

day lives. Chapter 5 is titled simply "Community." Here, we are introduced to the relationship between the three social pillars of contemporary Mainsin life—village, government and church. Mainsin sociality emerges as a hybrid consisting of intersecting networks of identity, both old and young.

The penultimate chapter, "Culture Change: Tapa and the Rainforest," is perhaps the most important in the book. This chapter provides detailed information concerning why it was that the Mainsin decided in the 1990s that commercial logging of the land was likely to cause more harm than good. In unpacking the various motivations that prompted local decision-making processes, Barker shows that contemporary campaigns to "save the rainforest" are more fraught and motivated by competing agendas than a superficial understanding of environmental politics would have us believe.

Ancestral Lines contains many gems. Professionals will appreciate the many challenges that Barker faced in writing this text. As anyone who has ever taught introductory courses knows only far too well, one of the challenges instructors face is to introduce core disciplinary concepts—such as "society" and "culture"—which can later be complicated and problematized in the years to come. Throughout *Ancestral Lines*, Barker sets out cogent definitions of key terms, while at the same time, laying the foundation for their subsequent critique. For example, in drawing upon tapa cloth as a metaphor for social life, he writes: "like a tapa cloth, a society is composed of basic elements that fit together to provide a whole" (p. 75). If this statement sounds like an objectification to trained ears, Barker is quick to qualify this position only a few pages later: "So far in this chapter, I've been describing kinship, descent and marriage as sets of rules that guide social behaviour. This is necessary, but also a bit misleading. The Mainsin are not given a rule book or script early in life for how to live" (p. 102). Cautionary words such as these beautifully pave the way for those students who will go on to take subsequent courses in cultural anthropology. Barker has anticipated and responded to the challenges anthropology course instructors face not only in the first year but throughout the undergraduate curriculum.

Ancestral Lines will be productively read not only by beginning students but by specialists as well. It will be of particular interest to scholars of the Pacific as well as anyone interested in art, aesthetics or political ecology. Perhaps most significantly, it serves as a powerful case study for theorizing social change. Globalization is presented as being neither ultimately "good" nor "evil"—it neither flattens cultural diversity nor leads to its creation. Similarly, we learn that transnational forces do not work to the detriment of local communities, but neither do they carry in their wake some kind of unqualified good. Finally, it is erroneous to see cultural change and continuity as opposed positions along a unidirectional time line. What Barker does best in *Ancestral Lines* is to reveal the many complexities involved in analyzing social life and history. The fact that he does so with such clarity and finesse makes this text all the more remarkable an achievement.

Richard Price, *Travels with Tooy: History, Memory, and the African American Imagination*, Chicago: University of Chicago Press, 2008, 448 pages.

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Maroon communities, formed by runaway and rebel slaves who fled the brutality and terror of whip and toil in the slave plantation, have become important symbolic reference points for Black communities throughout the Americas and the Caribbean. They represent both a militant and proactive response to the inhumanity of slavery and—for many Black movements—provide a connection with the idea of a past where African languages, cultures and traditions persisted. Richard Price's (1983) work on the Saramaka Maroons of Suriname helped to create the sub-field of Maroon studies in Afro-American anthropology. Further, working with Sydney Mintz (1976) in the 1970s, he also laid an important theoretical foundation for the ethnographic and historical study of plantation societies in the Caribbean with the introduction of the model of "rapid creolization" of the ethnically heterogeneous milieu that existed on most plantations, haciendas and fazendas.

After 35 years of working with the Saramaka in both Suriname and French Guiana and of exploring the role of Africa in forging the social imaginary of Afro-American and Afro-Caribbean societies, Price encountered Tooy—a Saramaka magical specialist and community leader—in the shantytowns that ring Cayenne. *Travels with Tooy* documents Price's seven-year association with the charismatic Saramaka priest. However, it is an association that, according to Price, goes far beyond the standard ethnographer-informant relationship. Price credits Tooy as a full partner and collaborator in his exploration of how the Saramaka understand the place of Africa and African cosmologies in the creation of their own culture. Price asks "What is Africa for Tooy?" (p. 51). In many ways, this question summarizes the entire project of the book—to address, in the context of the debate between creole theorists and Africa-centric scholars, the role that Africa has played in making Black society in the Americas.

This volume, in many ways, represents Price's attempt to distil and rearticulate his approach to the magnificently rich and varied way that Afro-American communities, particularly Maroon communities like the Saramaka, have included the African, Amerindian and European to make vibrant and whole societies despite the horrors of the Middle Passage and life on the plantation. I use the word *distil* to emphasize the incredibly personal and intimate nature of Price's collaboration with Tooy. Through this mesmerizing character—who will likely join the ranks of other classic ethnographic informants such as Ongka of Kawelka fame, or Paiakan of the Kayapo—Price has deftly presented us with the very embodiment of creolization: an individual whose culture and worldview is eminently Saramaka but within whom we see the myriad ways in which

African culture has been recombined, reinterpreted and remade in the forests of South America.

It would be quite impossible to conduct a chapter-by-chapter summary of this volume in the space provided here, as the work contains over thirty short sections, many of which read like diary entries rather than chapters in a traditional ethnographic monograph. This is not to say that these sections are formed of raw, unfiltered fieldnotes. Indeed, quite the opposite—each section serves to peel back another portion of Tooy's life history or of Price's interaction with him to reveal a subtle exposition of how a creole past has served to make the Saramaka present.

The volume is written in a beautifully crafted and captivating narrative style that draws the reader into a world where magical sea spirits and African gods live a life as real to Tooy as anything on the earthly plane. Tooy communicates with these entities through possession ceremonies. However, Price does not interrogate the anthropology or psychology of possession in any way other than to accept that for Tooy, these events, entities and experiences are very real and so should be treated as such by the ethnographer. Richard and Sally Price have been working with the Saramaka for decades and consequently, the social realities of these people have been, for some time, part of their reality. The life of the Saramaka village; the sights, sounds and smells of the Suriname bush; the existence of refugee and exiled Saramaka living in Cayenne; all of these experiences have helped to inform the Prices' ethnography. It should come as no surprise then, that the author approaches Tooy's understanding of the magical world of "Wéntis" or sea gods (p. 9), spirits of life and death (p. 17) and other aspects of Saramaka cosmology with the same degree of credulity and acceptance as his canny interlocutor and alter-ego.

Recent scholarship that has contributed to perspectives on creolization in the slave plantation, such as Matory (2005) and Palmié (2002) and others, has sought to place Black agency and an ongoing dialogue between the Americas and Africa at the heart of the discussion about Afro-American religion, social movements and identity. However, Price argues that these works rarely take into account the world of Maroon societies (p. 302). Price's work on Maroons, and especially this volume, very much emphasize the importance of Black action and agency in making Afro-American culture. Throughout Price's documentation of his ongoing interaction with Tooy, the author exhorts his readers to pay attention to the convoluted politics of self-representation and identity. Although the Saramaka actively sought to isolate themselves from the "dialogue" wrought by the slave trade between the Suriname coast and West Africa, they are no less responsible for making their own society and Black social universe than are the populations of manumitted Blacks living in cities like Salvador in Brazil or Havana in Cuba.

Another of Price's goals with this work, although he is less explicit about it, is to relocate the study of creolization back to American, and more specifically, Caribbean space. Price rails

against the dilution and repurposing of the creolization concept to describe any form of cultural hybridity and in his presentation of Tooy's story, the author continually maintains the importance of understanding creole social processes in the very specific socio-historical context of the Caribbean.

Ultimately, I think that one of Price's real aims with this volume is to illustrate the futility and sterility of the rather tiresome and, at times, acrimonious debate that continues to waylay Afro-American anthropology. Maroon communities, such as those in Suriname, Brazil or Jamaica, are often held up by Black movements as the most "African" of Black American societies and represent the importance of resistance to racial oppression. In Tooy, Price provides us with an extremely personal and intimate portrait of a man and a community that have both maintained a potent and ever-present connection with Africa but that also represent the incredible creativity and innovation found in creolized societies.

Both this book and the personality of Tooy weave an enchanting spell over the reader. It is a marvellously written exploration of a unique Afro-American society, an enchanting character sketch of a singular individual and another important contribution to the ethnographic and theoretical exploration of how Africa has contributed to the social and cultural life of the Americas. To be sure, it is very densely written and one wonders at times where Tooy ends and Price begins. Though some might find these sorts of literary acrobatics disconcerting in a work of ethnography, I am not one of them.

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