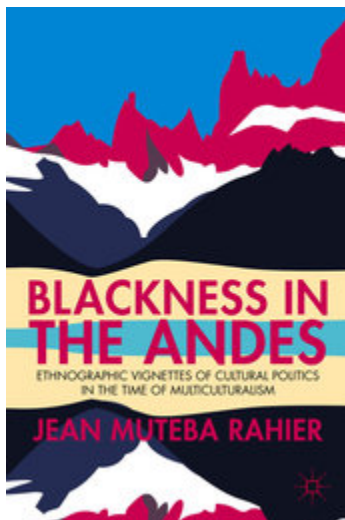


Books of Interest

The Book Collecting Practices of Black Magazine Editors (Sacramento, CA: Litwin Books, LLC, 2014, pp.120; ISBN: 978-1-936117-63-5) by Thomas Weissinger.

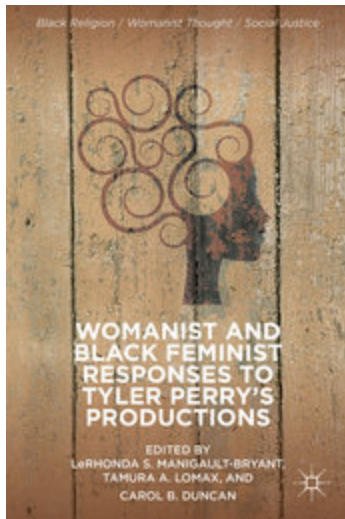


This work focuses on the collecting habits and personal libraries of three Black magazine editors, Ben Burns and Era Bell Thompson editors of *Negro Digest*, *Ebony* and *Jet*, and Tom Dent, editor of *Umbra* and *Nkombo*. The book builds upon prior research in Black bibliography, examines the reasons why certain Black press editors sought to assemble personal libraries, considers the effect of racial ideology on their collection building activities, and takes a look at how their collections are configured and on what makes them useful. In regards to data analysis, a mixed-methods approach is used via historical analysis based on primary and secondary sources to discern the racial ideologies and personal experiences of the bibliophiles wherein text network analysis is used to analyze the structure and configuration of their personal libraries.



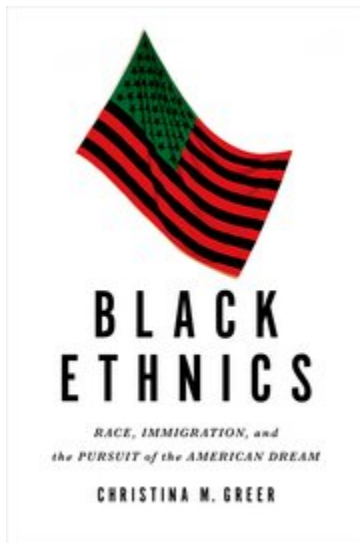
Blackness in the Andes: Ethnographic Vignettes of Cultural Politics in the Time of Multiculturalism (Macmillan, 2014, pp.256, ISBN: 978-1-137-27271-3) by Jean Muteba Rahier.

In this work the author examines the cultural politics of Afro-Ecuadorian populations within the context of the Andean region's recent pivotal history and the Latin American 'multicultural turn' of the past two decades, bringing contemporary political trends together with questions of race, space, and sexuality. Organized around eight ethnographic vignettes, the book looks at race and Ecuadorian popular culture; cultural politics, cultural traditions, and political activism; *mestizaje* and the non-inclusion of blackness in official imaginations of national identity; race, gender relations, and anti-Black racism; stereotypes of Black female hypersexuality and sexual self-constructions; blackness and beauty contest politics; the passage from 'monocultural *mestizaje*' to multiculturalism in the 1990s, which got a second life following the *revolución ciudadana* (citizen revolution) and the election of Rafael Correa as president of Ecuador in late 2006.



Womanist and Black Feminist Responses to Tyler Perry's Productions Black Religion/Womanist Thought/Social Justice (Macmillan, 2014, pp.296, ISBN: 978-1-137-42955-1) edited by LeRhonda S. Manigault-Bryant, Tamura A. Lomax and Carol B. Duncan with a foreword by Emilie M. Townes and an afterword by T. Denean Sharpley-Whiting.

A womanist and Black feminist responses to Tyler Perry's work as a playwright, actor, television producer and filmmaker who represents a new American cultural phenomenon with over half a billion dollars empire in the development of films, plays, and television series that center storylines on Black women, Black communities and Black religion. Hence, he has positioned himself as a significant site of Black religious and cultural expression worth critical inquiry and reflection in an interdisciplinary context. Thus, the entries in the book explore the representations of African American women in Tyler Perry films; Tyler Perry's vision of community and gender relations; Black feminist cultural criticism; Black women as religious-cultural capital, womanist theology, the narrative colonization of Black women's stories, and other topics and perspectives.



Black Ethnics: Race, Immigration, and the Pursuit of the American Dream (Oxford University Press, 2014, pp. 224, ISBN: 9780199989300) by Christina M. Greer.

Using an original survey of Social Service Employees Union-Local 371 members in New York City and multiple national data sources, hence, Greer explores the political significance of ethnicity for new immigrant and native-born Black people in one of the few studies that compare Black people born in the U.S. with people of African heritage born in the Caribbean, and Africa. The results of this survey which incorporates quantitative methods (survey analysis) and qualitative methods (in-depth interviews) is that Afro-Caribbean and African migrants from Africa are viewed as better or different than native-born Black people by white people, but they are still not seen as model minorities like Asian American groups. In an age where racial and ethnic identities intersect, intertwine, and interact in increasingly complex ways, the book offers a rigorous analysis of Black politics and coalitions in the post-civil rights era.

Post-Soul Satire

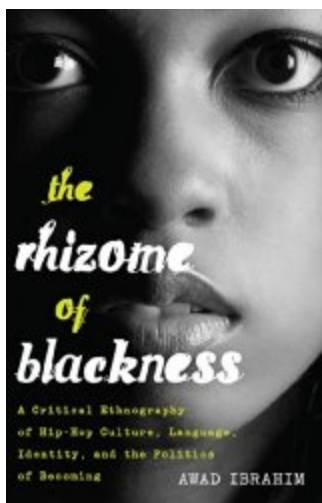
Black Identity after Civil Rights



Post-Soul Satire: Black Identity After Civil Rights (University of Mississippi Press, 2014, pp.352, ISBN: 1617039977) edited by Derek C. Maus and James J. Donahue.

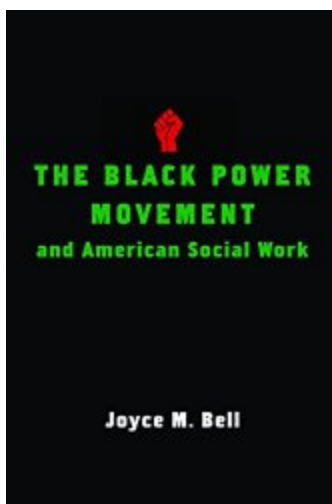
In this collection of twenty-one interdisciplinary essays, satire and its influence in defining new roles in Black identity is examined. Hence, as a mode of expression for a generation of writers, comedians, cartoonists, musicians, filmmakers, and visual/conceptual artists, satire enables collective questioning of many of the fundamental presumptions about Black identity in the wake of the civil rights movement. And whether taking place in popular and controversial television shows, in a provocative series of short internet films, in prize-winning novels and plays, in comic strips, or in conceptual hip-hop albums, this satirical impulse has found a receptive audience both within and outside the Black community. Thus, such

works have been variously called "post-black," "post-soul," and examples of a "New Black Aesthetic", but whatever the label, this collection outlines a noteworthy shift in how African American satirists feel constrained by conventional obligations when treating issues of racial identity, historical memory, and the material representation of Blackness. Among the artists examined in this book are Paul Beatty, Dave Chappelle, Trey Ellis, Percival Everett, Donald Glover (a.k.a. Childish Gambino), Spike Lee, Aaron McGruder, Lynn Nottage, ZZ Packer, Suzan Lori-Parks, Mickalene Thomas, Touré, Kara Walker, and George C. Wolfe that intentionally seek out the interconnections among various forms of artistic expression and how contemporary African American satire engages in a broad-ranging critique that exposes fraudulent, outdated, absurd, or otherwise damaging mindsets and behaviors both within and outside the African American community.



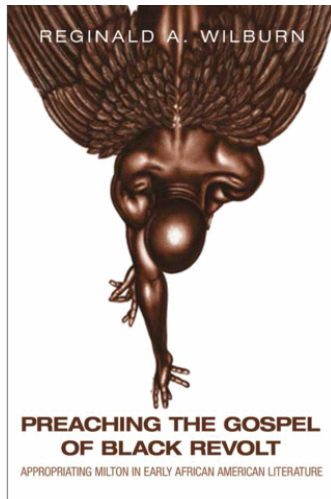
The Rhizome of Blackness: A Critical Ethnography of Hip-Hop Culture, Language, Identity, and the Politics of Becoming (Peter Lang International Academic Publishers, 2014, pp.239, ISBN: 1433126028) by Awad Ibrahim.

The Rhizome of Blackness is a critical ethnographic documentation of the process of how continental African youth are becoming Black in North America. They enter a «social imaginary» where they find themselves already falling under the umbrella of Blackness. For young Africans, Hip-Hop culture, language, and identity emerge as significant sites of identification; desire; and cultural, linguistic, and identity investment. No longer is ‘plain Canadian English’ a site of investment, but instead, Black English as a second language (BESL) and ‘Hip-Hop all da way baby!’ (as one student put it). The result of this dialectic space between language learning and identity investment is a complex, multilayered, and ‘rhizomatic third space,’ where Canada meets and rubs shoulders with Africa in downtown Toronto, Vancouver, or Montreal in such a way that it produces its own ‘ticklish subject’ and pedagogy of imaginarity and integrative anti-racism.



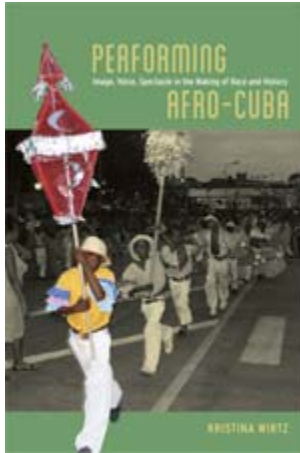
The Black Power Movement and American Social Work (Columbia University Press, 2014, pp.256, ISBN: 978-0-231-16260-9) by Joyce M. Bell

Relying on extensive archival research and oral history interviews, Joyce M. Bell follows two groups of Black social workers in the 1960s and 1970s as they mobilized Black Power ideas, strategies, and tactics to change their national professional associations. Comparing Black dissenters within the National Federation of Settlements, who fought for concessions from within their organization, and those within the National Conference on Social Welfare, who ultimately adopted a separatist strategy, she shows how the Black Power influence was central to the creation and rise of Black professional associations. She also provides a nuanced approach to studying race-based movements and offers a framework for understanding the role of social movements in shaping the non-state organizations of civil society.



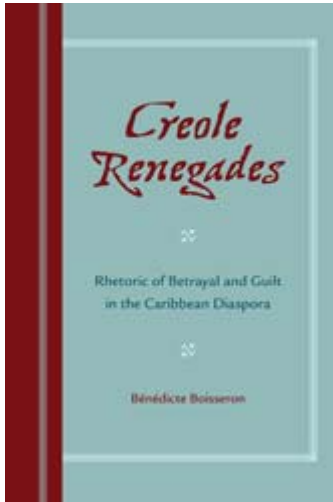
Preaching the Gospel of Black Revolt: Appropriating Milton in Early African American Literature (Duke University Press, 2014, pp.340, ISBN: 978-0-8203-0471-5) by Reginald A. Wilburn.

This work theorize African American authors' rebellious appropriations of English poet, polemicist and civil servant John Milton (1608-1674) and his canon in a comparative and hybrid context to engage African Americans' transatlantic negotiations with perhaps the preeminent freedom writer in the English tradition and contends that early African American authors appropriated and re-mastered Milton by "completing and complicating" England's epic poet of liberty with the inter-textual originality of repetitive difference. Wilburn thus focuses on a diverse array of early African American authors, such as Phillis Wheatley, Frances Ellen Watkins Harper, Frederick Douglass, and Anna Julia Cooper, to name a few, as he examines the presence of Milton in the works to demonstrate early African American rhetorical affiliations with the poet's "satanic epic" for the messianic purposes of freedom and racial uplift. Hence, Wilburn explains that early African American authors were attracted to Milton because of his preeminent status in literary tradition, strong Christian convictions, and poetic mastery of the English language. This tripartite ministry makes Milton an especially indispensable inter-text for authors whose writings and oratory were, sometimes, presumed "beneath the dignity of criticism." Through close readings of canonical and obscure texts, the book explores how various authors rebelled against such assessments of Black intellect by altering Milton's meanings, themes, and figures beyond orthodox interpretations and imbuing them with hermeneutic shades of interpretive and cultural difference. However they re-mastered Milton, these artists respected his oeuvre as a sacred yet secular "talking book" of revolt, freedom, and cultural liberation. And moreover, the book particularly draws upon recent satanic criticism in Milton studies, placing it in dialogue with methodologies germane to African American literary studies.



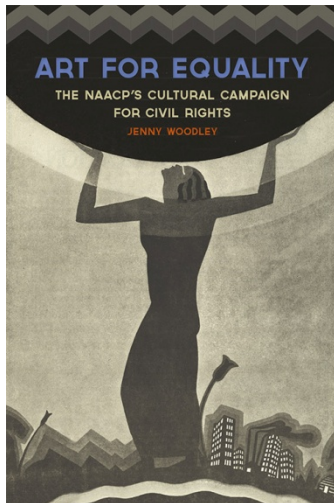
Performing Afro-Cuba: Image, Voice, Spectacle in the Making of Race and History (University of Chicago Press, 2014, pp.344, ISBN: 022611905X) by Kristina Wirtz.

An examination of how the animation of Cuba's colonial past and African heritage through such figures and performances not only reflects but also shapes the Cuban experience of Blackness. Thus, the author also investigates how this process operates at different spatial and temporal scales—from the immediate present to the imagined past, from the barrio to the socialist state.



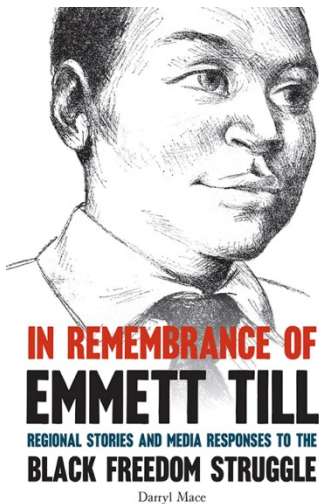
Creole Renegades: Rhetoric of Betrayal and Guilt in the Caribbean Diaspora (University Press of Florida, pp.240, ISBN: 13: 978-0-8130-4979-3) by Bénédicte Boisseron.

In *Creole Renegades*, Bénédicte Boisseron looks at exiled Caribbean authors--Edwidge Danticat, Jamaica Kincaid, V. S. Naipaul, Maryse Condé, Dany Laferrière, and more--whose works have been well received in their adopted North American countries but who are often viewed by their home islands as sell-outs, opportunists, or traitors. These expatriate and second-generation authors refuse to be simple bearers of Caribbean culture, often dramatically distancing themselves from the postcolonial archipelago, hence, their writing is frequently infused with an enticing sense of cultural, sexual, or racial emancipation, but their deviance is not defiant. Underscoring the typically ignored contentious relationship between modern Diaspora authors and the Caribbean, Boisseron ultimately argues that displacement and creative autonomy are often manifest in guilt and betrayal, central themes that emerge again and again in the work of these writers.



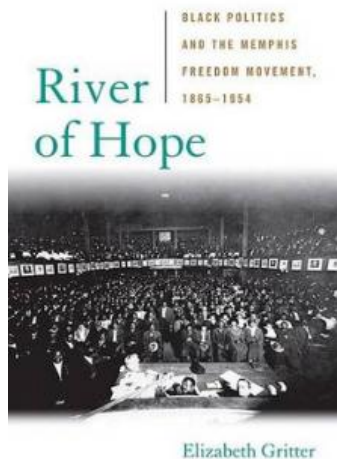
Art for Equality: The NAACP's Cultural Campaign for Civil Rights (University Press of Kentucky, 2014, pp. 270, ISBN: 978-0-8131-4516-7) by Jenny Woodley.

This book explores an important and little-studied side of the NAACP's activism in the cultural realm. In openly supporting African American artists, writers, and musicians in their creative endeavors, the organization aimed to change the way the public viewed the Black community. In illuminating important protests, from the fight against the 1915 film *The Birth of a Nation* to the production of anti-lynching art during the Harlem Renaissance, this insightful volume examines the successes and failures of the NAACP's cultural campaign from 1910 to the 1960s, and explore the roles of gender and class in shaping the association's patronage of the arts to offer an in-depth analysis of the social and cultural climate during a time of radical change in America.



In Remembrance of Emmett Till: Regional Stories and Media Responses to the Black Freedom Struggle (University Press of Kentucky, 2014, pp. 228, ISBN: 978-0-8131-4536-5) by Darryl Mace.

This book explores media coverage of the murder of fourteen-year-old Chicago native Emmett Till who was brutally beaten to death for allegedly flirting with a white woman at a grocery store in Money, Mississippi in 1955 to establish one of the sparks that ignited the Civil Rights movement. Thus, this work provides a close analysis of the regional and racial perspectives that emerged, and investigates the portrayal of the trial in popular and Black newspapers in Mississippi and the South, and therefore, documents post-trial reactions, and examines Till's memorialization in the press to highlight the media's role in shaping regional and national opinions.



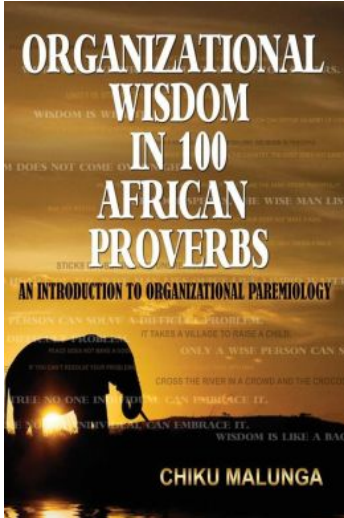
River of Hope: Black Politics and the Memphis Freedom Movement, 1865–1954 (University Press of Kentucky, 2014, pp. 380, ISBN: 978-0-8131-4450-4) by Elizabeth Gritter.

In this book, Gritter examines how and why Black people in Memphis, Tennessee mobilized politically in the period between Reconstruction and the beginning of the civil rights movement to suggest that the city, one of the largest southern cities and a hub for the cotton industry, stood at the forefront of Black political empowerment during the Jim Crow era, boosted by a. an unusually large number of African American voters. Hence, it outlines the efforts and influence of Robert R. Church Jr., an affluent Republican and founder of the Lincoln League, the notorious Memphis political boss Edward H. Crum using the two men as lenses through which to view African American political engagement to explore how Black voters and their leaders worked with and opposed the white political machine at the ballot box. And furthermore, the book challenges persisting notions of a “Solid South” of white Democratic control by arguing that the small but significant number of Black southerners who retained the right to vote had more influence than scholars have heretofore assumed.



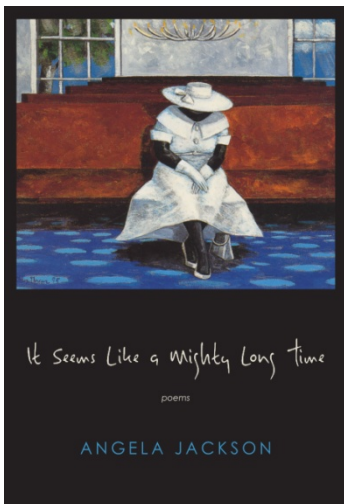
Women Artists of the Harlem Renaissance (University Press of Mississippi, 2014, pp. 240, ISBN: 9781628460339) edited by Amy Helene Kirschke.

Women artists of the Harlem Renaissance dealt with issues that were unique to both their gender and their race wherein there were more rigid gender roles, women artists faced the added struggle of raising families and attempting to gain support and encouragement from their often-reluctant spouses in order to pursue their art. They also confronted the challenge of convincing their fellow male artists that they, too, should be seen as important contributors to the artistic innovation of the era. Second, they experienced racial prejudice, which limited their ability to obtain training and to be taken seriously as working artists and a prevailing sexism, often a more serious barrier. Utilizing seventy-two black and white illustrations, this book chronicles the challenges of women artists, who are in some cases unknown to the general public, and places their achievements in the artistic and cultural context of early twentieth-century America. Hence, the contributors proclaim the legacy of Edmonia Lewis, Meta Vaux Warrick Fuller, Augusta Savage, Selma Burke, Elizabeth Prophet, Lois Maillou Jones, Elizabeth Catlett, and many other painters, sculptors, and printmakers as essential to particulars of the flowering of Black cultural and intellectual life during the 1920s and 1930s that began in Harlem, N.Y., and spread nationwide.



Organizational Wisdom in 100 African Proverbs: An Introduction to Organizational Paremiology (Adonis & Abbey Publishers Ltd, 2014, pp.210, ISBN: 978-1-909112-47-6) by Chiku Malunga.

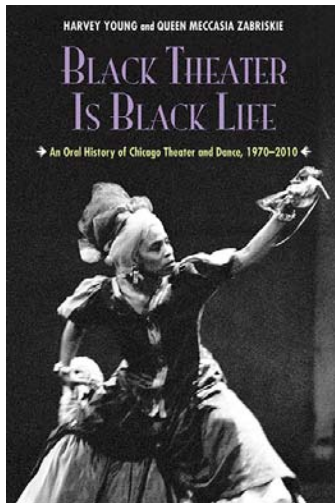
In this work the author demonstrates how one can use the wisdom of African proverbs an effort to improve the performance of organizations of all types. Hence, the book aims to examine the often ignored and marginalized African indigenous wisdom in relationship to global development discourse.



It Seems Like a Mighty Long Time (Northwestern University Press, 2015, pp. 188, ISBN: 978-0-8101-3051-7) by Angela Jackson.

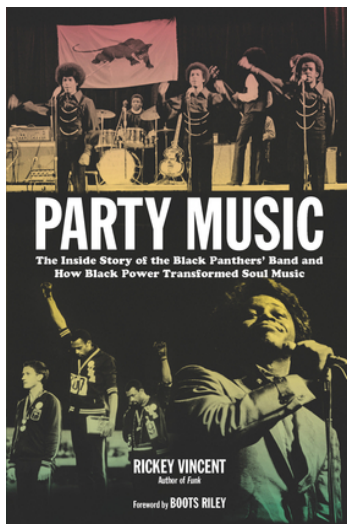
Angela Jackson’s latest collection of poetry borrows its title from a lyric in Barbara Lewis’s 1963 hit single “Hello Stranger,” recorded at Chess Records in Chicago. Like the song, Jackson’s poems are a melodic ode to the African American experience, informed by both individual lives and community history, from the arrival of the first enslaved African person in Virginia in 1619 to post-Obama America. Hence, the book reflects ‘The Great Migration’, the American South, and Chicago to serve as signposts of individual lives—both her own and those who have gone before, walk beside, and come after, and upon surveying a

vast landscape, Jackson finds that sorrow meets delight, and joy lifts up anger and despair to conclude that through time, love is the agent, the wise just rule, and the guide.



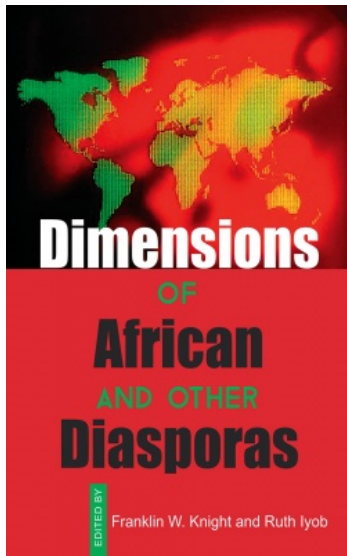
Black Theater Is Black Life: An Oral History of Chicago Theater and Dance, 1970-2010 (Northwestern University Press, 2013, pp. 458, ISBN: 978-0-8101-2942-9) edited by Harvey Young and Queen Meccasia Zabriskie.

Through interviews with prominent producers, directors, choreographers, designers, dancers, and actors (Chuck Smith, Kemati Porter, Gloria Bond Clunie, Jackie Taylor, Jonathan Wilson, Ron O.J. Parson, Kathy A. Perkins, Derrick Sanders, Rashida Z. Shaw, Sydney Chatman, Najwa I, Darlene Blackburn, Geraldine Williams, Idella Reed-Davis, Babu Atiba, Joel Hall, Alfred (Fred) Baker, Amaniyeya Payne, Idy Ciss, Kevin Iega Jeff, Tosha Alston, and Daniel "Brave Monk" Haywood), Young (Northwestern University) and Zabriskie (New College of Florida) create a portrait of a diverse, dynamic artistic community between 1970 and 2010, framed with helpful guides, including a chronology of key events, a glossary of names, and an appendix of leading performing arts institutions in Chicago, Illinois, the third most populous city in the United States, home to 2.7 million residents (17% Black), and home to the third largest urban Black population in the U.S.



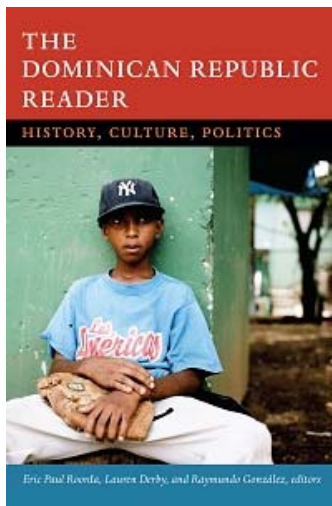
The Inside Story of the Black Panthers' Band and How Black Power Transformed Soul Music (Chicago Review Press; Lawrence Hill Books, 2013, pp.432, ISBN: 978-1-6137-4492-5) by Rickey Vincent (foreword by Boots Riley).

This work traces the history of soul from its beginning as a combination of African American gospel with Rhythm & Blues to its creation of a distinctly Black identity and culture in U.S. that illuminates the Black Power Movement to connect the Black music tradition with the Black activist tradition to show how strongly the movement was felt on the streets of Black America via interviews from the never-before-heard story of the Black Panthers' R&B band The Lumpen, a small short-lived five rank-and-file members of the Black Panther Party rhythm and blues band that operated in Oakland, California in 1970 that at the time represented what was revolutionary about Black politics and Black culture. The product of exhaustive research, this work includes exclusive interviews with Black Panther Party member to provide a political and cultural history via an insider's narrative of the organization during its transformative phase. And notwithstanding, it explores the motives of the artists and the songs they wrote and performed to argue that soul music lends itself perfectly to the cause of a fight for freedom as the Lumpen's live shows were high energy, call-and-response interplays between lead singer and a chorus that invited audience interaction as the music of the streets blended with the political ideology of the Black Panther Party.

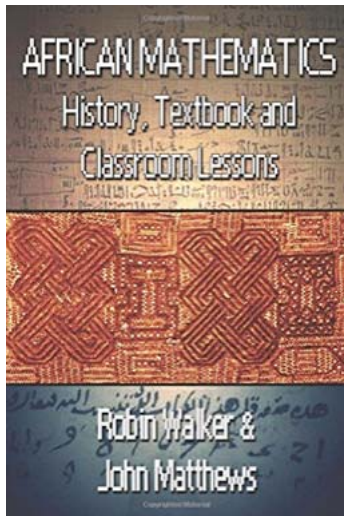


Dimensions of African and Other Diasporas (University of the West Indies Press, 2014, pp.332, ISBN: 978-976-640-459-8) edited by Franklin W. Knight and Ruth Iyob. Diasporas comprise an inescapable part of the human experience and few are more interesting and diverse than African diasporas. By providing a panoramic view across time and geographical space this collection of essays illustrates the inherent variability of African, European and Asian diasporic formation. Even when such communities share a common origin, diasporas behave like living organisms that respond sensitively to specific geographical locations as well as particular social, political and economic circumstances. The topics of this collection engage: African Diasporas in the Mediterranean world, the Africanization of Amerindians in the Greater Caribbean via the Wayuu and Miskito, African nations as diasporic institution-building in the Iberian Atlantic, Caribbean identities and dance,

articulations of Blackness in Toronto during the 1970s, Black solidarity and inter-ethnic intersections in the U.S., the Caribbean Diaspora and Black internationalism, and Black Power in the African Diaspora.



The Dominican Republic Reader: History, Culture, Politics (Duke University Press, 2014, pp. 560, 85 illustrations (10 in color), ISBN: 978-0-8223-5688-2) edited by Eric Paul Roorda, Lauren H. Derby, and Raymundo González. This book provides an introduction to the history, politics, and culture of the Dominican Republic from pre-colonial times into the early twenty-first century. Among the volume's 118 selections are essays, speeches, journalism, songs, poems, legal documents, testimonials, and short stories, as well as several interviews conducted especially for this work. Many of the selections have been translated into English for the first time. All of them are preceded by brief introductions written by the editors. The volume's eighty-five illustrations, ten of which appear in color, include maps, paintings, and photos of architecture, statues, famous figures, and Dominicans going about their everyday lives.



African Mathematics: History, Textbook and Classroom (CreateSpace Independent Publishing Platform, 2014, pp.168, ISBN: 1500667390) by Robin Walker (author) and (contributor) John Matthews.

Mathematics has an interesting history in Africa, and thus, this history forms the first part of this book to report that the earliest known mathematical artifact in human history is the Lebombo bone which is thought to be 37,000 years old, discovered by archaeologists in South Africa and believed via its number system carved into the bone to be a lunar calendar. And later in time in Africa, mathematical evidence comes from the Ishango region of Central Africa, ancient Egypt, North Africa, Ethiopia, West Africa and Central Africa. Hence, this book provides a historical overview of Africa and its contribution to mathematics, gives the teacher and the learner study materials that can be used in the classroom, introduces some of the numerical patterns and puzzles that has fascinated one of the authors, and introduces the lectures, classes and workshops that the author and contributor actually teach. And perhaps more importantly, the book demonstrates how African mathematical ideas can be used, tested or challenged by classroom exercises that pupils can attempt.



Ifá in Yorùbá Thought System (Carolina Academic Press, 2014, pp.266, ISBN: 978-1-61163-363-4) by Omotade Adegbindin. This work shows that an adequate understanding of a text requires a transition from the manifest to the latent meaning, and therefore, it analyzes *Ifá* literary corpus with a view to identifying its philosophic relevance. Second, the book engages fundamental philosophical issues, i.e., the nature of reality, knowledge, human conduct within with a reflective interpretation of an appreciable number of *Ifá* verses to examine its utilitarian functions and offer insights into important political ideas and values relevant to political challenges in contemporary society juxtaposing how scientific and technological development can also be enhanced within the context of the Yorùbá oral tradition. Hence, the text demonstrates *Ifá* literary corpus as a complete philosophy that can provide a firm ground for the resolution of some of the pressing problems of contemporary society.