

Black On Black By John Cullen Gruesser

Our conventional view of history and human progress is wrong. It is founded on a pernicious myth of an achievable utopia that in the last century alone caused the murder of tens of millions. In *Black Mass* John Gray tears down the religious, political and secular beliefs that we insist are fundamental to the human project and shows us how a misplaced faith in our ability to improve the world has actually made it far worse.

Killing for Britain -- UVF commander 'John Black's' story -- confirms both Republican claims that the British ran 'Loyalist Death Squads', as well as Loyalist claims that their activities were fully supported by the British state. Directed by the notorious British army counter-insurgency unit, the MRF in 1972, Black's testimony graphically confirms security policy was to use the killing of civilians as a means of forcing them to give up support for the IRA. This remarkable document is written by an eye-witness to murderous events and relates the author's personal, harrowing journey from human to monster, and back to human again, showing how such events from the past torture even the toughest people.

Assisting a friend in a search for a kidnapped woman, detective Charlie Parker links the abduction to a church of bones in Eastern Europe, a 1944 slaughter at a French monastery, and the myth of an object known as the Black Angel.

From a campaign operative and former staff member for President Obama, this brilliant dissection of modern politics is the first book to explain how political opposition research is done -- and why it matters. In the vein of Michael Lewis' *Liar's Poker* and Mark Leibovich's *This Town*, *Black Arts* is the first-person narrative of a well-placed insider revealing the workings in a part of society that is as influential and powerful as it is unfamiliar. You'll meet irreverent trash-talking campaign hacks and ordinary citizens volunteering in the "Resistance," ride the ups and downs of an underdog Presidential campaign, and navigate through the fog generated by Trump's political machine. John Burton shares the nitty-gritty details of how he finds and disseminates information and along the way, tell stories -- some sobering, some hilarious -- that have never been publicly told. In our current moment of rising populism and distrust of institutions like "the media" and "the political establishment," the lack of knowledge about how these institutions work becomes the vacuum in which distrust and conspiracy theories flourish. By offering a crystal-clear account of exactly how political campaigns and journalists interact, Burton interrogates the "fake news" debate, showing that a certain strain of populism grows stronger when we don't understand how politics works. *The Black Arts* will empower the American people to participate in politics. Unafraid to "go low", *The Black Arts* describes in unforgettable detail what it takes to win an election. John Burton also has a powerful personal story. Growing up a black gay kid in working class Miami, he traced a path from the margins of our society through some of America's most elite institutions of education, influence, and power. Perhaps the unlikeliest of political operatives, John Burton is an outsider's insider.

"With laser-like precision, Graham fuses together our collective cultural memory and experience as he captivantly describes "the contract" so many of us sign. A tacit agreement to don the cloak of cultural invisibility in exchange for the basement keys to the palace." - Dr. Joy A. DeGruy, author of *Post Traumatic Slave Syndrome* Written to speak for those who've been without a voice throughout their professional career, *Plantation Theory: The Black Professional's Struggle Between Freedom & Security* showcases the realities that countless Black corporate professionals face despite best efforts to prove their worthiness of opportunity. It challenges the status quo and urges future generations of Black excellence to recognize how much power they wield and evaluate closely the benefits and the detractors of choosing to work in Corporate America. From cover to cover, Black professionals are faced with an urgent question-why work twice as hard for half the recognition and a third of the pay? Filled with transparent and often shocking firsthand accounts, *Plantation Theory* also serves as a veil

remover for those in positions of privilege and power as they embark on a journey of abolition rather than allyship. For individuals and corporations, it demands a commitment to end participation in the behaviors perpetuating inequitable environments. Graham pointedly places the accountability squarely on the shoulders of those most responsible and asks will marketing to Black and diverse talent match the reality of the daily lived experience they will soon call reality as employees? Or will these entities engage in adequate self-examination, heartfelt contemplation, and reflective discussions to do the hard work of no longer being a sideline participant in the marathon of inequity. For Black professionals, the vision for the future will require a confrontation with the notion of freedom versus security. For companies and individuals in privileged positions of power, performative measures and diversity theater are no longer enough. Graham's Plantation Theory reminds us that historical approaches are no longer viable pathways to what must become. It's no longer a matter of capability, but of willingness. There is much work to be done for the willing.

Black & Blue is the first systematic description of how American doctors think about racial differences and how this kind of thinking affects the treatment of their black patients. The standard studies of medical racism examine past medical abuses of black people and do not address the racially motivated thinking and behaviors of physicians practicing medicine today. Black & Blue penetrates the physician's private sphere where racial fantasies and misinformation distort diagnoses and treatments. Doctors have always absorbed the racial stereotypes and folkloric beliefs about racial differences that permeate the general population. Within the world of medicine this racial folklore has infiltrated all of the medical sub-disciplines, from cardiology to gynecology to psychiatry. Doctors have thus imposed white or black racial identities upon every organ system of the human body, along with racial interpretations of black children, the black elderly, the black athlete, black musicality, black pain thresholds, and other aspects of black minds and bodies. The American medical establishment does not readily absorb either historical or current information about medical racism. For this reason, racial enlightenment will not reach medical schools until the current race-aversive curricula include new historical and sociological perspectives.

After the death of his wife, Matt Caine's in-laws threaten to take custody of his daughter Anna, which leads Matt to the desperate situation of trusting the wrong person to help with the situation.

RHAPSODY IN BLACK: THE LIFE AND MUSIC OF ROY ORBISON

This sweeping saga weaves a riveting tale about a young girl's battle with one of hell's minions determined to destroy her and those closest to her. This is the first volume in the Black or White Chronicles series relating stories of life in the Deep South during its most tumultuous times.

"The book I most often give as a gift to cheer people up." —Hilary Mantel A delightful debut novel set in a department store in Sydney in the 1950s. The women in black, so named for the black frocks they wear while working at Goode's department store, are busy selling ladies' dresses during the holiday rush. But they somehow find time to pursue other goals... Patty, in her mid-thirties, has been working at Goode's for years. Her husband, Frank, eats a steak for dinner every night, watches a few minutes of TV, and then turns in. Patty yearns for a baby, but Frank is always too tired for that kind of thing. Sweet, unlucky Fay wants to settle down with a nice man, but somehow nice men don't see her as marriage material. Glamorous Magda runs the high-end gowns department. A Slovenian émigré, Magda is cultured and continental and hopes to open her own

boutique one day. Lisa, a clever and shy teenager, takes a job at Goode's during her school break. Lisa wants to go to university and dreams of becoming a poet, but her father objects to both notions. By the time the last marked-down dress is sold, all of their lives will be forever changed. A pitch-perfect comedy of manners set during a pivotal era, and perfect for fans of *The Marvelous Mrs. Maisel*, *The Women in Black* conjures the energy of a city on the cusp of change and is a testament to the timeless importance of female friendship.

The Black Knight Chronicles: Lots of Vampires. No Sparkles. Serious Snark.
BOOK ONE: HARD DAY'S KNIGHT Children are missing. The police are stumped. Halloween is coming, and an ancient evil is on the horizon. The vampires are the good guys. This is not your ordinary fall weekend in Charlotte, North Carolina. Vampire private detectives Jimmy Black and Greg Knightwood have been hired to save a client from being cursed for all eternity, but end up in a bigger mess than they ever imagined. Suddenly trapped in the middle of a serial kidnapping case, Jimmy and Greg uncover a plot to bring forth an ancient evil. Soon, they've enlisted the help of a police detective, a priest, a witch, a fallen angel and a strip club proprietor to save the world. This unlikely band of heroes battles zombies, witches, neuroses and sunburn while cracking jokes and looking for the perfect bag of O-negative.
BOOK TWO: BACK IN BLACK Vampire detectives Jimmy Black and Greg Knightwood investigate a series of assaults plaguing the alleys of Charlotte, North Carolina. The string of hate crimes becomes personal when Jimmy's just-maybe-main-squeeze Detective Sabrina Law's cousin is attacked. Helping a lady out could get the boys killed when they end up in Faerie. Before long, they're up to their butts in trolls, dark fae and a grand battle royale. The odds are against them, but to the boys, this is just another day on the night shift--if the night shift included a steel cage match of supernaturals.
BOOK THREE: KNIGHT MOVES Et tu, Vampire? The boys discover they may be tied to a string of serial killings at the college and that they suddenly aren't the only vampire game in town. The vampire count in Charlotte is at least three. Or more. As far as the unhappy boys are concerned, anything more than two is a crowd not to be tolerated. While tracking down the killer and the competition, they encounter coeds, booby traps (not related to the coeds) and a hirsute bounty hunter with a moon fetish and a bad attitude. To catch the killer, Jimmy will have to survive a dive headfirst into the great unwashed horde of Dorkdom (game night at the local comic shop). What's a red-blood-drinking vampire to do? His job. Again. Praise for the *Black Knight Chronicles*-- "Honestly, this is one of the best books that I've read this year and certainly a new series that I will be following." --Black Lagoon Reviews "This is another great book in what will hopefully be a large and successful series. I know I will be eagerly awaiting the next installment." -- Indie Book Blog "I love this book. It makes me happy in a way that hasn't happened in a long, long time." --Keryl Raist, Author of *Sylvianna*

In the autumn of 1959, a white Texan journalist named John Howard Griffin

travelled across the Deep South of the United States disguised as a black man. *Black Like Me* is Griffin's own account of his journey. Originally commissioned by the African-American general-interest magazine *Sepia* under the title 'Journey into Shame', it was published in book-form in 1961, revealing to a white audience the day-to-day experience of racism in segregation-era America. Selling over five million copies, *Black Like Me* became one of the best-known accounts of race and racism in the 1960s, and helped turn the eyes of white society towards the everyday indignities and injustices of segregation. Today, sixty years after Griffin's extraordinary journey across the racial divide, *Black Like Me's* unrepeatable act of journalistic intrepidity stands as a fascinating document of its times. 'John Howard Griffin has come closer to understanding what it's like to be black in America than any white man that I know.' Louis Lomax, *Saturday Review* 'If it was a frightening experience for him as nothing but a make-believe Negro for sixty-six days, then you think about what real Negroes in America have gone through for 400 years.' Malcom X

Can we heal the breach between cops and the African American community? *Blue vs. Black* tells the true, heartbreaking stories of ordinary people who cross paths with the wrong cops at the wrong time. The slogan #BlackLivesMatter takes on new resonance as we witness the way their lives were turned upside down in an instant: A young community center director who is savagely beaten by cops before the eyes of the children in his care; a woman who is handcuffed to a chain link fence by a female officer and humiliated in front of her neighbors, simply because of a minor traffic violation; a father who is pulled over by police officers and shocked with a stun gun while his three-year-old daughter screams in the backseat of the car. These are no criminals, but ordinary, law-abiding citizens. Their stories are disturbing, but in seeking justice for them Burris holds out the hope that the system can change. His practical blueprint for police reform has become a standard in many police departments.

The high-flyers of London's investment banks are all too aware that information is gold-dust when billion pound deals are at stake. But as the highly-paid guns at Skidder Barton, a fading giant in the cut-throat corporate finance sector, secretly plot the huge take-over that will revive their fortunes, they forget that there's one place they can be overheard ... Len and his cabbie colleagues, Terry and Einstein, embark on a cunning and dangerous attempt to profit from the next big take-over move. Because Len needs the money, and he needs it fast - his daughter's life depends on it. Will the cabbies' world of solidarity triumph over the brutal self-interest of the sharp suits who will stop at nothing on the road to unimaginable riches?

Written during the 1970s, John McGrath's winding, furious, innovative play tracks the economic history and exploitation of the Scottish Highlands from the post-Rebellion suppression of the clans to the story of the Clearances: in the nineteenth century, aristocratic landowners discovered the profitability of sheep farming, and forced a mass emigration of rural Highlanders, burning their houses

in order to make way for the Cheviot sheep. The play follows the thread of capitalist and repressive exploitation through the estates of the stag-hunting landed gentry, to the 1970s rush for profit in the name of North Sea Oil.

Described by the playwright as having a "ceilidh" format, *The Cheviot, the Stag and the Black, Black Oil* draws on historical research alongside Gaelic song and the Scots' love of variety and popular entertainment to tell this epic story. A totally distinctive cultural and theatrical phenomenon, the play championed several new approaches to theatre, raising its profile as a means of political intervention; proposing a collective, democratic, collaborative approach to creating theatre; offering a language of performance accessible to working-class people; producing theatre in non-purpose-built theatre spaces; breaking down the barrier between audience and performers through interaction; and taking theatre to people who otherwise would not access it. The play received its premiere in 1973 by the agit-prop theatre group 7:84, of which John McGrath was founder and Artistic Director, and toured Scotland to great critical and audience acclaim.

My name is John Black. I used to be your typical nerd, a total weakling, letting bullies like Bobby Graden push me around. Then one day, Bobby and I got hit by a car. Somehow, the accident changed us, as if something inside us responded. It made us strong. More than strong, actually. It gave us power. That power brought us together, our shared secret creating a friendship despite our differences. Bobby and I could do things no one else could, and it was exhilarating, fun. Until the day we found out we weren't alone. And that, for others, power can be deadly serious.

An authoritative, impassioned celebration of Black English, how it works, and why it matters
On the second floor of the famous F. G. Goode department store, in Ladies' Cocktail Frocks, the women in black are girding themselves for the Christmas rush. Among the staff are Patty Williams with her wayward husband Frank, the sweet but unlucky Fay, faithful Mrs Jacob of the measuring tape, and Lisa, the new Sales Assistant (Temporary), who is waiting for the results of her Leaving Certificate. Across the floor and beyond the arch, Lisa will meet the glamorous Continental refugee, Magda, guardian of the rose-pink cave of Model Gowns. With the lightest touch and the most tender of comic instincts, Madeleine St John conjures a vanished summer of innocence. *THE WOMEN IN BLACK* is a great novel, a lost Australian classic.

A history of the last twenty years of black arts in Britain, focusing on the eighties, a decade of such arts explosion.

A ground-breaking, provocative and diverse anthology of writing about black gay men's lives in the UK - essays, activist memoirs, (auto)biographies, poems and fiction, edited by multi-award-winning writers Rikki Beadle-Blair and John R Gordon. Contributors are: Adam Lowe, Ade Adeniji, Anu Olu, Bisi Alimi, Cheikh Traore, Cyril Nri, Daniel Fry, 'Danse Macabre', David McAlmont, Dean Atta, Diriye Osman, Donovan Christian-Carey, Donovan Morris, D'relle Wickham (Khan). Edd Muruako, Geoffrey Williams, Giles Terera, Jimmy Akingbola, John R Gordon, Keith Jarrett, Lee John, Leo Ofori, 'Merlin', Mickel Smithen, Paul J Medford, P J Samuels, Rhys Wright, Rikki Beadle-Blair, Dr Rob Berkeley, Robert Taylor, Rogue Scott, Reverend Rowland Jide Macaulay, Salawu Olajide, Tonderai Munyevu, Topher Campbell, Travis Alabanza, Z Jai Walsh

The rediscovery of the stunning work by an American top photographer John G. Zimmerman (1927-2002) is a true icon of American photography. For decades his pictures appeared on the

covers of magazines like Time, Life and Sports Illustrated His massive oeuvre covers a diversity of fields, from the arts, sports and fashion to politics and Black America. The photographs in this publication present an enduring image of the United States from the 1950s to the 1970s This book reveals the stunning early work of John G. Zimmerman (1927-2002), a true icon of American photography. His massive oeuvre gives a unique panorama of American life and culture in the second half of the twentieth century. This publication presents a selection of black-and-white pictures, shot between 1950 and 1978, which show the rough and uncut visual ingenuity of Zimmerman. Zimmerman was a man of many facets and his pictures cover a diversity of subjects, ranging from sports, fashion, arts and architecture to politics and the Jim Crow South of the 1950s. From producing whimsical ads to covering exclusive stories for mainstream magazines such as Life, Time, Sports Illustrated and Paris Match, from photographing the Beatles to shooting the disastrous fire at a General Motors plant... Zimmerman could do it all and did it - always pushing the boundaries of the photographic medium. In his endless search for a new visual language and the essence of movement, he created whatever he needed to make the seemingly impossible possible. John G. Zimmerman was a refined chronicler, who wanted to depict every sphere of society, but above all wanted to see, to see more, to see it all.

When John McDermott received the annual PFA Merit Award, he joined an elite group of footballers made up of the likes of Sir Bobby Charlton, Sir Stanley Matthews, Pelé and George Best. McDermott was added to the distinguished list of recipients in recognition of his record-breaking career at Grimsby Town. He holds the club's all-time appearance record, having played an incredible 754 games overall for the Mariners and is one of only 17 players in the history of English football to play more than 600 Football League matches for a single club. Now McDermott is lifting the lid for the first time on the career that made him one of the most respected defenders in the Football League for two decades and secured him legendary status among the fans at Blundell Park. He gives a humorous and revealing insight into what went on behind the scenes as the Mariners marched to back-to-back promotions to the second tier of English football and also muses on the pitfalls of staying loyal to a single club.

When an editor is murdered in the newsroom of the financially troubled New York Globe, Priscilla Bollingsworth, an ambitious, young NYPD detective, teams up with rebellious reporter Jude Hurley to find a killer among a ruthless media tycoon, a bumbling publisher, resentful journalists, and others. Reprint.

The New York Times best-selling book exploring the counterproductive reactions white people have when their assumptions about race are challenged, and how these reactions maintain racial inequality. In this "vital, necessary, and beautiful book" (Michael Eric Dyson), antiracist educator Robin DiAngelo deftly illuminates the phenomenon of white fragility and "allows us to understand racism as a practice not restricted to 'bad people' (Claudia Rankine). Referring to the defensive moves that white people make when challenged racially, white fragility is characterized by emotions such as anger, fear, and guilt, and by behaviors including argumentation and silence. These behaviors, in turn, function to reinstate white racial equilibrium and prevent any meaningful cross-racial dialogue. In this in-depth exploration, DiAngelo examines how white fragility develops, how it protects racial inequality, and what we can do to engage more constructively.

John Black of Sunderland, England married Margaret Hillary on May 21, 1820 at the Holy Trinity Church in Sunderland. Margaret Hillary was born 1799 in Newcastle on Tyne. They had six children. This book contains the descendants through their oldest son Matthew (1823- 1903). Matthew married Mary Ridley 1848 at the Wesleyan Chapel, Fawcett Street, Monkwearmouth. She was born 1826 in Monkwearmouth to Edward and Jane Morrison Ridley of

Monkwearmouth. Matthew and Mary Black had five children. Their daughter Jane Black (b. 1850) married Thomas Wardle (b. 1850) in 1869. They had eight children. Couple separated later. After retiring from the rail-roads Thomas immigrated to Canada. He was living in Toronto City in 1921, but later returned to England to live.

Argues for a renewed commitment to achievement and integration in order to address critical issues facing the African-American community, including poverty, drug abuse, gang violence, and educational underachievement.

As a color, black comes in no other shades: it is a single hue with no variation, one half of a dichotomy. But what it symbolizes envelops the entire spectrum of meaning—good and bad. *The Story of Black* travels back to the biblical and classical eras to explore the ambiguous relationship the world's cultures have had with this sometimes accursed color, examining how black has been used as a tool and a metaphor in a plethora of startling ways. John Harvey delves into the color's problematic association with race, observing how white Europeans exploited the negative associations people had with the color to enslave millions of black Africans. He then looks at the many figurative meanings of black—for instance, the Greek word melancholia, or black bile, which defines our dark moods, and the ancient Egyptians' use of black as the color of death, which led to it becoming the standard hue for funereal garb and the clothing of priests, churches, and cults. Considering the innate austerity and gravity of black, Harvey reveals how it also became the color of choice for the robes of merchants, lawyers, and monarchs before gaining popularity with eighteenth- and nineteenth-century dandies and with Goths and other subcultures today. Finally, he looks at how artists and designers have applied the color to their work, from the earliest cave paintings to Caravaggio, Rembrandt, and Rothko. Asking how a single color can at once embody death, evil, and glamour, *The Story of Black* unearths the secret behind black's continuing power to compel and divide us.

This American classic has been corrected from the original manuscripts and indexed, featuring historic photographs and an extensive biographical afterword. A refreshingly clearheaded and taboo-breaking look at race relations reveals that American culture is neither Black nor White nor Other, but a mix-a mongrel. *Black Like You* is an erudite and entertaining exploration of race relations in American popular culture. Particularly compelling is Strausbaugh's eagerness to tackle blackface—a strange, often scandalous, and now taboo entertainment. Although blackface performance came to be denounced as purely racist mockery, and shamefacedly erased from most modern accounts of American cultural history, *Black Like You* shows that the impact of blackface on American culture was deep and long-lasting. Its influence can be seen in rock and hip-hop; in vaudeville, Broadway, and gay drag performances; in Mark Twain and "gangsta lit"; in the earliest filmstrips and the 2004 movie *White Chicks*; on radio and television; in advertising and product marketing; and even in the way Americans speak. Strausbaugh enlivens themes that are rarely discussed in public, let alone with

such candor and vision: - American culture neither conforms to knee-jerk racism nor to knee-jerk political correctness. It is neither Black nor White nor Other, but a mix-a mongrel. - No history is best forgotten, however uncomfortable it may be to remember. The power of blackface to engender mortification and rage in Americans to this day is reason enough to examine what it tells us about our culture and ourselves. - Blackface is still alive. Its impact and descendants—including Black performers in "whiteface"—can be seen all around us today. New York's urban neighborhoods are full of young would-be emcees who aspire to "keep it real" and restaurants like Sylvia's famous soul food eatery that offer a taste of "authentic" black culture. In these and other venues, authenticity is considered the best way to distinguish the real from the phony, the genuine from the fake. But in *Real Black*, John L. Jackson Jr. proposes a new model for thinking about these issues--racial sincerity. Jackson argues that authenticity caricatures identity as something imposed on people, imprisoning them within stereotypes--turning them into racial objects and inanimate things, instead of living, breathing human beings. Contending that such assumptions deny people agency--not to mention humanity--in their search for identity, Jackson counterposes sincerity, an internal and more productive analytical model for thinking about race. Moving in and around Harlem and Brooklyn, Jackson offers a kaleidoscope of subjects and stories that directly and indirectly address how race is negotiated in today's world--including tales of name-changing hip-hop emcees, book-vending numerologists, urban conspiracy theorists, corrupt police officers, mixed-race neo-Nazis, and high-school gospel choirs forbidden to catch the Holy Ghost. Enlisting "Anthroman," his cape-crusading critical alter ego, Jackson records and retells these interconnected sagas in virtuosic detail and, in the process, shows us how race is defined and debated, imposed and confounded every single day.

The Story of BlackReaktion Books

A story about the trials and triumphs of a Black chef from Queens, New York, and a White media entrepreneur from Staten Island who built a relationship and a restaurant in the Deep South, hoping to bridge biases and get people talking about race, gender, class, and culture. "Black, White, and The Grey blew me away."—David Chang In this dual memoir, Mashama Bailey and John O. Morisano take turns telling how they went from tentative business partners to dear friends while turning a dilapidated formerly segregated Greyhound bus station into The Grey, now one of the most celebrated restaurants in the country. Recounting the trying process of building their restaurant business, they examine their most painful and joyous times, revealing how they came to understand their differences, recognize their biases, and continuously challenge themselves and each other to be better. Through it all, Bailey and Morisano display the uncommon vulnerability, humor, and humanity that anchor their relationship, showing how two citizens commit to playing their own small part in advancing equality against a backdrop of racism.

Drawing on various sources, this book examines varieties of love, faith, hope and illusion, to suggest an unusual possibility: that when the search for what we expected to find - in the forest or in our own hearts - ends in failure, we can now begin the hard and disciplined quest for what is actually there.

A new collection of thought-provoking essays by the best-selling author of *Losing the Race* examines what it means to be black in modern-day America, addressing such issues as racial profiling, the reparations movement, film and TV stereotypes, diversity, affirmative action, and hip-hop, while calling for the advancement of true racial equality. Reprint.

An inspiring portrait of an overlooked pioneer in Black history and American archaeology *The First Black Archaeologist* reveals the untold story of a pioneering African American classical scholar, teacher, community leader, and missionary. Born into slavery in rural Georgia, John Wesley Gilbert became a nationally known figure in the early 1900s, but his achievements are little known today. Using evidence from archives across the U.S. and Europe, from contemporary newspapers and journals, and other previously unknown sources, this book invites readers to join Prof. Gilbert on his remarkable journey. As we follow Prof. Gilbert from the segregated public schools of Augusta to the lecture halls of Brown University, to his hiring as the first black faculty member of Augusta's Paine Institute, to his travels across the U.S. and Europe, and his arduous eight-month mission in the Belgian Congo, we learn about the development of African American intellectual and religious culture, and gain a better understanding of the racism, poverty, and violence that Gilbert struggled against. Readers interested in the early development of American archaeology in Greece will find an entirely new perspective here, as Gilbert was one of the first fifty Americans of any race to do archaeological work in Greece. Those interested in African American history and culture will gain an invaluable new perspective on a leading hidden figure of the late 1800s-early 1900s, whose life and work touched many different aspects of the African American experience. His emphasis on inter-racial cooperation remains inspiring today.

Black on Black provides the first comprehensive analysis of the modern African American literary response to Africa, from W.E.B. Du Bois's *The Souls of Black Folk* to Alice Walker's *The Color Purple*. Combining cutting-edge theory, extensive historical and archival research, and close readings of individual texts, Gruesser reveals the diversity of the African American response to Countee Cullen's question, "What is Africa to Me?" John Gruesser uses the concept of Ethiopianism--the biblically inspired belief that black Americans would someday lead Africans and people of the diaspora to a bright future--to provide a framework for his study. Originating in the eighteenth century and inspiring religious and political movements throughout the 1800s, Ethiopianism dominated African American depictions of Africa in the first two decades of the twentieth century, particularly in the writings of Du Bois, Sutton Griggs, and Pauline Hopkins. Beginning with the Harlem Renaissance and continuing through the Italian invasion and occupation of Ethiopia, however, its influence on the portrayal of the continent slowly diminished. Ethiopianism's decline can first be seen in the work of writers closely associated with the New Negro Movement, including Alain Locke and Langston Hughes, and continued in the dramatic work of Shirley Graham, the novels of George Schuyler, and the poetry and prose of Melvin Tolson. The final rejection of Ethiopianism came after the dawning of the Cold War and roughly coincided with the advent of postcolonial Africa in works by authors such as Richard Wright, Lorraine Hansberry, and Alice Walker.

Mr. Pink: "Why can't we pick out our own color?" Joe: "I tried that once, it don't work. You get four guys fighting over who's gonna be Mr. Black." —Quentin Tarantino, *Reservoir Dogs* Men's clothes went black in the nineteenth century. Dickens, Ruskin and Baudelaire all asked why it was, in an age of supreme wealth and power, that men wanted to dress as if going to a funeral. The answer is in this history of the color black. Over the last 1000 years there have been successive expansions in the wearing of black—from the Church to the Court, from the Court to

the merchant class. Though black as fashion was often smart and elegant, its growth as a cultural marker was fed by several currents in Europe's history—in politics, asceticism, religious warfare. Only in the nineteenth century, however, did black fully come into its own as fashion, the most telling witnesses constantly saw connections between the taste for black and the forms of constraint with which European society regimented itself. Concentrating on the general shift away from color that began around 1800, Harvey traces the transition to black from the court of Burgundy in the 15th century, through 16th-century Venice, 17th-century Spain and the Netherlands. He uses paintings from Van Eyck and Degas to Francis Bacon, religious art, period lithographs, wood engravings, costume books, newsphotos, movie stills and related sources in his compelling study of the meaning of color and clothes. Although in the twentieth century tastes have moved toward new colors, black has retained its authority as well as its associations with strength and cruelty. At the same time black is still smart, and fashion keeps returning to black. It is, perhaps, the color that has come to acquire the greatest, most significant range of meaning in history.

John Fielder, Colorado's preeminent nature photographer, will publish his 50th Colorado book in fall, 2018. In the mold of Colorado's best-selling book of all time, *Colorado 1870-2000*, Fielder has chosen to represent his state exclusively in black and white. He edited 230 color images from his life's work in Colorado over the past 40 years, and rendered each in blacks, whites, and subtle tones of gray. Without the distraction of color, the viewer engages the shapes, textures, lines, and edges of this most scenic of states as never before. Divided into eight chapters, Fielder spares no subject endemic to his adopted state. From dramatic mountain reflections and wildlife galore, to 19th century mine building facades and ancestral Puebloan ruins, nothing has been left out *ff,,f,,]ff,,f,,€ff,,f,,]except the color!* Fielder has written captions for each of the 230 images in the book.

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