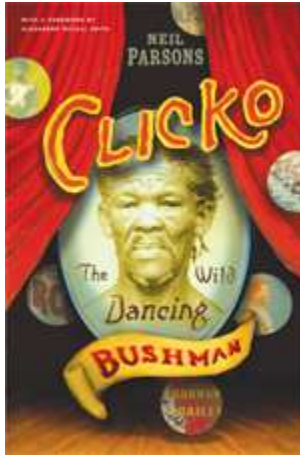


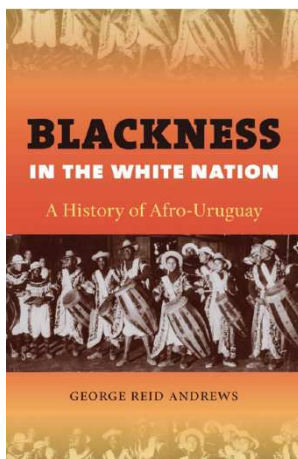
Books Received

Parsons, Neil. *Clicko: The Wild Dancing Bushman*. Chicago: University of Chicago Press, 2009. ISBN: 978-0-226-64742-5, pp.254.



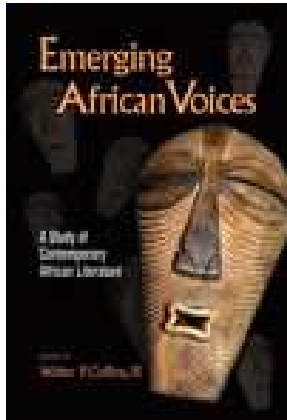
During the 1920s and '30s, Franz Taibosh (Clicko) performed in front of millions as one of the stars of the Ringling Brothers and Barnum & Bailey Circus. Prior to his fame in the United States, Taibosh toured the world as the “Wild Dancing Bushman.” In this work the author unearths the untold story of Taibosh’s journey from boyhood on a small farm in South Africa to top billing as one of the travelling World’s Fair Freaks. Through Taibosh’s tale, the author brings to life the bizarre golden age of entertainment as well as the role that the dubious new science of race played in it. Equal parts entertaining and disturbing, *Clicko* vividly evokes a forgotten era when vaudeville drew massive crowds and circus freaks were featured in *Billboard* and *Variety*. Thus, the author gives us an unforgettable portrait of Franz Taibosh, rescued from racists and romantic notions to a person with an extraordinary life.

Andrews, George Reid. *Blackness in the White Nation: A History of Afro-Uruguay*. Chapel Hill: University of North Carolina Press, 2010. ISBN: 978-0-9078-3417-6, pp.241.



Uruguay is not conventionally thought of as part of the African diaspora, yet during the period of Spanish colonial rule, thousands of enslaved Africans arrived in the country. Thus, Afro-Uruguayans played important roles in Uruguay's national life, creating the second-largest Black press in Latin America, a racially defined political party, and numerous social and civic organizations. Afro-Uruguayans were also central participants in the creation of Uruguayan popular culture and the country's principal musical forms, tango and *candombe*. *Candombe*, a style of African-inflected music, is one of the defining features of the nation's culture, embraced equally by white and black citizens. In this book the author offers a comprehensive history of Afro-Uruguayans from the colonial period to the present. Showing how social and political mobilization is intertwined with *candombe*, hence, he traces the development of Afro-Uruguayan racial discourse and argues that *candombe*'s evolution as a central part of the nation's culture has not fundamentally helped the cause of racial equality. Incorporating lively descriptions of his own experiences as a member of a *candombe* drumming and performance group, he consistently connects the struggles of Afro-Uruguayans to the broader issues of race, culture, gender, and politics throughout Latin America and the African diaspora generally.

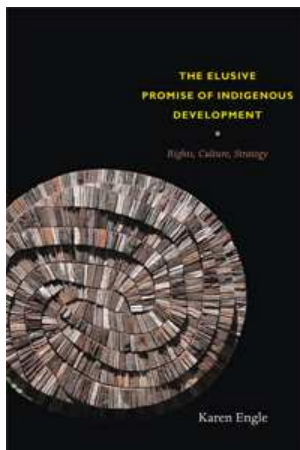
Collins, Walter P., ed. *Emerging African Voices: A Study of Contemporary African Literature*. Amherst, NY: Cambria Press, 2010. ISBN: 978-1-60497-664-9, pp.335.



This volume offers a general analysis and critical evaluation of the work of new writers in order to showcase their contribution to the body of African literature. It examines nine contemporary writers whose works (written almost entirely in the colonial languages of English and French) update and refocus African literature for the new century. The writers whose works are under discussion tackle some of the long-standing difficulties of the colonial project—assimilation, Manicheism, and othering—in new ways while exposing the challenges and dysfunctions of a locale affected by globalization.

Hence, this book is a compendium of literary scholarship offering an assessment of the literary endeavors of the latest generation of select African writers. There exists an abundance of deft scholarship and critical analyses, even in the most recent publications by African and Western theorists, of the works of recognized African authors. However, it is sometimes difficult to access a variety of criticism for some more recent writers, those born just before, at, or just after the independence of many African nations. During the last 60 years, African literature has been dynamically shaped by African history, especially the colonial exploits of Western nations. A clear and irrefutable *raison d'être* for this volume is to probe the aims and intentions of these new voices. Seven chapters are devoted to writers of Nigerian descent with the balance dedicated to writers from Senegal and South Africa.

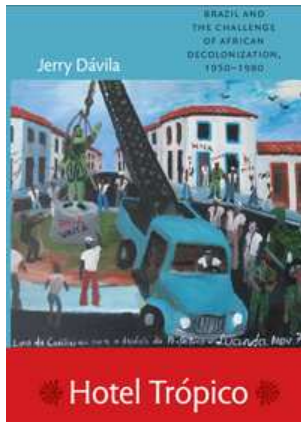
Engle, Karen. *The Elusive Promise of Indigenous Development: Rights, Culture, Strategy*. Durham, NC: Duke University Press, 2010, pp.424.



Around the world, indigenous peoples use international law to make claims for heritage, territory, and economic development. Here the author traces the history of these claims, considering the prevalence of particular legal frameworks and their costs and benefits for indigenous groups. Her vivid account highlights the dilemmas that accompany each legal strategy, as well as the persistent elusiveness of economic development for indigenous peoples. Focusing primarily on the Americas, the author describes how cultural rights emerged over self-determination as the dominant framework for indigenous advocacy in the late twentieth century, bringing unfortunate, if unintended, consequences. Engle also contends that by asserting static, essentialized notions of indigenous culture, indigenous rights advocates have often made concessions that threaten to exclude many claimants, force others into norms of cultural cohesion, and limit indigenous economic, political, and territorial autonomy. Thus, she explores one use of the right to culture outside

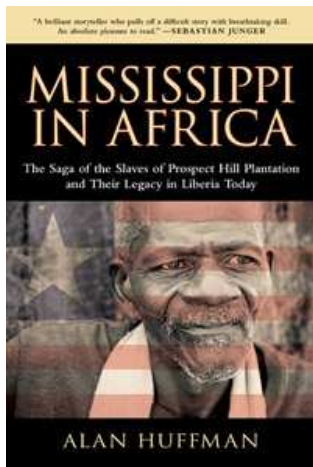
the context of indigenous rights, through a discussion of a 1993 Colombian law granting collective land title to certain Afro-descendant communities. Following the aspirations for and disappointments in this law, Engle cautions advocates for marginalized communities against learning the wrong lessons from the recent struggles of indigenous peoples at the international level.

Dávila, Jerry. *Hotel Tropic: Brazil and the Challenge of African Decolonization, 1950-1980*. Durham, NC: Duke University Press, 2010, pp. 312.



In the wake of African decolonization, Brazil attempted to forge connections with newly independent countries. In the early 1960s it launched an effort to establish diplomatic ties with Africa; in the 1970s it undertook trade campaigns to open African markets to Brazilian technology. *Hotel Trópico* reveals the perceptions, particularly regarding race, of the diplomats and intellectuals who traveled to Africa on Brazil's behalf. Thus, the author analyzes how their actions were shaped by ideas of Brazil as an emerging world power, ready to expand its sphere of influence; of Africa as the natural place to assert that influence, given its historical involvement in the enslavement African people; and of twentieth-century notion of Brazil as a "racial democracy," with a uniquely harmonious mix of races and cultures. While the experiences of Brazilian policymakers and diplomats in Africa reflected the logic of racial democracy, they also exposed ruptures in this interpretation of Brazilian identity. Drawing on interviews with retired Brazilian diplomats and intellectuals, Dávila shows the Brazilian belief in racial democracy to be about not only race but also Portuguese ethnicity.

Huffman, Alan. *Mississippi in Africa: The Saga of the Slaves of Prospect Hill Plantation and Their Legacy in Liberia Today*. Jackson, MS: University Press of Mississippi, 2010, pp.328.



When Mississippi cotton planter Isaac Ross died in 1836, his will decreed that his plantation, Prospect Hill, should be liquidated and the proceeds from the sale be used to pay for the passage of the people he enslaved to the newly established colony of Liberia in West Africa. Ross's heirs contested the will for more than a decade, prompting a deadly revolt in which a group of the enslaved burned Ross's mansion to the ground. But the will was ultimately upheld. The formerly enslaved immigrated to their new home, where they battled the local people and built vast plantations with Greek Revival-style mansions in a region the Americo-Africans renamed "Mississippi in Africa." In the late twentieth century, the seeds of resentment sown over a century of cultural conflict between the colonists and original people exploded, begetting two decades of civil war that ended in 2003. Tracking down Prospect Hill's living descendants, deciphering a history ruled by rumor, and delivering the complete chronicle in riveting prose, journalist Alan Huffman has rescued a lost chapter of American history whose aftermath is far from over.

Román, Miriam Jiménez and Juan Flores, eds., *The Afro-Latin@ Reader: History and Culture in the United States*. Durham, NC: Duke University Press, 2010, pp. 566.

The Afro-Latin@ Reader
HISTORY AND CULTURE IN THE UNITED STATES
Edited by Miriam Jiménez Román and Juan Flores

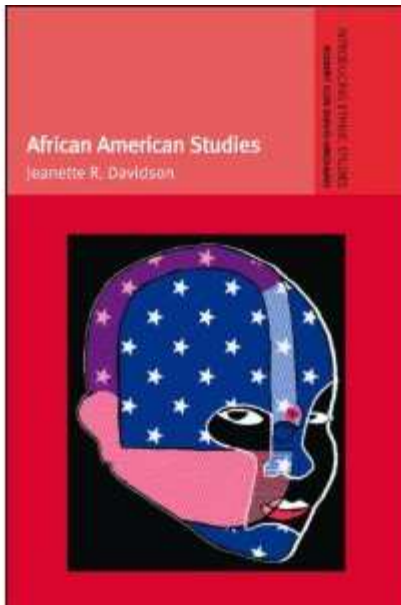


This volume focuses attention on a large, vibrant, yet oddly invisible community in the United States: people of African descent from Latin America and the Caribbean. The presence of Afro-Latinos in the United States and throughout the Americas belies the notion that Black people and Latinos are two distinct categories or cultures. However, Afro-Latinos are uniquely situated to bridge the widening social divide between Latinos and African Americans; at the same time, their experiences reveal pervasive racism among Latinos and ethnocentrism among African Americans. Thus, the book addresses history, music, gender, class, and media representations in more than sixty selections, including scholarly essays, memoirs, newspaper and magazine articles, poetry, short stories, and interviews.



Whye, Demetrius. *Summer School*. Gilbert, AZ: D. Whye Enterprises, 2008, pp.207. ISBN: 0-9786804-0-5. [young adult].

Calvin and Jerome had a summer of bike riding adventures planned with the guys in their newly formed bike club. A chance meeting with Kecia in front of their apartment building altered their plans and added to their adventures. They learned that Kecia was homeless and couldn't read very well because she was unable to attend school. Calvin decided to use the new bike club to start a summer school for Kecia and her friends. As the guys from the bike club help the homeless children learn reading, writing and arithmetic they realize that they are learning as much as they are teaching. With the laughter, new friends and sense of accomplishment, they learn that summer school may be the most rewarding adventure of summer vacation.



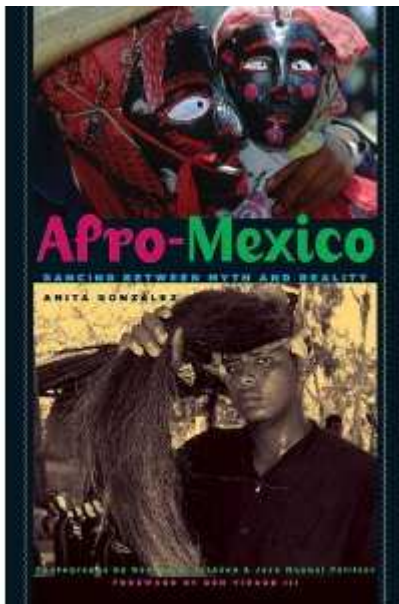
Davidson, Jeanette R., ed. *African American Studies*. Edinburgh, UK: Edinburgh University Press, 2010. ISBN: 9780748637140, pp. 318.

This book presents the diverse, expansive nature of African American Studies and its characteristic interdisciplinarity. It is intended for use with undergraduate/ beginning graduate students in African American Studies, American Studies and Ethnic Studies.

Section I focuses on the historical development of the field and the diverse theoretical perspectives utilized in African American Studies, featuring articles by Perry Hall and Molefi Kete Asante. Section II examines African American Studies' commitment to

community service and social activism, and includes exclusive interviews with acclaimed actor/activist Danny Glover and renowned scholar, Manning Marable. Section III presents international perspectives. Section IV includes selected areas of scholarship: Oral History as an important research methodology; African American Philosophy; African Aesthetics (song and dance); perspectives on Womanism, Black Feminism and Africana Womanism with a focus on literature; and African American Religion. The book concludes with African American Studies' strengths and challenges and demonstrates that it is vital, transformative and sustainable for universities and communities.

González, Anita (photographs by George O. Jackson and José Manuel Pellicer; foreword by Ben Vinson III). *Afro-Mexico: Dancing between Myth and Reality*. Austin: University of Texas Press, ISBN 978-0-292-72324-5, 2010, pp. 163.



While Africans and their descendants have lived in Mexico for centuries, many Afro-Mexicans do not consider themselves to be either Black or African. For almost a century, Mexico has promoted an ideal of its citizens as having a combination of indigenous and European ancestry. This obscures the presence of African, Asian, and other populations that have contributed to the growth of the nation. However, performance studies—of dance, music, and theatrical events—reveal the influence of African people and their cultural productions on Mexican society.

In this work, the author articulates African ethnicity and artistry within the broader panorama of Mexican culture by featuring

dance events that are performed either by Afro-Mexicans or by other ethnic Mexican groups about Afro-Mexicans. She illustrates how dance reflects upon social histories and relationships and documents how residents of some sectors of Mexico construct their histories through performance. Festival dances and, sometimes, professional staged dances point to a continuing negotiation among Native American, Spanish, African, and other ethnic identities within the evolving nation of Mexico. These performances embody the mobile histories of ethnic encounters because each dance includes a spectrum of characters based upon local situations and historical memories.

Sherwood, Marika. *Origins of Pan-Africanism: Henry Sylvester Williams, Africa, and the African Diaspora*. New York: Routledge, 2011. ISBN: 978-0-415-87959-0, pp. 354.

This book is a recount of the life story of the pioneering Henry Sylvester Williams, an unknown Trinidadian son of an immigrant carpenter in the late-19th and early 20th century. Williams, then a student in Britain, organized the African Association in 1897, and the first-ever Pan-African Conference in 1900. He is thus the progenitor of the OAU/AU. Some of those who attended went on to work in various pan-African organizations in their homelands. He became not only a qualified barrister, but the first Black man admitted to the Bar in Cape Town, and one of the first two elected Black borough councilors in London. These are remarkable achievements for anyone, especially for a Black man of working-class origins in an era of gross racial discrimination and social class hierarchies. Williams died in 1911, soon after his return to his homeland, Trinidad. Through original research, this book is set in the social context of the times, providing insight not only into a remarkable man who has been heretofore virtually written out of history, but also into the African Diaspora in the UK a century ago.