

and enigmatic, and always sensual; reminiscent of some of the work of Carl Phillips, they concern themselves with relations among flesh, spirit, and emotion. Steeped in rhythms and images of myth and ritual, they move toward a conflation of art, life, and death.

Lori Tsang  
Washington, D.C.

#### 17-4-0434

Walker, Frank X. *When Winter Come: The Ascension of York*. Lexington: Univ. Press of Kentucky, 2008. 118 pp. ISBN 978-0-8131-2483-4, \$25.00 (c); 978-0-8131-9184-3, \$15.00 (pb).

Walker's latest collection of poetry follows the story of the Lewis and Clark Expedition from the perspective of Clark's slave, York, along with various other individuals who belong to groups that are often ignored by textbooks and at risk of being all but forgotten by history. This collection is a sequel to Walker's *Buffalo Dance: The Journey of York*, but one need not be familiar with that collection to appreciate this one. Each poem in *When Winter Come* is crafted with extreme care. Every piece functions as part of the greater whole of the story Walker tells, and the movement from poem to poem is a graceful flow. Yet at the same time, the poems stand alone as individually powerful narratives.

Perhaps the strongest aspect of *When Winter Come* is the voice Walker gives to each speaker in his poetry. Every character, from York himself to objects such as York's hunting shirt or his hatchet, has their own distinct and extraordinarily believable voice. Walker utilizes the vernacular of his enslaved Black and Native American characters in a way that is simultaneously respectful and realistic.

This is a beautiful collection of poetry and is highly recommended.

Margaret Bashaar  
Pittsburgh, Pa.

#### 17-4-0435

Weaver, Afaa Michael. *The Plum Flower Dance: Poems 1985 to 2005*. Pittsburgh, Pa.: Univ. of Pittsburgh Press, 2007. 136 pp. ISBN 978-0-8229-5979-3, \$14.00 (pb).

*The Plum Flower Dance* is a selection of poems Weaver wrote between 1985 and 2005. Deriving its title from a Chinese mathematical fortune-telling philosophy, the volume is structured as a five-element sequence whose organization is inspired by Daoism, Buddhism, the Kabbalah, and a Chinese boxing system, with part titles—gold, water, wood, fire, and earth—written in both Chinese and English.

Individual poems are influenced and informed by artists, writers, and musicians like Thelonious Monk, Lorraine Hansberry, Langston Hughes, and Marc Chagall. Many are recollections of childhood experiences and time passed with family and friends. A group in the middle section gives voice to the eloquent silences of Black male experience in moving portraits of workers and warriors, husbands and fathers, poets and musicians.

Within the individual poems, as well as within the overall construct of the book, the author weaves various strands of his life's experience into a personal tapestry that reflects deep and abiding feelings for human relationships, connections with history, concerns with spirituality, and a philosophical inquisitiveness. The result is a meditative, passionate, and resonant work that is truly astounding for its depth of reflection, beauty of language, and breadth of vision.

Lori Tsang  
Washington, D.C.

## Criticism

#### 17-4-0436

Reed, Ishmael. *Mixing It Up: Taking on the Media Bullies and Other Reflections*. Cambridge, Mass.: Da Capo Press, 2008. 320 pp. ISBN 978-1-56858-339-6, \$13.95 (pb).

Reviewing *Mixing It Up* is just like sitting in an Ishmael Reed lecture. His voice, both orally and in the written word, is incisive. He is smart, the book is well researched, and his arguments are compelling, yet it hurts to hear him. His coverage of American race relations links culture, economics, and history in surprising ways. In his essay "Imus," Reed provides a chilling comparison between the media coverage of "Shock Jock" Don Imus, after he was fired for making racist comments about the Rutgers women's basketball team, and the way in which the media covered the Virginia Tech shootings perpetrated by Cho Seung-Hui.

Reed emphasizes the relationship between Black and White American males, American popular music, and the hierarchy of color that exists in American media corporations. His historical knowledge and cultural savvy are not the only highlights of this collection of essays. His essay on Charles Chesnutt is possibly the best ever written. This collection of essays is appropriate and necessary for high school level readers and should become canonical text for every American Studies program in the United States.

Leslie Antonette  
East Stroudsburg Univ. of Pennsylvania

## Visual and Performing Arts

#### 17-4-0437

Cleveland, William. *Art and Upheaval: Artists on the World's Frontlines*. Oakland, Calif.: New Village Press, 2008. 352 pp. Foreword by Clarissa Pinkola Estés. ISBN 978-0-9766054-6-1, \$20.01 (pb).

"The frontlines are everywhere" is the statement that begins Cleveland's bold and wonderful book about people and communities working on the frontlines (in art and in dangerous locations), both here in the United States and in countries around the world. Cleveland writes about six art communities: Maralinga, Australia; Watts, California; Cambodia; Northern Ireland; South Africa; and the former Yugoslavia. In each of these sections, he offers three or four chapters describing artists, their art or projects, and the community in which they are living.

Cleveland (the founder and director of the Center for the Study of Art and Community, a teacher, activist, musician, and writer) also includes some history or background of the conflict (be it a riot, war, genocide, nuclear testing, human rights, and so on), as well as the people and artists working in a variety of mediums. He does a beautiful job of getting to the heart of these artists and communities and what they are trying to accomplish against great odds. The only flaw in this jewel of a book is that only six communities are discussed. Photos, notes, and an index are also included. Highly recommended for all colleges and universities.

Melissa Aho  
Univ. of Minnesota

17-4-0438

George, Nelson, and Leeds, Alan, eds. *The James Brown Reader: 50 Years of Writing about the Godfather of Soul*. New York: Plume. 2008. 318 pp. ISBN 978-0-452-28946-8, \$17.00 (pb).

When James Brown died in late 2006, he left a hole in the music world that can never be filled. The current compilation of 41 contemporary articles, liner notes, and reviews covers the Godfather of Soul's remarkable career, from the 1959 *Variety* mention of an Apollo performance to a wonderful 2007 summation by co-editor Leeds (Brown's former tour manager). Perhaps the most marvelous thing about this excellent collection is the variety of sources selected, from rock journals *Crawdaddy* and *Rolling Stone* to *Penthouse*, the *Washington Post*, and *Chicago Daily Defender*. *The James Brown Reader* is thus no academic study but a seminal resource guide to Brown's life and works that will be cherished by all pop music fans.

The detailed time line, some great photos, and a discography of Brown's singles and albums alone would make this an essential purchase for all pop music collections. Highly recommended for all public and academic libraries.

Anthony J. Adam  
Prairie View A & M Univ.

17-4-0439

Szabo, Joyce M. *Art from Fort Marion: The Silberman Collection*. Norman: Univ. of Oklahoma Press, 2008. 208 pp. Illus. ISBN 978-0-8061-3883-1, \$49.95.

The fourth volume in the Western Legacies Series from the National Cowboy & Western Heritage Museum, *Art from Fort Marion*, offers a unique glimpse into the artistic lives of a handful of Southern Plains Indians during a very peculiar time. The artists featured were part of a group of 72 Kiowa, Cheyenne, Arapaho, Comanche, and Caddo men held prisoner by the U.S. Army at Fort Marion in Saint Augustine, Florida, from 1875 to 1878. Artists like Zotom, Making Medicine, and Squint Eyes drew scenes from their old lives and experiences, such as hunting buffalo, and from their new experiences, such as fishing for sharks. They created extraordinary drawings on paper, fans, shields, and vases.

Written by art historian Szabo, the book covers in detail the Fort Marion drawings in the Silberman Collection and includes information on the lives of the artists and their artistic styles, the culture at Fort Marion, Fort Marion art since the nineteenth century, and the formation of the Arthur and Shifra Silberman Collection. Photographs of the men at Fort Marion are also included, as well as a bibliography and an index. This beautiful book and its gorgeous drawings are highly recommended for those libraries with American art and history collections.

Melissa Aho  
Univ. of Minnesota

17-4-0440

Thompson, Barbara, ed. *Black Womanhood: Images, Icons, and Ideologies of the African Body*. Seattle: Univ. of Washington Press, 2008. 374 pp. Illus. ISBN 978-0-295-98770-5, \$75.00 (cl); 978-0-295-98771-2, \$50.00 (pb).

Examining the fascinating, beautiful, and sensitive subject of the Black female body from traditional African, colonial, and contemporary perspectives, editor Thompson (curator of African, Oceanic, and Native American Collections at the Hood Museum of Art, Dartmouth College) brings together a thought-provoking and important book, based on the traveling exhibition of the same name. The book is arranged in three different sections: "Iconic Ideologies of Womanhood: African Cultural Perspectives," "Colonizing Black Women: The Western Imaginary," and "Meaning and Identity: Personal Journeys into Black Womanhood."

*Black Womanhood* includes more than 200 historical and contemporary images in color and black-and-white. A variety of art forms are covered, ranging from sculpture to photography to beaded art. The book also discusses the important issue of the Black female body in relation to beauty, motherhood, sexuality, gender roles, status, power, and race. Also included are essays from artists and scholars discussing the Black female body in the context of art history, anthropology, history, and society in Africa and the West. Biographies of the artists and essay contributors, a bibliography, and an index complete this beautiful book. Highly recommended for all colleges and universities.

Melissa Aho  
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## Biography/Autobiography

17-4-0441

Bourne, Richard. *Lula of Brazil: The Story So Far*. Berkeley: Univ. of California Press, 2008. 304 pp. ISBN 978-0-520-24663-8, \$24.95.

*Lula of Brazil* chronicles the life and political trajectory of Luiz Inácio "Lula" da Silva (1945 –), the noted Workers' Party president of Brazil. The subtitle emphasizes "so far" because his second four-year term (2003–2007, 2007–2011) is in progress. What is the Lula phenomenon? Offering a concise, comprehensive response, this book primarily covers Lula's years as president but includes a rare glimpse, with photos, of his early years. Bourne (London University) has also authored a work on Getúlio Vargas.

Lula was one among the mass of economic refugees fleeing the impoverished Brazilian interior for jobs in the industrializing South. Settling in São Paulo state, he obtained a traineeship in metalworking. The governing military regime (1964–1985) held a development model that imposed low wages. The regime foundered in runaway inflation. Vehement about abolishing poverty and adamantly committed to a democratic society, Lula organized unions, massive strikes, and the Workers' Party, helping to end the military government. Defeated in his presidential bids of 1989, 1994, and 1998, he finally succeeded in 2002. A familiar and popular confidence in him has grown. Though admittedly with little formal education, he has more than proven his skills as a natural leader. He has shown he can manage Brazil. He was re-elected in 2006.

Lula's most revealing achievement may be that a majority of the Brazilian population now ranks within some level of the middle class. This book highlights the keys to his success as focus, persistence, and conviviality. The latter quality has enabled what the first two have anchored. Offering a carefully mixed interim assessment, the book nonetheless reveals Lula's singular impact.

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