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

Two-thirds of Africans, both free and enslaved, who came to the Americas from 1500 to 1870 came to Spanish

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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.

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Alejandro de la Fuente and George Reid Andrews offer the first systematic, book-length survey of humanities and social science scholarship on the exciting field of Afro-Latin American studies. Organized by topic, these essays synthesize and present the current state of knowledge

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on a broad variety of topics, including Afro-Latin American music, religions, literature, art history, political thought, social movements, legal history, environmental history, and ideologies of racial inclusion. This volume connects the region's long history of slavery to the major political, social,



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cultural, and economic developments of the last two centuries. Written by leading scholars in each of those topics, the volume provides an introduction to the field of Afro-Latin American studies that is not available from any other source and reflects the disciplinary and thematic richness of

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this emerging field.

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

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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

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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 musical forms. So Henry Louis Gates, Jr. set

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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

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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-

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black racism that has sometimes sought to keep the black cultural presence from view.

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

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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'



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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

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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

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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

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worst experience, she remembers, was 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."

Through a collection of theoretically engaging and empirically grounded

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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.

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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. Afro-Uruguayans played important roles in Uruguay's national life, creating th

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When John Charles Chasteen learned that Sim?n Bolívar, 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

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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 Bolívar from people of African descent; however, Chasteen's research shows that popular culture could bridge the gap. Fast-paced and



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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,

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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

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Latin American dance and nationalism,  
it turns out, is very deep, indeed.

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