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Covering the last two hundred years, this book examines how African-descended people made their way out of slavery and into freedom, and how, once free, they helped build social and political democracy in Latin

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America.

Two-thirds of Africans, both free and enslaved, who came to the Americas from 1500 to 1870 came to Spanish America and Brazil. Yet Afro-Latin Americans have been excluded from narratives of their hemisphere 's history. George Reid Andrews redresses this omission by making visible the lives and labors of black Latin Americans in the New World.

Examines the full range of humanities and social science scholarship on people of African descent in Latin America.

A landmark scholarly achievement . . . With judicious commentary by several of the leading experts in the field, this book dramatically expands the canon of texts used to study the black Atlantic and the African diaspora, and captures the tenor of the 'black voice' as it collectively engaged the power of colonial institutions. In no uncertain terms, Afro-Latino Voices will prove to be a remarkable pedagogical tool and an influential resource, inspiring deeper comparative work on the African diaspora. --Ben Vinson III, Center for Africana Studies, Johns Hopkins University

Hers is one of eleven essays and four poems included in this volume in which Latina women of African descent share their stories. The authors included are from all over Latin America-Brazil, the Dominican Republic, Haiti, Panama, Puerto Rico, Venezuela-and the United States. They write about the African diaspora and issues such as colonialism, oppression and disenfranchisement. Diva Moreira, a Brazilian, writes that she experienced racism and humiliation at a very young age. The worst experience, she remembers, was

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her mother's bosses' conviction that Diva didn't need to go to school after the fourth grade, "because blacks don't need to study more than that."

This volume explores the connections between people of Asian and African descent in Latin America and the Caribbean, focusing specifically on how they negotiated shared social spaces and experiences to develop what in many cases would become a fusion of cultures.

Through a collection of theoretically engaging and empirically grounded texts, this book examines African-descended populations in Latin America and Afro-Latin@s in the United States in order to explore questions of black identity and representation, transnationalism, and diaspora in the Americas.

Drawing from a wide spectrum of disciplines, the essays in this collection examine in different national contexts the consequences of the "Latin American multicultural turn" in Afro Latino social movements of the past two decades.

12.5 million Africans were shipped to the New World during the Middle Passage. While just over 11.0 million survived the arduous journey, only about 450,000 of them arrived in the United States. The rest—over ten and a half million—were taken to the Caribbean and Latin America. This astonishing fact changes our entire picture of the history of slavery in the Western hemisphere, and of its lasting cultural impact. These millions of Africans created new and vibrant cultures, magnificently compelling syntheses of various African, English, French, Portuguese, and Spanish influences. Despite their great numbers, the cultural and social worlds that they created remain largely unknown to most Americans, except for certain popular, cross-over



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musical forms. So Henry Louis Gates, Jr. set out on a quest to discover how Latin Americans of African descent live now, and how the countries of their acknowledge-or deny-their African past; how the fact of race and African ancestry play themselves out in the multicultural worlds of the Caribbean and Latin America. Starting with the slave experience and extending to the present, Gates unveils the history of the African presence in six Latin American countries-Brazil, Cuba, the Dominican Republic, Haiti, Mexico, and Peru-through art, music, cuisine, dance, politics, and religion, but also the very palpable presence of anti-black racism that has sometimes sought to keep the black cultural presence from view.

When John Charles Chasteen learned that Sim?n Bol í var, the Liberator, danced on a banquet table to celebrate Latin American independence in 1824, he tried to visualize the scene. How, he wondered, did the Liberator dance? Did he bounce stiffly in his dress uniform? Or did he move his hips? In other words, how high had African dance influences reached in Latin American societies? A vast social gap separated Bol í var from people of African descent; however, Chasteen's research shows that popular culture could bridge the gap. Fast-paced and often funny, this book explores the history of Latin American popular dance before the twentieth century. Chasteen first focuses on Havana, Buenos Aires, and Rio de Janeiro, where dances featuring a "transgressive close embrace" (forerunners of today's salsa, tango, and samba) emerged by 1900. Then, digging deeper in time, Chasteen uncovers the historical experiences that molded Latin American popular dance, including carnival celebrations, the social lives of slaves, European fashions, and, oddly enough, religious processions. The relationship between Latin American dance and nationalism, it turns out, is very deep, indeed.

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