2024 E-List #2
African Americana
**TERMS**
All items offered subject to prior sale. We guarantee the condition of each item as listed in the description. All items may be returned for any reason within 30 days of receipt for a full refund. Item(s) must be in the same condition as originally shipped. Sender is responsible for return shipping costs. We accept all major credit cards, check, or money order. Shipments to Pennsylvania residents will be charged 6% sales tax, unless exempt. Institutions may be billed according to their needs.

**SHIPPING**
Purchases of $250 (net) or more include free domestic USPS Priority Mail shipping. For purchases under $250 (net), the customer may choose USPS Media Mail at $7 or USPS Priority Mail at $12. Please note that some items may not qualify for Media Mail or may require additional shipping costs due to size. Let us know if you prefer shipment by another carrier (i.e. UPS, FedEx), which will be billed at cost. Postage for orders from outside the U.S. will be billed at cost. For international customers, any customs duties, taxes, VAT, or other fees are the responsibility of the buyer.

**STANDARDS OF PROFESSIONALISM**
We are members of the Antiquarian Booksellers’ Association of America (ABAA), the International League of Antiquarian Booksellers (ILAB), and the Independent Online Booksellers’ Association (IOBA) and adhere to their respective standards of professionalism and code of ethics.
1. ADAMS, Ovid P. *We Remember Malcolm*.

$300

No Place: No Publisher, 1967. 57x44.3cm. Poster, unbacked. Offset printed on textured paper. Signed in plate by the artist. Minor handling wear with corners lightly creased. Toning along edges. Better than Very Good.

A scarce and unusual poster of Malcolm X depicted as a messianic figure being taken down from the cross. Inserted into the image are a few additional figures, including a man to the right believed to be the artist, as well as some Roman-type soldiers in the background. As of July 2024, no copies located in OCLC or available in the trade. We locate one institutional example at the Center for the Study of Political Graphics in California.

Adams (1930-2006), born and raised in New York, was an ex-convict who served five years at New York’s Green Haven Penitentiary for armed robbery. After his release, determined not to continue engaging in criminal activity, he moved to California where he spent a few years painting murals and sketching people. Eventually, Adams landed a position as research coordinator at the Rogues Gallery in Berkeley. There, he and gallery director, Robert Clemons, committed themselves to promoting prison artists’ work. In addition to Adams’ advocacy for prison artists, he is well known for his 1970 work titled *The Adventures of Black Eldridge*, a comic book featuring the exploits of Black Panther Minister of Information Eldridge Cleaver.

Source: San Francisco Examiner, August 7, 1972
2. ADICHIE, Chimamanda Ngozi. *Half of a Yellow Sun.*

$50


Adichie’s second novel, *Half of a Yellow Sun* is set during the Nigerian Civil War (Biafran War) and “is a remarkable novel about moral responsibility, about the end of colonialism, about ethnic allegiances, about class and race—and the ways in which love can complicate them all.” It won the UK Women’s Prize for Fiction in 2007, and was turned into a movie in 2013.

$120


This work serves as “a historical reconstruction of the history of Black people in the United States, since the famous landing of the 20 blacks at Jamestown in 1619.” The book is divided into two sections, Foundations and Directions. The first section “begins with the first generation of African-Americans and contains chapters on the Black founding fathers, the white semi-slaves of America, and the vitally important story of the relations between Blacks and Indians. There is also a chapter on the Black pioneers, who created a new historical form, in part African, in part European, in part X.” The latter section “focuses on the history of Black labor and Black capital (not Black capitalism) and ends with the central paradoxes of the political economy of Blackness.”

Not in Blockson.
Access and Power for Blacks in Higher Education

by WILLIAM M. BOYD, II

A REPORT ON AN EDUCATIONAL POLICY CENTER SYMPOSIUM

$90


The report is based on discussions that occurred during the symposium led by the Educational Policy Center on March 18th-19th, 1972. The symposium brought together a “small group of knowledgeable individuals to address problems of both access and power for blacks in higher education” in an attempt to stimulate improvement. Boyd speaks about some of the uncomfortable conversations and disagreements that were had, however, describes these as a necessary part of making progress towards their goal. Report includes sections on Equity, Community College, and problems in White Colleges and Universities. List of Board of Directors includes Arthur Ashe, Paule Marshall, and Margaret Mead.

William M. Boyd, II, an educator and Doctor of Philosophy in Political Science, has dedicated his life to helping black youth become recruited and integrated into higher educational institutions, while also working with institutions at all levels to recruit minority faculty. He was the Executive Director for the Educational Policy Center, as well as the president of the program A Better Chance.

Not in Blockson.

$30


The authors utilized the then "new art of professional opinion sampling with the age-old art of journalism" and put forth this compelling examination of racial attitudes in the United States about the "Negro revolution in America" during the 1960s.
6.[BROOKS, Gwendolyn]. *The Writers Forum*.

$125


Gwendolyn Brooks appeared at *The Writers Forum* on March 9, 1978 as part of their Tenth Anniversary Season. This program for Brooks’s reading includes a biography and photograph of Brooks and reprints her powerful poem, “the mother.” Brooks was the first African-American to win the Pulitzer Prize and remains one of the most influential poets of modern times.

*The Writers Forum* was founded in 1967 and still operates today. It is nationally recognized for its outstanding series of readings and has brought “hundreds of writers—novelists, poets, playwrights, memoirists, screenwriters, cartoonists, and essayists from varied traditions—to Rochester and the SUNY Brockport campus. Visitors have included Nobel laureates and Pulitzer winners as well as many just starting their careers.”

Not in Blockson.

Source: https://www.brockport.edu/academics/english/writers-forum/about/
Item 6

THE WRITERS FORUM

Department of English presents

COWDEN-BROOKS, was born in 1917 in Topeka, Kansas, and has spent most of her life in Chicago, a city which she has become identified. She has written books of poetry include: A River in Brownsville (New York: Harper, 1940); Ponce Alcan (Harper, 1941; reprinted, New York, 1972); Brownsville Boys and Girls (Slaper, 1956); The Short Poets (Harper, 1959); and The People of the Algebra (New York: Harper & Row, 1960). (Port Doreen: Broccoli, 1970; Betty Virgin: Broccoli, 1970).

Her work has been widely anthologized. A representative collection, The World of Cowden-Brooks, was published by Harper & Row in 1973.

In addition to poetry, she writes short stories, essays, and a novel, Heart Beating (Slaper, 1960). She has been a regular Phoenix, including The Book Review (New York: Harper & Row, 1963); and Book Review (New York: Harper & Row, 1967), all for Broccoli.

Her work has appeared in periodicals and newspapers, including The Chicago Sun-Times, The Chicago Tribune, Book World, Black World, Ebony, Harper's, and others.

Throughout her career, Cowden-Brooks has maintained a position in the world of poetry. She has been a significant influence in the work of many contemporary black women writers, including Gwendolyn Brooks, Alice Walker, and others. In 1975, Ms. Brooks was awarded the University of Wisconsin in 1977.

The mother

The mother will not let you forget.
You see the children people that you see but not.
The strange small people with a little or with no hair.
The ones who walk in the woods and are always afraid.
You will never forget the sound of their voices...

I have an image of the sound of my own child's voice...
7. CAMPBELL, Bebe Moore. *Your Blues Ain’t Like Mine.*

$60


Campbell (1950-2006) was a New York Times best-selling author, journalist, teacher, and lifelong advocate of mental health, who won the NAACP Image Award for Literature, for this debut novel. *Your Blues Ain’t Like Mine* draws “on the real 1955 murder of Emmett Till in rural Mississippi and the ensuing riots,” in which Campbell, “humanizes history in her wise, sensitive exploration of racist hatred, married love, disappointment, and satisfaction over a period of thirty years.” An important and timely read.

[Image of the book cover and a signed page]
8. Early 1970s African American Vernacular Photographs
Documenting Culture, Fashion, and Fun with Friends.

$250

An interesting collection of 97 vernacular photographs, all about 9x9cm, taken by a young African American woman during the early 1970s, with most from 1972. Eighty-seven of the photographs are neatly placed in a contemporary red comb-bound commercial acetate album (29x13cm). Photographs can be easily removed from their pockets. The remaining 10 photographs are laid in at the rear. Locations are not explicitly identified, although our research leads us to two locations, Anaheim and possibly George Air Force Base in Victorville, both in California. Most of the photographs are captioned with people’s names using the album’s embedded identification system. The album’s front board is missing and the rear board is detached. The photographs are generally clear and unmarked. Near Fine photographs in a Fair album.

The compiler, who identifies herself only as ‘me’, preserves photographs of herself and her friends, capturing various aspects of Black life in the early 1970s. About two-thirds of photographs seem to be of fellow Black friends at various social gatherings. Within these, the compiler documents wonderful fashion trends (some of which we wish would come back!), hair styles, and decor. Among the decor is a beautiful poster of Angela Davis, two different Black Power Fist posters, and a Baptist Church Gospel Review poster. In two of the photographs, there is a young African American woman with a Black Power fist raised in the air. One of the photographs is captioned in the album as ‘Young, gifted, and Black.’ In a few photographs, the compiler is wearing a military uniform with an insignia visible, which implies that she was an Airman First Class in the U.S. Air Force. In some of the captions, the compiler mentions being ‘at George’ and ‘NAFB’ [National Air Force Base], hence our assumption that some of the photographs were taken at the now-closed George Air Force Base, about 75 miles from Los Angeles. The album includes 15 photographs of visits to Disneyland, including some shots of what appear to be Space Mountain, It’s a Small World, and the Matterhorn.

A unique and intimate collection of photographs celebrating Black life and joy in the early 1970s.
9. FREEDMAN'S SAVINGS AND TRUST COMPANY. Collection of 13 Congressional Reports Pertaining to the Freedman's Savings and Trust Company.

$750

Washington D.C.: Government Printing Office, 1875-1892. Thirteen congressional reports, all about 22.5x14.5cm and ranging from 1pg. to 113pp. Of the 13 reports, 11 are in pamphlet form with printed self-wrappers, some stapled and some sewn. The pamphlets show moderate toning and light soiling, with the occasional crease, chip, or closed tear. The last leaf of one of the pamphlets is detached. The remaining two reports are single sheets, with one having text on the recto only and the other with text on the recto and verso. As to be expected, the single sheet reports have a fair number of chips and closed tears along the edges, although the text is not impacted. As a group, these are Better than Very Good.

The Freedman's Savings and Trust Company was incorporated and signed into law by President Abraham Lincoln on March 3, 1865. Its purpose was to serve as a savings institution for formerly enslaved African Americans and their descendants. Between 1865 and 1871, the Freedman's Savings and Trust Company opened nearly 40 branch offices in 17 states and the District of Columbia. In less than a decade, an estimated 70,000 depositors had opened accounts, with bank deposits totaling more than 3 million dollars. Unfortunately, the bank faced many hardships between 1870 and 1874; changes to loan and investment policies, the Panic of 1873, and mismanagement, among other issues. By 1874, the bank was on the verge of collapse. The bank's trustees removed the founder and president, a white man by the name of John W. Alvord, and replaced him with Frederick Douglass. Historian Walter L. Fleming remarked: "Some, looking for a scapegoat, were anxious that colored officials be in charge when the bank failed as they were sure it would; others thought that a Negro administration would restore the confidence of the depositors and enable the institution to survive until better times."
Despite having Douglass at the helm, the bank closed in mid-1874. Just before the bank’s closing, Congress appointed a three-member board, which would eventually be replaced by a single commissioner in 1881, to take charge of the assets of the company and to submit annual reports to Congress on the bank’s financial condition. Some historians claim that the bank’s failure and subsequent loss of deposits led to a generational distrust by the Black community of the American banking system.

Several of these early reports to Congress are represented in this collection, including what we believe to be the first issued report following the bank’s closure (Congressional document of the 43rd Congress, 2nd session of the U.S. House of Representatives, Misc. Doc. No. 58). As a whole, these 13 documents provide an important timeline and in depth examination of the defunct bank’s financial history as well as strategies and attempts to repay its depositors in the nearly 20 years after its closing.

The complete list of reports is available upon request.

$25


A pro-segregation tract written by a Past President of the American Psychological Association. Utilizing what can only be described as a pseudo-scientific framework, Garrett argues that the desegregation of schools will expose white children to the inferior mental capacity of their Black classmates, leading to a variety of issues such as lower academic performance, higher rates of dropouts, etc.
11. [GREGORY, Dick]. *Needed (Public Citizen #1 - President of the United States in Exile - Inaugurated 3-4-69).*

$125


A clean example of this iconic parody poster featuring comedian and political activist Dick Gregory as NEEDED, rather than WANTED. The poster was printed after Gregory’s failed write-in campaign for President of the United States in 1968 with the Freedom and Peace Party. Gregory originally aimed to be the Peace and Freedom Party’s nominee, although they ended up selecting Eldridge Cleaver as their candidate. Undeterred, Gregory continued his campaign, part comical, part protest, even receiving more votes than Cleaver.

$650

[Detroit]: [Kennedy Prints], undated (c. 2010). Series of 15 light brown chipboard cards, each about 20.3x15cm, with decorative elements printed in various colored inks, and text printed in black from handset wood and metal type. Fine.

This series of cards can collectively be viewed as a celebration of books, reading, and libraries, both public and private. Eleven of the cards feature a quote by a prominent literary figure, while the other four feature unattributed quotes. Two-third of the cards represented in this collection are individually held by between one and five institutions, as per OCLC, though none have the set among their holdings.

The quotes are as follows:
- "My alma mater was books, a good library." - Malcolm X
- "One of the most subversive institutions in the United States is the public library." - bell hooks
- "Once you learn to read, you will be forever free." - Frederick Douglass
- "Books may well be the only true magic." - Alice Hoffman
- "The world was hers for the reading." - Betty Smith, A Tree Grows in Brooklyn
- "Read in order to live." - Gustave Flaubert
- "A library is not a luxury but one of the necessities of life." - Henry Ward Beecher
- "The love of libraries, like all loves, must be learned." - Alberto Manguel
- "Libraries are not made; they grow." - Augustine Birrell
- "Your library is your paradise." - Desiderius Erasmus
- "When in doubt, go to the library." - J.K. Rowling
- "Los libros son mi mundo" (Books are my world)
- "Abre libros abre fronteras” (Open books open borders)
- "Book lovers never go to bed alone."
- "Public libraries build community"
Amos P. Kennedy Jr. (b. 1950) is a prominent African American letterpress printer best known for his use of strong graphics, vibrant layered colors, and bold typography to explore themes of race, freedom, and equality. Kennedy Jr. has been hosted as an artist-in-residence at a number of institutions and his work has been widely exhibited at museums, galleries, and libraries.
13. KENNEDY JR., Amos Paul. *Beaten and Gassed For The Right To Vote*.

$1000

[Detroit]: [Kennedy Prints], undated (c. 2014). 66x50.5cm. Printed on white stock. Boldly and neatly SIGNED by the artist along the bottom right. Background in various hues of blue and brown depicting scenes of violence against peaceful marchers at the hands of Alabama state police just outside of Selma, Alabama on March 7, 1965. The text BLOODY / SUNDAY / 7 MARCH 1965 / SELMA ALABAMA printed in red. The text BEATEN AND GASSED / FOR THE RIGHT TO / VOTE printed in black in the foreground. All text printed from handset wood and metal type. Lower left corner gently creased. Some ink bleed through to the verso. Fine. Not separately found in OCLC.

It is unknown how many copies of this poster were printed, though we assume it was not many. We do know that three prints of this work were exhibited at the Kennedy Museum of Art on the Ohio University campus as part of Kennedy’s exhibition Lyrics of My People, which ran from September 2014 to January 2015. The poster is unique for two reasons. First, this piece is significantly more complex, both in the process required to create it and in its composition, compared to most of Kennedy’s other works which are primarily typographic. Second, it is uncommon for Kennedy to sign his artwork, thus a signed piece by him is quite scarce.

The following text, sourced from PBS, appeared in Kennedy’s Lyrics of My People exhibition packet: "On March 7, 1965 demonstrators start a 54-mile march in response to an activist’s murder. They are protesting his death and the unfair state laws and local violence that keep African Americans from voting. Led by SNCC activists John Lewis and Hosea Williams, about 525 peaceful marchers are violently assaulted by state police near the Edmund Pettus Bridge outside Selma. Television networks broadcast the attacks of “Bloody Sunday” nationwide, creating outrage at the police, and sympathy for the marchers. Alabama police turn back a second march, led by Martin Luther King, Jr. and other religious leaders,
on March 9. Following a federal judicial review, the march is allowed to resume, escorted by the National Guard. On March 25, 25,000 marchers arrive at the State Capitol building in Montgomery. Soon afterward, the U.S. Congress will pass the Voting Rights Act of 1965, forcing states to end discriminatory voting practices.”

Amos P. Kennedy Jr. (b. 1950) is a prominent African American letterpress printer best known for his use of strong graphics, vibrant layered colors, and bold typography to explore themes of race, freedom, and equality. Kennedy Jr. has been hosted as an artist-in-residence at a number of institutions and his work has been widely exhibited at museums, galleries, and libraries.

Source: https://www.ohio.edu/sites/default/files/sites/museum/AmosPaulKennedyTeacherPkt.pdf

$40


A powerful memoir of the women who, condemned as terrorists and as a threat to America, birthed the Black Lives Matter movement to demand accountability for the state-sanctioned violence inflicted upon Black and Brown people.
15. KINCAID, Jamaica. *At the Bottom of the River*.

$75


The Caribbean-American author's first book, a collection of ten short stories, shortlisted for the 1984 PEN/Faulkner Award for Fiction. The stories cover themes such as the relationship between mother and child, the beauty and destructiveness of nature, and the divide between the masculine and the feminine.
16. LMNOPI [Lopi LaRoe]. *Untitled [My Life Matters, #DontShoot #Ferguson #YourLifeMatters]*.

$200

No Place, undated (c. 2014). Broadside: 28x21.5cm. Printed on heavy stock paper, signed in pencil by the artist at lower right corner. Fine.

A signed print based on American muralist LMNOPI’s wheat-pasted street art, inspired by the Black Lives Matter movement and originally produced in response to the police murder of Michael Brown in Ferguson, Missouri, which led to a number of nationwide protests. LMNOPI found this image of a young protestors online, eventually using the power of social media to identify the child as a boy named Myles. The original wheat-paste of Myles warily clutching his protest sign was pasted on the door of a condemned factory in Bedford-Stuyvesant and quickly became a part of the community. LMNOPI recounts, “The wheatpaste of Myles was much loved by local residents. Often I would observe people taking photos of it on their way to work. I saw many people post it on Instagram. It even survived a local graffiti bomb squad who came through last winter during a snowstorm. They tagged up the entire wall, but did not touch Myles.”

Source: https://lmnopi.com/my-life-matters
#Don'tShoot #Ferguson
#YourLifeMatters

#LMNOP1
17. [LORDE, Audre]. *An Evening with Audre Lorde. A Benefit for the Women’s Experimental Theatre*.

$250

[New York]: Barnard Women’s Center, [1980]. 27.8x21.5cm: Single light blue sheet, printed on recto only. Flyer / handbill for a benefit poetry reading by Audre Lorde held at Barnard College in support of the Women’s Experimental Theatre. Flyer features a striking portrait of a smiling Lorde. Smoothed out vertical and horizontal creases, from having been folded, along with some additional scattered creases. Three pinholes at top (one in the image) and three tiny brown spots near bottom. Minor toning and spotting along edges. Contemporary handwriting about a jazz dance at the Banana Star on verso. Better than Very Good.

The Women’s Experimental Theatre (WET) was founded in New York City in 1976 by Clare Coss, Sondra Segal, and Roberta Sklar. The theater flourished as part of the second wave feminist movement, performing and offering workshops throughout the United States, before closing in 1986. The founders described the WET as “theater by and for women” with works that are “predicated on the belief that women have a separate and distinct experience” and that “seek to give testimony and stature to the uniqueness and stature of that experience.”

A rare survival featuring one of the 20th century’s most important Black woman poets.

AN EVENING WITH AUDRE LORDE

A BENEFIT FOR
THE WOMEN’S EXPERIMENTAL THEATRE

FRIDAY DECEMBER 12  8:00 PM
LEHMAN AUDITORIUM — ALTSCHUL HALL
BARNARD COLLEGE 119th and BROADWAY

$5 — more if you can, less if you can’t
Twenty special out-of-print and limited edition tickets, $15.00 for
BETWEEN OURSELVES, CABLES TO RAGE, FROM A LAND WHERE OTHER PEOPLE LIVE

For further information, call BARNARD WOMEN’S CENTER 280-2067

$75

New York: Refuse & Resist!, December 1998. 27.7x21.5cm: [38pp]. Expanded Edition. Illustrated white wrappers, glued. Front wrapper features a photograph of Mumia with a quote. Rear wrapper features a larger photograph of Mumia with the words Stop the Execution! across the top and Free Mumia Abu-Jamal! along the bottom. Illustrated with various images of Abu-Jamal throughout. A few ink smudges along the spine edge of front wrapper, else Fine. A scarce publication, showing only four holdings in WorldCat / OCLC, and none currently available in commerce.

In 2001, the *New York Times* described Abu-Jamal as "perhaps the world's best known death-row inmate." Abu-Jamal was convicted in 1982 and subsequently sentenced to death for the fatal 1981 shooting of a white Philadelphia police officer. The years that followed involved all the complexities of a death penalty case, including numerous appeals and case reviews. In 2001, Abu-Jamal's death sentence was vacated, although his conviction was upheld. To this day, Mumia maintains his innocence. While incarcerated, Abu-Jamal has published and spoken extensively on the judicial system, prisoner rights, and his life on death row. The Free Mumia movement continues to be alive and well, despite his declining health.

This booklet was meant to serve as a resource for people working as part of the Free Mumia movement as well as a source of information for people wanting to learn more about the case. It was designed as an open-access resource of sorts, encouraging supporters to copy the articles and fact sheets as leaflets and to enhance their own publications by using the embedded artwork and text.

Stop the Execution!

Free Mumia Abu-Jamal!

RESOURCE BOOK on the case of Mumia Abu-Jamal

Published by Refuse & Resist, Expanded Edition, December 1998

$3

Item 18

HUEY P. NEWTON
MINISTER OF DEFENSE BLACK PANTER PARTY
INTRODUCTION BY ELORIDGE CLEAVER

THE GENIUS OF

Item 19

$275

San Francisco, CA: Ministry of Information, Black Panther Party, [1970]. 24.2x16.6cm: [7], 31pp. Publishers photo-illustrated stapled wrappers with a few black and white photo illustrations within and a portrait of Newton by Emory Douglas on p. 21. Subscription form for the Black Panther Newspaper bound in rear. Very faint vertical crease to pages, otherwise this is the nicest copy of this work we have handled. Fine. Scarce in the trade.


This pamphlet was likely used as part of the Free Huey Campaign run by Kathleen Cleaver. Newton was released from jail on August 5, 1970.

Blockson 2907.

$45


In *A Star for Noon*, Parks combines sensuous female nude photographs with still lifes, poetry, and original music to create space for love. Much of the work within had never been previously published. Additionally, this edition includes a compact disc, housed in a pocket affixed to the rear pastedown. The music on the compact disc was specially composed and performed by Parks on a piano with a small orchestra.
21. TARPLEE, Cornelius C. *Racial Prejudice*.

$40


This study guide, geared toward high school students, was issued by The Seabury Press, publishing arm of the Protestant Episcopal Church. The guide examines the ways in which the church can be a powerful force for understanding and overcoming individual and collective racial prejudices, primarily toward Black people.
22. NEOGY EL AMIN, Rajat. *Transition, No. 41*

$50

Accra, Ghana: Transition Ltd. / International Association for Cultural Freedom, 1972 (Vol. 8). 28.5x22cm: 72pp. Illustrated wrappers. Many illustrations and advertisements within, including a large Firestone Tires advertisement on the rear wrapper. Some wear, creasing, and toning along spine edge. Faint toning along edges of rear wrapper. Lower corner of last few pages creased. Very Good.

Founded in Uganda in 1961 (the year before independence) by the late Rajat Neogy, *Transition* was "one of the instruments for bringing Africa together internally and turning the face of Africa towards the African diaspora as well." The magazine gained a following for its "tough-minded, far-reaching criticism, both cultural and political" and developed a "distinguished history of interviews with prominent artists and intellectuals." In 1968, Neogy was jailed by the Ugandan President for publishing a critique of the government’s authoritarianism. After being detained for several months, Neogy was eventually released and left for Ghana. He began operating the magazine in Ghana in 1971.

*Transition No. 41* was one of the early pieces published in the magazine’s new home, Accra, Ghana. This issue is best known for its interview with James Baldwin conducted by John Hall. In the interview, Baldwin takes up the question of how Black celebrities like himself might contribute to the struggle for Black liberation, and often makes references to his works such as *The Fire Next Time*. This would be the second interview with James Baldwin published by *Transition*, the first having occurred nearly a decade earlier. This issue also includes articles on neo-racism in the U.S., pseudo-politics in Africa, Ashanti traditional medicine, and a book review by Chinua Achebe of Awoonor’s *The Earth, My Brother*.

Danky 5913