

Jarndyce

# African Literature in English







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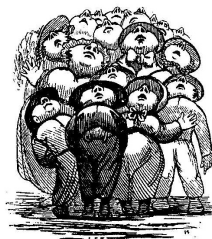


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CATALOGUE CCLXXXII

WINTER 2026

## AFRICAN LITERATURE IN ENGLISH

Catalogue: Paul Lee

Production: Carol Murphy & Ed Nassau Lake

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AFRICAN LITERATURE  
ISBN: 978-1-910156-74-2 Price £10.00

COVERS See item 136

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Partners: Brian Lake Janet Nassau Ed Nassau Lake





## Introduction

We are pleased to present our first catalogue of African Literature in English. The works here are mostly from a single collection, and stem largely from the boom in publishing that followed independence from the U.K. for a number of nations in the 1950s and 1960s. It includes well-known writers such as Cyprian Ekwensi, Ezekiel Mphahlele, and Bessie Head, alongside lesser-known but no less deserving authors.

A significant number of the novels deal with political upheaval and conflict. Buchi Emecheta's influential and ambitious *Destination Biafra* and Isidore Okpewho's complex, humane novel of shifting perspectives, *The Last Duty*, deal with the Nigerian Civil War. The Mau Mau Uprising is addressed in stories such as Meja Mwangi's tightly plotted thriller *Taste of Death*, among others. Political repression is tackled in a number of ways; through thrillers (Robert Serumaga's flawed but engaging *Return to the Shadows*) and epic poetry (Oswald Joseph Mtshali's controversial but important *Sounds of a Cowhide Drum*). Satires like Okot p'Bitek's 'pungent and sarcastic' *Song of Lawino*, and Alumidi Osinya's allegorical attack on Idi Amin, *The Amazing Saga of Field Marshall Abdulla Salim Disi* also appear. The range of subject matter is enormous, including sex comedies (Mwangi Ruheni's farce, *The Love Root*), morality tales (Willie Donkor's *The Forbidden Taste*), and an avant-garde masterpiece in Dambudzo Marechera's *Black Sunlight*. There are a number of children's books, in particular Miriam Were's thoughtful teen novellas, which are deft in characterization and thematically innovative. Authors also used the English language to share local folk tales with the wider world, as in William Kibiegon Boruett's *Give the Devil His Due*.

Many titles were printed locally, by popular, fast-moving, commercial imprints like the controversial Comb Books (see page 11) and the rather slicker Spear Books (see page 51) and the more academic – but no less engaging – think-tank funded East African Publishing House (see page 13). Others were produced in London, in particular as part of the Heinemann African Writers Series (see page 20), which started under the editorship of the great Chinua Achebe.

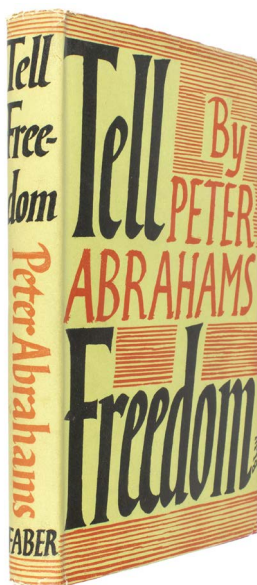
We hope you enjoy it.

Paul Lee

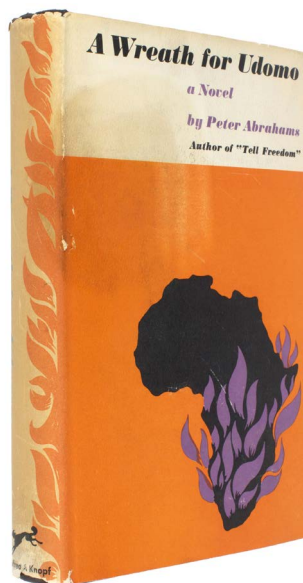
Bibliographic references are given to Hans M. Zell, Carol Bundy, and Virginia Coulon (eds), *A New Reader's Guide to African Literature*. 2nd completely revised and expanded edn. New York: Africana Publishing Company, 1981.

## **Index of novels by author nationality**

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1



2

#### PETER ABRAHAMS'S AUTOBIOGRAPHY

1. **ABRAHAMS, Peter.** *Tell Freedom*. FIRST EDITION. Faber & Faber. Half title. Orig. red cloth; sl. cocked. Green & red printed d.w., unclipped; upper edge sl. worn, small mark to rear panel. Ownership inscription of C&W Masterson, June 1954 on leading f.e.p., bookseller's ticket of John Orr, Johannesburg on following pastedown.

¶ Zell, Bundy, & Coulon, p.205. Peter Abrahams, 1919-2017, was a South African novelist and journalist. His autobiography details his impoverished Johannesburg childhood, his thirst for education, and his desperation to escape. It is harrowing and vivid.

1954

£50

#### 'THE FORERUNNER OF AN ENTIRE SCHOOL OF AFRICAN LITERARY ART'

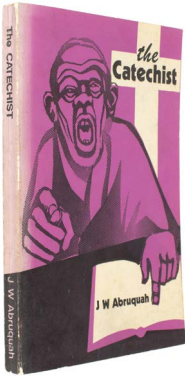
2. **ABRAHAMS, Peter.** *A Wreath for Udomo*. FIRST U.S. EDITION. New York: Alfred A. Knopf. Half title. Orig. black cloth, blocked in orange & blue. Orange pictorial d.w., unclipped; marked & v. sl. chipped.

¶ Zell, Bundy, & Coulon, p.205. Same year as U.K. first edition. *A Wreath for Udomo* is among his best work: a complex, tragic story in which the title character - modelled on revolutionary leaders like Kenyatta, Nkrumah, and Azikiwe - returns to his home country to liberate it from the British, only to be faced with ethical quandaries and endless compromise. It is clear throughout where Abraham's sympathies lie, but that does not prevent him from writing all his characters as fully human (which is to say flawed). The novel was indeed shocking on publication, both politically (it predicted the revolutionary independence of a tropical African country) and socially (*Kirkus* described it as 'disturbing, violent ... the moral code, the sexual code is remote from our understanding'). An influential work, *The Sunday Times* called it 'The forerunner of an entire school of African literary art.'

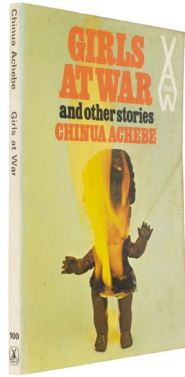
1956

£30

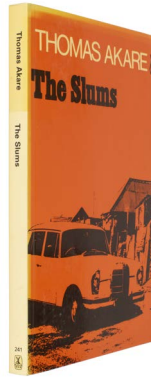




3



4



5



6

### TEMA IMPRINT

3. **ABRUQUAH, Joseph W.** *The Catechist*. With a foreword by Elspeth Huxley. Ghanaian edn. Tema: Ghana Publishing Corporation. Half title. Orig. purple pictorial limp card wrappers; a little rubbed, spine faded, rear panel sl. creased but a nice copy.

¶ Zell, Bundy, & Coulon, p.127. First published London 1965. The rear cover declares this Ghanaian edition 'a reprint' but there is no such information internally. A fond memoir of the writer's father, 'a very human story and a very honest one', according to Huxley's introduction.

1971

£30

### EARLY STORIES

4. **ACHEBE, Chinua.** *Girls at War, and other stories*. Heinemann. (African Writers series, no. 100.) Orig. pictorial limp paper wrappers; a little marked, spine faded, front wrapper creased.

¶ Zell, Bundy, & Coulon, p.140. A collection of the great writer's early published tales, including 'The Madman', 'The Voter', and 'Vengeful Creditor'. The title story, of moral degradation during wartime, is especially moving.

1972

£30

### BACKSTREETS

5. **AKARE, Thomas.** *The Slums*. FIRST EDITION. Heinemann. (African Writers series, no. 241.) Orig. pictorial limp card wrappers; a little sunned in places. Price sticker to rear wrapper.

¶ A gritty portrait of Nairobi's backstreets. Akare's characters are largely powerless, but by no means docile or ignorant.

1981

£35

### RIBALD POETRY

6. **ALLAN, Maina.** *One by One*. With a touch by David G. Maillu. FIRST EDITION. Nairobi: Comb Books (C.B. Library, no. 3.) Half title. Orig. pictorial limp card wrappers; v. sl. dusted.

¶ See Zell, Bundy, & Coulon, p. 194. A series of rather ribald poems, featuring the recurring character of 'a village girl possessed by the spirits of sex'.

1975

£35

### URBAN HEDONISM

7. **ALOT, Magaga.** *A Girl Cannot Go on Laughing All the Time*. FIRST EDITION. Nairobi: Spear Books. Half title. Orig. pictorial stiff card wrappers; sl. rubbed.

Ownership inscription struck out on titlepage. 57pp.

¶ Zell, Bundy, & Coulon, p.195. *A Girl Cannot Go on Laughing all the Time* is a lurid pulp picture of young urban hedonism.

1975

£30

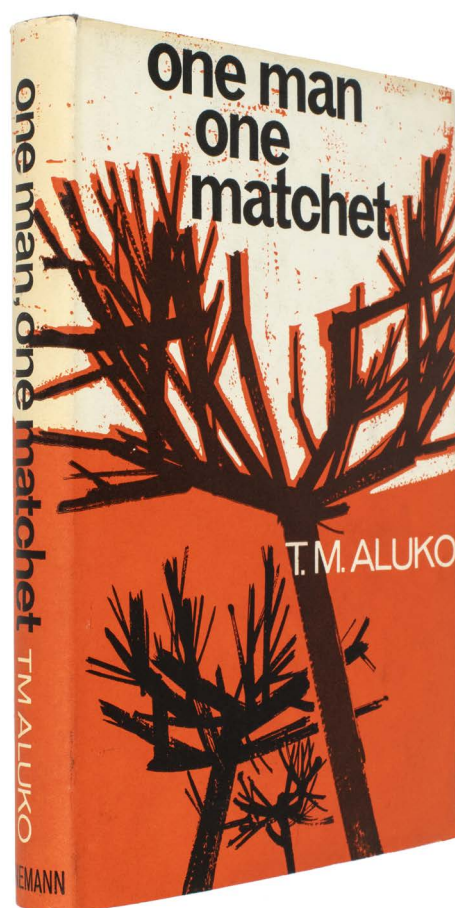
#### NIGERIAN VILLAGE LIFE

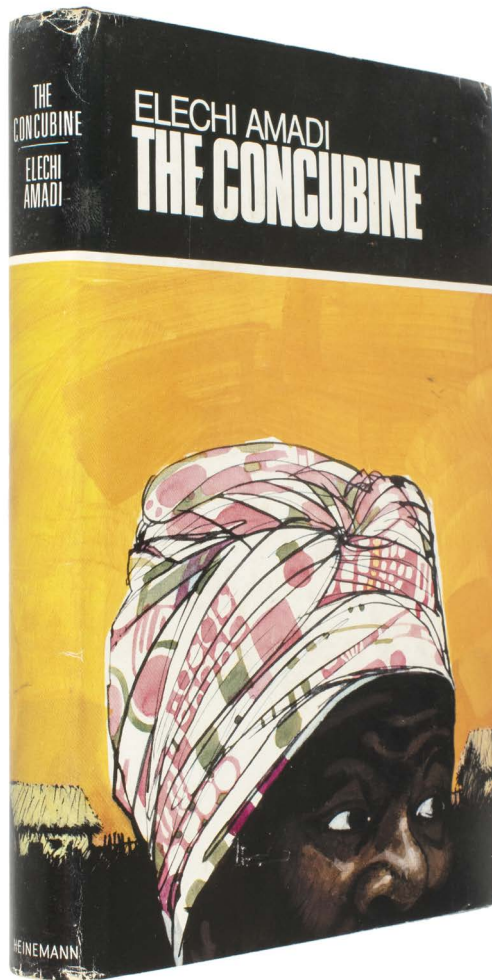
8. **ALUKO, Timothy Mofolorunso.** *One Man, One Matchet*. FIRST EDITION. Heinemann. Half title. Orig. brown cloth. Orange & brown pictorial d.w., unclipped; the odd small closed tear. A nice bright copy.

¶ Zell, Bundy, & Coulon, p.142. Dustjacket by Brian Russell. Aluko's second novel is an exploration of conflict within a cocoa-growing community which is undergoing a perilous crop blight. The primary tensions occur between the colonial officials, who have a means of treating the blight but are too contemptuous of the populace to communicate the information effectively, the community elders, and the Western-educated young protagonist, who suffers local opprobrium for supporting the English Agricultural Officer's policy of cutting down every blighted tree. Meanwhile, a likeable but unscrupulous politician stirs up trouble with an opportunistic fervour worthy of today's 'disruptors'. Aluko keeps complete control both of the complex plot and of the characters' conflicting priorities, and while violence explodes, the novel's conclusion is ultimately a hopeful and believable one.

1964

£350



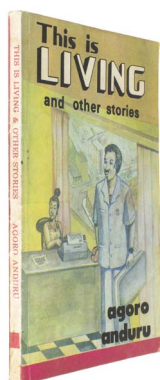


A 'SMALL MASTERPIECE'

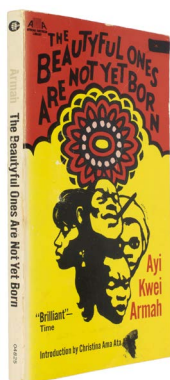
9. **AMADI, Elechi.** *The Concubine*. FIRST EDITION. Heinemann. Half title; prelims sl. toned at edges. Orig. black cloth. Orange & black pictorial d.w., unclipped; a little worn at edges, v. sl. marked. Gift inscription 'For Marta Rado to celebrate a very happy visit to the press at Kingswood, Edward Morgan, 1 Feb 1966'.

¶ Zell, Bundy, & Coulon, p. 351. Copac lists only copies of the African Writers Series reprint, though a copy of this edition is listed in the BL catalogue. Elechi Amadi, 1934-2016, was a Nigerian author, soldier, and politician. *The Concubine* uses romantic misfortune to explore the impact of the supernatural in pre-colonial Nigerian village life. Eustace Palmer praised the novel highly on publication as 'a most accomplished first performance ... Amadi's style is lucid, unpretentious and direct. He writes with the ease and assurance of a man who enjoys writing. It is difficult to find flaws in this small masterpiece'.

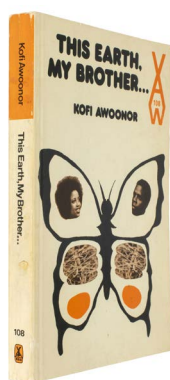




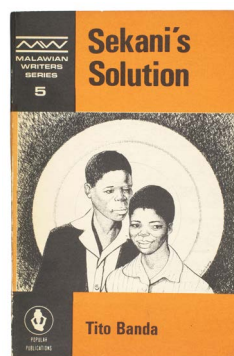
10



11



12



13

## THIS IS LIVING

10. **ANDURU, Agoro.** *This is Living, and other stories.* Dar es Salaam: Press & Publicity Centre. Orig. pictorial limp card wrappers; a little rubbed & dusted.  
 ¶ Agoro Anduru, 1948-1992, was a Tanzanian short story writer and broadcast journalist. His stories are likeable, melodramatic, and didactic. The title story concerns a vain and materialistic public official.  
 1982 £45

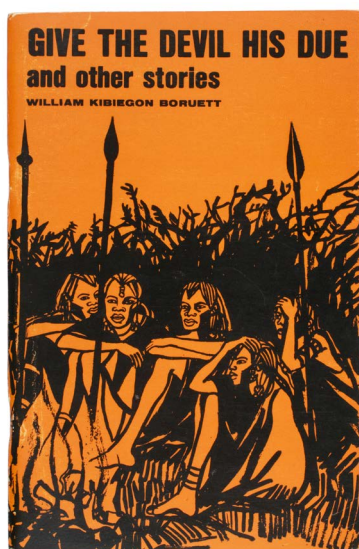
## LAST DAYS OF GOVERNMENT

11. **ARMAH, Ayi Kwei.** *The Beautiful Ones are Not Yet Born.* With an introduction by Christina Ama Ata Aidoo. (New York): Collier. Half title. Orig. red & blue pictorial wrappers; spine sl. faded, wrappers marked. Langston Hughes quote written on half title. A nice crisp copy.  
 ¶ Zell, Bundy, & Coulon, p.129. First published New York 1968. An excellent novel about the last days of the Nkrumah government in Ghana. Sharp and cynical, its ire is potent and well directed.  
 1969 £30

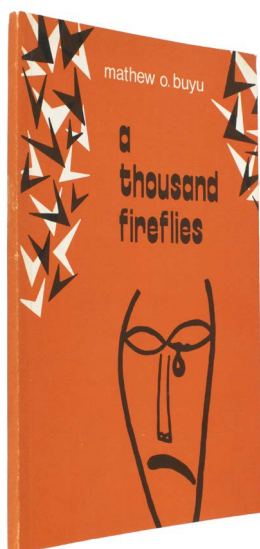
12. **AWOONOR, Kofi.** *This Earth, My Brother ...* Heinemann. (African Writers series, no. 108.) Orig. pictorial limp card wrappers; sl. marked. Ownership inscription of Elizabeth Knight on series page.  
 ¶ Zell, Bundy, & Coulon, p.181. Kofi Awoonor, 1935-2013, was a Ghanaian poet, who was tragically murdered in the Westgate Mall attack. A very engaging but fairly conventional story about an alienated lawyer is interspersed with chapters (numbered 1a, 2a, etc) of beautiful prose poetry, drawing on Ewe spiritual beliefs.  
 1972 £30

## ‘STRONG POWER OF OBSERVATION’

13. **BANDA, Tito.** *Sekani's Solution.* FIRST EDITION. Limbe: Popular Publications (Malawian Writers series, no. 5.) Orig. orange pictorial stiff card wrappers; sl. rubbed but a nice copy.  
 ¶ Zell, Bundy, & Coulon, p.203. A somewhat sentimental story with well-realised and diverse characters. The gender politics of the novel are not without problems, but are interesting and complex. *The Malawi News* praised Banda's 'strong power of observation'.  
 1979 £45



14



15



16

#### SHORT STORIES NARRATED BY KALENJIN ELDERS

14. **BORUETT, William Kibiegog.** Give the Devil His Due, and other stories. Illustrated by Olga Volger. FIRST EDITION. Nairobi: East African Publishing House. (East African Readers Library, no. 25.) Half title. Stapled in orig. pictorial orange stiff card wrappers. A very nice copy of an attractive pamphlet. 53pp.  
 ¶ Zell, Bundy, & Coulon, p. 178. 'Short stories and tales narrated to the author by his Kalenjin elders in Kenya', including 'The Medicine of Success', 'The Women's Solution', and 'A Big Blunder'.

1969

£45

#### 'A SAD LOVE STORY'

15. **BUYU, Matthew O.** A Thousand Fireflies. FIRST EDITION. Nairobi: Longman Kenya. Orig. orange pictorial stiff card wrappers; v. sl. scuffed. Ownership inscription of Elizabeth Knight on titlepage. A nice copy. 66pp.  
 ¶ Zell, Bundy, & Coulon, p. 182. 'A sad love story'.

1974

£30

#### A NIGERIAN IN AMERICA

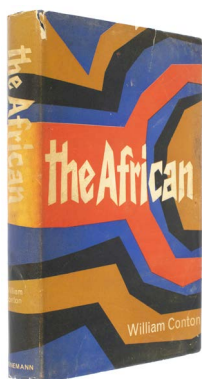
16. **CLARK, John Pepper.** America, their America. FIRST EDITION. Andre Deutsch. Half title. Orig. red cloth. White pictorial d.w., unclipped; edges v. sl. worn in places. Ownership inscription of J.S. Boyd on leading f.e.p. A nice copy.  
 ¶ Zell, Bundy, & Coulon, p. 145. John Pepper Clark-Bekederemo, 1935-2020, was a Nigerian poet and playwright and co-editor of the periodical *Black Orpheus*, who went to the U.S.A. on a Parvin fellowship. *America, their America* is a broadside against life in that country, sufficiently relentless that it destroyed Clark's reputation and saw him effectively expelled from his fellowship by rather startled authorities. He is a wonderful observer with a smart, energetic prose style, and the work deserves to be revisited. As A. Bolaji Akinoyemi wrote, 'the strength lies in the message'.

1964

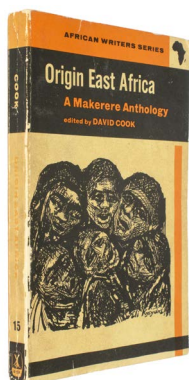
£320

# COMB BOOKS

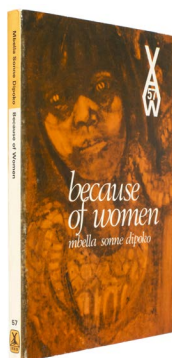
Now African Comb Books. Established by the prolific, brilliant, and reclusive author David Maillu, in part because mainstream publishers refused his manuscripts, Nairobi's Comb Books are cheap, accessible paperbacks, generally urban in subject matter. Characters are frequently drug addicts and sex workers whose stories are usually told in verse (possibly as a rejection of prose fiction as a colonial form). The work goes beyond the simply lurid, because Maillu is so alive to the value of literature in the real world. He sent out a questionnaire with his first publication to find out who his readers were and what mattered to them, and has written explicitly about his aim to publish 'literature that helps communities to evaluate and interpret their cultural values using the yardstick measurement of the imported values'. See items 6, 55, 65, 66, 73, 88, 89, 94, & 105.



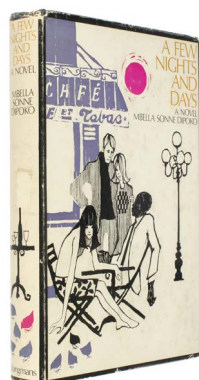
17



18



19



20

## THE AFRICAN

17. **CONTON, William Farquhar.** *The African*. FIRST EDITION. Heinemann. Half title. Orig. blue cloth. Blue & red printed d.w., unclipped; a little marked with the odd tear.

¶ Zell, Bundy, & Coulon, p.177. A well-written and surprisingly humorous novel of racism, revolution, and romantic disappointment.

1960

£40

## ANTHOLOGY

18. **COOK, David, ed.** *Origin East Africa. A Makerere anthology*. FIRST EDITION. Heinemann. (African Writers series, no. 15.) Half title. Orig. pictorial stiff card wrappers; a little toned & rubbed.

¶ A volume of stories and poems by students of Makerere University, Kampala.

1965

£30

## 'SEX AND SOCIETY'

19. **DIPOKO, Mbella Sonné.** *Because of Women*. Heinemann. (African Writers series, no. 57.) Half title. Orig. orange pictorial stiff card wrappers.

¶ Zell, Bundy, & Coulon, p.126. Cover illustration by Ely Kyeyune. First published 1968. Mbella Sonné Dipoko, 1936-2009, is widely held to be one of Cameroon's finest English-language writers. The story of a womaniser who dreams of having a large family. Robert Morsberger praised it as 'an effective study of sex and society in the Cameroons'.

1969

£30



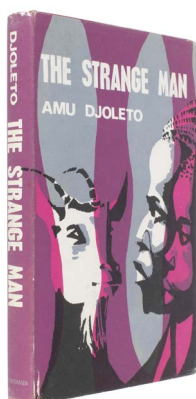
‘A FINE PIECE OF WRITING’

20. **DIPOKO, Mbella Sonne.** *A Few Nights and Days*. FIRST EDITION. Longmans. Half title. Orig. blue cloth. White pictorial d.w., unclipped; a little rubbed & marked, evidence of label removal on spine, but a bright copy.

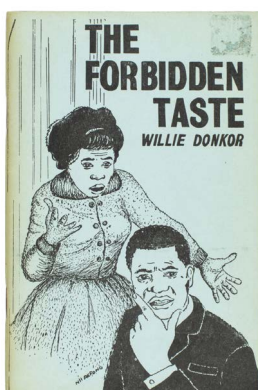
¶ Zell, Bundy, & Coulon, p.126. *A Few Nights and Days* tells of an African student who falls in love with a Parisian, and the ways in which their parents handle the news. Almost every character is spiteful and juvenile, and therein lies the fun; Lewis Nkosi called it ‘a fine piece of writing’ and its author ‘one of the few African writers who has comfortably bridged the gap between two very different cultural milieus’.

1966

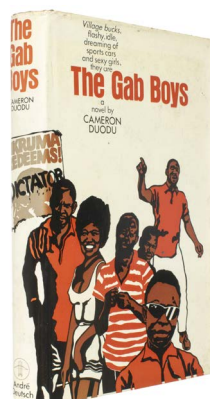
£40



21



22



23

GHANAIAI SATIRE

21. **DJOLETO, Amu.** *The Strange Man*. FIRST EDITION. Heinemann. Half title. Orig. red cloth; sl. rubbed at edges. Pink & purple pictorial d.w., unclipped; v. sl. edgewear, small closed tear to lower edge of front panel, decimal price sticker on front flap. A bright copy.

¶ Zell, Bundy, & Coulon, p.133. Dustjacket by Charles Keeping. A hugely funny novel of systems, in which the likeably obstreperous protagonist Mensa takes on tyrannical schoolmasters, village gossips, and his own family to navigate his way to respectability in 1960s Ghana. The section set in an Accra boarding school is especially scathing, with a cast of teachers as deranged in their appetites for corporal punishment as any character from Dahl or Hughes.

1967

£120

22. **DONKOR, Willie.** *The Forbidden Taste*. The most intriguing experience of a bush boy who married a white lady. FIRST EDITION. Accra: Facts & Fiction Agency. Sl. toned. Stapled in orig. blue pictorial limp card wrappers. Price sticker removed from front wrapper, spine toned but a nice copy. 67pp.

¶ Not in Zell, Bundy, & Coulon. Scarce. A morality tale about interracial marriage; rather Victorian in tone.

1968

£60

PRESENTATION COPY

23. **DUODU, Cameron.** *The Gab Boys*. FIRST EDITION. Andre Deutsch. Half title. Orig. brown cloth; v. sl. cocked. White pictorial d.w., clipped; a little creased & marked, sl. abrasion to rear flap. Presentation inscription ‘For J.D.F. Jones nice to meet you at last. Cameron 1/9/67’ on leading f.e.p.

¶ Zell, Bundy, & Coulon, p.135. Dustjacket by Michael Farrell. Cameron Duodo, b.1937, is a Ghanaian journalist and broadcaster. Before moving to the U.K., he edited the Ghanaian edition of *Drum* magazine. *The Gab Boys*, his only novel, concerns alienated rural youth and their ambitions for the big city (in this case Accra).

J.D.F. Jones, 1939-2009, was foreign and weekend editor of the *Financial Times* (for which Duodu wrote). A hugely influential journalist, he was especially interested in African topics, and is widely held to be responsible for the paper's current, successful, weekend format.

1967

£120

### EAST AFRICAN PUBLISHING HOUSE

Started in 1965 by the East African Institute of Cultural Affairs, it was originally set up in conjunction with the British publisher André Deutsch as a 49% shareholder. However, editorial disagreements resulted in the Press buying back his shares, making it the first publisher to be entirely owned and managed in East Africa. See items 14, 52-54, 87, 102, 104, 112, 121, 127, 135, & 137.

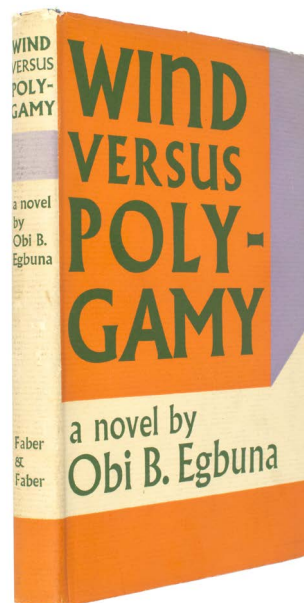
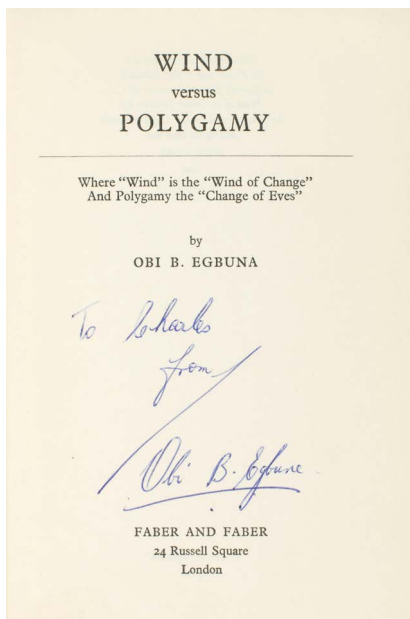
### PRESENTATION COPY

24. **EGBUNA, Obi Benue.** *Wind versus Polygamy*. Where 'Wind' is the 'Wind of Change' and Polygamy the 'Change of Eves'. FIRST EDITION. Faber & Faber. Half title. Orig. blue cloth. Orange & green printed d.w., unclipped. Author inscription 'To Charles from Obi B. Egbuna' on titlepage. A nice bright copy.

¶ Not in Zell, Bundy, & Coulon. Best known for his play, *The Anthill*, Obi Egbuna, 1938-2014, was a Nigerian-born writer and activist who organised Malcolm X's 1965 visit to the U.K. In 1967 he formed the United Coloured People's Association and he was a founder member of the British Black Panther Movement the following year. *Wind versus Polygamy* is a witty story that uses a marriage dispute in a village in a newly independent African state to explore the difficulties that can occur in a society in transition; the plot is concise and well-structured, with lively characters. *European-Language Writing in Sub-Saharan Africa* considers it one of the first Igbo comic novels.

1964

£250



**EKWENSI, Cyprian**

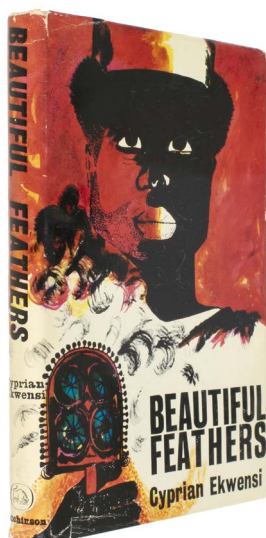
*One of Nigeria's greatest writers, Cyprian Ekwensi, 1921-2007, was a novelist, teacher, film-maker and politician.*

**POLITICAL SUCCESS, DOMESTIC TURMOIL**

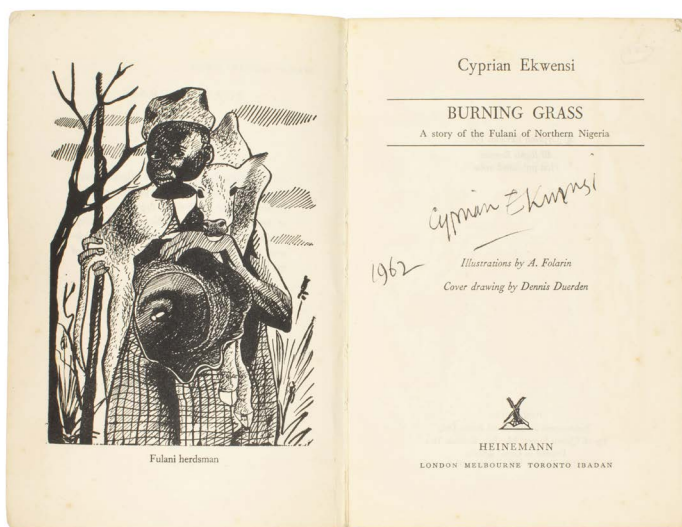
25. Beautiful Feathers. FIRST EDITION. Hutchinson. Half title. Orig. pearl grey cloth; corners sl. bumped, spine a little rubbed at head & tail. Red & white pictorial d.w., unclipped; edges sl. worn, rear panel a little dusted, price sticker to front flap.  
 ¶ Zell, Bundy, & Coulon, p.149. Dustjacket by Janinan Ede. A Lagos-set novel which addresses the contrast between the political success of its protagonist and the turmoil of his family life.

1963

£320



25



26

**SIGNED COPY OF THE FIRST BOOK TO BE WRITTEN  
FOR THE AFRICAN WRITERS SERIES**

26. Burning Grass. FIRST EDITION. Heinemann. (African Writers series., no. 2) Half title, illus.; a little spotted. Orig. pictorial limp card wrappers. Author signature to titlepage.  
 ¶ Zell, Bundy, & Coulon, p. 148. One of only two Ekwensi novels set outside Lagos (the other is *Survive the Peace*, see item 31), *Burning Grass* is set among the nomadic Fulani of northern Nigeria; the protagonist develops *sokugo* ('wandering sickness') leading to a series of picaresque adventures. It was the second book in Heinemann's seminal African Writers series, and the first to be written specifically for the series.

1962

£350

**SCARCE LAGOS NOVEL**

27. Iska. FIRST EDITION. Hutchinson. Half title; small mark to lower corner of text block. Orig. black cloth. Blue & white pictorial d.w., unclipped; occasional light scuffing, spine a little creased at head. A nice bright copy of a scarce novel.  
 ¶ Zell, Bundy, & Coulon, p.149. His allegory for the changes undergoing Nigeria in the 1960s is the story of a girl from a remote village whose husband is murdered in a fight between Igbo and Hausa men. She moves to the big

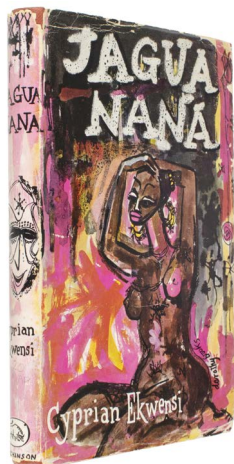


city, falls in with a smart set, and has an affair with an unprincipled politician. The sheer quality of Ekwensi's prose and the sharpness of his characterisation, along with his affection for hip 1960s Lagos, keep this well away from being a timeworn 'the big city corrupts' morality tale.

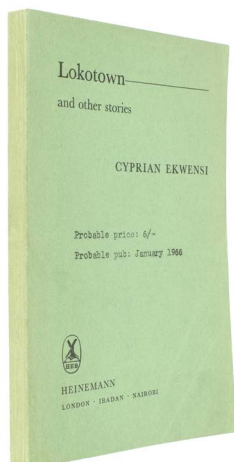
1966

£1,350

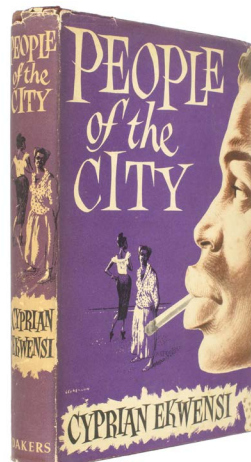




28



29



30

#### CITY LIFE

28. Jaga Nana. FIRST EDITION. Hutchinson. Half title. Orig. red cloth. Pink pictorial d.w., unclipped; a little creased, rubbed & chipped.

¶ Zell, Bundy, & Coulon, p. 148. The titular character is an 'ageing beauty' involved in sex work; the novel is a warm and lively picture of city life in Lagos.

1961

£120

#### UNCORRECTED PROOF

29. Lokotown, and other stories. Uncorrected proof. Heinemann. (African Writers series no. 19.) Half title. Orig. green wrappers.

¶ Zell, Bundy, & Coulon, p.148. Short stories of urban life, including 'Coin Diver', 'Fashion Girl', and 'Glittering City'.

1966

£65

#### 'THE BIG CITY FROM THE WEST AFRICAN POINT OF VIEW'

30. People of the City. FIRST EDITION. Andrew Dakers. Half title. Orig. maroon cloth. Purple pictorial d.w., unclipped; sl. edgeworn, rear panel a little toned but a v.g. copy of a scarce title.

¶ Zell, Bundy, & Coulon, p.148. Dustjacket by Len Kenyon. A bustling, detailed portrait of life in Lagos. The plot centres on a young crime reporter and dance band leader and the women in his life. Elizabeth Bevan wrote that 'This is the first time we have seen life in the Big City from the West African point of view ... no European could have quite the same spontaneous affection for the warm teeming mass of humanity spilling out into the city streets'.

1954

£850

#### SCARCE HARBACK EDITION

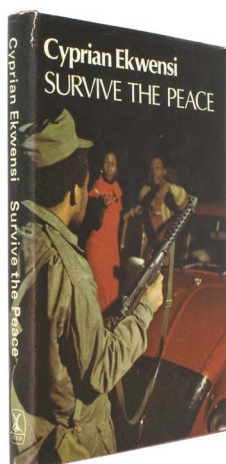
31. Survive the Peace. FIRST EDITION. Heinemann. Half title. Orig. red cloth. Black photographic d.w., unclipped. A v.g. bright copy.

¶ Zell, Bundy, & Coulon, p.149. The scarce hardback edition. Dustjacket photograph by George Hallett. *Survive the Peace* focuses on the dangerous and difficult life of a broadcaster, James Odugo, after the Biafra War. It is a grim portrait of scraping by, written with considerable clarity, great detail, and the horrible knowledge that the official end of the fighting does not mean the

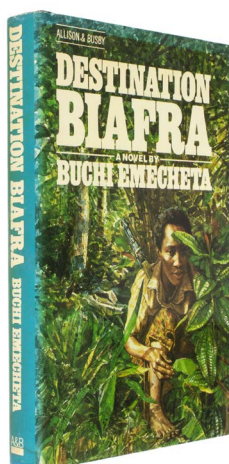
end of the violence or suffering. *The Sunday Times* praised it as ‘the odyssey of James Odugo’s struggle to stay alive and do his duty to his family and friends through the lawless chaos that inevitably follows a fratricidal war, is far more than a carefully paced and emotionally involving adventure story’.

1976

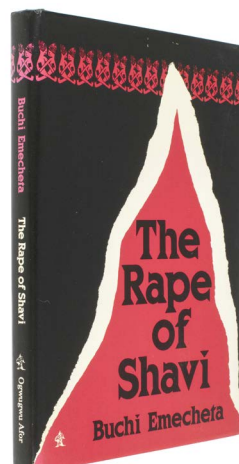
£250



31



32



33

#### EMECHETA'S MOST AMBITIOUS WORK

32. **EMECHETA, Buchi.** *Destination Biafra*. FIRST EDITION. Allison & Busby. Half title; v. sl. toned. Orig. black cloth. Green pictorial d.w., clipped; v. sl. marked & creased.

¶ Buchi Emecheta, 1944-2017, was born in Lagos and moved to London as a young adult, and is one of the most prominent and accomplished novelists associated with either country. Her work has been praised for offering a more nuanced portrayal of African women than that presented by many male writers. Marie Umeh wrote that ‘Rather than simply portraying the African woman symbolically as part of the warm and secure past, she offers faithful portrayals, patterns of self-analysis and general insight into the female psyche ...’ Her most ambitious work is a war novel, which earned opprobrium from some male critics who saw her as interfering in men’s issues. It influenced Chimamanda Ngozi Adichie’s *Half a Yellow Sun*, and Ijedike Jeboma described it as ‘a guiding light; an incredibly ambitious project from which many ideas should be explored and adapted’.

1982

£45

#### A ‘MYTHIC, LYRICAL’ NOVEL

33. **EMECHETA, Buchi.** *The Rape of Shavi*. FIRST EDITION. Ogwugwu Afor. Orig. black cloth. Black & red printed d.w., clipped. A nice copy.

¶ Buchi Emecheta, 1944-2017, moved from Lagos to London in 1962. *The Rape of Shavi* is a departure from her previous realist work, and features a fictional tribal community whose utopian existence is destroyed by the dramatic arrival of white Westerners. The novel was criticised as uneven upon its release, with Richard Eder describing it as ‘a duet between a flute and a kitchen drain’, but the fictional Shavi community are extremely well drawn, and while the plot is a little overworked the damage wreaked by the new arrivals is all too believable. Danita Dodson praised its ‘mythic, lyrical quality’.

1983

£250

FAST-PACED SOMALI NOVEL

34. **FARAH, Nuruddin.** *From a Crooked Rib*. FIRST EDITION. Heinemann. (African Writers series, no. 80.) Half title. Orig. pictorial limp card wrappers; sl. rubbed.

¶ Zell, Bundy, & Coulon, p.179. A fast-paced Somali novel in which a young woman rejects the roles assigned to her by society.

1970

£30

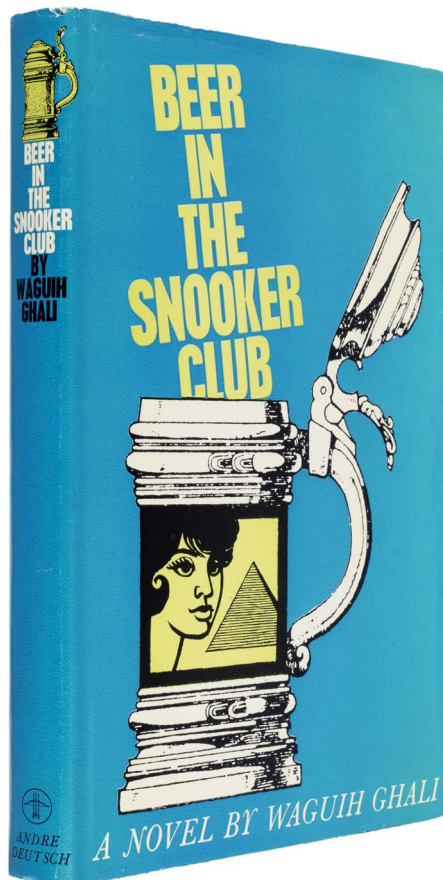
RESILIENT ROMANTICISM

35. **GHALI, Waguhi.** *Beer in the Snooker Club*. FIRST EDITION. Andre Deutsch. Half title. Orig. black cloth. Blue pictorial d.w., unclipped; edges v. sl. rubbed & creased. A v.g. bright copy of a book that is extremely scarce in such condition.

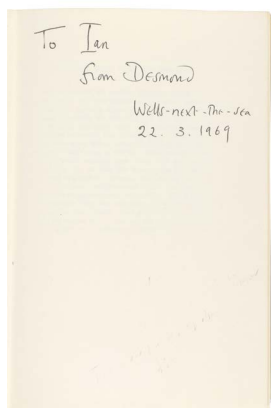
¶ Ghali writes about Nasser's Cairo with great perception and humanity and the two protagonists are possessed of a kind of resilient romanticism. As they reminisce about time spent in London, they try to concoct a replica of their beloved Bass ale out of vodka, whisky and Egyptian lager; this novel feels as unlikely and intoxicating, but a good deal more digestible. Diana Athill described Ghali as 'impatient of anything but the greats', and though he asked a great deal of himself as a novelist, he displayed a fundamental generosity towards his characters. The jacket describes this as 'his first novel'; sadly it would be his last as he took his own life in 1969. It is a terrific book.

1964

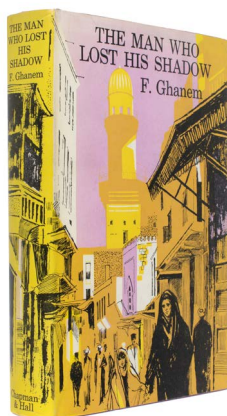
£1,250



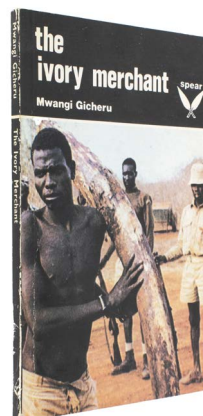




36



37



38

#### INSCRIBED BY THE TRANSLATOR

36. **GHANEM, Fathy.** *The Man Who Lost His Shadow*. A novel in four books. Translated from the Arabic by Desmond Stewart. Chapman & Hall. Half title. Orig. plum cloth. Pink & orange pictorial d.w., unclipped. Inscribed 'To Ian from Desmond, Wells-next-the-Sea 22.3.69' on leading f.e.p. A lovely bright copy.

¶ Fathy Ghanem, 1924-1999, was a Cairo-born reporter, novelist, and publisher. *The Man Who Lost His Shadow* is a well-crafted novel, each of the four parts narrated by someone the protagonist has wronged - usually through avoidance and passivity, rather than malice. Ghanem's skill is in balancing the four voices, thereby causing them to remain convincing.

This copy inscribed by the translator to Ian Gilmour, M.P. and later Secretary of State for Defence, who famously excoriated Anthony Eden's invasion of Suez as an 'act of aggression', and was described in the *London Review of Books* as 'one of the most leftwing figures in British politics: a feat he has achieved by not moving'.

1966

£150

#### A WELL-CRAFTED NOVEL

37. **GHANEM, Fathy.** *The Man Who Lost His Shadow*. A novel in four books. Translated from the Arabic by Desmond Stewart. Chapman & Hall. Half title. Orig. plum cloth. Pink & orange pictorial d.w., unclipped; a little faded but a nice copy.

¶ Fathy Ghanem, 1924-1999, was a Cairo-born reporter, novelist, and publisher. *The Man Who Lost His Shadow* is a well-crafted novel, each of the four parts narrated by someone the protagonist has wronged - usually through avoidance and passivity, rather than malice. Ghanem's skill is in balancing the four voices, thereby causing them to remain convincing.

1966

£65

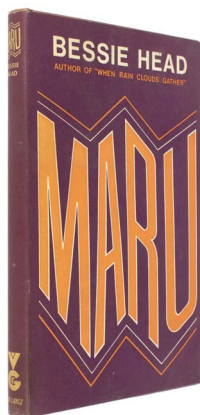
#### SMUGGLING THRILLER

38. **GICHERU, Mwangi.** *The Ivory Merchant*. FIRST EDITION. Nairobi: Spear Books. Half title. Orig. photographic stiff card wrappers. Ownership inscription struck out on titlepage. 87pp.

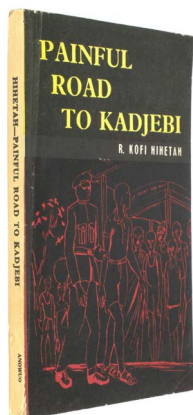
¶ Zell, Bundy, & Coulon, p.195. Cover photo by Camerapix. A smuggling thriller told in slightly pedestrian prose but with an interesting degree of detail about the illegal ivory trade of the 1970s.

1976

£45



39



40



41

‘AS NEARLY PERFECT A PIECE OF WRITING  
AS ONE IS EVER LIKELY TO FIND ...’

39. **HEAD, Bessie.** *Maru*. FIRST EDITION. Gollancz. Half title. Orig. purple cloth; top edge v. sl. toned. Purple & orange typographic d.w., unclipped; a little toned, marked and dusted in places but a lovely bright copy.

¶ Zell, Bundy, & Coulon, p.209. Bessie Head, 1937-1986, was a novelist born in Pietermaritzburg, though like many young South African writers of the time she cut her teeth as a journalist on *Drum* magazine. She moved to Botswana around 1964, and lived precariously as a refugee until being granted citizenship in 1979. *Maru* is a complex study of anti-Masarwa racism, of which the author said ‘with all my South African experience I longed to write an enduring novel on the hideousness of racial prejudice. But I also wanted the book to be so beautiful and so magical that I, the writer, would long to read and reread it’. Her efforts were successful, European-Language Writing in Sub-Saharan Africa praising its ‘delicacy of feeling and subtle evocation of character, above all, its proper sense of place, this is as nearly perfect a piece of writing as one is ever likely to find in contemporary African literature’.

1971

£180

#### HEINEMANN AFRICAN WRITERS SERIES

Probably the best-known of the houses concerned with African literature, AWS ran for 55 years and published 359 titles. Originally under the editorship of Chinua Achebe, it presented a huge range of books from a number of countries to an international audience.

See items 4, 5, 12, 18, 19, 26, 29, 34, 41, x44, 47, 64, 67, 82, 86, 119, 133, & 134.

40. **HIHETAH, Robert Kofi.** *Painful Road to Kadjebi*. FIRST EDITION. Accra: Anowuo Educational Publications. Toned. Orig. pictorial paper wrappers; a little rubbed & toned, rear panel marked.

¶ Zell, Bundy, & Coulon, p.134 The plot concerns a falsely imprisoned Ewe carpenter. It is not especially well written but is interesting both on the psychological toll of colonial laws and on the way in which they propagate bribery.

1966

£30

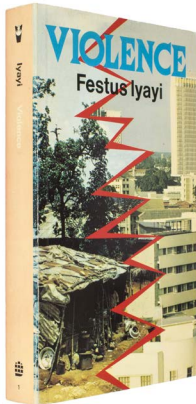
41. **IROH, Eddie.** *Forty-Eight Guns for the General; Toads of War; The Siren in the Night*. FIRST EDITIONS. 3 vols. Heinemann. (African Writers series nos

189, 213, 255.) Half titles. Orig. stiff card pictorial wrappers; a little rubbed & faded in places.

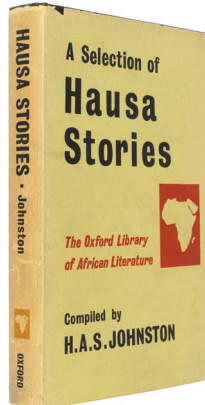
¶ Zell, Bundy, & Coulon, p. 155. Thrillers, set in the Nigerian Civil War. *Forty-Eight Guns for the General* concerns a group of European-led mercenaries who go rogue. *Toads of War* shifts focus to the civilian sector and black market profiteering. *The Siren in the Night* deals with the aftermath of war; retribution and reconciliation. The novels are fairly straightforward macho adventure stories, with rather flimsy female characters, but the setting, and the action, are convincing and interesting.

1976-1982

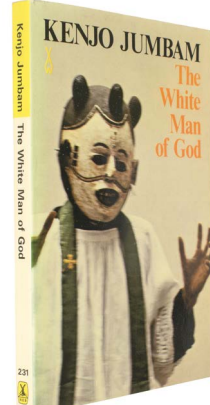
£185



42



43



44

#### A TALE OF INEQUALITY

42. **IYAYI, Festus.** *Violence*. First paperback edition. Longman Drumbeat. Half title. Orig. photographic limp card wrappers; a little rubbed, price sticker to rear wrapper but a nice copy.

¶ Zell, Bundy, & Coulon, p.155. Simultaneous issue with the hardback edition. A bitter tale of inequality in oil-rich Nigeria told through the contrasting lives of two couples, one poor, one prosperous.

1979

£35

#### FAIRY TALES, PROVERBS, AND LEGENDS

43. **JOHNSTON, H.A.S., ed.** *A Selection of Hausa Stories*. FIRST EDITION. Oxford University Press. Half title. Orig. black cloth. Orig. yellow d.w., unclipped. Inscription on f.e.p. 'Overseas Dept Ginn & Co. Ltd'.

¶ Zell, Bundy, & Coulon, p.112. Fairy tales, proverbs, and legends collected and translated from a rich oral tradition. With an appendix and a lengthy introduction.

1966

£35

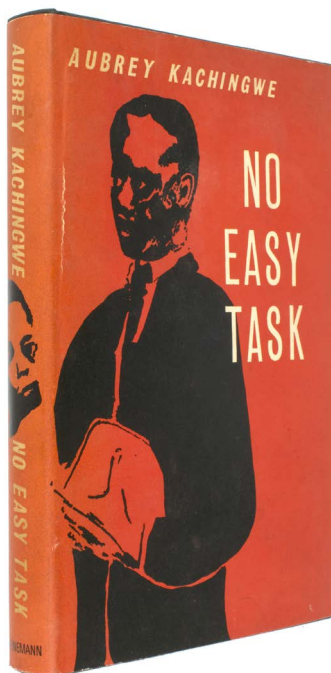
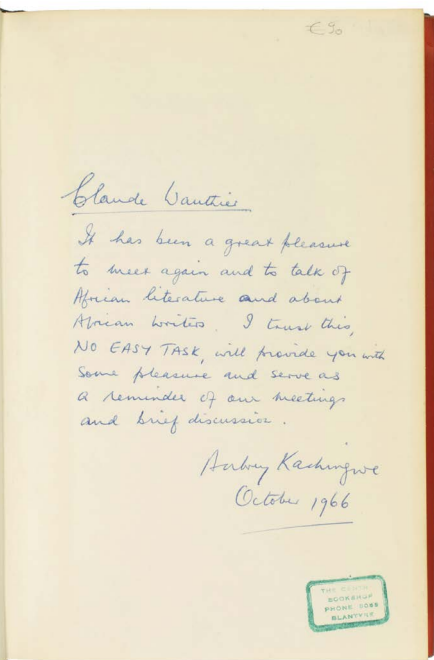
#### RELIGIOUS TENSION

44. **JUMBAM, Kenjo.** *The White Man of God*. FIRST EDITION. Heinemann. (African Writers series, no. 231.) Half title. Orig. photographic limp card wrappers; spine sl. faded. Stamps of Bishopston Comprehensive School Library on verso of front wrapper.

¶ Zell, Bundy, & Coulon, p.126. A Cameroon-set novel about a boy being brought up by strict Christian parents. Tension comes from his parents' disputes with his 'pagan' grandmother, and in the form of a young and tolerant priest.

1980

£30



45

INSCRIBED TO CLAUDE WAUTHIER

45. **KACHINGWE, Aubrey.** *No Easy Task*. FIRST EDITION. Heinemann. Half title. Orig. black cloth. Red & black pictorial d.w., clipped; small split to leading hinge, edges v. sl. rubbed, flaps sl. toned at upper edge. Inscribed by the author to Claude Wauthier on leading f.e.p., small bookseller stamp to leading f.e.p. A bright copy.

¶ Zell, Bundy, & Coulon, p.203. Dustjacket by Albert Adams, the South African artist who studied in London after being denied an education under apartheid. Malawian short story writer Aubrey Kachingwe's only novel tells of a young journalist who is caught up in an independence struggle when his father becomes leader of a nationalist party.

Claude Wauthier wrote a number of books on African literature, including *The Literature and Thought of Modern Africa*.

1966

£420

DUSTJACKET BY ALBERT ADAMS

46. **KACHINGWE, Aubrey.** *No Easy Task*. FIRST EDITION. Heinemann. Half title. Orig. black cloth. Red & black pictorial d.w., unclipped; the odd mark. A lovely bright copy.

¶ Zell, Bundy, & Coulon, p.203. Dustjacket by Albert Adams, the South African artist who studied in London after being denied an education under apartheid.

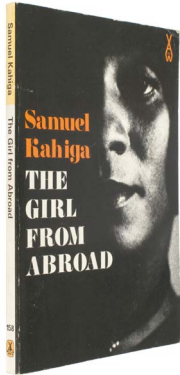
1966

£250

**KAHIGA, Samuel**

*Samuel Kahiga, b. 1946, is a Kenyan novelist journalist, and short story writer. See also items 52 and 53.*

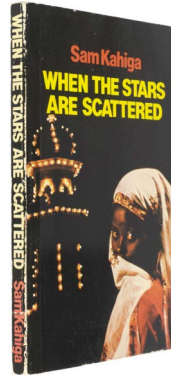




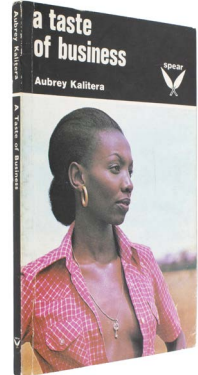
47



48



49



50

‘A SHARP EYE FOR SIGNIFICANT DETAIL’

47. *The Girl from Abroad*. FIRST EDITION. Heinemann. (African Writers series, no. 158.) Half title. Orig. photographic limp card wrappers. 90pp.

¶ Zell, Bundy, & Coulon, p.183. *The Girl from Abroad* concerns a young man who returns from study in the U.S.A. to find the girl he intends to marry greatly changed by cultural forces. *British Book News*: ‘Mr Kahiga has a sharp eye for significant detail and contrasts vividly the respective attractions of city and country life. His control of mood is sure, ranging from scenes of social comedy to the painful and moving encounters.’

1974

£35

MIDDLE-CLASS ROMANCE

48. *Lover in the Sky*. FIRST EDITION. Nairobi: Spear Books. Half title. Orig. pictorial stiff card wrappers. 84pp.

¶ See Zell, Bundy, & Coulon, p.195. A story of the emerging urban middle classes, in which a Kenyan Air Force Cadet falls for a sports-car-owning secretary.

1975

£40

MOMBASA- SET LOVE STORY

49. *When the Stars are Scattered*. FIRST EDITION. Nairobi: Longman Kenya. Orig. black photographic limp card wrappers; a little rubbed & creased.

¶ Not in Zell, Bundy, & Coulon. A young Christian chemical engineer moves to Mombasa and falls in love with a young Muslim woman; intercultural difficulties ensue.

1979

£30

A TASTE OF BUSINESS

50. **KALITERA, Aubrey**, *A Taste of Business*. FIRST EDITION. Nairobi: Spear Books. Half title. Orig. photographic stiff card wrappers. Ownership inscription struck out on half title.

¶ Zell, Bundy, & Coulon, p.195. Cover photo by Camerapix. In which a college-educated entrepreneur exploits an air hostess.

1976

£40

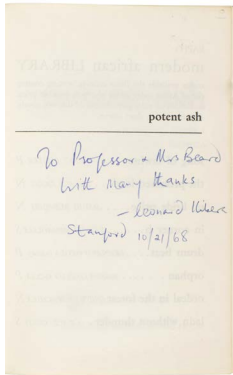
CORRUPTION DURING THE MAU MAU CONFLICT

51. **KAROKI, John**. *The Land is Ours*. FIRST EDITION. Nairobi, Kampala, Dar es Salaam: East African Literature Bureau (Students’ Book-Writing Scheme.) Half title. Orig. purple pictorial stiff card wrappers; a little rubbed but crisp.

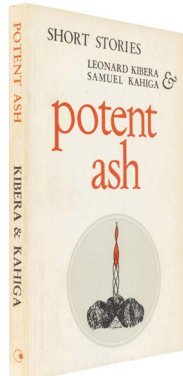
¶ Not in Zell, Bundy, & Coulon. The story of a treacherous and venal government employee during the Mau Mau conflict, told in very straightforward language.

1970

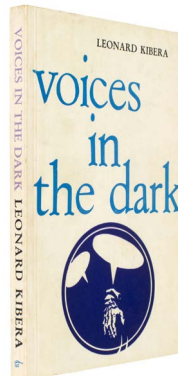
£40



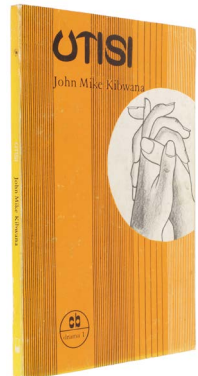
52



53



54



55

SHORT STORIES OF THE MAU MAU UPRISING

52. **KIBERA, Leonard, and KAHIGA, Samuel.** Potent Ash. FIRST EDITION. Nairobi: East Africa Publishing House. (Modern African Library.) Half title. Orig. white limp card wrappers. Inscribed 'To Professor and Mrs Beard, Leonard Kibera Stanford 10/21/68' on leading f.e.p. A nice bright copy.

¶ Zell, Bundy, & Coulon, p.184. Both author's first publications. Short stories set in 1950s Kenya, against the backdrop of the Mau Mau uprising.

1968

£120

SHORT STORIES OF THE MAU MAU UPRISING

53. **KIBERA, Leonard, and KAHIGA, Samuel.** Potent Ash. FIRST EDITION. Nairobi: East Africa Publishing House. (Modern African Library.) Half title. Orig. white limp card wrappers. A nice bright copy.

¶ Zell, Bundy, & Coulon, p.184. Both author's first publications. Short stories set in 1950s Kenya, against the backdrop of the Mau Mau uprising.

1968

£65

'A DEFT SATIRIST'

54. **KIBERA, Leonard.** Voices in the Dark. FIRST EDITION. Nairobi: East Africa Publishing House. (Modern African Library.) Half title. Orig. white limp card wrappers; a little dusted. Booksellers ticket of L'Harmattan, Paris on half title.

¶ Zell, Bundy, & Coulon, p.184. Leonard Kibera, 1942-1983, was mentored in writing by Ngũgĩ wa Thiong'o [see items 131-134]. *Voices in the Dark* is a satire of modern urban Kenya told in pithy, fragmentary chapters. Paddy Kitchen in the *Times Educational Supplement* wrote that 'Kibera is a tough, lyrical writer, but that is by no means all. He also writes superb dialogue and is a deft satirist.'

1970

£35

'A TYPICAL AFRICAN FOLK PLAY'

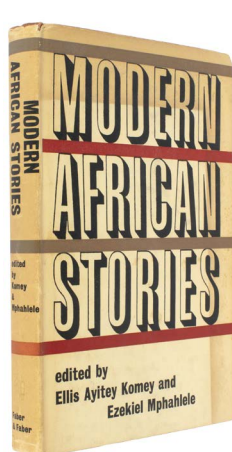
55. **KIBWANA, John Mike.** Utisi. FIRST EDITION. Nairobi: Comb Books. (Comb Drama, no. 1.) Orig. pictorial stiff card wrappers. Bookplate of Hugh Cooke MacDougall on verso of front wrapper.

¶ See Zell, Bundy, & Coulon, p.194. A hit at the Kenyan National Theatre.

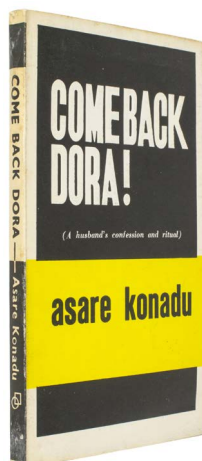
Charles Worrod called it 'a typical African folk play' and the Theatre's 'most successful venture to date'. A Swahili edition appeared the same year.

1974

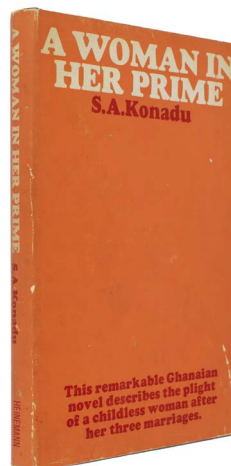
£45



56



57



58

#### MODERN AFRICAN STORIES

56. **KOMEY, Ellis Ayitey and MPHAHLELE, Ezekiel, eds.** *Modern African Stories*. FIRST EDITION. Faber & Faber. Half title. Orig. brown cloth. Buff d.w., unclipped; unevenly toned.

¶ An influential collection of writing in English from Ghana, Sierra Leone, Nigeria, Kenya, and South Africa. The topics are wide-ranging, for example Mphahlele's 'Grieg on a Stolen Piano' is poignant, while Can Themba's 'The Dube Train' is bleakly accurate about violence, but the quality and effect are remarkably consistent.

1964

£30

#### ACCRA IMPRINT

57. **KONADU, Samuel Asare.** *Come Back Dora! A husband's confession and ritual*. FIRST EDITION. Accra: Anowuo. Half title; toned. Orig. black, white & yellow wrappers. A nice bright copy.

¶ Zell, Bundy, & Coulon, p.134. Asare Konadu, 1932-1994, started as a journalist and publisher, before finding international fame with *Come Back Dora!*, the story of a clever and successful, but not especially well-educated trader. His wealth rather isolates him from traditional customs, but he has to engage with them because of the death of his wife, and a re-evaluation occurs. The novella is especially interesting for its accurate account of Akan funeral rites.

1966

£120

#### NOVEL OF ASHANTI LIFE

58. **KONADU, Samuel Asare.** *A Woman in her Prime*. FIRST EDITION. Heinemann. Half title. Orig. brown cloth. Printed red & orange d.w., unclipped; a little worn in places, a few closed tears, pencil decimal price to front flap.

¶ Zell, Bundy, & Coulon, p.135. Scarce. Copac lists four copies only, at BL, NLS, SOAS, and TCD; OCLC does not differentiate between this non-series edition and the slightly later African Writers printing. Konadu's portrayal of

a materially successful woman who suffers social consequences from being childless is packed with period detail of pre-colonial Ashanti life, and is sufficiently sensitive that the novel's (somewhat predictable) happy ending does not undermine its premise.

1967

£250

# CONFLICT ARISING FROM COLONIAL EDUCATION

59. **KULET, Henry R. Ole.** *Is it Possible?* FIRST EDITION. (Nairobi:) Longman. Half title. Orig. orange pictorial stiff card wrappers. A lovely crisp copy.

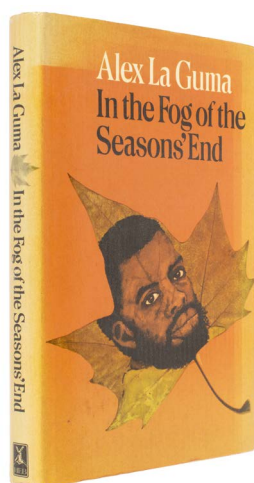
¶ Zell, Bundy, & Coulon, p. 184. Kulet's debut is a moving and nuanced story which addresses the conflict brought about by the colonial government's introduction of formal education. The protagonist, Lerionka wants to attend school, and the novel seeks to address his father's view that it 'is not possible to hold a spear in one hand, the sticks in the other, and books at the same time'. It is a set text in Tanzanian schools.

1971

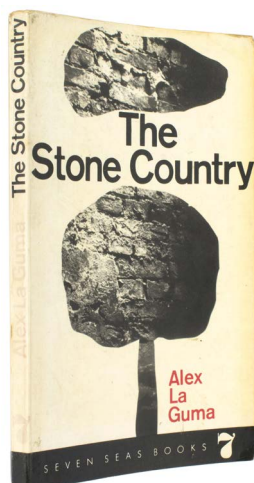
£45

## LA GUMA, Alex

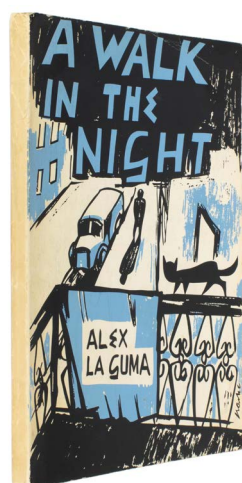
*Alex La Guma, 1925-1985, was a South African activist born into a political family. He wrote for the progressive New Age newspaper, was an executive member of the Coloured People's Congress, and was in constant conflict with the apartheid regime, which imprisoned him - and placed him under house arrest - on a number of occasions.*



60



61



62

## STRIKE NOVEL

60. *In the Fog of the Season's End.* FIRST EDITION. Heinemann. Half title. Orig. orange cloth, blocked in gilt & blind; edges sl. faded. Pictorial orange d.w., unclipped; a little unevenly faded, price sticker to rear flap. Ownership inscriptions on leading f.e.p.

¶ Zell, Bundy, & Coulon, p.211. *In the Fog of the Season's End* focuses on two South African political activists during a strike. To a degree, characterisation is sacrificed for detail, but the novel remains interesting and relevant: the author was himself imprisoned for anti-state activities (including organising a strike) on a number of occasions.

1972

£40



G.D.R. PRINTED FIRST EDITION

61. The Stone Country. FIRST EDITION. Berlin: Seven Seas. A little toned. Orig. pictorial limp laminated wrappers. A good-plus copy.

¶ Zell, Bundy, & Coulon, p.211. A pessimistic but humane novel drawing on La Guma's time as a political prisoner (the 'stone country' of the title is, of course, jail). Seven Seas Books was a publisher founded in East Berlin with the purpose of producing English-language books by 'progressive authors, neglected or censored in their own countries, and favouring work that demonstrated anti-fascist, anti-racist, and anti-war themes, but which also possessed considerable literary merit', largely for export to India and Ghana.

1967

£30

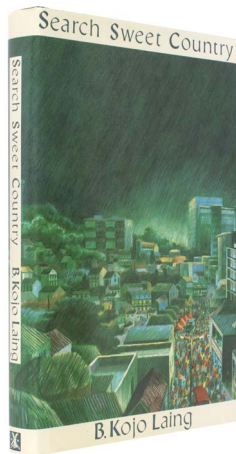
'TRULY A SLICE OF LIFE' IN CAPE TOWN

62. A Walk in the Night. FIRST EDITION. Ibadan: Mbari Publications. Half title. Orig. pictorial limp card wrappers; a little rubbed & dusted but a nice copy. 90pp.

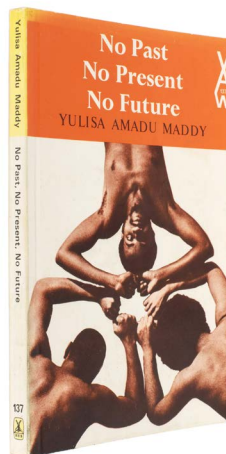
¶ Zell, Bundy, & Coulon, p.211. *A Walk in the Night* is probably La Guma's strongest work, telling of 'a coloured boy fired from his job for talking back to his white foreman' and wandering District Six, one of Cape Town's roughest areas. Joseph Muwanga wrote that the novel 'should take its place on the shelves along with Alan Paton's *Cry the Beloved Country* and Doris Lessings' *Five*'; *Black Orpheus* called it 'truly a slice of life'.

[1962]

£120



63



64

'THRILLINGLY RESTIVE'

63. LAING, Bernard Kojo. Search Sweet Country. FIRST EDITION. Heinemann. Half title. Orig. green cloth. Green & white pictorial d.w., unclipped.

¶ A portrait of Accra in the 1970s, bursting with language and people. The novelist Michael Donkor called it 'thrillingly restive'; it is a rambling and rewarding work.

1986

£40

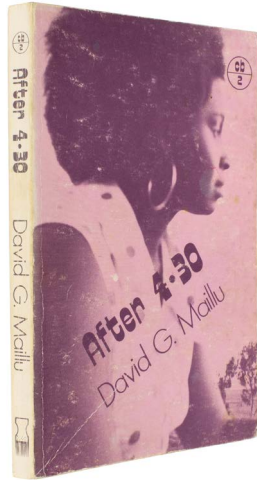
THWARTED AMBITION

64. MADDY, Yulisa Amadu. No Past, No Present, No Future. FIRST EDITION. Heinemann. (African Writers series, no. 137.) Half title. Orig. photographic limp card wrappers; spine a little faded but a bright copy.

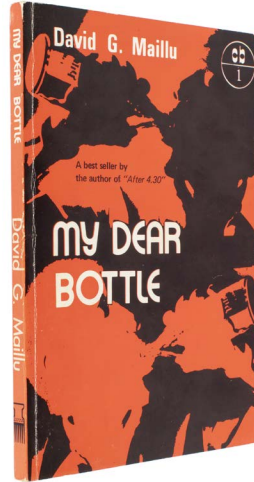
¶ Zell, Bundy, & Coulon, p.177. Maddy's native Sierra Leone appears as Bauya in the novel, which, in focusing on three young men and the way in which their neuroses and thwarted ambitions pull their friendship apart, shows how tyranny and repression blight everyday life. Clancy Sigal praised the novel's 'pace and vivid energy'.

1973

£85



65



66

'ACUTE PERCEPTION OF GENDER CONSCIOUSNESS'

65. **MAILLU, David G.** *After 4:30*. FIRST EDITION. Nairobi: Comb Books (C.B. Library, no. 2.) Half title. Orig. pictorial stiff card wrappers; a little rubbed & faded.

¶ Zell, Bundy, & Coulon, p.194. David G. Maillu, b. 1939, is widely held to be East Africa's most prolific writer. His work is energetic, pulpy, and relentlessly urban, popular with the public and frequently derided or overlooked by academics and critics. *After 4:30* is a series of linked poems about the life of a single mother forced into sex work. Controversial on publication, it was later praised for being 'remarkably ahead of his time in his acute perception of gender consciousness'. Bernth Lindfors wrote that 'Maillu cannot be ignored in any systematic effort to understand the evolution of an East African literature, for he has extended the frontiers of that literature farther than any other single writer'.

1974

£35

WOMEN, DRINKING AND POLITICS

66. **MAILLU, David G.** *My Dear Bottle*. 3rd printing. Nairobi: Comb Books. (Comb Books, no. 1.) Orig. pictorial stiff card wrappers. Bookplate of Hugh Cooke MacDougall on verso of front wrapper.

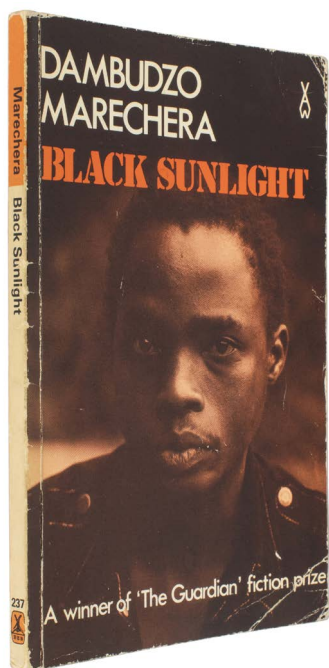
¶ Zell, Bundy, & Coulon, p.194. First published 1971. Poems in *My Dear Bottle* include 'Its too difficult', 'A Surprise to My Boss', and 'My Friend's Ideal Leader'. 'A book on women, drinking and politics.' Who could ask for more?

1975

£30

STREAM OF CONSCIOUSNESS MODERNISM

67. **MARECHERA, Dambudzo.** *Black Sunlight*. FIRST EDITION. Heinemann. (African Writers series, no. 237.) Half title. Orig. pictorial limp card wrappers; a little rubbed & creased.



1980

¶ Zell, Bundy, & Coulon, p.222. Cover photograph by George Hallett. Copac lists one copy, at Birmingham, though the BL also has a copy. The Zimbabwean writer Dambudzo Marechera, 1952-1987, was a complex, tragic, and fascinating figure. Expelled from the University of Rhodesia for participating in student unrest, he studied at New College Oxford, but came into conflict with professors and peers for his anarchic politics and occasional violent behaviour. A college psychiatrist identified him as suffering with schizophrenia, but he was expelled for refusing to submit to psychological examination. He returned to Zimbabwe in 1982, and lived on the streets of Harare, dying of AIDS-related pneumonia in 1987. Ainehi Edoro wrote that 'today, Marechera is an icon for experimental fiction and cultural rebellion in African literature'.

While his reputation largely rests on his first book, *House of Hunger*, his second, *Black Sunlight*, is bolder and more ambitious. A grim and absorbing study of anarchism as an intellectual ideal, it is extremely strong on the relationship between individuals and events. Its stream-of-consciousness style earned comparisons to Joyce and Miller and a ban in Zimbabwe on charges of 'Euromodernism'. It is an extremely well-written and important work and deserves to be better known.

£185

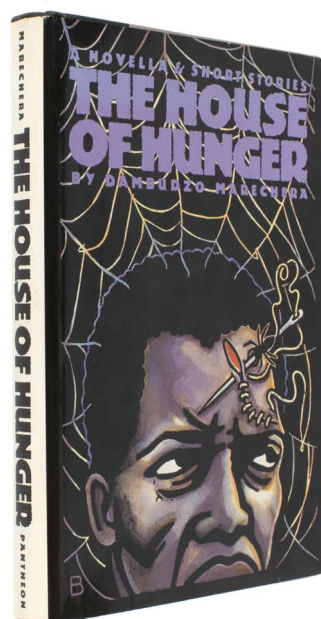
#### 'A TERRIBLE BEAUTY'

68. **MARECHERA, Dambudzo.** *The House of Hunger*. A novella and short stories. FIRST U.S. EDITION. New York: Pantheon Books. Half title. Orig. purple paper-covered boards, black cloth spine; upper edge a little toned. Black & purple pictorial d.w., unclipped. Stamp of Wilkinsburg Teen Program on leading f.e.p.

¶ See Zell, Bundy, & Coulon, p.222 for the British edition of the same year. Dustjacket by Ira Mandelbaum. The stories herein are bleak and violent, and told from fractured perspectives. Angela Carter wrote that 'The stories in *The House of Hunger* are rather uneven in quality but it is rare to find a writer for whom imaginative fiction is such a passionate and intimate process of engagement with the world. A terrible beauty is born out of the urgency of his vision.' Doris Lessing wrote that 'Marechera has in him the stuff and substance that go to make a great writer.'

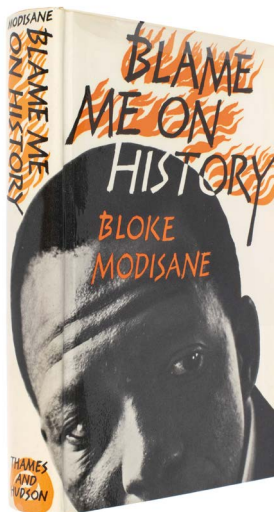
1978

£45





69



70



71

‘THE EARLIEST NOVEL TO HAVE APPEARED  
ABOUT THE NIGERIAN CIVIL WAR’

69. **MEZU, Sebastian. Okechukwu.** *Behind the Rising Sun*. FIRST EDITION. Heinemann. Half title. Orig. red cloth, small nick to gutter. Red printed d.w., unclipped; v. sl. creased & faded, minor edgewear in places. A bright copy.

¶ Zell, Bundy, & Coulon, p.156, erroneously lists the publication date as 1970. Sebastian Okechukwu Mezu, b.1941, is a Nigerian writer, critic, and publisher who founded the Black Academy Press. *Behind the Rising Sun* is written from a Biafran perspective and is considered the ‘earliest novel to have appeared about the Nigerian Civil War’. The pacing and structure are a touch awkward, but Mezu is incredibly perceptive both about the machinations that occur off the field of war, and about the sheer horror on the ground.

1971

£85

MEMOIR OF APARTHEID

70. **MODISANE, Bloke.** *Blame Me On History*. FIRST EDITION. Thames & Hudson. Half title. Orig. orange cloth. White pictorial d.w., unclipped. A nice bright copy.

¶ Not in Zell, Bundy, & Coulon. William ‘Bloke’ Modisane, 1923-1986, was a South African journalist, and the jazz correspondent of *Drum*, South Africa’s first Black lifestyle magazine. *Blame Me on History*, his memoir of growing up under apartheid is hip, impressionistic, and profound.

1963

£35

BENIN CITY IMPRINT

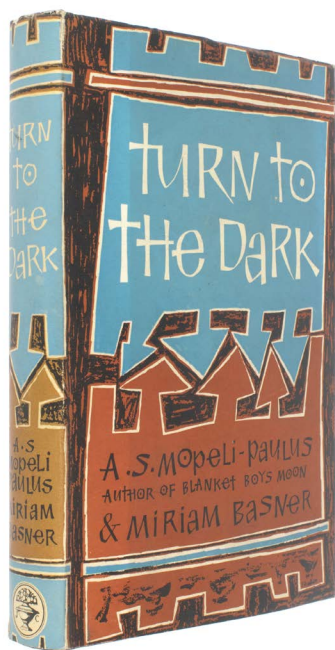
71. **MOMUDU, A.G.S.** *The Daughter-in-Law*. FIRST EDITION. Benin City: Ethiopie Publishing Corporation. Half title. Orig. mustard-yellow limp card wrappers; spine faded, ‘loan copy’ sticker to front wrappers. Stamps and stickers of Commonwealth Institute Library, label removed from half title.

¶ Zell, Bundy, & Coulon, p.156. Stories include ‘The Prick of Conscience’, ‘The Leopard’s Spots’, and ‘One Dark Night’. The title story concerns a white German woman who moves to Nigeria with her partner.

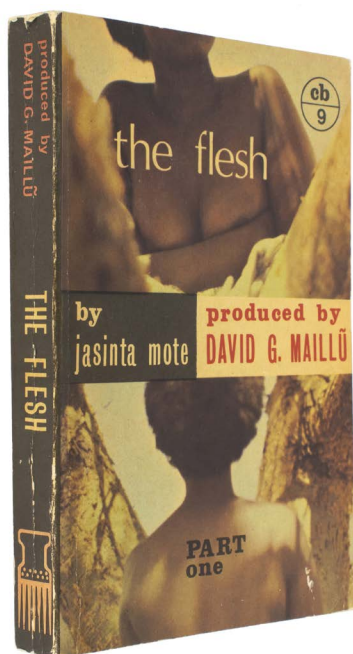
1979

£30





72



73

## COERCION AND 'RITUAL MURDER'

72. **MOPELI-PAULUS, Atwell Sidwell and BASNER, Miriam.** *Turn to the Dark*. FIRST EDITION. Jonathan Cape. Half title. Orig. black cloth. Blue & brown d.w., unclipped; a little rubbed.

¶ Zell, Bundy, & Coulon, p.214. A.S. Mopeli-Paulus, 1913-1994, was a South African lawyer and chief, who published a number of books in Sesotho. His English novels were co-authored, in this case with Miriam Basner, the wife of his attorney. It concerns a young Mesotho man who turns his back on his family and Christian education in favour of a local chief, who coerces him into ritual murder.

1956

£35

## VERSE MEMOIR OF A KENYAN SEX WORKER

73. **MOTE, Jasinta.** *The Flesh*. Part 1. Produced by David Maillu. FIRST EDITION. Nairobi: Comb Books. (Comb Books, no. 9.) Half title. Orig. limp card wrappers; sl. rubbed, spine creased.

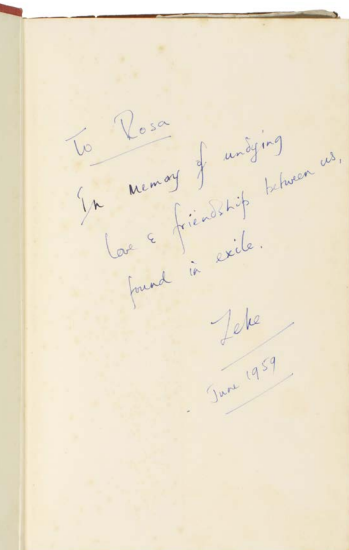
¶ See Zell, Bundy, & Coulon, p.194. No Part 2 appears to have been published. The frank, psychologically detailed, and moving memoirs of a Kenyan sex worker, told in verse and rather sharply 'Dedicated to Moralists, Parents and God seekers'. David G. Maillu, b. 1939, is widely held to be East Africa's most prolific writer and publisher. His work is energetic, schlocky, and relentlessly urban, popular with the public and frequently derided or overlooked by academics and critics. In what sense he 'produced' the present volume is unclear, but the terminology speaks to Maillu's pulpy, modern approach. As he says (with a degree of relish) 'The book reveals the shamelessly filthy and hypocritical side of man'.

1975

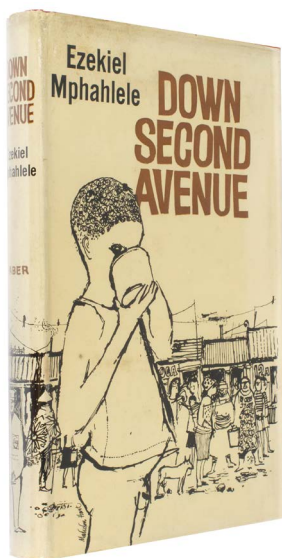
£180

**MPHAHLELE, Ezekiel**

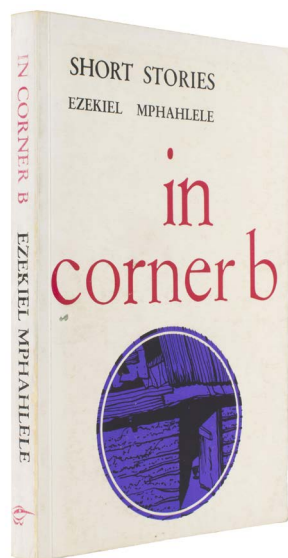
*Ezekiel (later Es'kia) Mphahlele, 1919-2008, was a South African writer and teacher; prolific, peripatetic, and acclaimed, he was often referred to as the 'Dean of African Letters' but was banned from teaching for openly criticising the racist and regressive Bantu Education Act.*



74



75



76

**‘THE AUTOBIOGRAPHY AS A VEHICLE OF PROTEST’,  
WITH WARM INSCRIPTION**

74. *Down Second Avenue*. FIRST EDITION. Faber & Faber. Half title. Orig. red cloth. White pictorial d.w., unclipped; worn, torn, & spotted, good only. Inscribed by the author ‘To Rosa In memory of undying love & friendship between us, found in exile, Zeke 1959’.

¶ Zell, Bundy, & Coulon, p.214. *Down Second Avenue* is his first full-length work, and tells of a childhood of unrelenting poverty and police brutality in Pretoria. Beautifully written and inspiring, it is no surprise that the apartheid regime banned it. Robert McDowell called it ‘a brilliant contribution to what is a new genre of our intensely race-conscious century - the autobiography as a vehicle of protest’.

1959

£350

75. *Down Second Avenue*. FIRST EDITION. Faber & Faber. Half title. Orig. red cloth. White pictorial d.w., unclipped; sl. dusted, small closed tear to rear panel.

¶ Zell, Bundy, & Coulon, p.214.

1959

£120

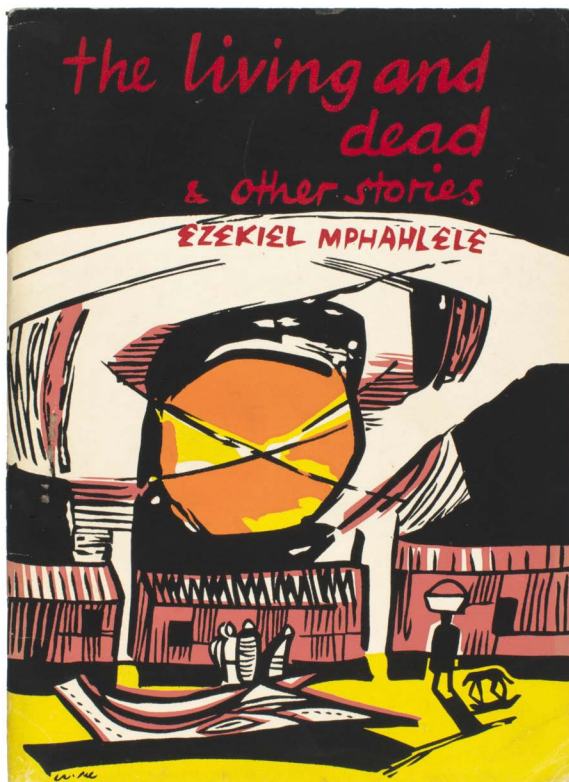
**‘MRS PLUM’**

76. *In Corner B*. FIRST EDITION. Nairobi: East Africa Publishing House. Half title. Orig. white limp card wrappers; sl. dusted. A nice copy.

¶ Zell, Bundy, & Coulon, p.214. Some of the stories herein, including the masterful ‘Mrs Plum’ appeared in *The Living and the Dead* (see following item). Other stories include ‘Grieg on a Stolen Piano’, ‘He and the Cat’, and ‘The Barber of Bariga’.

1967

£40



#### ‘THE SUITCASE’

77. The Living and the Dead, and other stories. Illustrations by Peter Clarke. FIRST EDITION. Ibadan: Ministry of Education, Western Region, a special publication of Black Orpheus. Illus. Stapled as issued in orig. limp card wrappers; small scuff to rear wrapper. A nice copy of an item that is scarce in commerce. 66pp.

¶ Zell, Bundy, & Coulon, p.214. Printed in Nigeria, where Mphahlele had found refuge since 1957, *The Living and the Dead* is his second set of short stories. The stories herein show the beginning of his enormously effective style, and are, as such, a little uneven. *European-Language Writing in Sub-Saharan Africa* criticised his handling of white characters as ‘nothing more than caricatures’ and objected that ‘the need to satirize is very often stronger than the need to characterize’ - fair complaints from a technical standpoint, perhaps less so from a moral one. Nonetheless, two of his most effective stories are here: ‘Mrs Plum’ accomplishes his satirical aims, and ‘The Suitcase’ is a weird, inventive, tragic masterpiece.

[1961]

£520

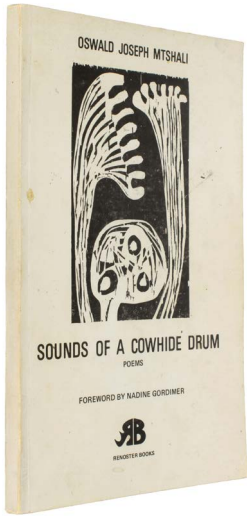
#### A JOURNALIST IN EXILE

78. The Wanderers. FIRST EDITION. New York: Macmillan. Half title. Orig. green cloth. Black pictorial d.w., unclipped. A nice copy.

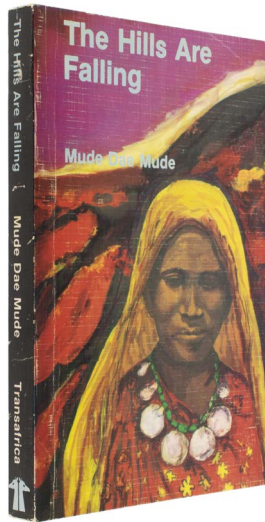
¶ Zell, Bundy, & Coulon, p.214. *The Wanderers* - a compelling and partly autobiographical portrait of a journalist living in exile - was written while Mphahlele was living in Colorado.

1971

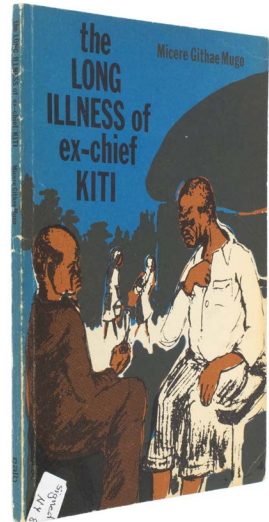
£35



79



80



81

INSCRIBED BY THE AUTHOR 'FOR THE LOVE OF POETRY'

79. **MTSHALI, Oswald Joseph.** *Sounds of a Cowhide Drum*. Foreword by Nadine Gordimer. FIRST EDITION. Johannesburg: Renoster Books. Orig. white stiff card wrappers; v. sl. rubbed & marked. Booksellers' ticket of Vanguard Books, Johannesburg on verso of front wrapper, inscribed by the author 'For the love of poetry' on leading f.e.p., ownership inscription of Ian Phillippe 1971. 68pp.

¶ Zell, Bundy, & Coulon, p.215. Oswald Mtshali, b.1940, is a South African poet and educator, and *Sounds of a Cowhide Drum* is one of the most successful books ever published by a Black South African. Its perceived lack of militancy endeared him to white liberals, and alienated him from some Black audiences. Nevertheless, its importance lies in depicting the quotidian villany of apartheid - the poems in this volume may not be especially polemical, but they are evocative and truthful. The author's inscription speaks for itself.

1971

£320

80. **MUDE, Mude Dae.** *The Hills are Falling*. FIRST EDITION. Nairobi: Transafrica (New Writing, Africa, no. 2.) Half title. Orig. pictorial stiff card wrappers; a little rubbed in places.

¶ Zell, Bundy, & Coulon, p.186. Cover design by Kula Graphics. A young man is educated in the U.S. and returns to a well-paid position in Kenya, where constant financial demands are made upon him by his family (who had made great sacrifices for his education), various relatives, and politicians who want money in the name of African socialism. He struggles morally, and tries to decide how much personal responsibility he (given his good fortune) bears for those around him.

1979

£85

INSCRIBED BY THE AUTHOR

81. **MUGO, Micere Githae.** *The Long Illness of Ex-Chief Kiti*. FIRST EDITION. Kampala, Nairobi, Dar Es Salaam: East African Literature Bureau. Half title. Pictorial limp card wrappers; v. sl. rubbed, small stickers to front and rear wrappers but otherwise bright. Inscribed by the author 'To Jane who has great ability to heal the wounds of history! Share with Mollie and Jerry'. 82pp.

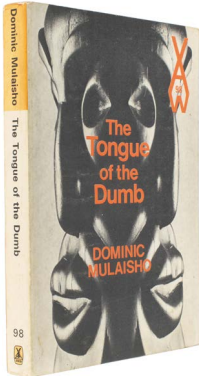


¶ Zell, Bundy, & Coulon, p.186. Micere Grace Mugo, 1942-2023, was a Kenyan writer, critic, and civil rights activist. She suffered continual arrest and harassment from the Kenyan authorities, culminating in the confiscation of her passport and exile in Zimbabwe. *The Long Illness of Ex-Chief Kiti* is greatly influenced by her thoughts on Vietnam and explores the trauma caused by the 'Kenya Emergency'. In her introduction she writes 'I saw countless women and children who had lived through the entire nightmare: could they be whole?' A shorter radio play, 'Disillusionment' is included, and centres on the problems with colonial Christian education.

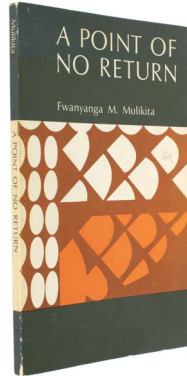
The inscription is optimistic and moving.

1976

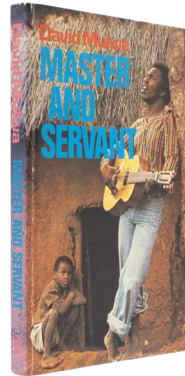
£150



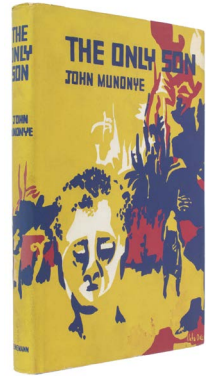
82



83



84



85

82. **MULAISHO, Dominic.** *The Tongue of the Dumb*. First paperback edn. Heinemann. (African Writers series, no. 98.) Orig. pictorial stiff card wrappers; a little dusted. Gift inscription on leading f.e.p.

¶ See Zell, Bundy, & Coulon, p.220. Published the same year as the hardback edition. Dominic Mulaisho, 1933-2013, was a Zambian teacher, civil servant, and Chair of the Mining Development Corporation. *The Tongue of the Dumb* is a nuanced and clever novel set among the Kaunga people, in which a chief gets caught between colonial forces and a manipulative councillor who falsely accuses him of witchcraft.

1971

£35

83. **MULIKITA, Fwanyanga M.** *A Point of No Return*. A collection of short stories. First paperback edn. Lusaka: National Educational Company of Zambia. Orig. green printed limp card wrappers; sl. rubbed at edges. Ownership inscription on titlepage.

¶ Zell, Bundy, & Coulon, p.221. A hardback was also issued, apparently simultaneously. Fwanyanga Mulikita, 1928-1998, was a Zambian politician who served as Speaker of the National Assembly. *A Point of No Return* received mixed reviews on release, and while the endings to the stories sometimes feel rushed, they are told with care and an attention to the realities of both rural and urban life that keeps them interesting.

1967

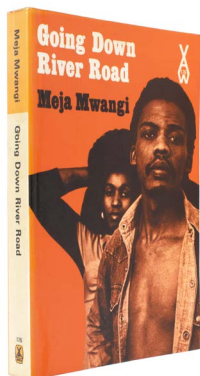
£35

84. **MULWA, David.** *Master and Servant*. FIRST EDITION. Nairobi: Longman Kenya. Half title. Orig. photographic limp card wrappers; v. sl. rubbed.

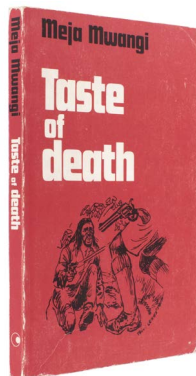
¶ Zell, Bundy, & Coulon, p.186. A sharp novel, in which a child is unwittingly drawn into - and affects the outcome of - adult affairs.

1979

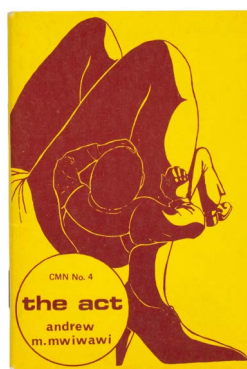
£40



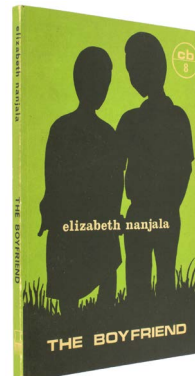
86



87



88



89

### JOHN MUNONYE'S FIRST NOVEL

85. **MUNONYE, John.** *The Only Son*. FIRST EDITION. Heinemann. Half title; edges a little marked. Yellow & blue pictorial d.w., clipped; v. sl. dusted, front panel sl. marked.

¶ Zell, Bundy, & Coulon, p.157. Dustjacket by Uche Okeke. John Munonye, 1929-1999, is one of the best-regarded Nigerian writers of the twentieth century. His affecting first novel, *The Only Son*, tells the story of a boy whose priorities differ from those of his mother, in particular with regard to his desire for an English education against her desire for a traditional upbringing.

1966

£185

### HUMOROUS HAPPENINGS IN SEEDY BARS

86. **MWANGI, Meja.** *Going Down River Road*. FIRST EDITION. Heinemann. (African Writers series, no. 76.) Half title. Orig. orange photographic limp card wrappers.

¶ Zell, Bundy, & Coulon, p.187. Cover photograph by George Hallett. A tour of the seamier bars of Nairobi, though the problems addressed are real, Mwangi approaches them with humour.

1976

£40

### MAU MAU NOVEL

87. **MWANGI, Meja.** *Taste of Death*. FIRST EDITION. Nairobi: East African Publishing House. Half title. Orig. red pictorial stiff card wrappers; sl. rubbed.

¶ Zell, Bundy, & Coulon, p.187. Meja Mwangi, b.1948. A well-written thriller, in which a Mau Mau guerilla unit fights British forces in a forest.

1975

£40

88. **MWIWAWI, Andrew M.** *The Act*. FIRST EDITION. 13.5x9cm. Nairobi: Comb Books. (C.B. Mini Novels, no. 4.) Half title. Stapled as issued in yellow & red pictorial stiff card wrappers. Bookplate of Hugh Cooke MacDougall on inside front wrapper.

¶ Zell, Bundy, & Coulon, p.194. A rather lurid story of marital infidelity, in an interesting format.

1976

£65

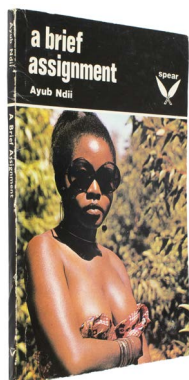
### 'A CONFLICT BETWEEN THE OLD AND THE NEW WORLD'

89. **NANJALA, Elizabeth.** *The Boyfriend*. FIRST EDITION. Nairobi: Comb Books (C.B. Library, no. 8.) Half title. Orig. pictorial stiff card wrappers; v. sl. rubbed but a very nice copy.

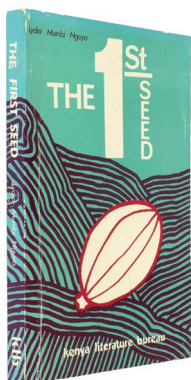
¶ Zell, Bundy, & Coulon, p.194. The author's only novel is a 'story of love and hate, beautifully woven from a rich Luyia tribal traditional background that reflects vividly the morality of their society. Call it a conflict between the old and the new world'.

1976

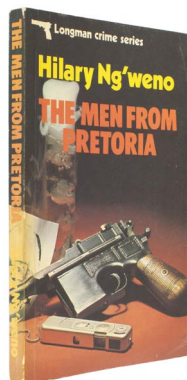
£35



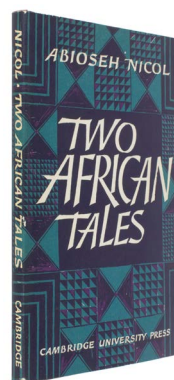
90



91



92



93

#### HOUSEBREAKERS!

90. **NDII, Ayub.** A Brief Assignment. FIRST EDITION. Nairobi: Spar Books. Orig. photographic limp card wrappers; a little rubbed. 89pp.

¶ Zell, Bundy, & Coulon, p.195. A hard-boiled tale of betrayal among a gang of Nairobi housebreakers.

1976

£30

#### CATTLE FARMING NOVEL

91. **NGUYA, Lydiah Mumbi.** The First Seed. Reprint. Nairobi: Kenya Literature Bureau. Half title. Orig. green limp card wrappers; sl. rubbed. Price sticker to rear wrapper.

¶ See Zell, Bundy, & Coulon, p.190 for the 1975 first edition. A story of hard living among cattle farmers in pre-colonial Kikuyuland.

1978

£30

#### WELL-RECEIVED THRILLER

92. **NG'WENO, Hilary.** The Men from Pretoria. FIRST EDITION. Longman. (Crime series.) Orig. pictorial limp card wrappers; a little rubbed.

¶ Zell, Bundy, & Coulon, p.151. An exciting and well-received thriller, in which a defector to Kenya is pursued by the South African Secret Service.

1975

£30

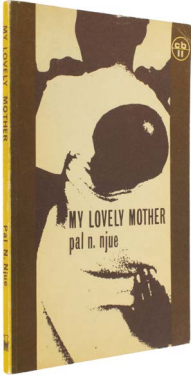
#### 'CHEERFUL REALISM OF THE COMMONPLACE'

93. **NICOL, Abioseh.** Two African Tales. FIRST EDITION. London: Syndics of the Cambridge University Press. Half title, illus. Orig. plum cloth. Blue & green printed d.w., unclipped. A nice copy. 76pp.

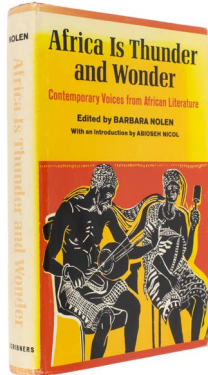
¶ Zell, Bundy, and Coulon, p.178. Two stories essentially about the nature of power. Robert F. Cobb, in *African Forum*, wrote that they 'reveal an abundance of what William Dean Howells called the "cheerful realism of the commonplace"'. In doing so they provide insights that are rare and which are to be cherished'.

1965

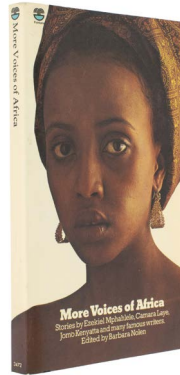
£30



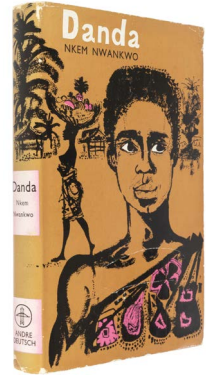
94



95



96



97

#### EPIC POEM OF CHILDHOOD

94. **NJUE, Pal N.** *My Lovely Mother*. FIRST EDITION. Nairobi: Comb Books. (Series in English, no. 12.) Glued in orig. pictorial stiff card wrappers. 97pp.

¶ Zell, Bundy, & Coulon, p.194. An epic freeform poem concerning the author's childhood in Kenya.

1976

£30

#### ANTHOLOGY

95. **NOLEN, Barbara, ed.** *Africa is Thunder and Wonder*. Contemporary voices from African literature, with an introduction by Abioseh Nicol. FIRST U.K. EDITION. Charles Scribner's Sons. Half title, illus. Orig. red cloth; one corner v. sl. mottled. Orig. red & yellow pictorial jacket, unclipped; a little faded in places, flaps sl. marked.

¶ A survey of African literature, including work by Bessie Head, Mongo Beti, Okot p'Bitek, and many others.

1972

£30

96. **NOLEN, Barbara, ed.** *More Voices of Africa*. Contemporary voices from African literature, with an introduction by Abioseh Nicol. FIRST U.K. EDITION. Fontana. Half title. Orig. pictorial limp card wrappers; price sticker to rear wrapper.

¶ A briefer selection of the stories published in *Africa is Thunder and Wonder*, New York 1972. Includes stories by Jomo Kenyatta, Ousmane Sembene, and Cyprian Ekwensi, among others.

1975

£30

#### ITINERANT MUSICIAN

97. **NWANKWO, Nkem.** *Danda*. FIRST EDITION. Andre Deutsch. Half title. Orig. ochre cloth. Brown pictorial d.w., clipped; a little rubbed. Gift inscription 'Patience from John Christmas 1964' on leading f.e.p.

¶ Zell, Bundy, & Coulon, p.158. Nkem Nkwankwo, 1936-2001, was a Nigerian poet, novelist, and journalist. *Danda's* main character is an itinerant musician who wanders around charming pretty much everyone except his father.

1964

£120

#### A VIVID PORTRAYAL OF 'THE WOMAN'S WORLD'

98. **NWAPA, Flora.** *Efuru*. FIRST EDITION. Heinemann. Half title. Orig. green cloth. Blue & green pictorial d.w., clipped; a little rubbed, rear panel sl. marked, the



odd closed tear but a nice bright copy.

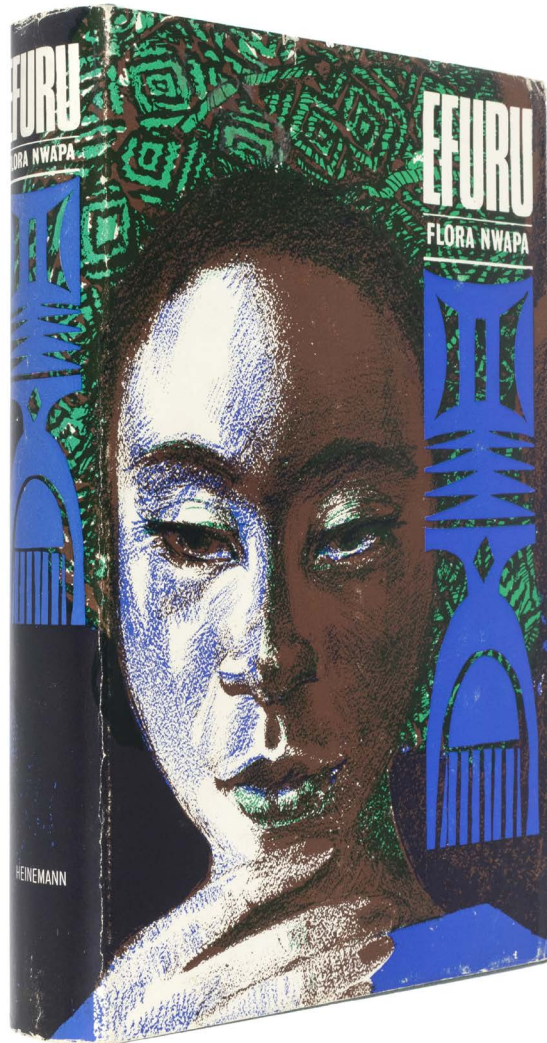
¶ Zell, Bundy, & Coulon, p.159. Flora Nwapa, 1931-1993, is (according to *The Companion to African Literatures*) 'the first Nigerian woman to write novels'. *Efuru*, her first novel, is steeped in Igbo culture and is an important, nuanced, and affecting work about a strong-willed, intelligent, and independent protagonist and her difficulty finding a place for herself in rural society.

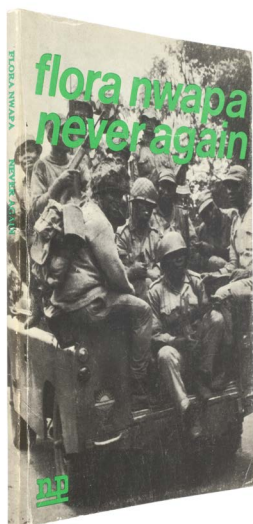
On publication, the novel was controversial, with Eldred Jones and Eustace Palmer criticising Nwapa for focusing on the female experience at the 'expense' of the male, while Grace Ogbu praised it as 'of the many novels that are coming out of Nigeria, *Efuru* is one of the few that portrays vividly the woman's world, giving only peripheral treatment to the affairs of men'.

The novel's use of dialogue is clever and complex, and slowly builds a portrait of the reality of life for Igbo women; a number of contemporary critics, with depressing inevitability, derided the technique as 'gossipy'.

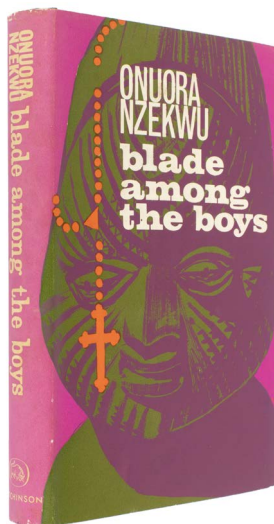
1966

£750

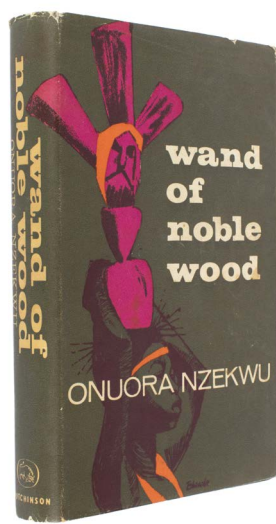




99



100



101

#### WARTIME NOVEL

99. **NWAPA, Flora.** *Never Again*. 2nd impression. Nairobi: Nwamife. Half title; a little toned. Orig. photographic limp card wrappers. 80pp.

¶ See Zell, Bundy, & Coulon for the 1976 first edition (though the imprint page of the present copy gives the date 1975). Early printings are scarce. A novella using the evacuation of Ugwuta to explore the paranoia and anxiety of wartime.

1979

£40

#### CRITIQUE OF CATHOLIC MISSIONARIES

100. **NZEKWU, Onuora.** *Blade Among the Boys*. FIRST EDITION. Hutchinson. Half title; e.ps a little foxed. Orig. black cloth. Pink & green pictorial d.w., unclipped; edges a little rubbed, rear panel sl. marked. A nice copy.

¶ Zell, Bundy, & Coulon, p.160. Dustjacket by Peter Edwards. Nzekwu's second novel explores religious tension explicitly; its protagonist, Patrick Ikenga, is a 'religious two-timer'. He initially holds different sets of beliefs quite happily but then decides he wants to become a priest. His mother is also a devout Catholic but refuses to condone this desire, wanting him instead to adhere to more traditional male Igbo roles. The racism of Catholic missionaries is starkly drawn.

1962

£100

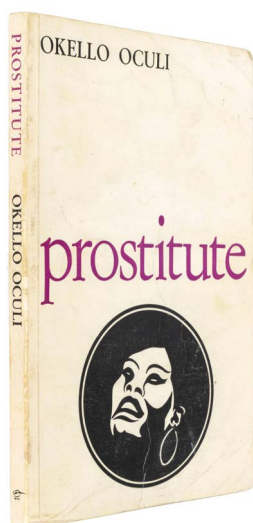
#### 'GENTLE PATHOS'

101. **NZEKWU, Onuora.** *Wand of Noble Wood*. FIRST EDITION. Hutchinson. Half title. Orig. black cloth, spine lettered in gilt & white. Grey & pink pictorial d.w., unclipped; a little rubbed & marked.

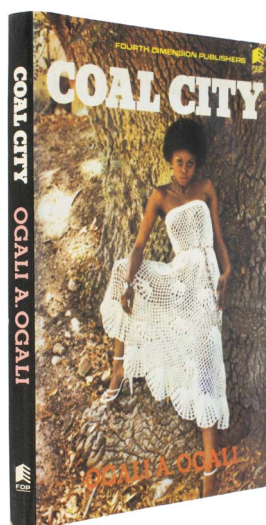
¶ Zell, Bundy, & Coulon, p.159. Dustjacket by Peter Edwards. *Wand of Noble Wood* tells the familiar story of a young Nigerian man who learns that his fiancée is cursed and thence has to reconcile a Western (here British) education with the traditions of values of the culture (here Onitsha Ibo) around him. The novel's strength lies in being particularly well balanced, and in the huge depth of detail it provides. James Olney wrote that it 'contains as much anthropological explanation as any reader could desire'. Olivia Manning praised its 'Charm and humour, and a gentle pathos'.

1961

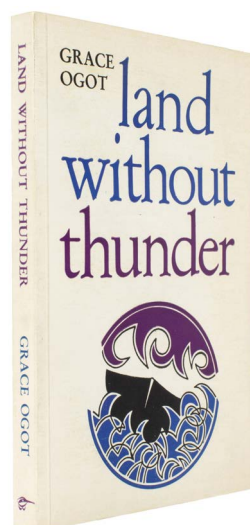
£185



102



103



104

#### INTERNAL MONOLOGUE

102. **OCULI, Okello.** *Prostitute*. FIRST EDITION. Nairobi: East African Publishing House. Half title. Orig. white wrappers; sl. dusted & creased. Ownership inscription of Penny Smart to half title.

¶ Zell, Bundy, & Coulon, p.199. The scarce first printing. Okello Oculi, 1942-2025, was a Ugandan poet and novelist. The internal monologue of a trafficked sex worker, told partly in verse, in which she tells of inner-city squalor and reminisces about her time as a village girl. A sympathetic, if necessarily gloomy, novel. The novel's villains are urbanisation and capitalism.

1968

£65

#### SEXUAL LIBERATION, POVERTY, AND CORRUPTION

103. **OGALI, Agu Ogalu.** *Coal City*. FIRST EDITION. Enugu: Fourth Dimension. Half title; a little rippled, one gathering sl. proud. Orig. photographic limp card wrappers.

¶ Zell, Bundy, & Coulon, p.160. A rather slick story of sexual liberation among the emergent middle classes, set against a background of poverty and corruption in Nigeria.

1978

£30

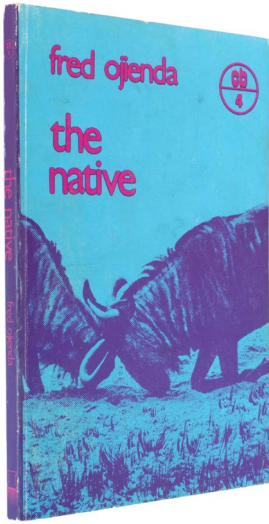
#### SHORT STORIES IN A TRADITIONAL RURAL SETTING

104. **OGOT, Grace.** *Land Without Thunder*. FIRST EDITION. Nairobi: East African Publishing House. (Modern African Library series.) Half title. Orig. white stiff card wrappers; a hint of toning. Library label of University of Essex Centre for the Study of Theology on verso of front wrapper. A lovely copy.

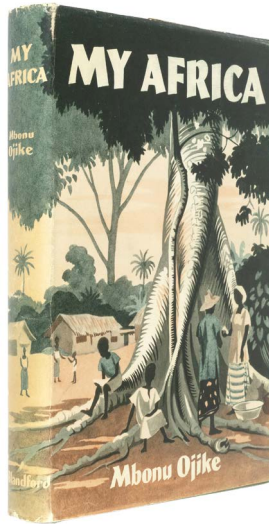
¶ Zell, Bundy, & Coulon, p.191. Grace Ogot, 1930-2015, was a Kenyan, writer, nurse, and diplomat. The first woman to be published by the East Africa Publishing House, she attracted criticism as a Christian woman writing complex stories about traditional rural affairs 'instead of writing about Christianity and Salvation'. The stories in *Land Without Thunder*, which include 'The Old White Witch', 'The Empty Basket', and 'The Rain Came', are well written and diverse in characterisation.

1968

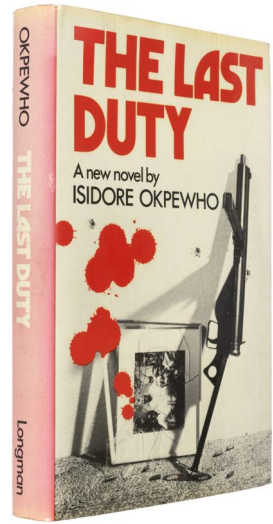
£40



105



106



107

POEMS ON WAR AND COLONIALISM

105. **OJIENDA, Fred.** *The Native*. FIRST EDITION. Nairobi: Comb Books (C.B. Library, no. 4.) Half title; fore-edge sl. marked. Orig. pictorial stiff card wrappers; v. sl. rubbed but a nice bright copy. Bookplate of Hugh Cooke MacDougall on verso of front wrapper.

¶ See Zell, Bundy, & Coulon, p.194. A collection of eight long poems, largely focussed on war and colonialism. They are immediate in tone, and necessarily bleak and angry.

1975

£30

‘MY AFRICA’

106. **OJIKE, Mbonu.** *My Africa*. FIRST U.K. EDITION. Blandford Press. Half title. Orig. green cloth. Pictorial d.w., unclipped; a little rubbed, rear panel sl. toned. Ownership inscription on verso of half title.

¶ First published New York 1946. Mbonu Ojike, 1914-1956, was a Nigerian writer and activist. He wrote *My Africa* in part to foster relations between Nigeria and the U.S. and partly to combat negative portrayals of Africa in the West.

1955

£100

‘REMARKABLE NOVEL’ OF THE NIGERIAN CIVIL WAR

107. **OKPEWHO, Isidore.** *The Last Duty*. FIRST EDITION. Longman. Half title. Orig. black cloth, spine lettered in gilt. Red & white photographic d.w., unclipped; upper edge of front panel sl. toned, spine faded.

¶ Zell, Bundy, & Coulon, p.164. Isidore Okpewho, 1941-2006, was a Nigerian novelist and critic. The Sierra Leonian critic Eustace Palmer described him as ‘possibly the most interesting of all the Nigerian novelists who have written about the Biafran war. His remarkable novel, *The Last Duty*, deserves much greater attention than it has hitherto received.’ The book uses a fictionalised version of the Nigerian Civil War as a backdrop to explore the lasting effects of conflict, in particular on women, from a number of different perspectives. Okpewho’s real triumph lies in his ability to imbue each character with a separate and distinctive voice; the resulting authorial distance makes his satire all the sharper.

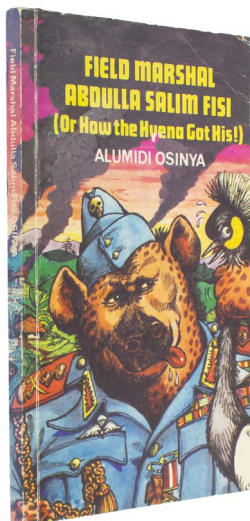
1976

£150

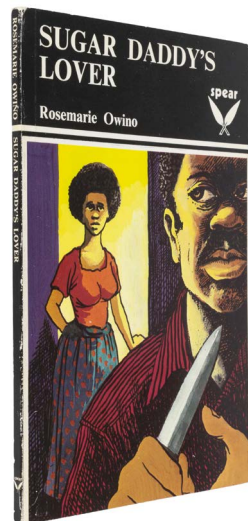




108



109



110

#### CAUTIONARY PRESBYTERIANISM

108. **OPOKU, Kofi Ampofo.** *Abidjan Girl, and other stories.* FIRST EDITION. Accra: Waterville Publishing House. Half title, illus. Stapled as issued in orig. beige wrappers; the odd mark but a lovely copy. 91pp.

¶ Not in Zell, Bundy, & Coulon. Cautionary tales published by a division of the Presbyterian Book Depot.

1976

£40

#### A SATIRE OF AMIN'S UGANDA

109. **OSINYA, Alumidi.** *The Amazing Saga of Field Marshal Abdulla Salim Fisi, or How the Hyena Got His.* JOE Publications Ltd. Half title, illus. Orig. pictorial stiff card wrappers.

¶ Zell, Bundy, and Coulon, p.200. First published Nairobi 1976. An animal satire of Amin's Uganda. *The African Book Publishing Record* wrote that 'The simple plotting never strays far from international press allegations ... Recommended for all university and major public libraries.'

1977

£30

#### AN ILL-ADVISED MARRIAGE

110. **OWINO, Rosemarie.** *Sugar Daddy's Lover.* FIRST EDITION. Nairobi: Spear Books. Half title; spine webbing sl. exposed on f.e.ps. Orig. pictorial stiff card wrappers. Ownership inscription struck out on half title. 80pp.

¶ Zell, Bundy, & Coulon, p.195. A girl drifts into marriage before she is ready. Her husband turns out to be a brute, and an old flame shows up.

1975

£30

#### THE FIRST TANZANIAN NOVEL IN ENGLISH

111. **PALANGYO, Peter K.** *Dying in the Sun.* FIRST EDITION. Heinemann. Half title. Orig. brown cloth; upper corner sl. bumped. Orange pictorial d.w., clipped; spine a little sunned, v. minor dusting in places, but a lovely crisp copy.

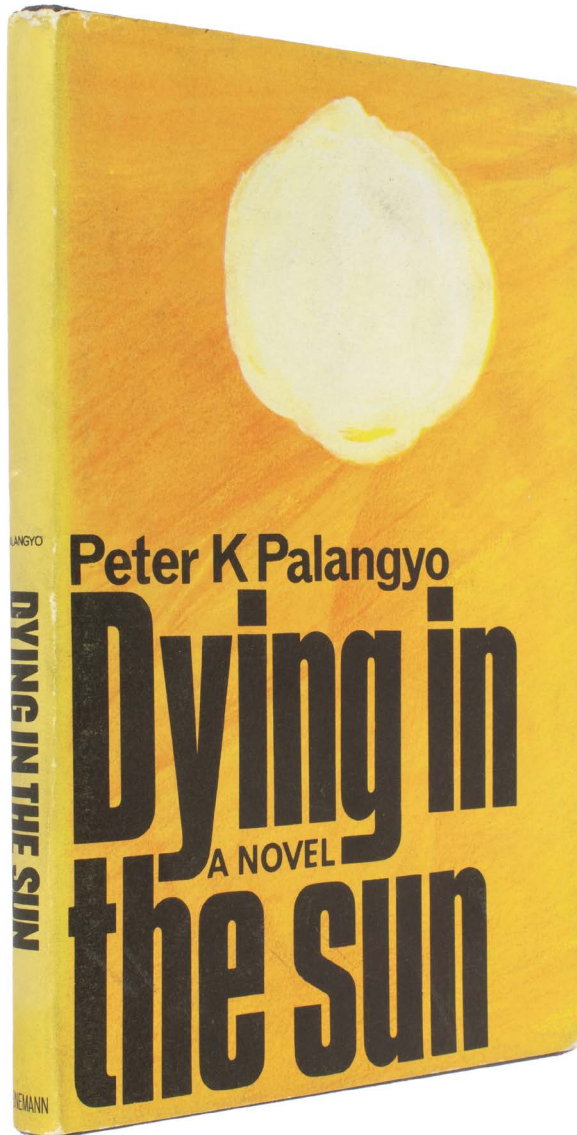
¶ Zell, Bundy, & Coulon, p.196. Copac lists only the African Writers series edition of the following year, but a copy of this 1968 edition is held at the BL. Printed in Malta. The first Tanzanian novel to appear in English is a dreamy,

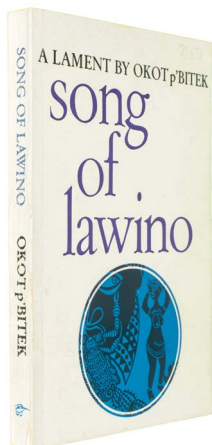
subtle, and introspective study of a man's love-hate relationship with his dying (and widely despised) father. Though initially very bleak and occasionally a little overwritten, it sets themes of love, modernity, and generational conflict against the Tanzanian landscape with considerable psychological insight.

An unusual and important work, its relationship with modernism is contested, with Simon Gikandi considering it a key work of African modernism, and Bassey Ufot praising its 'visionary mind style in the novel is an African solution to modernist cynicism and nihilism'. Patricia Howard called it 'the most profound description I have yet read of an African man's journey into the world of hallucinations and mental torture'.

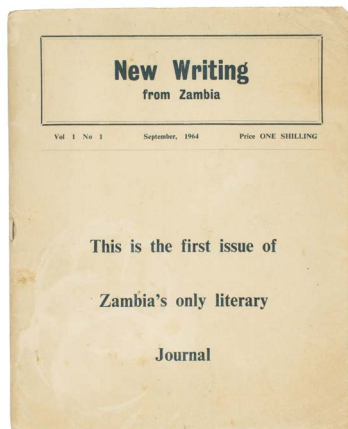
1968

£1,250

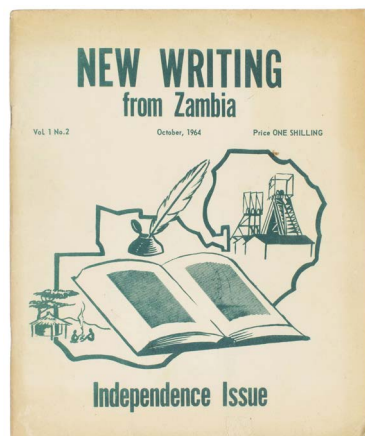




112



113



114

‘THE FIRST IMPORTANT POEM IN ENGLISH  
TO EMERGE FROM EASTERN AFRICA’

112. **P'BITEK, Okot.** *Song of Lawino*. Let no one uproot the pumpkin in the old homestead. FIRST EDITION. Nairobi: East African Publishing House. (Modern African Library.) Orig. limp card wrappers; pencil price to front.

¶ Zell, Bundy, and Coulon, p.200. Translated from the Acoli by the author. The cloth edition appeared two years later. Okot p'Bitek, 1931-1982, was the founder of the Gulu Centre and Director of Uganda's National Theatre and National Cultural Centre. *Song of Lawino* is an epic poem about a woman whose husband has taken another wife, who is educated and behaves according to European norms. It was turned down by British publishers, but this Kenyan edition achieved enormous success, with Gerald Moore describing it as 'the first important poem in English to emerge from Eastern Africa ... a powerful impression of richness and plenty'. Arne Zettersten wrote 'It is quite clear that young poets were impressed by the poem and tried to imitate its style and poetic technique ... *Song of Lawino* also created an intensive debate about the clash between African and Western civilisations and religions ... the satire is pungent and sarcastic'. A hugely important work.

1966

£65

SCARCE PERIODICAL

113. **PERIODICAL.** *New Writing from Zambia*. Vol. I, no. 1. September 1964. Lusaka. Reproduced from typed copy, initial & final ad. leaves on blue paper. Single stapled as issued in buff wrappers; a little marked & creased, the odd closed tear. 44pp.

¶ The scarce first issue of a bi-monthly periodical covering poetry, essays, modern short stories, and folk tales. Priced at one shilling. Published with 'grateful acknowledgement for the assistance rendered by the Anglo American Corporation (C.A.) Ltd'; the initial advertisement is for the American Free-Lending Library in Lusaka.

1964

£150

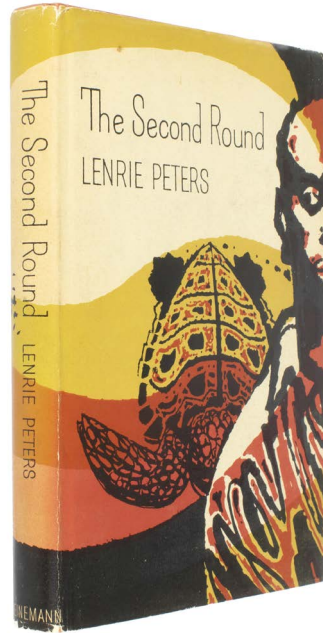
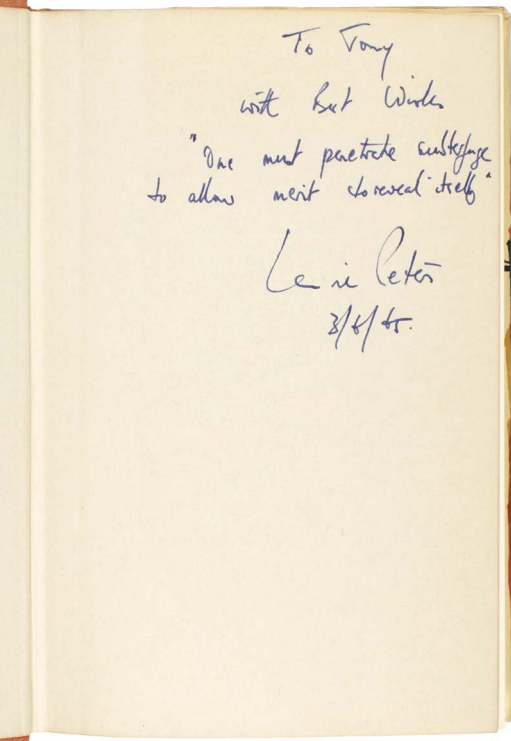
THE INDEPENDENCE ISSUE

114. **PERIODICAL.** *New Writing from Zambia*. Vol. I, no. 2. October 1964. Lusaka. 28pp ads. Stapled as issued in buff wrappers; a little toned. 20pp.

¶ The Independence Issue with an address by President Kaunda.

1964

£120



PRESENTATION COPY OF A SCARCE GAMBIAN NOVEL

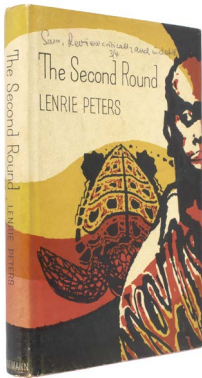
115. **PETERS, Lenrie.** *The Second Round*. FIRST EDITION. Heinemann. Half title. Orig. orange cloth. Red, yellow, & black pictorial d.w., clipped; a little rubbed at edges. Inscribed by the author on leading f.e.p., 'To Tony with Best Wishes "one must penetrate subterfuge to allow merit to reveal itself" Lenrie Peters, 3/6/65'. An excellent presentation copy.

¶ Zell, Bundy, & Coulon, p.127. Dustjacket by Charles Keeping.

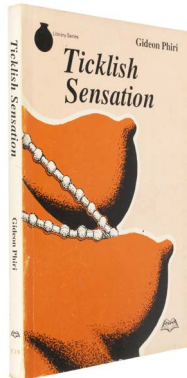
Lenrie Wilfred Leopold Peters, 1932-2009, was a Sierra-Leonean-Gambian surgeon, poet, and activist. *The Second Round* is his only novel and is a semi-autobiographical work, in which Peters deploys Jungian archetypes to great effect. Written largely in Europe, it concerns a doctor who returns from England to post-independence Freetown only to become alienated when he realises that both he, the country he left, and his family are dramatically changed. Charles Larson praised it as 'the most impressive title Heinemann has added to its African Writers series in a long time'. However his calling it 'the first African horror story, the first African Gothic novel' was hotly contested: it is certainly true that the novel becomes increasingly nightmarish as it goes on, but Larson was criticised for not taking the novel on its own terms and praising its 'universalism'.

The inscription is stirring, to say the least.

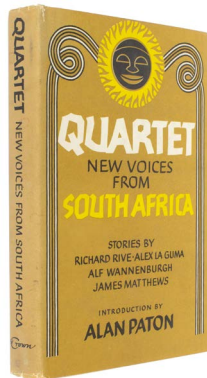




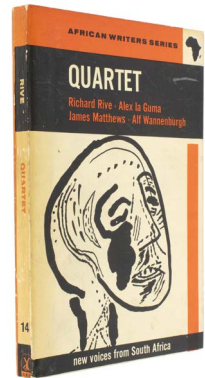
116



117



118



119

‘THE MOST IMPRESSIVE TITLE ... IN A LONG TIME’

116. **PETERS, Lenrie.** *The Second Round*. FIRST EDITION. Heinemann. Half title. Orig. orange cloth. Red, yellow, & black pictorial d.w, unclipped; v. sl. rubbed at edges, a few chips. Inscription on jacket ‘Sam, Review critically and in depth 3/4’.

¶ Zell, Bundy, & Coulon, p.127.

1965

£180

A MORALITY TALE

117. **PHIRI, Gideon.** *Ticklish Sensation*. Revised edn. Lusaka: Zambia Educational Publishing House. (Library series.) Half title. Orig. illus. limp card wrappers.

¶ See Zell, Bundy, & Coulon, p.221; first published 1973, revised 1978.

Cover image by Mwape Muyembe. A young Zambian man searches for sexual fulfilment. Despite this theme - and a rather racy cover - it is ultimately a morality tale.

1994

£30

‘A MILESTONE IN THE HISTORY OF  
SOUTH AFRICAN LITERATURE’

118. **RIVE, Richard, LA GUMA, Alex, WANNENBURGH, Alf, & MATTHEWS, James.** *Quartet*. New voices from South Africa. Compiled and edited by Richard Rive. FIRST EDITION. New York: Crown. Half title. Orig. buff cloth. Ochre printed d.w., unclipped.

¶ Sixteen stories, in which each of the four authors contributes one story on four themes: ‘Without Justice’, ‘The Dispossessed’, ‘The Possessed’, and ‘The Outsider’. In his introduction Alan Paton calls it ‘a milestone in the history of South African literature’.

1963

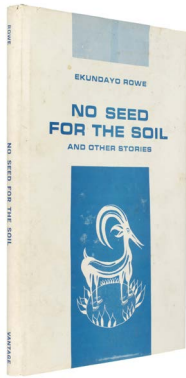
£40

119. **RIVE, Richard, LA GUMA, Alex, WANNENBURGH, Alf, & MATTHEWS, James.** *Quartet*. New voices from South Africa. Compiled and edited by Richard Rive. Heinemann. (African Writers series, no. 14.) Half title. Orig. orange pictorial stiff card wrappers; spine a little toned & rippled but a nice crisp copy.

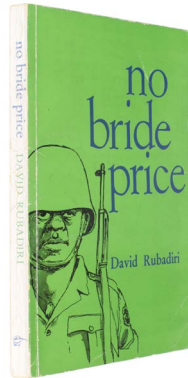
¶ First published 1963. Sixteen stories, in which each of the four authors contributes one story on four themes: ‘Without Justice’, ‘The Dispossessed’, ‘The Possessed’, and ‘The Outsider’. In his introduction Alan Paton calls it ‘a milestone in the history of South African literature’.

1965

£30



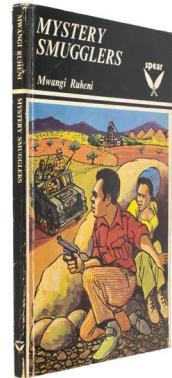
120



121



122



123

#### PRESENTATION COPY

120. **ROWE, Ekundayo.** *No Seed for the Soil, and other stories.* FIRST EDITION. New York: Vantage Press. Half title. Orig. blue linen-grained cloth. White & blue pictorial d.w., unclipped; v. sl. marked & dusted. Presentation inscription 'To Bob with the promise of something better next time sincerely Sylvester Ekundayo Rowe Syracuse NY 25 June 1970'. 67pp.

¶ Zell, Bundy, & Coulon, p.178. Sylvester Ekundayo Rowe is a Sierra Leonian former ambassador and U.N. representative. The stories in this volume are straightforward and compelling pieces set in Freetown

1968

£120

#### DAVID RUBADIRI'S ONLY NOVEL

121. **RUBADIRI, David.** *No Bride Price.* FIRST EDITION. Nairobi: East African Publishing House. Front. Orig. green pictorial limp card wrappers; sl. rubbed but a nice copy.

¶ Zell, Bundy, & Coulon, p.204. David Rubadiri, 1930-2018, was a Malawian poet, academic, and diplomat. *No Bride Price* is his only novel and, while it is rather woolly and structurally weak (the author himself called it 'a mistake'), it is interesting for the way in which it explores tensions between Indian and Black Africans with a humane eye, and for addressing post-independence disillusionment. The Ugandan-Goan writer Peter Nazareth appreciated the novel's contrast of 'the hollow, corrupting life of the city with the healing, communal power of life in the village'.

1967

£75

#### POPULAR FARCE

122. **RUHENI, Mwangi.** *The Love Root.* FIRST EDITION. Nairobi: Spear Books. Half title. Orig. photographic stiff card wrappers; a little rubbed. Ownership inscription struck put on half title.

¶ Zell, Bundy, & Coulon, p.195. A popular farce in which a doctor runs afoul of rhino horn, a traditional aphrodisiac.

1976

£40

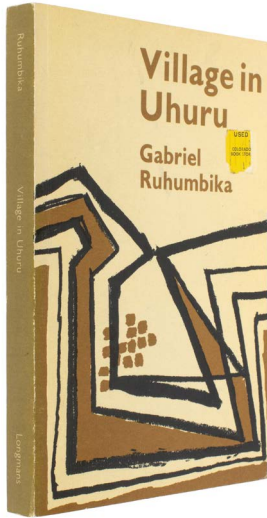
#### MADCAP THRILLER

123. **RUHENI, Mwangi.** *Mystery Smugglers.* FIRST EDITION. Nairobi: Spear Books. Half title. Orig. pictorial stiff card wrappers; sl. rubbed.

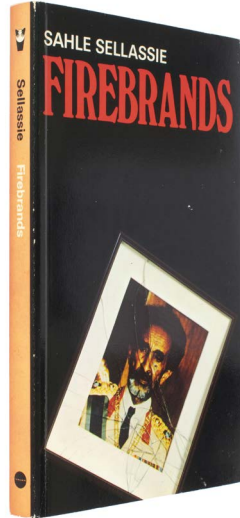
¶ Not in Zell, Bundy, & Coulon, p.195. A rather madcap thriller, in which an affable bumbler joins a gang of uranium smugglers.

1975

£40



124



125



126

#### UHURU

124. **RUHUMBIKA, Gabriel.** *Village in Uhuru*. FIRST EDITION. Longmans. Orig. pictorial stiff card wrappers; price sticker to front board, partially removed. A nice copy.

¶ Zell, Bundy, & Coulon, p.196. An exploration of the concept of *uhuru* (independence) in a changing nation (Tanzania). Includes a useful glossary of local words used in the novel.

1969

£30

#### ETHIOPIA-SET THRILLER

125. **SELLASSIE, Sahle.** *Firebrands*. First paperback edn. Three Continents Press/Longman Drumbeat. Half title. Orig. black limp card wrappers.

¶ Zell, Bundy, & Coulon, p.179. Same year as the hardback edition. A rather lurid thriller addressing political corruption and revolutionary self-interest in Haile Selassie's Ethiopia.

1979

£40

#### GHANAIAAN BILDUNGSOMAN

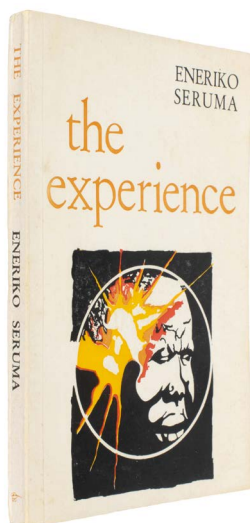
126. **SELOORMEY, Francis.** *The Narrow Path*. FIRST EDITION. Heinemann. Half title. Orig. green cloth, sl. marked. Blue & orange pictorial d.w., unclipped; a little rubbed.

¶ Zell, Bundy, & Coulon, p. 137. Dustjacket by Hugh Marshall. A bildungsroman about a boy who comes into conflict with his strict Christian father; the timeless plot and tight clarity of the prose belie the emotional complexity of the story; the father is a tyrant (the narrow path of the title is the life the father wants for the boy), and Selormey allows his main character to both love and resent him.

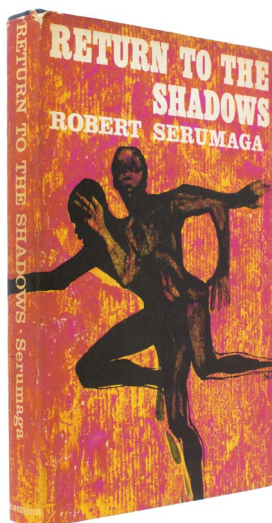
Gerald Moore, in *The Journal of Commonwealth Literature*, praised its 'great freshness and simplicity; his tale moves swiftly and involves the reader completely in the hero's painful pilgrimimage. His honesty is also frequently disarming ... altogether this is a distinguished addition to African autobiography'.

1966

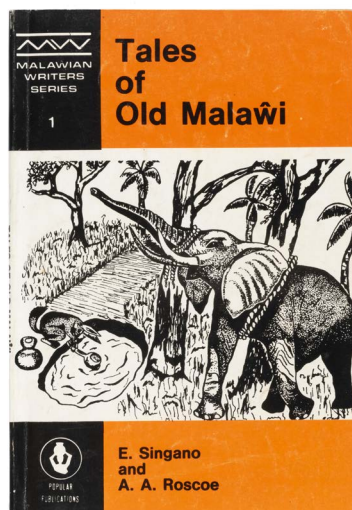
£450



127



128



129

#### TENSION AND PRIVILEGE

127. **SERUMA, Eneriko, pseud. (Henry S. Kimbuwe)** *The Experience*. FIRST EDITION. Nairobi: East African Publishing House. Half title. Orig. white limp card wrappers; a little rubbed but a nice copy.

¶ Zell, Bundy, & Coulon, p.201. An astute novel of racial tension and privilege, centring on a Ganda man who moves to America with a white friend.

1970

£45

#### PRESENTATION COPY

128. **SERUMAGA, Robert.** *Return to the Shadows*. FIRST EDITION. Heinemann. Half title. Orig. blue cloth. Red & yellow pictorial d.w., unclipped; v. sl. edgeworn. Author inscription 'To Sydney, my eldest brother with all my heart RB Serumaga' on leading f.e.p.

¶ Zell, Bundy, & Coulon, p.202. Robert Serumaga, 1939-1980, was a Ugandan playwright, director, and militant. Politically conservative, he led the militant group, the Uganda Nationalist Organisation, who famously hired a colonel in the Israeli Defence Forces to assassinate Idi Amin; the colonel simply pocketed the money raised by the UNO and made no attempt to execute the plot. The narrative of *Return to the Shadows* revolves around an upper-class businessman who flees his home after a military takeover of his newly-independent nation.

1969

£185

#### FROM THE LIBRARY OF ANGELA CARTER

129. **SINGANO, Ellis and ROSCOE, Adrian, eds.** *Tales of Old Malaŵi*. 2nd edn, 2nd impression. Limbe: Popular Publications. (Malawian Writers series, no. 1.) A little toned. Orig. pictorial limp paper wrappers. Booklabel of Angela Carter on verso of front wrapper.

¶ Including 'The Dishonest Chief', 'The Rope Trial', and 'The Lion and the Little Bird Titi', among others. The expanded edition, with a section on riddles and their meanings.

From the library of the great British novelist and short story writer, Angela Carter.

1986

£30



## SPEAR BOOKS

Launched in Nairobi in 1974 by Henry Chakava, Spear Books published cheap paperbacks with hip covers, usually either slick crime thrillers or stories of day to day life featuring young professionals. Chakava was fanatical about marketing, and keenly aware that, as governments lost interest in funding literature, booksellers would suffer, he set the imprint up 'in response to worries ... that the AWS was far too didactic, crafted to capture the schoolbook market as prescribed texts'. Spear was an unabashedly commercial enterprise aimed at an emergent urban middle class. See items 7, 38, 48, 50, 90, 110, 122, & 123.

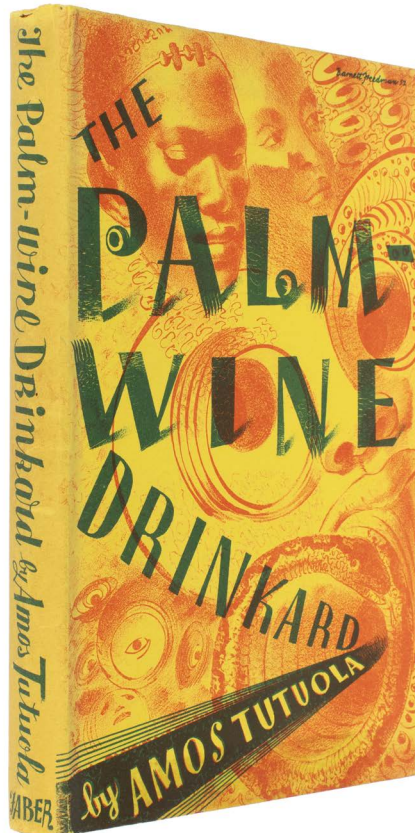
## THE PALM-WINE DRINKARD

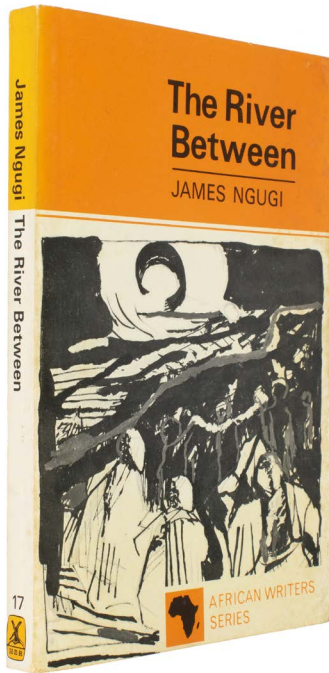
130. **TUTUOLA, Amos.** *The Palm-Wine Drinkard*, and his dead palm-wine tapster in the deads' town. FIRST EDITION. Faber & Faber. Half title. Orig. red cloth. Yellow & green pictorial jacket, unclipped; verso neatly reinforced with tape. A nice copy.

¶ Zell, Bundy, & Coulon, p. 173. Dustjacket by Barnett Freedman. Famously the first African novel published in English outside that continent. Early reviews were predictably (and enragingly) patronising, but Dylan Thomas was right to praise it as 'brief, thronged, grisly and bewitching'. Tutuola manages to keep control of all kinds of bizarre, hallucinatory, and magical aspects without letting the novel collapse into incoherence.

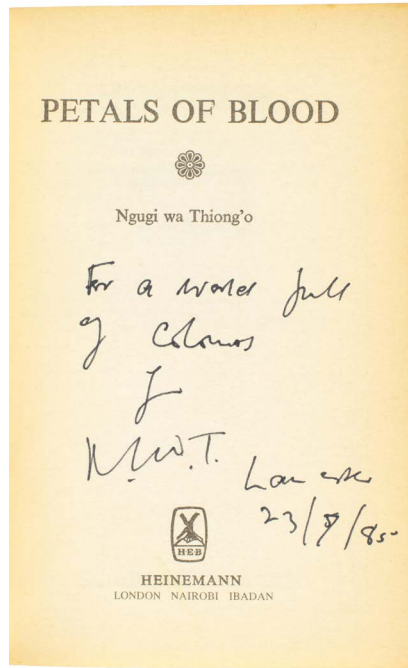
1952

£450





131



132

**WA THIONG'O, Ngũgĩ**

*Ngũgĩ wa Thiong'o, born 1938, was a Kenyan academic and author. His Weep Not Child came out in 1964 under the name James Ngugi and was the first novel by an East African to be published in English. He later renounced both that name and the practice of writing in English as colonialist, and during his tenure as a professor at the University of Nairobi, he successfully argued that the English Literature course be dropped in favour of African Literature.*

**THE RIVER BETWEEN**

131. **NGUGI, James.** *The River Between.* FIRST EDITION. Heinemann. (African Writers series, no. 17.) Half title. Orig. pictorial limp card wrappers; a little dusted, edges v. sl. spotted. Stamps of Royal College, Nairobi to leading f.e.p. and titlepage.  
 ¶ Zell, Bundy, & Coulon, p.188. The great author's second novel doesn't quite land the ending, but is nevertheless an excellent exploration of the conflict between adherents of Christianity and traditional African religion in pre-independence Kenya.

1965

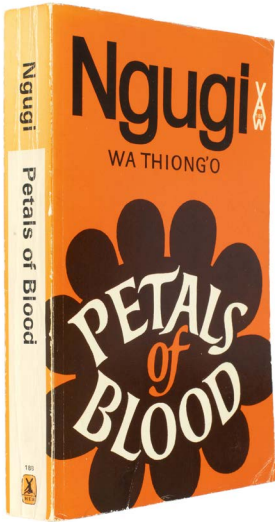
£85

**INSCRIBED BY THE AUTHOR**

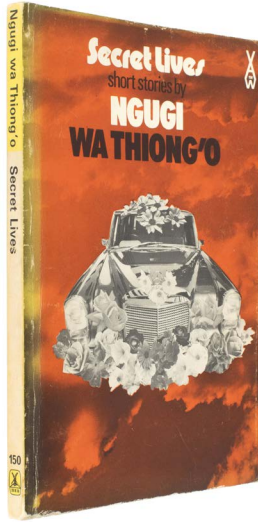
132. *Petals of Blood.* 4th printing. Heinemann. Half title. Orig. stiff orange laminated wrappers; spine & edges faded. Author inscription 'For a world full of colours from N.W.T., Lancaster[?] 23/7/85' on titlepage.  
 ¶ See Zell, Bundy, & Coulon, p.189 for the 1977 first edition. *Petals of Blood*, one of his best works, is a searing and structurally complex novel which opens with three prominent Kenyans being found burnt to death in a brothel and uses flashbacks to satirise and indict corruption and society. Andrew Salkey praised its 'resonant characterisation and deadly irony'.

1984

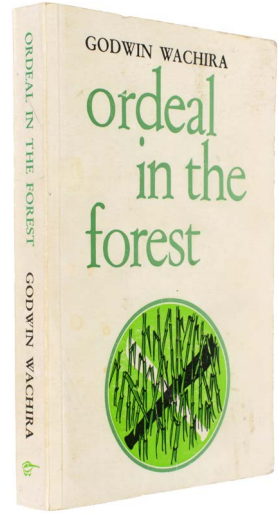
£120



133



134



135

#### PETALS OF BLOOD

133. *Petals of Blood*. 1st paperback edn. Heinemann. Half title. Orig. stiff card orange wrappers; spine & edges faded.

¶ Zell, Bundy, & Coulon, p.189 for the 1977; issued simultaneously with a hardback edition. *Petals of Blood*, one of Wa Thiong'o's best works, is a searing and structurally complex novel which opens with three prominent Kenyans being found burnt to death in a brothel and uses flashbacks to satirise and indict corruption and society. Andrew Salkey praised its 'resonant characterisation and deadly irony'.

1984

£120

#### 'CREATIVE AUTOBIOGRAPHY'

134. *Secret Lives, and other stories*. FIRST EDITION. Heinemann. (African Writers series, no. 150.) Half title. Orig. pictorial limp card wrappers; a little rubbed, sl. unevenly faded. Ownership inscription of Elizabeth Knight on leading f.e.p.

¶ Zell, Bundy, & Coulon, p.189. Cover design by Bill Heyes. The stories in *Secret Lives* are divided into three chronological sections ('Of Mothers and Children', 'Fighters and Martyrs', and 'Secret Lives') and display the author's huge talent at its best; it is concise but deep, and rendered in beautiful prose. The second section is particularly concerned with Mau Mau. Wa Thiong'o described the stories as forming his 'creative autobiography'.

1975

£65

#### GUERRILLA FIGHTING IN THE FOREST

135. **WACHIRA, Godwin**. *Ordeal in the Forest*. FIRST EDITION. Nairobi: East African Publishing House. (Modern African Library.) Orig. white stiff card wrappers. Price sticker on leading f.e.p.

¶ Zell, Bundy, & Coulon, p.193. Set during the Mau Mau uprising, the main character is a schoolboy whose education is interrupted when he becomes a guerilla fighter in the forest; the novel is nuanced in its presentation of bravery, alongside egotism and in-fighting.

1968

£30

**WERE, Miriam Khamadi**

*Miriam Were, b.1940, is a Kenyan academic and public health advocate. She was nominated for the Nobel Peace Prize in 2022, and was the recipient of the first Noguchi Africa prize for her work in combating disease.*

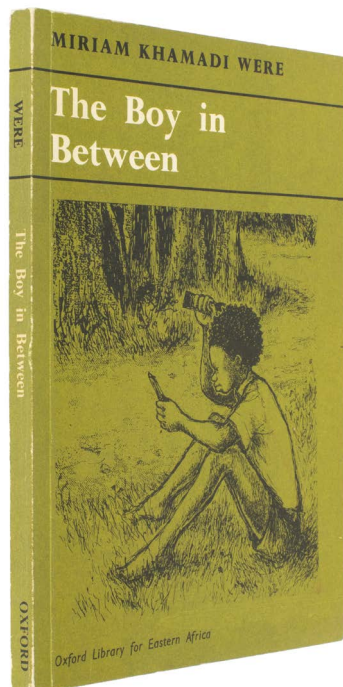
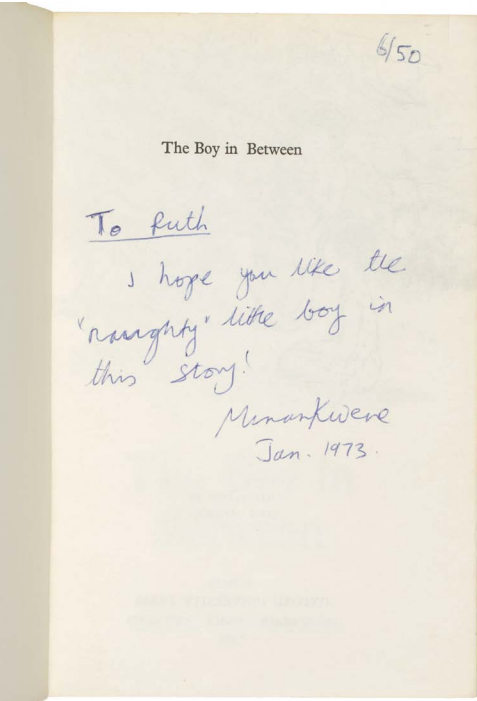
**INSCRIBED BY THE AUTHOR**

136. *The Boy in Between*. Illustrated by Dody Verhagen. FIRST EDITION. Nairobi: Oxford University Press. Illus. Orig. pictorial stiff card wrappers; v. sl. rubbed, pen mark to rear wrapper. Author inscription 'To Ruth, I hope you like the "naughty" little boy in this story'.

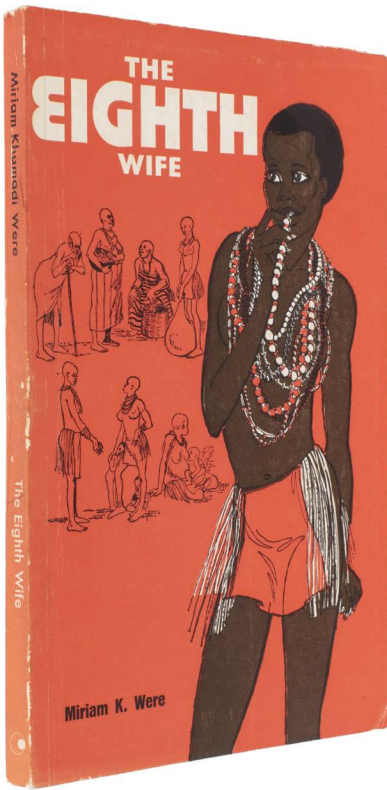
¶ Not in Zell, Bundy, & Coulon. Scarce; in the U.K. only SOAS University Library lists a copy. Scarce, with no copies recorded at British institutions. A well-written and compassionate children's novel, focussing on Namunyu, a likeable and energetic child who is in the middle of his family in terms of age, and struggles to find his place in the world. Part of the author biography on the rear wrapper ('and has a little girl') has been struck through, possibly by the author herself.

1969

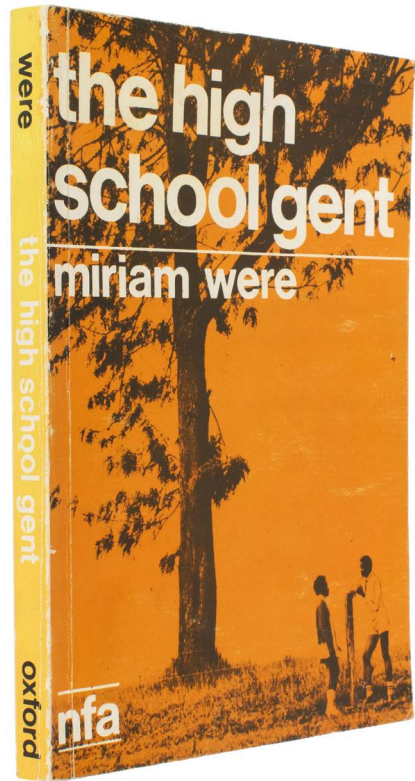
£350







137



138

## A BOOK ON POLYGAMY AIMED AT TEENAGERS

137. *The Eighth Wife*. FIRST EDITION. Nairobi: East African Publishing House. Half title, illus. Orig. pictorial stiff card wrappers; v. sl. rubbed, spine a little rippled. A nice bright copy.

¶ Not in Zell, Bundy, & Coulon. A book for teenagers, which explores the conflicts between tradition and female agency, and offers a bleak picture of polygamy.

1972

£65

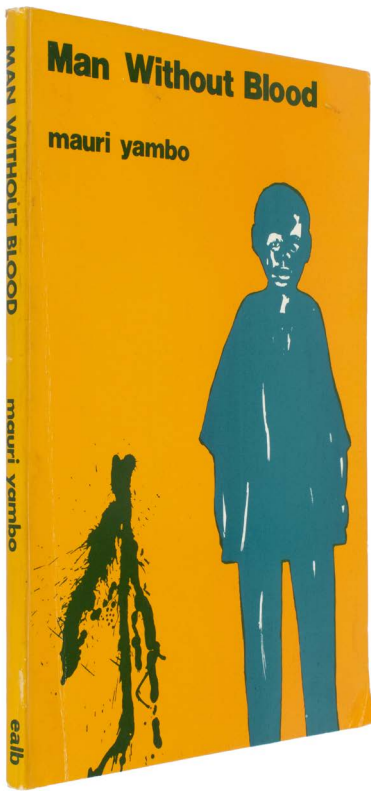
## SCARCE TEEN NOVEL, INSCRIBED

138. *The High School Gent*. FIRST EDITION. Nairobi: Oxford University Press. Half title. Orig. pictorial stiff card wrappers; spine a little faded. Author inscription 'To Ruth It has been nice knowing you. Miriam Were, Jan. 1973', ink price to titlepage.

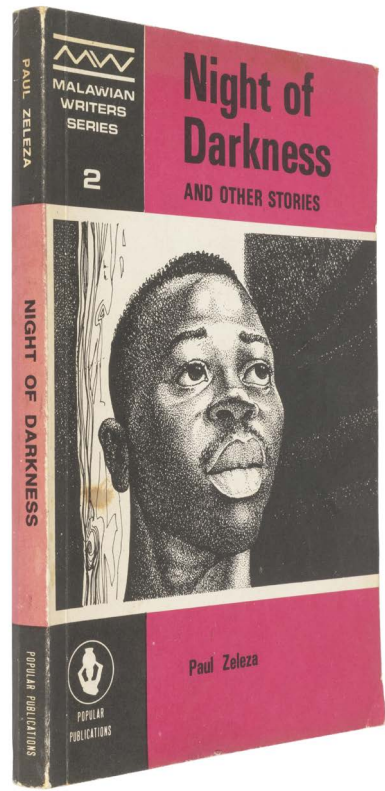
¶ Not in Zell, Bundy, & Coulon. Scarce, with no copies recorded at British institutions. *The High School Gent* is a teen *bildungsroman*, and features Namunyu, the same protagonist as Were's earlier novel *The Boy in Between* (see item 136). An ambitious but academically unremarkable boy, the character's triumphs are rendered believable by the rawness and realism of his childhood disappointments.

1972

£350



139



140

#### MAN WITHOUT BLOOD

139. **YAMBO, Mauri.** *Man Without Blood*. FIRST EDITION. Nairobi, Kampala, & Dar es Salaam: East African Literature Bureau. Half title; 2 small staples in half title. Orig. orange pictorial limp card wrappers. A nice bright copy.

¶ Not in Zell, Bundy, & Coulon. Scarce second volume of poetry by the Kenyan sociologist., b.1947.

1975

£65

#### LIMBE IMPRINT

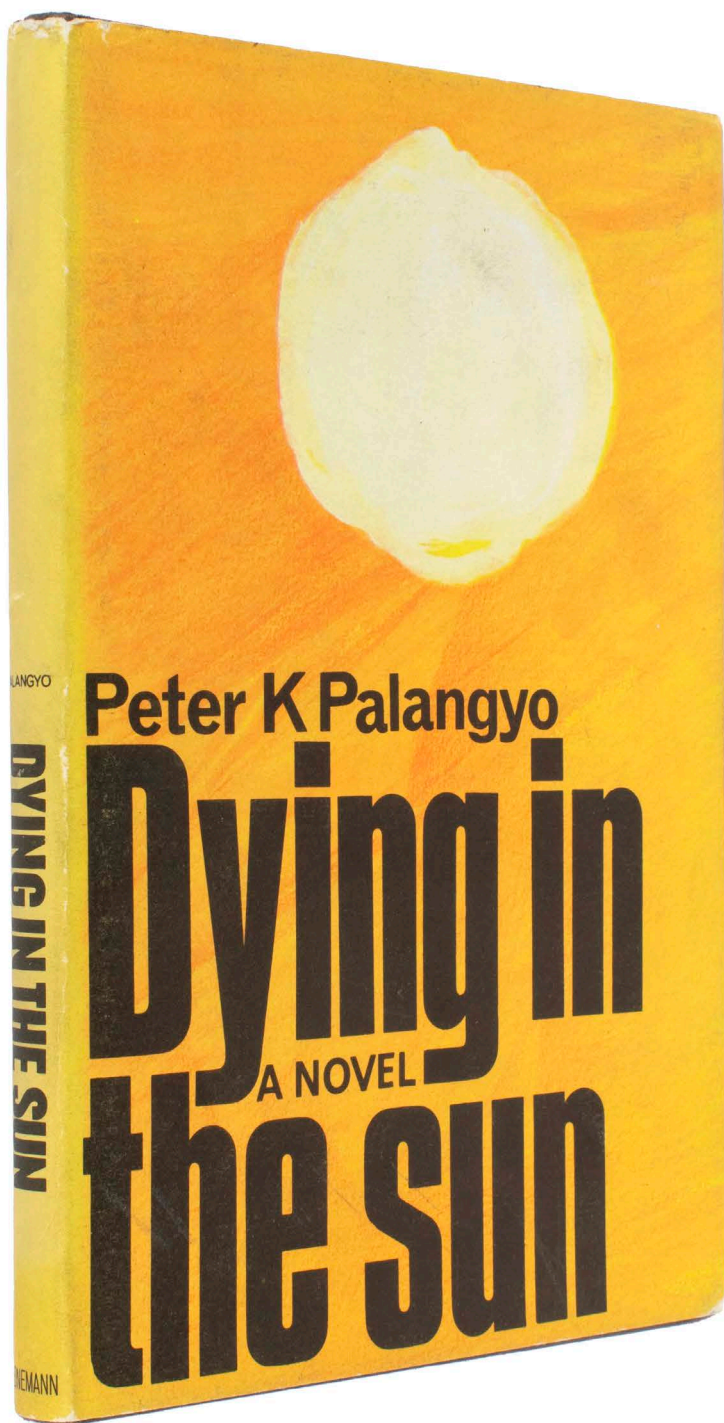
140. **ZELEZA, Paul.** *Night of Darkness, and other stories*. FIRST EDITION. Limbe: Popular Publications. (Malawian Writers series.) Illus.; a little toned. Orig. pink limp card wrappers; a little toned & spotted.

¶ Zell, Bundy, & Coulon, p.204. Cover and illustrations by Brian Hara. Stories, including 'Unholy Wedlock', 'The Soldier without an Ear', and 'The Singing Drum'. The tone is rather sentimental, but the range of topics covered is wide, and the author's outlook essentially humane.

1976

£65

THE END





Jarndyce

# African Literature in English

