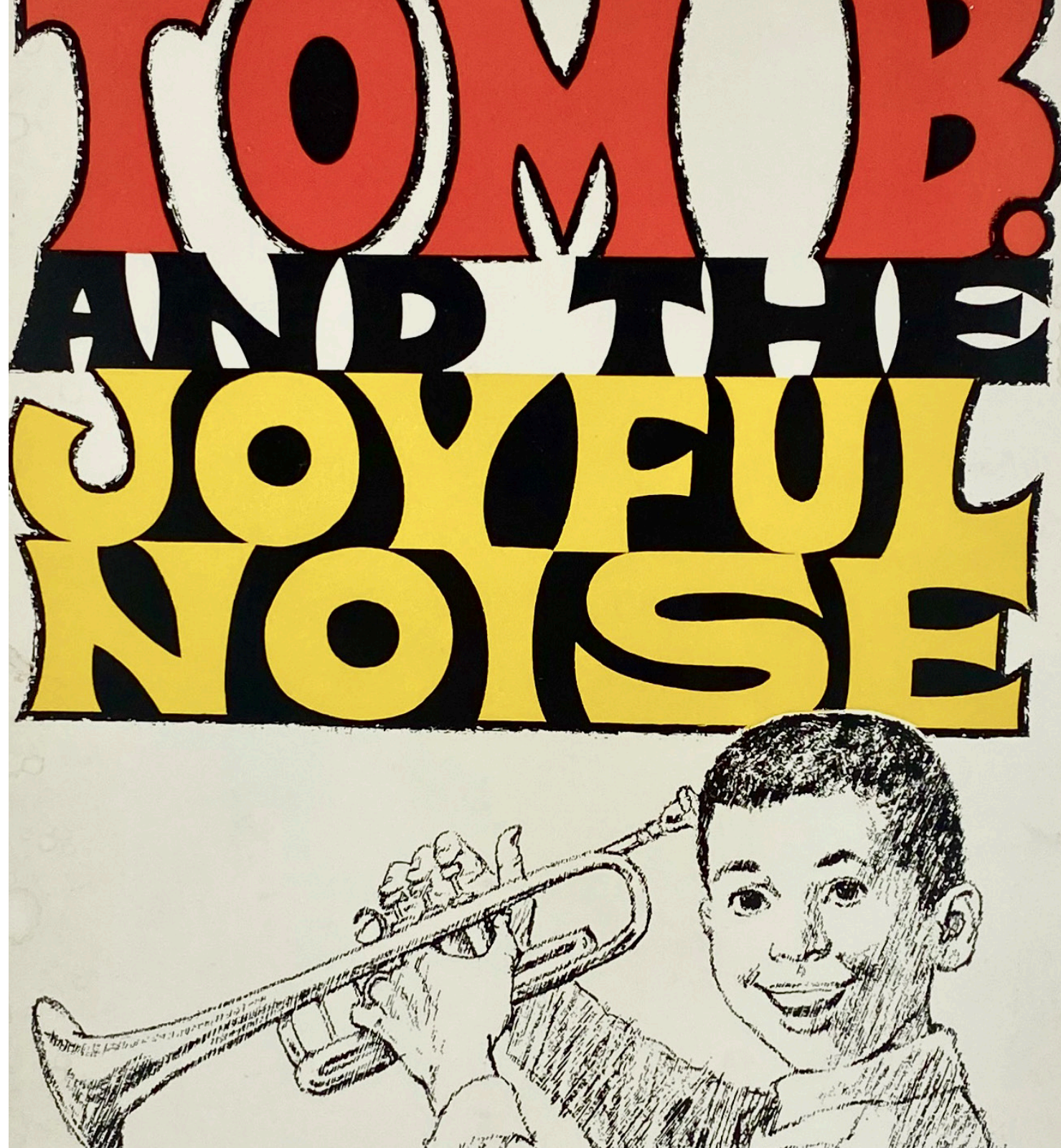
TOM B. AND THE JOYFUL NOISE

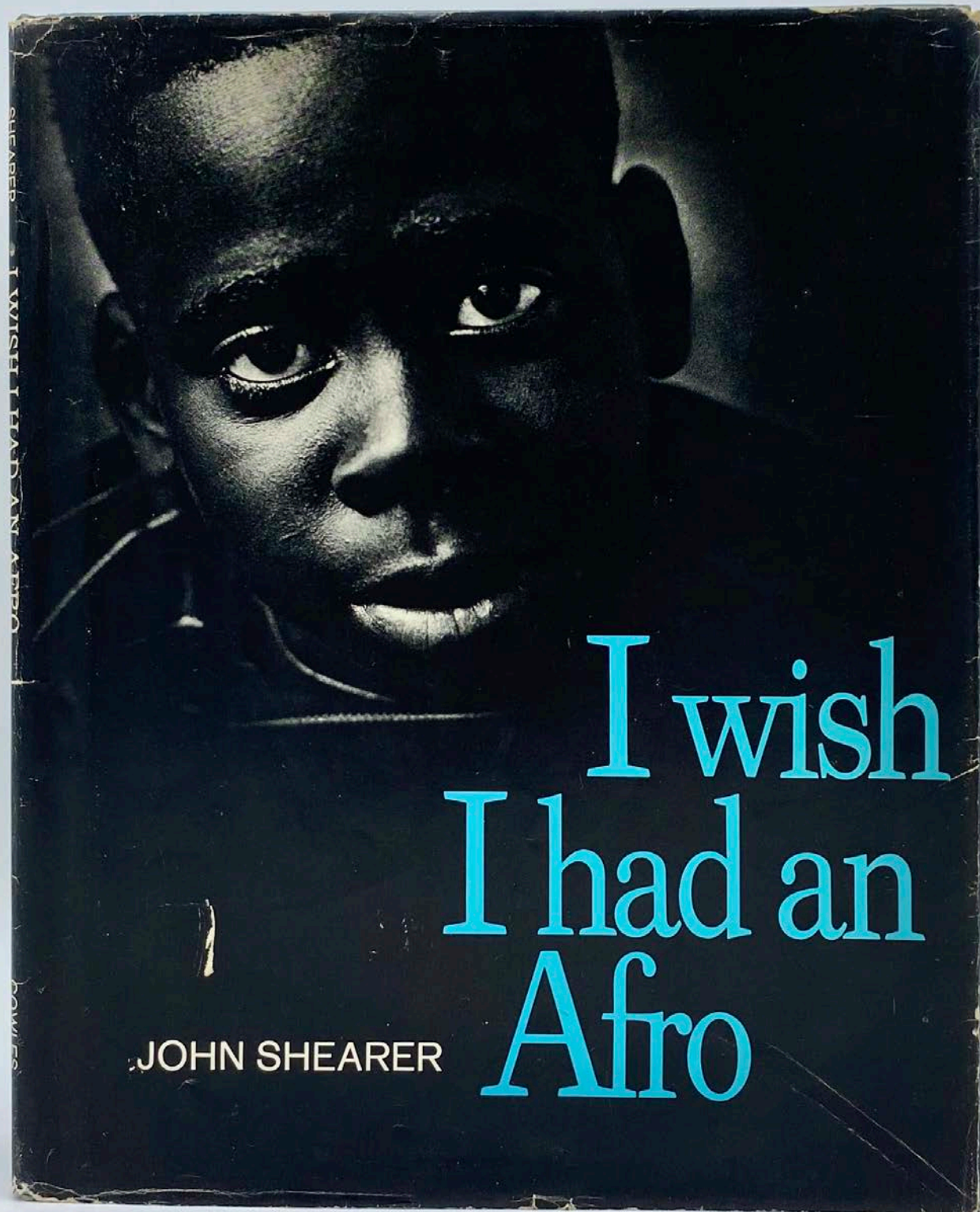
By Jerome Cushman,
illustrated by Cal Massey
(1970)

First printing, about a Black child who falls in love with jazz in the French Quarter of New Orleans where he meets the Preservation Hall musicians, illustrated by Black artist Cal Massey and inscribed by white autor Cushman.

\$150.

First edition. Philadelphia: Westminster. 9" x 6.5". Original yellow cloth, spine lettered in black. In original unclipped (\$4.25) color pictorial dust jacket. Illustrated by Massey with full-page black-and-white images. Book design by Patricia Pennington. 110 pages. Inscribed by Cushman on half title: "To ___ / Love & / All that Jazz / Jerry / Feb. 1981." Jacket spine with faint bubble pattern from apparent moisture; one other small dampstain to fore-edge, else an unusually bright jacket with only trace edgewear. Fine in very good jacket.





"[A] visual call for social action"
(Katharine Capshaw)

"They sure do dig bein' black. I wish I could be like them. I wish I had an Afro."

15.

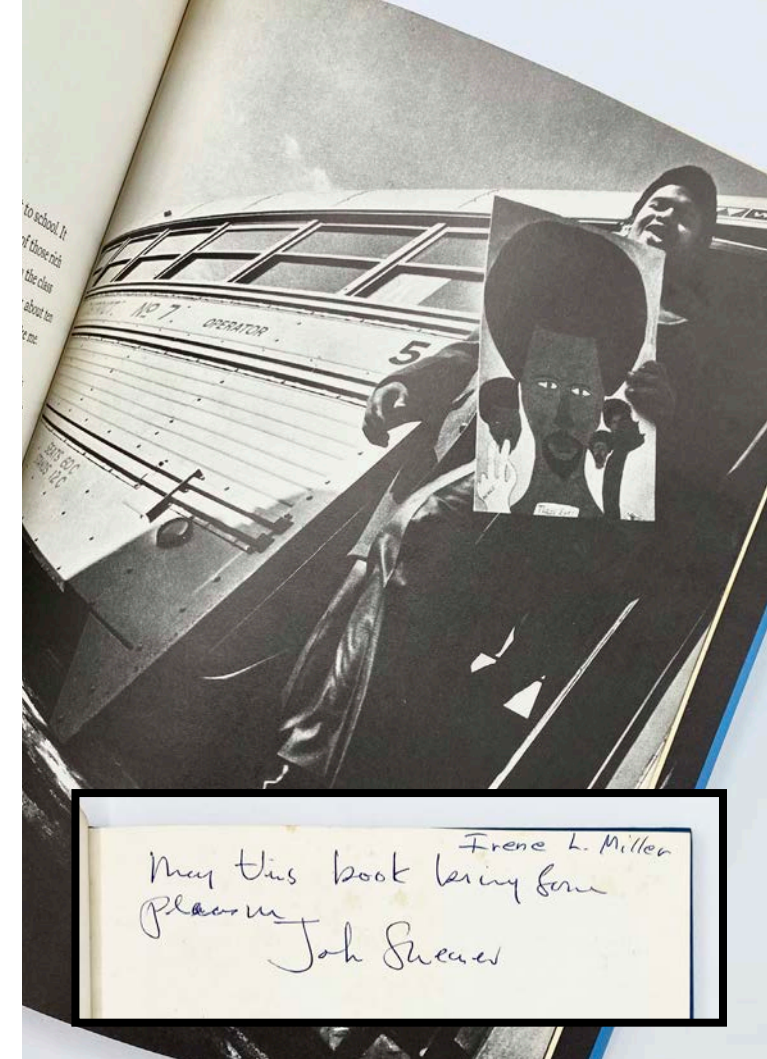
I WISH I HAD AN AFRO

By John Shearer
(1970)

Inscribed first printing of this photo-illustrated picture book from the "Black is beautiful" movement, but in this case through the perspective of an 11-year-old boy.

\$1250.

Shearer was already a highly acclaimed photographer when this book was published, his work exhibited at the Eastman Kodak and IBM galleries, as well as in a show at the Met. This book, part documentary, part literary biography, captures the life of a Black child growing up in Westchester, including sections from the perspectives of various family members, like his mother: "Yeah, I live in Westchester, but I'm not one of those Westchester housewives you hear so much about." The cumulative effect is a book that "react[s] against white tendencies to envision the black community through journalistic stasis" (Capshaw). Uncommon generally, scarce in jacket, and rare signed, a powerful photobook.



First edition (stated). New York: Cowles Book Company. 10.25 x 8.25". Original light blue cloth, spine lettered in black. In original unclipped (\$3.95) photographic dust jacket. Photographic endpapers. Illustrated by Shearer with black-and-white photos throughout. [48] pages. Inscribed by Shearer on title page: "____ / May this book bring you / pleasure / John Shearer." Faint foxing to text. Jacket with shallow edgewear and a few short closed tears. Very good in very good jacket.

Read more: Capshaw, *Civil Rights Childhood: Picturing Liberation in African American Photobooks*; Rollock, *Black Authors & Illustrators of Children's Books*.

Black Arts Movement Meets Children's Books

16.

WALK ON!

By Mel Williamson and George Ford
(1972)

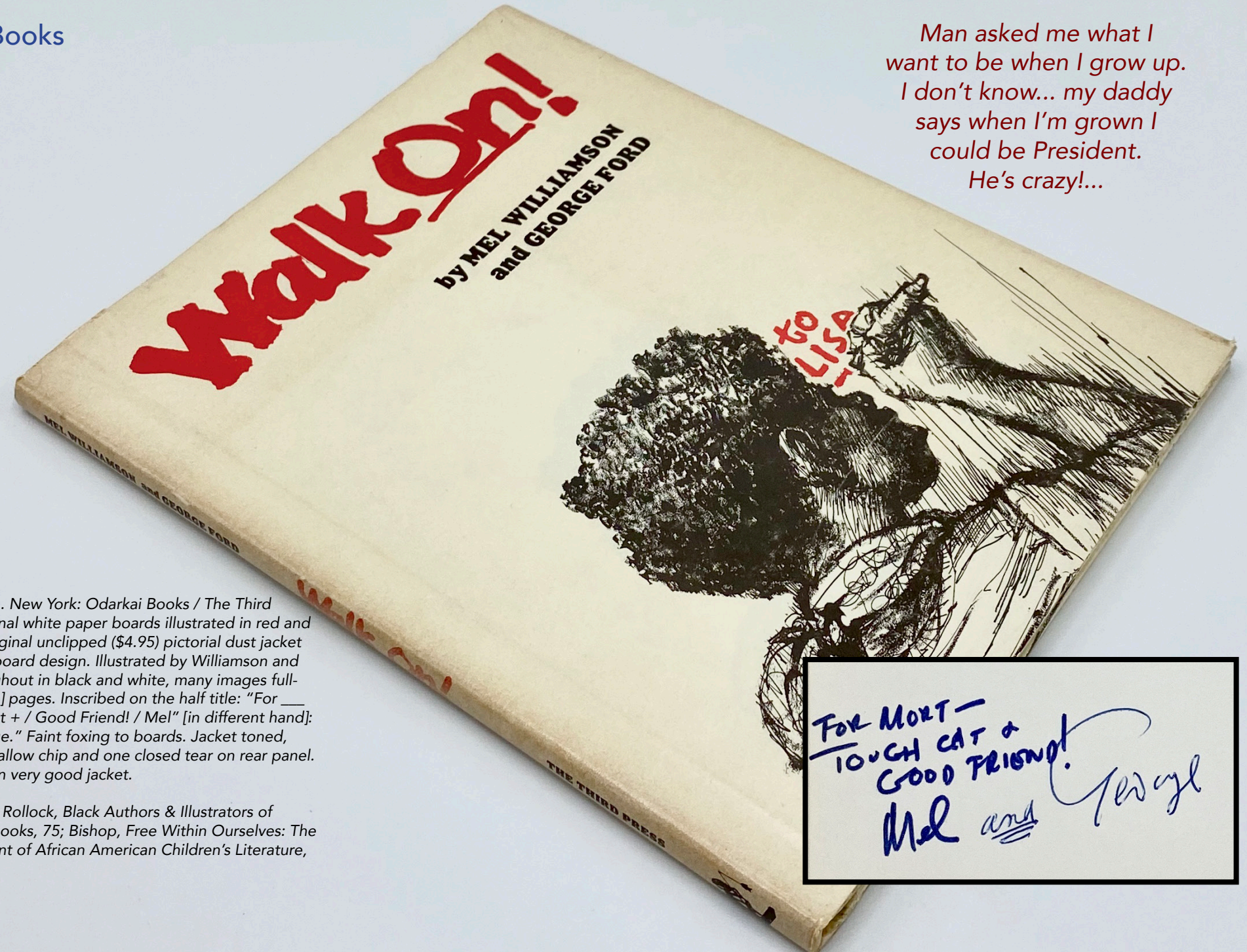
Inscribed first printing, a Black child's proud tour of his Harlem neighborhood.

\$750.

This book, taking the reader through hopscotch games, neighborhood gossip, and jazz concerts, was published during an era of major breakthrough in African American children's picture books. Ford was part of a group within the Black Arts Movement working to "improv[e] the overall quality of literature and the arts for Black children" (Bishop). The Brooklyn-born and partly Barbados-raised artist sought to "inspire and uplift" readers of his books about Black life and Black children: "it's important to use the book, or story, as a beginning, as means really, an opportunity to arouse in himself, and express to his readers, those broader human qualities that have helped us to survive this long – those qualities that are positive, full of energy and enthusiasm" (quoted in Rollock). Scarce in the original dust jacket.

First edition. New York: Odarkai Books / The Third Press. Original white paper boards illustrated in red and black. In original unclipped (\$4.95) pictorial dust jacket mimicking board design. Illustrated by Williamson and Ford throughout in black and white, many images full-page. 31, [1] pages. Inscribed on the half title: "For ___ - / Tough cat + / Good Friend! / Mel" [in different hand]; "and George." Faint foxing to boards. Jacket toned, with one shallow chip and one closed tear on rear panel. Very good in very good jacket.

Read more: Rollock, Black Authors & Illustrators of Children's Books, 75; Bishop, Free Within Ourselves: The Development of African American Children's Literature, 89.



Man asked me what I
want to be when I grow up.
I don't know... my daddy
says when I'm grown I
could be President.
He's crazy!...

FOR MORT -
TOUGH CAT &
GOOD FRIEND!
Mel and George

17. With Original Sketch

Ma, where did I come from?
Manhattan.

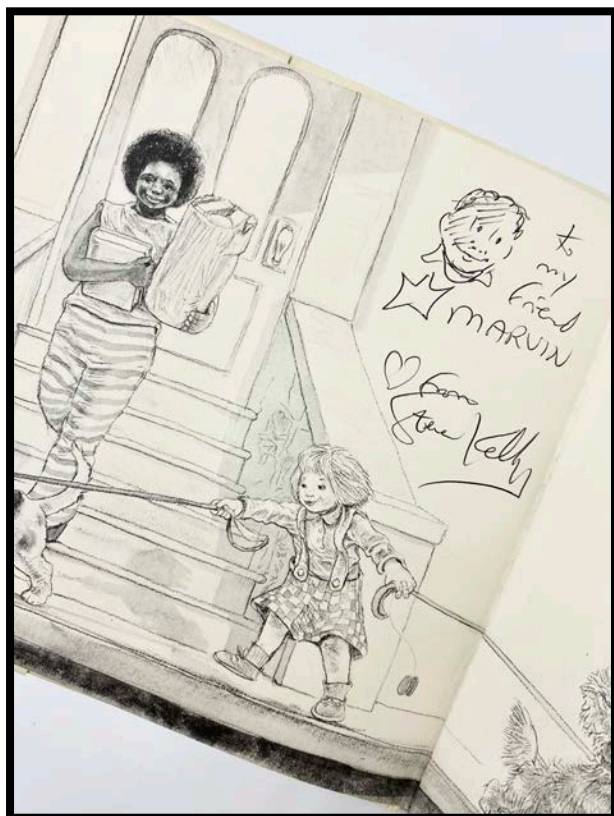
ABBY

By Jeanette Caines,
illustrated by Steven Kellogg
(1973)

First printing of Caines's first picture book, about a Black child who loves hearing the story of her adoption – inscribed by the illustrator with an original drawing of a little boy's face.

\$75.

In the 1960s, many picture books with African American protagonists focused on aspects of characters' lives that reflected Black culture specifically, in line with the wider Black Arts Movement. The 1970s saw the mainstream development of "books that do not highlight or foreground African American culture or heritage, although they reflect the life experiences of many Black children, particularly middle-class Black children," explains Rudine Sims Bishop. Caines's work is among the best known in this trend, expanding the depiction of Black characters from major presses away from a monolithic approach and embracing the richness and variety of Black lives. An ex-library copy, as common, but much less so with an original drawing.



First edition. New York: Harper & Row. 7.5" x 8.25". Original cream glossy cloth boards. In original unclipped (\$4.95) color pictorial dust jacket with (1073) code. Illustrated by Kellogg in black and white throughout. 32 pages. Inscribed by Kellogg on frontispiece: "To my friend ___ [heart] from Steven Kellogg," along with an ink sketch of a Black boy's smiling face. Discreet stamp on lower corner of title page and neat pocket removal on rear fly leaf, thus ex library but an unusually clean one. Jacket with faint stain to head of spine and two closed tears to rear panel, the largest about 2". Good plus in very good jacket.

Read more: Bishop, *Free Within Ourselves: The Development of African American Children's Literature*, 126-7.

18. "I create because my dreams are angry ones."

NA-NI

By Alexis Deveaux [De Veaux]
(1973)

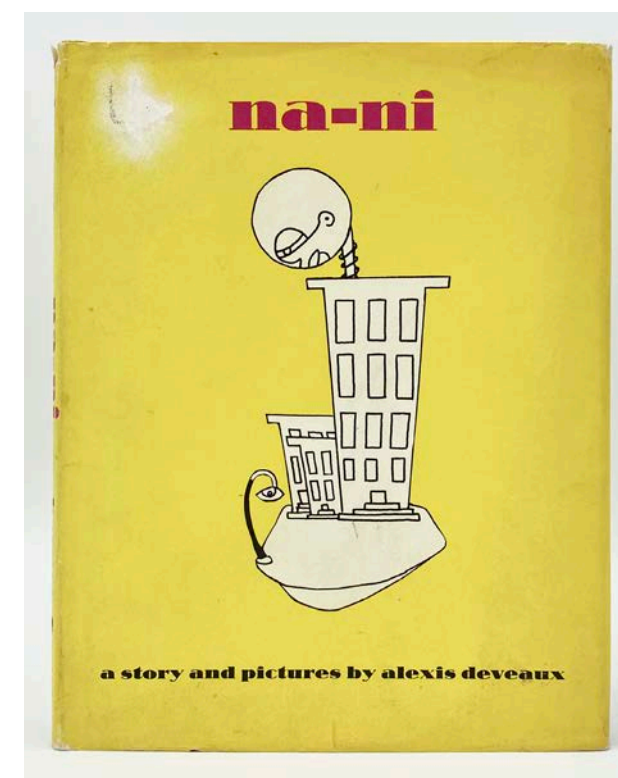
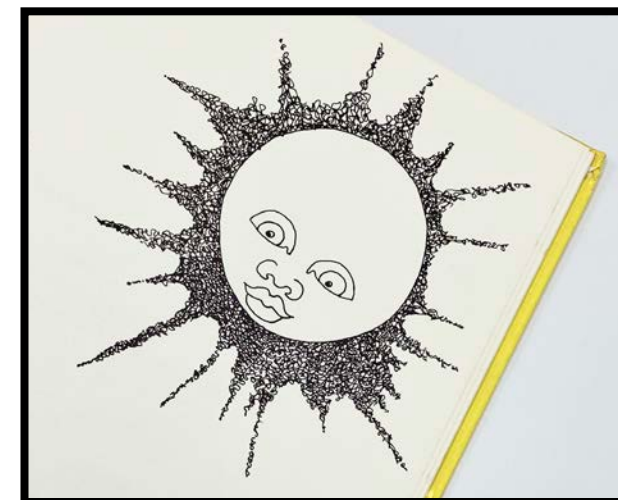
First printing of Deveaux's first book, about a little Black girl growing up on welfare in Harlem, illustrated with striking abstract characters.

\$125.

Deveaux (also known as De Veaux) was only 25 when this book was published and was still in college; she went on to earn a PhD, became the poetry editor of *ESSENCE* magazine, and chaired the Department of Women's Studies at the State University of New York at Buffalo. All the while she published novels, poems, plays, and articles as a major voice of Black queer feminism. *NA-NI* won the Brooklyn Museum of Art Books for Children Award; in 1987, her book *AN ENCHANTED HAIR TALE* would win the Coretta Scott King Award. Really a beautiful book, with unexpected and powerful illustrations.

First edition (stated). New York: Harper & Row. 9" x 7.25". Original yellow pictorial boards. In original unclipped (\$3.50) yellow dust jacket. Illustrated by Deveaux in abstract black-and-white line throughout. [48] pages. Book with trace edgewear; jacket with spot of wear from sticker removal on front panel, small section of staining in corner of rear panel, head of spine a trifle rubbed. Near fine in very good jacket.

Read more: Rollock, *Black Authors & Illustrators of Children's Books*.

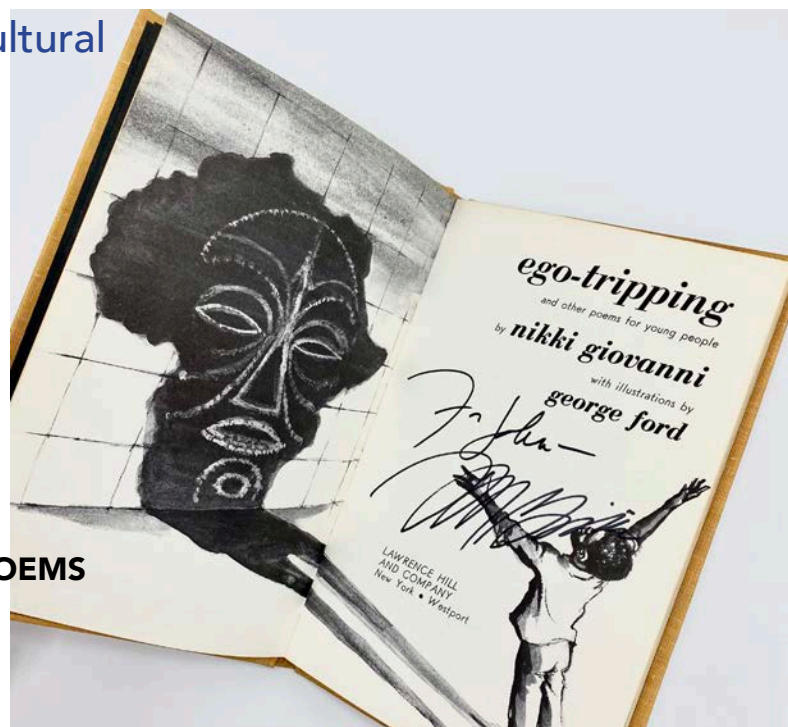


"Embrace[s] the Black cultural and political struggle of the 1960s" (Bishop)

19.

EGO-TRIPPING AND OTHER POEMS FOR YOUNG PEOPLE

By Nikki Giovanni,
illustrated by George Ford
(1973)



Inscribed first printing, scarce hardcover issue, of the Black Arts Movement-influenced book of poetry for the upcoming generation.

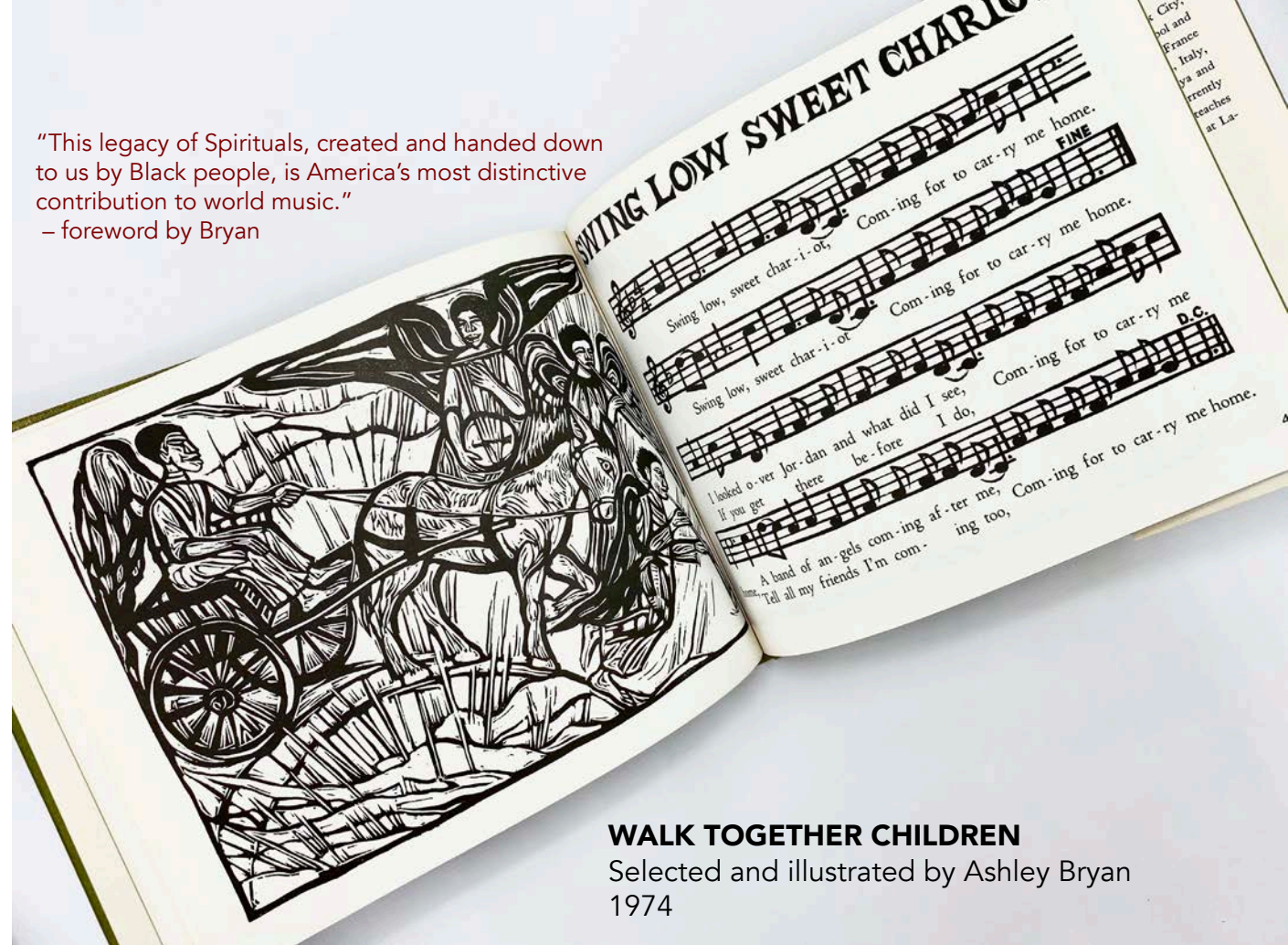
\$125.

Rudine Sims Bishop dedicates a special section to Nikki Giovanni in her survey of African American children's literature, calling her "a poet of the people." Like much of Giovanni's work, this collection refuses to remain within boundaries: some poems are joyful, some angry, some directly about the Black Power movement, some about just being a kid. Bishop notes: "It is steeped in the language, music, and other aspects of popular culture prevalent among many young Black people of that era." Scarce signed.

First edition. New York: Lawrence Hill and Company. 9" x 6". Original orange cloth, spine lettered in black. In original unclipped (\$4.95) sepia pictorial dust jacket with illustration by Ford. Black endpapers. Illustrated by Ford throughout in black and white, many full page or double-page spreads. Printed on thick paper. [10], 38 pages. Inscribed by Giovanni on title page. Edgewear and creasing to jacket, with one long closed tear at bottom of front flap and a few other shorter closed tears. Book with light bumping to spine ends but otherwise fresh and clean. Near fine in very good jacket.

Read more: Bishop, *Free Within Ourselves: The Development of African American Children's Literature*, 97.

"This legacy of Spirituals, created and handed down to us by Black people, is America's most distinctive contribution to world music."
— foreword by Bryan



WALK TOGETHER CHILDREN

Selected and illustrated by Ashley Bryan
1974

20.

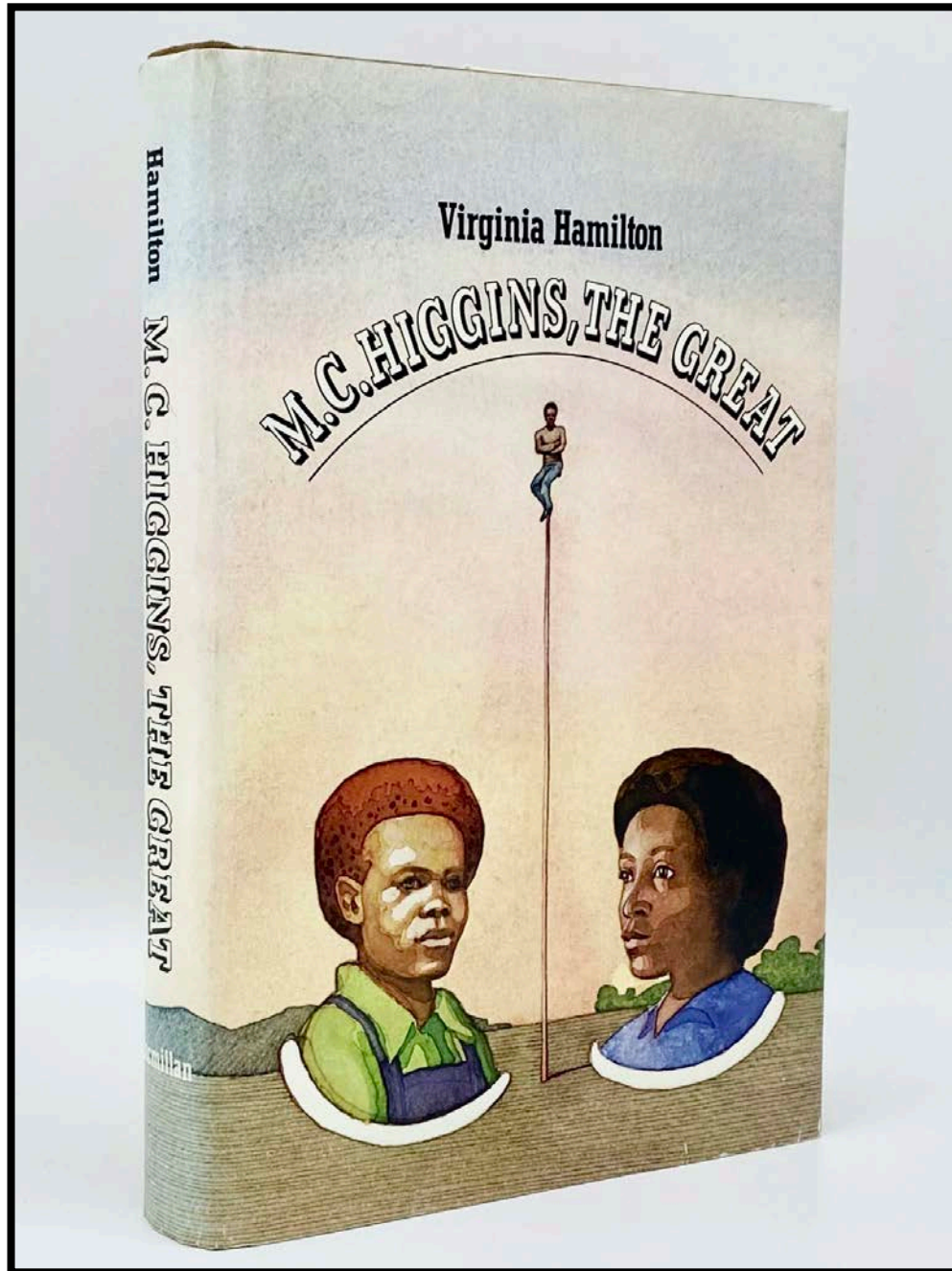
First edition (stated). New York: Atheneum. 8" x 10". Original green cloth, black-stamped vignette, spine lettered in black. In original unclipped (\$6.95) green pictorial dust jacket with maroon lettering. Illustrated by Bryan with full-page woodcuts. Green endpapers. [10], 54 pages. Only trace edgewear to jacket. Fine in about fine jacket.

Read more: Rollock, *Black Authors & Illustrators of Children's Books*.

First printing of this collection of Black American Spirituals, including "Go Down Moses," "Swing Low Sweet Chariot," and more, vividly illustrated with woodcuts.

\$150.

Bryan is a highly decorated artist who has won the Coretta Scott King Award, the Newbery Honor, and has been a nominee for the Hans Christian Andersen Award. "Among the many books he has illustrated, he especially prizes his volumes of spirituals" (Rollock).



"None was to give me more pleasure and pain in the writing."

21.

M.C. HIGGINS, THE GREAT

By Virginia Hamilton
(1974)

First printing of the first book by a Black author to win the Newbery Medal, an exceptional copy.

\$250.

"For too long, many have suffered and died without cause. I prefer to write about those who survived."
– Virginia Hamilton

A turning point in her career – and in the history of African American children's literature – this book was also the most difficult for Hamilton to write: "No book of mine was ever in more danger of being a failed labor of love" (Newbery Companion). Focused less on plot and more on atmosphere, its theme of resilience has been central to Hamilton's work. M.C. HIGGINS also won the National Book Award and the Boston Globe-Horn Book Award; it was the first book to win all three of these major awards (a feat that has been matched only once since, by Sachar's HOLES). This is a remarkably beautiful copy.

First edition. New York: Macmillan Publishing Co., Inc. 8.25" x 5.5". Original brown cloth, silver-lettered front board and spine. In original unclipped (\$6.95) color pictorial dust jacket with illustrations by James McMullan. [8], 278, [2] pages. Only trace edgewear to jacket, visible close inspection only. Fine in fine jacket.

Read more: Gillespie & Naden, *The Newbery Companion*, 307.

"Pretty brown baby, / fat and fine /
love you, love you / all the time"

22.

MY DADDY IS A COOL DUDE

By Karama Fufuka,
illustrated by Mahiri Fufuka
(1975)

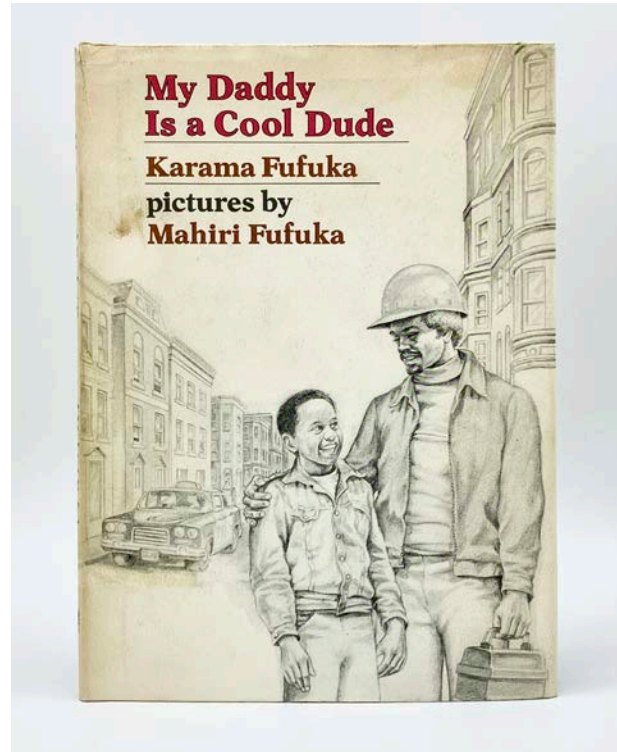
First printing of this collection of "Black is beautiful" poems about growing up in Chicago.

\$350.

Fufuka describes her approach to this book of poetry: "In writing these poems I have gone back to my childhood and relived the experiences of those years of growing and learning. I have tried to deal here with both the positive and negative aspects of life which constitute reality for a child in the urban Black community today" (rear flap). Poems feature a drug dealer, a prostitute, an alcoholic, and a friend's older brother who overdoses. The poems also describe the excitement of spending a nickel, dreams of being a basketball star, listening to granddaddy's stories, and the unassailable coolness of dad.

First edition. New York: The Dial Press. 9" x 6.5". Original white glossy pictorial boards. In original unclipped (\$5.47) white pictorial dust jacket. Purple endpapers. Illustrated by M. Fufuka throughout in black and white. [48] pages. Faint stamp: "Detroit Public Schools / Burgess Elementary" on endpapers and one text page. Toning to spine and edges of book; jacket with similar toning and a few spots of soil. Very good in very good jacket.

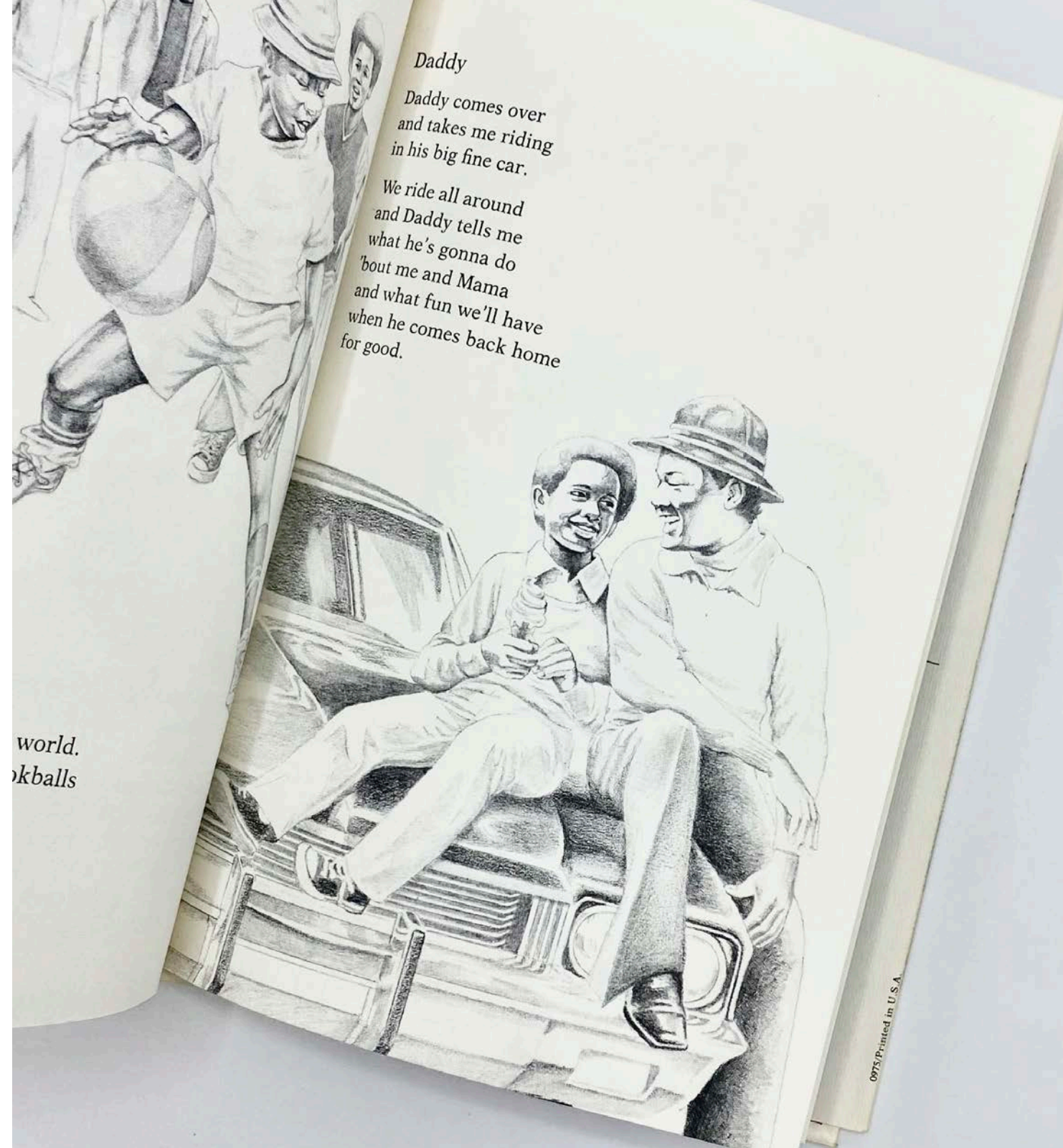
Read more: Rollock, *Black Authors & Illustrators of Children's Books*.



*Sherry is my big sister.
She wears a afro
and Afrikan dresses.*

*Sherry calls her friends
"brother" and "sister"
and she said I was
Black and beautiful.*

*When I grow up
I want to be
just like Sherry.*



Daddy

*Daddy comes over
and takes me riding
in his big fine car.*

*We ride all around
and Daddy tells me
what he's gonna do
'bout me and Mama
and what fun we'll have
when he comes back home
for good.*

*world.
okballs*

Two Coretta Scott King Award Winners

23.



SWEET WHISPERS, BROTHER RUSH
By Virginia Hamilton
(1982)

First printing of the Newbery Honor and Coretta Scott King award-winner, with jacket art by Leo and Diane Dillon.

\$75.

First edition. New York: Philomel. 8.25" x 5.5". Original quarter maroon cloth, cream paper boards, metallic blue-lettered spine. In original unclipped (\$10.95) pictorial dust jacket designed by the Dillons, with no award seal. Pale green endpapers. 215, [1] pages. Fine in like jacket.

24.

AN ENCHANTED HAIR TALE
By Alexis De Veaux,
illustrated by Cheryl Hanna
(1987)

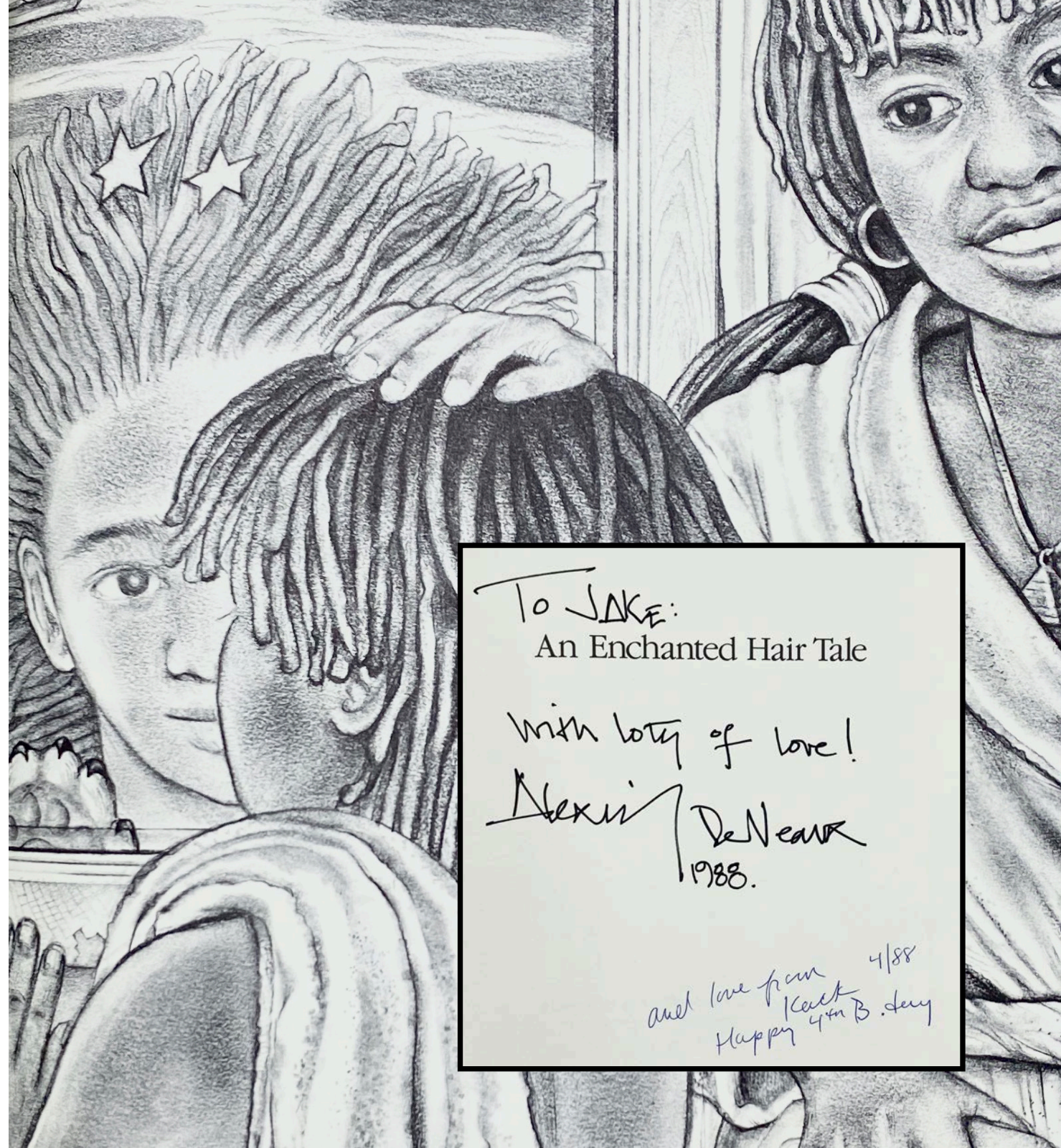
Inscribed first printing of the Coretta Scott King award-winner, about a little boy who is teased – and makes new friends – because of his dreadlocks.

\$250.

*"what a fan daggles /
sof locks and lions and lagoons"*

Sudan has "wild mysterious" hair, "like his mother," that he knows is enchanted. However, after a rough afternoon of adults and children alike in his neighborhood treating him unkindly, Sudan goes on a fantastical journey with others who wear dreadlocks like him. The inscription on this copy indicated that it was given to a four-year-old boy.

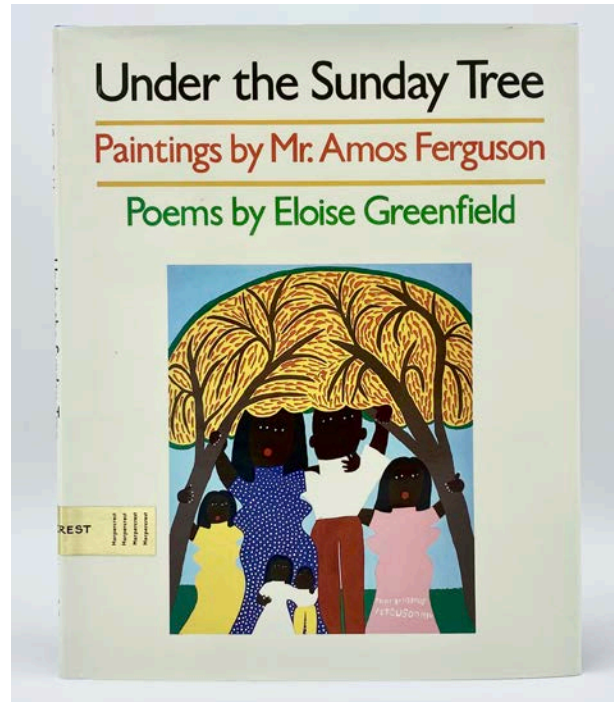
First edition (stated). New York: Harper & Row. 9" x 7". Original quarter maroon cloth, grey blind-stamped paper boards, silver-lettered spine. In original spine-clipped red pictorial dust jacket. Pictorial endpapers. Illustrated by Hanna lavishly throughout in black and white. 40 pages. Inscribed by De Veaux on half title: "To ___: with lots of love! Alexis De Veaux 1988." Additionally inscribed by gift giver: "and love from ___ 4/88 / Happy 4th B.day." Touch of sunning to jacket spine. Shallow line of sunning to book edges. Near fine in near-fine jacket.



To JAKE:
An Enchanted Hair Tale
with lots of love!
Alexis De Veaux
1988.
and love from
Katie
Happy 4th B.day 4/88



Bahamian Folk Art



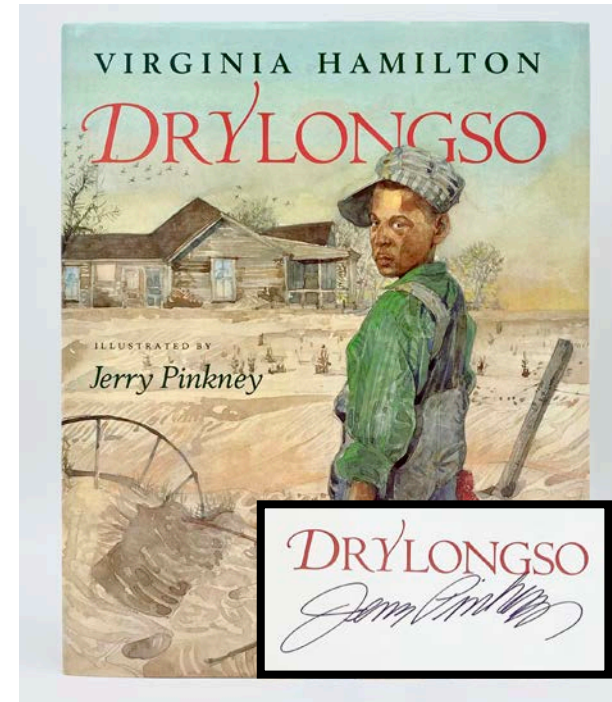
25. UNDER THE SUNDAY TREE
By Eloise Greenfield,
illustrated by Amos Ferguson
(1988)

First printing, a collection of verse about life in the Bahamas accompanied by vivid full-page images after paintings by Ferguson.

\$85.

First edition (stated). New York: Harper & Row. 10" x 8". Original blue cloth, spine lettered in black. In original unclipped (\$12.89) white pictorial dust jacket. Red endpapers. [8], 38, [2] pages. Harpercrest sticker on jacket. Light bubbling to cloth. Near fine in fine jacket.

Dust Battle



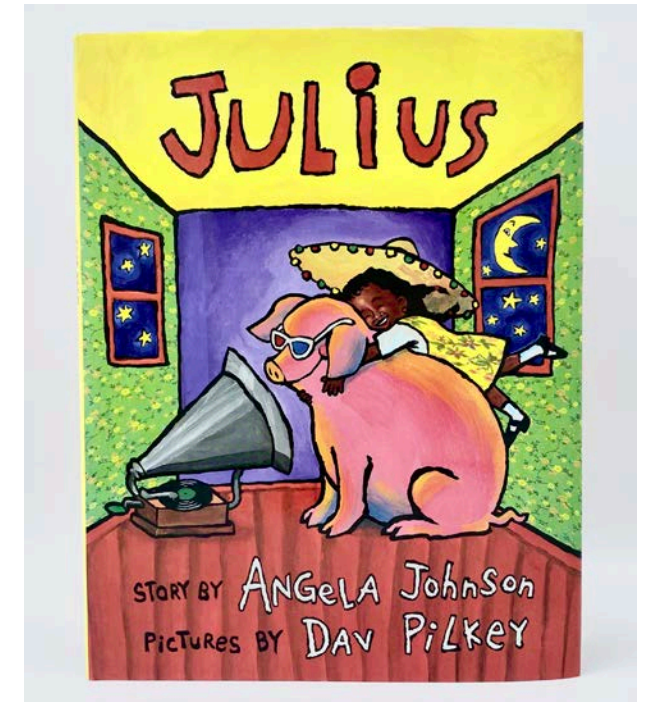
26. DRYLONGSO
By Virginia Hamilton,
illustrated by Jerry Pinkney
(1992)

Signed first printing of this gorgeous collaboration, signed by Pinkney.

\$75.

First edition in first issue jacket. San Diego: Harcourt Brace Jovanovich. 10" x 8". Original quarter light grey cloth, grey paper boards, metallic red-lettered spine and front board. In original unclipped (\$18.95) color pictorial dust jacket. Grey endpapers. 54, [2] pages. Signed by Pinkney in purple ink on half title. Fine in fine jacket.

Pig As A Gift

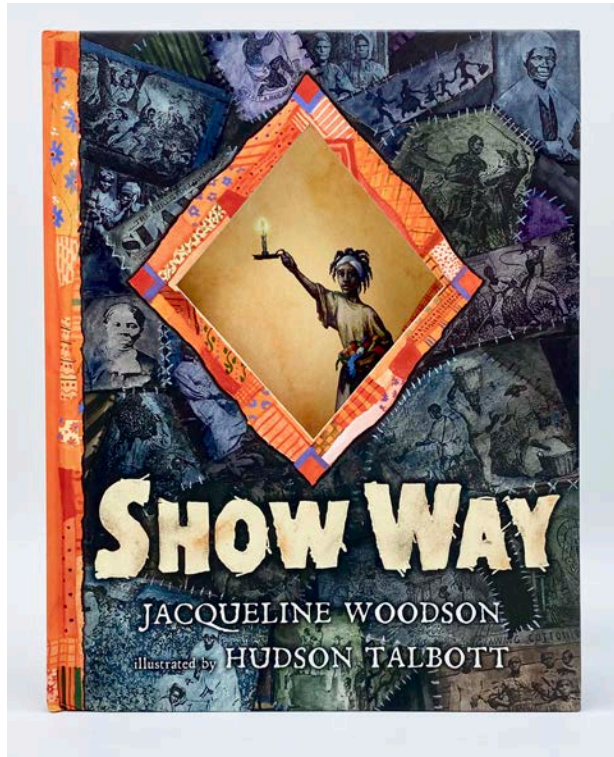


27. JULIUS
By Angela Johnson,
illustrated by Dav Pilkey
1993

First printing of a high-spirited collaboration, between a highly decorated author and the future creator of Captain Underpants, about a girl who receives a pig from her grandfather – much to her parents' dismay.

\$25.

First edition. New York: Orchard Books. 11" x 8.5". Original green paper boards, gilt-lettered spine. In original unclipped (\$14.95) color pictorial dust jacket. Orange endpapers. [32] pages. Fine in fine jacket.



A Family History For Her Daughter

28.

SHOW WAY

By Jacqueline Woodson,
illustrated by Hudson Talbott
[2005]

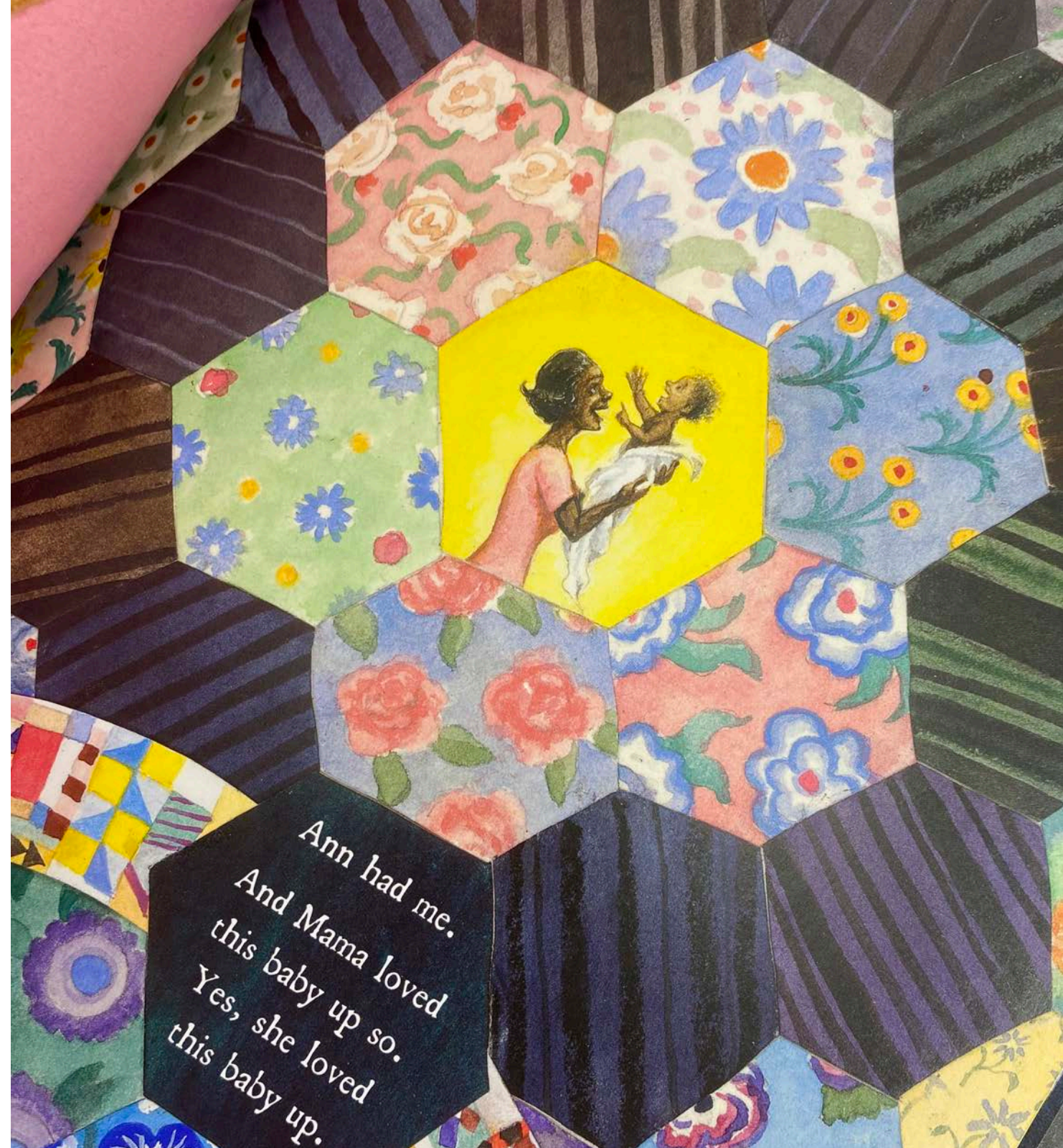
Signed first printing of the gorgeous Newbery Honor picture book, begun as a way to connect her daughter to the stories of her great-grandmother.

\$50.

“When I first started writing this piece, it was called *When Soonie Was Seven* and based on the many stories my grandmother – Soonie’s daughter – told me about her own childhood and the childhoods of my great grandmothers.”
– promotional letter by Woodson

Following seven generations of Black women through individual pieces of a quilt, each represents a story of strength and wisdom for Woodson’s own daughter. Moving and steeped in history; a perfect gift book.

[New York]: G.P. Putnam’s Sons. 11.75” x 8.75”. Original color pictorial boards with diamond-shaped central cutout. No jacket as issued. Lavishly illustrated by Talbott in color throughout. [44] pages. Signed by Woodson in black felt pen on title page. Fine.



Editorial guidance provided by Sarah Robbins.

A portion of the proceeds of this catalogue will go to support
The Smithsonian National Museum of African American History and Culture.



