Dictionary catalog of the collection of African American literature in the Mildred F. Sawyer Library of Suffolk University

Edward Clark

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Dictionary Catalog  
of the  
Collection of  
African American Literature  

In the  
Mildred F. Sawyer Library  
of  
Suffolk University  

Edward Clark
Dictionary Catalog

of the

Collection

of

African American Literature

at

Suffolk University
African Meeting House, Smith Court, Boston, Massachusetts, *circa* 1890, where Frederick Douglass, Maria W. Stewart, and other black abolitionists lectured.

(Society for the Preservation of New England Antiquities)
DICTIONARY CATALOG
OF THE
COLLECTION
OF
AFRICAN AMERICAN LITERATURE
IN THE
MILDRED F. SAWYER LIBRARY
OF
SUFFOLK UNIVERSITY

MUSEUM OF AFRO AMERICAN HISTORY
BOSTON AFRICAN AMERICAN NATIONAL HISTORIC SITE, NATIONAL PARK SERVICE

Edward Clark

Suffolk University  Boston  1996
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Cover photographs: Frederick Douglass (1817? – 1895) and Toni Morrison (1931 – )
(Museum of Afro American History)
(Toni Morrison © Don West)
To all Black writers, 
known and unknown
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ACKNOWLEDGMENTS

I wish to express my special gratitude to Margaret Lourie, Assistant Director, Mildred F. Sawyer Library, for her work with the computer in this catalog. Her industrious labors, wide expertise, vast experience as a librarian, and cheerful counsel have been invaluable.

My thanks are due all the good people who have contributed to the project of the Collection of African American Literature over the past twenty-five years. In particular I thank Robert Elliot Fox and Robert A. Bellinger, directors of the project in turn since 1985. Each has steered the project forward in his own felicitous way.

For years of hospitality I thank the Boston Athenaeum, guardian of the "humanity of books."

Edward Clark

Suffolk University
January 10, 1996
The Museum of Afro American History, founded in 1964, provides a greater understanding of the history of African Americans in New England. The Museum's mission is to celebrate the enduring vitality of African American culture in a manner calculated to uplift the spirit and foster appreciation for a common humanity of all who compose our diverse American society. It is therefore the Museum's great pleasure to be involved in this special collaboration which has produced the Dictionary Catalog of the Collection of African American Literature in the Mildred F. Sawyer Library of Suffolk University.

Twenty-five years ago information on African Americans was slim at best, and marginalized at worst. In 1971 Suffolk University and the Museum of Afro American History entered into a unique partnership to maintain a joint collection of Afro American literature for the purposes of providing a much needed record of Afro American life and a resource for such literature. In 1981 the National Park Service joined in cooperation with the partnership, adding their expertise and resources to strengthen the union. Today, on the occasion of the silver anniversary of this collaboration, the Museum of Afro American History is proud of the role it has played in making this joint literature collection available to the public.

A project of this magnitude does not happen without the help of many people. The Museum of Afro American History wishes to thank the following people, without whose support this joint venture would not have been possible, and earnestly hopes that not one of the many people who advanced the project in these years has inadvertently been omitted:

From Suffolk University—Thomas A Fulham, Daniel H. Perlman, and David J. Sargent, presidents; Francis X. Flannery, vice president and treasurer; Paul J. Ryan, business manager; Donald Grunewald, Michael R. Ronayne, and Margarette Dennis, deans; Carolyne Lamar Jordan and Sharon Artis-Jackson, assistants to the president; Ellen Foley, development officer; Edward Clark, Robert Elliot Fox, and Robert A. Bellinger, project directors; Richard J. Sullivan, Edmund G. Hamann, James R. Coleman, Catherine J. Boyle, Ruth E. Winn, and Margaret Lourie, librarians; Inez Patton, Florence Petherick, Stanley M. Vogel, and Frederick C. Wilkins, professors; Louis B Connelly, director of public relations; and John Gillooly, photographer.

From the National Park Service—Hugh Gurney and John J. Burchill, superintendents; Dorothea L. Powell, Carter Lowe, and Kenneth A. Heidelberg, site managers; Charles Taylor, lead park ranger.

From the Museum of Afro American History—J. Marcus Mitchell, curator; Henry E. Hampton, president, chairman of the board; Byron Rushing, president; Ruth M. Batson, president and director; Monica Fairbairn, executive director; Marilyn Richardson, curator; Verdaya Mitchell-Brown, program director; Samuel Allen and Takako G. Salvi, members of board.

In particular the Museum gratefully acknowledges the Bank of Boston for its support of the brochure which accompanies this publication. We are pleased to present the Dictionary Catalog of the Collection of African American Literature in the Mildred F. Sawyer Library of Suffolk University and hope that this excellent resource proves helpful to all interested in Afro American culture. As we look to the next twenty-five years of collaboration, the Museum eagerly anticipates a synergistic working relationship that will continue to further our knowledge of the lives and works of African Americans.

Michelle C. Brown
Chair of the Board of Directors

Sylvia Watts McKinney
Executive Director
Museum of Afro American History
For twelve years the National Park Service, Suffolk University, and the Museum of Afro American History have maintained a partnership through the project of the Collection of African American Literature. We approach the Twenty First Century with expectations to develop the project ever further for the enjoyment and benefit of present and future generations.

This collection gives reference and insight to the often overlooked contributions of African Americans. The Collection of African American Literature housed at Suffolk University is more than an attempt to deal with the pathos and plagues of racism and apathy regarding African Americans. It is an attempt to bring about a better appreciation and understanding of the contributions that so many Black Americans have made in the formation of this great country of ours.

It enlightens and inspires. It is a vibrant affirmation of life and all of its possibilities. The Collection of African American Literature intertwines to nurture harmony among peoples and is appropriate for both public and private institutions, for special interest groups and audiences from all walks of life.

Kenneth A. Heidelberg
Site Manager
Boston African American National Historic Site
National Park Service
From 1985 to 1991, in addition to teaching in the Department of English at Suffolk University, I had the honor of serving as Director of the Collection of African American Literature, founded in 1971 and for a long time nurtured with devotion and dedication by Edward Clark, Emeritus Professor of English, and presently being guided with vision and commitment by Robert Bellinger of Suffolk's Department of History. I believe I speak for Bob as well as myself when I say that this position is both a legacy (synonymous with heritage, history, tradition) and a labor of love.

The significance of the Collection, in my estimation, is three-fold. First, it is a collaborative undertaking by three important Boston institutions: Suffolk University, the Museum of Afro American History, and the National Park Service, through its Boston African American National Historic Site. Second, while spanning African American literature as a whole, there is a regional focus on the black experience in New England. Finally, there is an associated Writers Forum, which gives the community an opportunity to see and hear prominent and emerging black writers and scholars.

The collaborative nature of the enterprise is significant in underscoring diversity and cooperation, not only among the institutions involved, but with regard to our American experience as a whole. The New England emphasis helps to highlight a particular (and very important) history and lends uniqueness to a collection that as yet lacks the resources to compete in breadth and depth with major collections. And by bringing writers before the community, the Writers Forum reminds us that literature is a living thing, not just books on a shelf or a classroom syllabus.

Situated where we are, historically and geographically, the African American experience naturally is our main concern; but it must be emphasized that this experience is part of the broader experience of the black Atlantic world, which includes Africa—the source—as well as the Caribbean, Brazil, even England. The necessary story is not only of black people then and now, but of black people here and there. To speak of blackness inevitably is to speak internationally. Consequently, one of the things I tried to do during my six years as Director of the Collection was to include materials—not just literary, but also cultural, historical, artistic—relating to what we might call this pan-African context. For one of the most powerful and illuminating lessons I have learned from years of involvement in comparative black literary and cultural studies is that the deeper one goes, the broader the sphere of inquiry and understanding becomes, and the farther one travels in any direction in search of understanding, the deeper one goes.

My principal hope for the future of the Collection is that its familiarity to and usage by students and other members of the community will increase, so that it may continue to serve as a catalyst for comprehending something of the fullness of the American story, the human story, to which Africa and her peoples have contributed so much.

Robert Elliot Fox

Department of English
Southern Illinois University at Carbondale
It has been a pleasure to serve as the Director of the Collection of African American Literature for the past five years. As a cooperative venture between Suffolk University, the Museum of Afro American History, and the National Park Service the Collection brings together three institutions on Beacon Hill. In my position as instructor in history at Suffolk University I have particularly enjoyed being able to call upon and collaborate with the Museum and the Park Service. I have also been fortunate enough to have a good working relationship with my predecessors, Edward Clark, founder and director of the Collection until 1985, and Robert Fox, director from 1985 to 1991. It is vital to keep sight of foundations as you continue to build.

In addition to being a literature collection, the holdings include historical and other writings that support the study of African American literature. The Collection has a strong emphasis on African American writers of New England but also embraces a wider, pan-African experience. These foundations I have borne in mind as the Collection continues to develop. I have also tried to be cognizant of the reality that in the pan-African experience there are many forms of text which can be studied to enhance our understanding of that experience. Although the holdings reflect this recognition, the Writers Forum bears it out with special sharpness. While the focus is still to bring both new and established writers before the community, I have broadened the program to include presentations of dance, music, and oral histories.

In its twenty-fifth year of existence, the Collection of African American Literature has laid an extremely strong foundation and is well situated for the next twenty-five years. It is and will continue to be an important resource for anyone who is interested, not only in studying African American literature, but in learning about people of African descent.

Robert A. Bellinger
Director

Department of History
Suffolk University
INTRODUCTION

Background of the Collection of African American Literature

The death of Martin Luther King, Jr., in 1968, like his life, had a profound effect on the country. His murder was a national trauma. The gathering of black and white Americans together in the Civil Rights Movement suffered painful dislocation. African Americans began withdrawing into their own organizations, social action groups, political groups, away from shared effort with whites.

Seeing interracial efforts—meetings, demonstrations—dwindling almost overnight, I asked myself the question other white individuals were asking themselves: “Is there something I can do?” I realized, having some experience with racial writings, that I could teach black literature at Suffolk University.

I believed that next to knowing a people personally, one can know them most through art and especially literary art, where the complexity of human beings is explored at the fullest possible range. In writings by black Americans, non-black students could experience something of what it has been like, and is like, to live within a black skin. They would know the black person in new depth and breadth, seeing into his and her human richness. They could narrow the sense of distance, the psychological gap they felt, taking away some of the human strangeness. Thus would their racial consciousness be raised. For black students their literature could open them further to their own rich complexity of identity and, past and present, that of their people.

For these courses in African American literature there were no textbooks and only limited choice of writings in print; half of the course was mimeographed. It was clear that the literature needed to be assembled and made accessible, so that it could be known and read. I knew very little myself of what made up the field but felt sure that a treasure had to lie waiting from 350 years of black life in this country.

In fall, 1971, Inez Patton, an African American teaching in the Sociology Department, mentioned that the Museum of Afro American History was purchasing the historic African Meeting House on nearby Smith Court. The museum curator, J. Marcus Mitchell, occupied an adjacent office. Built in 1806 as the First African Baptist Church, the Meeting House had been a community as well as religious center, the scene of anti-slavery meetings. In 1832 William Lloyd Garrison founded the New England Anti-Slavery Society there. From 1904 the building had been a synagogue for Jews fleeing oppression in Eastern Europe. Now this house of worship was returning to its original place in the history of oppression: to the life of African Americans in Boston.

Here was a black institution, a museum, coming as a neighbor to Suffolk University. Perhaps the institutions could do something together, develop a Collection of Afro-American Literature together. The project would foster racial harmony not only in making the literature available to the University, Museum, and wider communities, but also in bringing into cooperative endeavor two institutions of predominantly different races. The project might become a national model for such effort, showing a way to help end the separation so traumatically produced with the death of King. Presidents of the institutions, Thomas A. Fulham of the university, Henry E. Hampton of the museum, signed an agreement creating a Joint Board of Overseers to determine policy, and the project was launched.

The Joint Board, with Byron Rushing a strong black voice, decided to collect the complete works of all African American writers from the earliest, in the eighteenth century, to the present, as well as related works by writers of all races. A special interest of the Collection would be black writers associated with New England—those born here or who have studied, lived, or worked here. The books, periodicals, pamphlets, and microfilm would be housed in the University Library. In addition, to make black writing, especially that of New England, more visible, the Board would institute a “Writers Forum,” in which African American authors would be invited to read and discuss their work at the University and the Museum. The sessions would be free and open to the public. Later the Forum was expanded to include African and Afro-Caribbean authors.
In 1981 the federal government, with the newly established Boston African American National Historic Site, under auspices of the National Park Service, joined the project. Initiative came from Hugh Gurney and John J. Burchill, superintendents, Boston National Historical Park, and Dorothea L. Powell, site manager. The site is the Black Heritage Trail, which consists of sixteen buildings and monuments on Beacon Hill, including the Meeting House, that are important in nineteenth century black Boston history. In 1984 the University, Museum, and Park Service signed a Cooperative Agreement on the Collection.

With luck and the good offices of people too numerous to mention in all three institutions, the project has gone forward—twenty-five years, 4900 volumes, thirty-five speakers and performers. All of the contemporary writers pictured individually in the text have lectured in the Writers Forum. The project of the Collection beckons in the hope that it is an example, perhaps a model, of institutional interracial cooperation in the cause of racial harmony.

Dictionary Catalog of the Collection of African American Literature

The Catalog lists all holdings of the Collection to December 1, 1995, with the following information to the extent applicable and available:

Section I — Periodicals — Title, editor, sponsoring organization, place of publication, publisher, years of publication, publishing history, illustrations, edition reprinted, holdings.

Section II — Books, Pamphlets, Manuscripts, Microfilm — Author, co-author, editor, title, subtitle, edition, place of publication, publisher, year of publication or copyright, number of volumes or reels, number of pages, illustrations, notes, and for reprinted items, year of publication or copyright of edition reprinted.

Section III — Catalogs and Guides to Special Collections of African American Literature — Same information as in Section II.

Section IV — Books and Pamphlets in the Library of the Museum of Afro American History — Same information as in Section II.

The Collection is housed conveniently in downtown Boston near the State House. Always growing, it has about 4500 titles, representing about 1200 African American writers in the areas of poetry, musical lyrics, drama, fiction, and non-fiction prose. This last category ranges widely from oral history and the personal essay to documentary writing. The authors include the well-known, past and present, as well as many lesser-known and obscure writers.

Around this core of black expression are works by writers of all races—historical, literary-historical, critical, cultural, social, economic, legal, political, psychological, biographical, autobiographical, imaginative, bibliographical—to help explain and illuminate the literature. Readers will find a comprehensive set of reference works and also dictionary catalogs and guides for research in other special collections of African American literature. Some African and Afro-Caribbean authors are included, along with supporting material, for their connections with black American culture.

Among the holdings of the Library of the Museum of Afro American History are books and pamphlets from the eighteenth, nineteenth, and early twentieth centuries that are listed here. They include a sermon in London, 1783, preached against slavery, American anti-slavery publications, and first-hand accounts of the Civil War.

This catalog suggests some of the scope and richness of African American literature and related works. Old and new, past and present, slave and free, men and women face each other, interweave, intermingle, and are also “one,” like America itself.

E. C.

Signing Cooperative Agreement, 1984. Left to right – (Seated) Byron Rushing, President, Museum of Afro-American History; Daniel H. Perlman, President, Suffolk University. (Standing) Edward Clark; Paula Bouknight, President, Black Students Association, Suffolk University; Edmund G. Hamann, Director, Mildred F. Sawyer Library; Dorothea L. Powell, Site Manager, Boston African American National Historic Site; Carolyne Lamar Jordan, Assistant to the President, Suffolk University; John J. Burchill, Superintendent, Boston National Historical Park.
AGREEMENTS
ON THE COLLECTION
OF AFRICAN AMERICAN LITERATURE

Suffolk University
and
Museum of Afro-American History

JOINT AGREEMENT

December 20, 1971

1. The major part of the collection will be housed at Suffolk University.

2. A Board of Overseers will set general policy for the collection. The Board will consist of three members appointed by the President of the University and three by the President of the Museum. At least one of the three members from the University will be Afro-American.

3. The University will hold legal ownership of the collection.

4. If the University should wish to end its participation in the collection, it will offer the collection without charge to the Museum and, should the offer be accepted, relinquish its membership on the Board of Overseers. If the Museum should wish to end its participation, it will relinquish its membership on the Board of Overseers.
This agreement made and entered into this 7th day of December 1984, by and between the United States of America acting by and through the National Park Service, Department of the Interior, (hereinafter called the SERVICE), Suffolk University (hereinafter called the UNIVERSITY), and the Museum of Afro-American History (hereinafter called the MUSEUM).

WITNESSETH:

WHEREAS, the Act of October 10, 1980 (96 Stat. 430) declared it a national policy to preserve for the benefit and inspiration of the people of the United States as a national historic site certain structures and properties of outstanding national significance located in Boston, Massachusetts, and associated with the creation and development of a free African American community within Beacon Hill prior to the Civil War; and

WHEREAS, the Secretary of the Interior has the authority under Public Law 97-258 (31 U.S.C. section 6305) to enter into Cooperative Agreements to accomplish a public purpose of support or stimulation authorized by Federal statute; and

WHEREAS, the SERVICE has entered into a cooperative agreement with the MUSEUM; and

WHEREAS, the MUSEUM and the UNIVERSITY have established the Collection of Afro-American Literature (hereinafter called the COLLECTION) under a signed agreement of December 20, 1971; and

WHEREAS, it is the desire of the SERVICE to cooperate with the MUSEUM and the UNIVERSITY to promote the preservation, exhibition, and interpretation of historic sites associated with the Black Heritage Trail in Boston and to develop the program of the COLLECTION; and

WHEREAS, the UNIVERSITY houses and maintains the collection in its Mildred F. Sawyer Library and has contributed to the COLLECTION books, magazines, microfilm, and other relevant materials associated with the history of the African American community in Boston; and

WHEREAS, the MUSEUM has contributed to the COLLECTION books, magazines, and other relevant materials associated with the history of the African American community in Boston;

Now, therefore, in consideration of the mutual covenants hereinafter contained, the parties hereto agree as follows:

I. The SERVICE, on behalf of the UNITED STATES OF AMERICA, agrees to:

(a) Cooperate with the UNIVERSITY and the MUSEUM in the selection of additions of materials to the COLLECTION.

(b) Cooperate with the UNIVERSITY and the MUSEUM in the selection of participants in lectures and other appropriate Afro-American literary events, research, and functions.

(c) Expend funds as money is available, for the support and development of the COLLECTION, for acquisitions to the COLLECTION, for lectures and other appropriate events, research, and functions, and for production, publication, and distribution of literature pertaining to the COLLECTION.
II. The UNIVERSITY agrees to:

(a) Identify the SERVICE as a cooperator providing support and development of the COLLECTION.

(b) House and maintain the COLLECTION in the Mildred F. Sawyer Library.

(c) Allow access to the COLLECTION by faculty, students, members of the MUSEUM, and others of scholarly purpose.

(d) Continue to provide books, magazines, microfilm, and other relevant materials to the COLLECTION.

(e) Coordinate the recommendations of the SERVICE, the MUSEUM, and the faculty of the UNIVERSITY for additions of materials to the COLLECTION.

III. The MUSEUM agrees to:

(a) Identify the SERVICE as a cooperator providing support and development of the COLLECTION.

(b) Maintain a duplicate catalog of the COLLECTION at the MUSEUM.

(c) Continue to provide books, magazines, and other relevant materials to the COLLECTION

IV. The UNIVERSITY and the MUSEUM agree to:

(a) Maintain the agreement of December 20, 1971.

(b) Continue to be responsible for the description and interpretation of the COLLECTION.

V. The SERVICE, the UNIVERSITY, and the MUSEUM agree to:

(a) Cooperate in the common purpose of protecting, preserving, and developing the COLLECTION, using materials in the COLLECTION for developing exhibits, guided tours, publications, and other activities as may be appropriate.

(b) Cooperate in organizing and presenting special events, patriotic commemorations, and other celebrations utilizing the COLLECTION for assisting in research and other functions related to the event.

(c) Cooperate in the production, publication, and distribution of the Acquisitions List and any other literature pertaining to the COLLECTION.

(d) Cooperate in exploring ways to enhance the visibility and use of the COLLECTION, including studying the feasibility of a separate location for the COLLECTION in the Mildred F. Sawyer Library.

(e) Cooperate in studying the feasibility of locating and acquiring a separate site for the COLLECTION, if it becomes desirable or necessary to relocate the COLLECTION outside the UNIVERSITY.
VI. During the performance of this agreement, the cooperators agree to abide by the terms of Executive Order 11246 on non-discrimination and will not discriminate against any person because of race, color, religion, sex or national origin. The cooperators will take affirmative action to ensure that applicants are employed without regard to their race, color, religion, sex or national origin.

VII. No member of, delegate to, Congress or Resident Commissioner, shall be admitted to any share or part of this agreement or any benefit that may arise therefrom, but the restriction shall not be construed to extend to this agreement if made with a corporation or company for its general benefit.

VIII. This agreement may be terminated by either party upon sixty (60) days prior written notice to the other parties, provided, however, upon such termination funds previously committed to any given project shall not be withheld and each such project shall be completed by the responsible party.

IX. Nothing contained in this agreement shall be construed as binding the SERVICE to expend in any one fiscal year any sum in excess of appropriations made by Congress for that fiscal year, or to involve the SERVICE in any contract or other obligation for the future expenditure of money in excess of such appropriations.

X. Unless sooner terminated as herein provided, this agreement shall remain in full force and effect for a term of five (5) years from the date of execution hereeto, and shall continue for similar terms of five years unless a party desiring to terminate notifies the other parties sixty (60) days prior to the five-year expiration date.

XI. This agreement may be amended from time to time by agreement of the parties.
Dictionary Catalog
of the
Collection
of
African American Literature
at
Suffolk University


CLA journal. Baltimore; Atlanta, GA: College Language Association. HOLDINGS: v.17-1974-


The Drum. Amherst, MA: University of Massachusetts, 1981. 63 p., illus. (some col.).

Drum: black literary experience. Amherst, MA: University of Massachusetts, c1980. 75 p., illus.

The Drum: South Africa Issue. Amherst, MA: University of Massachusetts, 197?- 64 p., illus.


Hambone. Stanford, CA: Committee for Black Performing Arts, c1974- Illus. HOLDINGS: v.1-1974-


The Journal of modern African studies. London: Cambridge University Press. HOLDINGS: v.6-1968-


Journal of West Indian literature. Bridgetown, Barbados: Dept. of English, University of the West Indies, c1986- HOLDINGS: v.3-1989-

MELUS. "The journal of the Society for the Study of the Multi-Ethnic Literature of the United States." Illus. Published at: University of Massachusetts at Amherst, <spring 1988->. HOLDINGS: v.1-1974-


Obsidian II. Raleigh, NC: Dept. of English, North Carolina State University, c1986- "Black literature in review." HOLDINGS: v.1-1986-


Collection of African American Literature

Books
Pamphlets
Manuscripts
Microfilm

Gwendolyn Brooks


Adler, Elmer. Breaking into print; being a compilation of papers wherein each of a select group of authors tells of the difficulties of authorship & how such trials are met. New York: Simon and Schuster, 1937. 2 p. 1., vii-x, 196 p., 1 l., illus., facsims. The title is within colored border containing the names of the twenty authors represented. The essays were first published in the Colophon.


SLAVE SONGS OF THE UNITED STATES.

II.

83. WAKE UP, JACOB.

1. Wake up, Ja-cob, day is a-break-ing, I'm on my way; 0,

Wake up, Ja-cob, day is a-break-ing, I'm on my way; 0!

2. I want to go to heaven when I die, Do love de Lord! I

I want to go to heaven when I die, Do love de Lord! O! Lord.

2 Got some friends on de other shore,

I want to see 'em more and more,

Wake up, Jacob, Aw.

From William Francis Allen, Charles Pickard Ware, and Lucy McKim Garrison, Slave Songs of the United States, 1867.


Almeida, Raymond A.; Meintel, Deirdre; Platzer, Michael K. H. Cape Verdeans in America, our story. Boston, MA: Tchuba, the American Committee for Cape Verde, c1978. 62 p., illus. Pref. also in Portuguese.


Angelou, Maya; Elliot, Jeffrey M. Conversations with Maya Angelou. Jackson: University Press of Mississippi, c1989. xvi, 246 p., illus.


Aptheker, Herbert; Walker, David. One continual cry; David Walker's Appeal to the colored citizens of the world, 1829-1830, its setting & its meaning, together with the full text of the third, and last, edition of the Appeal. New York: Published for A. I. M. S. by Humanities Press, 1965. 150 p.


Ascher, Carol; DeSalvo, Louise A.; Ruddick, Sara. Between women: biographers, novelists, critics, teachers, and artists write about their work on women. Boston, Mass.: Beacon Press, c1984. xxy, 469 p., illus., ports.


Atlanta University; Conference for the Study of the Negro Problems. The Atlanta University publications, nos. 1, 2, 4, 8, 9, 11, 13, 14, 15, 16, 17, 18. New York: Arno Press, 1968. 12 no. in 1 v., illus. Contains reprints of some of the social and racial studies made under the direction of Atlanta University and the proceedings, papers, etc., of some of the Conferences for the Study of the Negro Problems, 1896-1913.


Baldwin, James; X, Malcolm. One day, when I was lost; a scenario. New York: Dial Press, 1973. 280 p., illus.


Baraka, Imamu Amiri; Abernathy, Billy. In our terribleness (some elements and meaning in Black style). Indianapolis: Bobbs- Merrill, 1970. 1 v. (unpaged), illus.


Baraka, Imamu Amiri; Burroughs, William S.; Creeley, Robert; Dawson, Fielding; Di Prima, Diane; Dorn, Edward; Eastlake, William; Edson, Russell; Baraka, Imamu Amiri; Kerouac, Jack; Metcalf, Paul C.; Rechy, John; Rumaker, Michael; Selby, Hubert; Woolf, Douglas. *The moderns; an anthology of new writing in America*. New York: Corinth Books, 1963. 351 p.


Bell, Derrick A. And we are not saved: the elusive quest for racial justice. New York: Basic Books, c1987. xii, 288 p.


Berry, Jason; Foose, Jonathan; Jones, Tad. Up from the cradle of jazz: New Orleans music since World War II. Athens: University of Georgia Press, c1986. xiv, 285 p., illus., ports.


Bishop, Jim. The days of Martin Luther King, Jr. New York: Putnam, 1971. xii, 516 p.


Black artists in America. New York: Horace Mann Lincoln Institute, Teachers College, Columbia University, 1972. 1 portfolio (5 p., 8 l. of plates, 5 illus.).


Boston (Mass.) Citizens; Howe, S. G. Address of the committee appointed by a public meeting held at Faneuil Hall, September 24, 1846, for the purpose of considering the recent case of kidnapping from our soil, and of taking measures to prevent the recurrence of similar outrages. Boston: White & Potter, Printers, 1846. 8, 42 p. Signed by S. G. Howe and thirty-four others. The occasion of this meeting was the recapture by Capt. Hannum (of the brig "Ottoman") of George, a mulatto boy, who had embarked as a stowaway on his vessel in New Orleans. The slave had been discovered on the passage, and, being detained on an island in Boston harbor, had escaped to the mainland.


Braten, Jeff T.; Johnson, Frederick Green. How to stage a minstrel show; a manual for the amateur burnt cork director. Chicago: Denison, c1921. 65 p., incl. front., illus.


Brewer, John Mason. Dog ghosts, and other Texas Negro folk tales; The word on the Brazos: Negro preacher tales from the Brazos bottoms of Texas. Austin: University of Texas Press, c1976. 262 p. in various pagings, illus.


Brooks, Gwendolyn; Jones, Timothy. The tiger who wore white gloves: or, What you are you are. 1st ed. Chicago: Third World Press, 1974. 36 p., col. illus.


Brown, Thomas Isaac; Conference for the Study of the Negro Problems. Economic co-operation among the Negroes of Georgia; report of a social study made by Atlanta University, with the proceedings of the twenty-second annual Conference for the Study of Negro Problems, held at Atlanta University, on Monday, May the 28th, 1917. Atlanta, Ga: The Atlanta University Press, 1917. 56 p.


Buel, James W. *Heroes of the Dark Continent; a complete history of all the great explorations and discoveries in Africa, from the earliest ages to the present time*. Freeport, N.Y.: Books for Libraries Press, 1971, cl1889. 576 p., illus., maps (1 fold.), ports.


Bullins, Ed. *Five plays: Goin' a Buffalo; In the wine time; A son, come home; The electronic nigger; Clara's ole man*. Indianapolis: Bobbs-Merrill, 1969, c1968. 282 p., illus.


Burnett, Whit. Black hands on a white face; a
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WHO WAS FOR FORTY YEARS
A SLAVE.

ALSO
THE SURPRISING ADVENTURES
OF
WILD TOM,
OF THE
ISLAND RETREAT,
A FUGITIVE NEGRO FROM SOUTH CAROLINA.

PUBLISHED BY GEORGE G. HOLSTEEH.
PUBLISHER & BOOKSELLER,
125 NASSAU STREET, NEW YORK
1854.

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("Miss Ida B. Wells" in portrait.)
Dorothy West


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(Howard University Library)


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(Museum of Afro American History)


Address of the committee appointed by a public meeting, held at Faneuil Hall, September 24, 1846, for the purpose of considering the recent case of kidnapping from our soil, and of taking measures to prevent the recurrence of similar outrages. Boston: White and Potter, 1846. 42 p.


Andrew, John A. An address on the occasion of dedicating the monument to Ladd and Whitney, members of the Sixth Regiment, M.V.M., killed at Baltimore, Maryland, April 19, 1861. Boston: Wright and Potter, 1865. 31 p.

Andrew, John A. Address of his excellency John A. Andrew to the legislature of Massachusetts. Boston: Wright and Potter, 1863. 80 p.


Beilby, Right Reverend, Lord Bishop of Chester. A sermon preached before the Incorporated society for the propagation of the gospel in foreign parts; at their anniversary meeting in the parish church of St. Mary-le-Bow, on Friday, February 21, 1783. London: Printed by T. Harrison and S. Brooke, in Warwick-Lane, 1783. 34 p.


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Chandler, Peleg W. Memoir of Governor Andrew, with personal reminiscences. Boston: Roberts Brothers, 1880. 298 p., illus.


Coffin, Charles Carleton. The boys of ’61, or four years of fighting. Boston: Estes and Lauriat, 1884. 556 p., illus.


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Van Evrie, J. H. White supremacy and negro subordination, or Negroes a subordinate race, and (so-called) slavery its normal condition. New York: Van Evrie, Horton, and Co., 1868. 400 p., illus. (some col.).


Wright, Carroll D., Director. The census of Massachusetts 1875: population and social statistics. Boston: Albert J. Wright, 1876. 809 p., 1 v. of?
Anonymous. Broadside announcing public auction for slaves “To be sold & let.”

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