In summa präsentiert Band 54 zwei höchst unterschiedliche Texte, nicht nur aufgrund der völlig unterschiedlichen Lebensperspektiven, Biografien und Epochen der beiden Autoren, sondern auch aufgrund ihrer unterschiedlichen Zielsetzungen in der Niederlegung der Texte. Gemeinsam ist ihnen, dass sie Einblicke geben in ihre Sichtweise Mexikos, jeweils geprägt von ihrer Zeit und ihren Lebensumständen.

Antje Gunsenheimer

De Jong, Nanette: Tambú. Curaçao's African-Caribbean Ritual and the Politics of Memory. Bloomington: Indiana University Press, 2012. 161 pp. ISBN 978-0-253-22337-1. Price: $ 25.00

Throughout Afro-America, centuries of intense creolization resulted in the emergence of Creole cultures sharing general syncretic patterns yet resulting in distinct local variations. The Curaçaoan musical style of Tambú is one out of many examples of this phenomenon. More than simply one out of several unique folkloristic Curaçaoan contributions to Afro-American music, Tambú represents both secular and religious dimensions, is important in local culture for both its music, texts, and dance, and is a powerful reminder both of the slavery past and of a more recent history of cultural disenfranchisement in this former Dutch colony.

During but also after slavery, colonial and religious authorities thought of Tambú not only as vulgar and unchristian, but also as a ill-concealed threat to the colonial status quo – which indeed it was. Tambú continued to be suppressed and denigrated, and public Tambú meetings were officially forbidden as late as the period between 1936 and 1952. This only changed in the past decades, in an island that has been autonomous in domestic affairs since 1954, but still forms part of the Kingdom of the Netherlands because the overwhelming majority of the population rejects full independence. In the past decades, as the African heritage of the island was reappraised, Tambú was increasingly heralded as one of the prime signifiers of a unique local Afro-Caribbean culture. Whereas the equally unique Curaçaoan Creole language of Papiamentu is spoken by the entire population of *all* races and classes, Tambú is promoted as the particular cultural legacy of the lower-class Afro-Curaçaoan majority.

The first serious attempt to trace the history of significance of Tambú was a doctoral thesis defended at the University of Amsterdam in 1997. In his book "Tambú," Afro-Curacaoan scholar and Tambú practitioner René Rosalia erected a monument for this cultural phenomenon. While the study may had several flaws, it is still the yardstick to measure newer contributions on Tambú.

Unfortunately, comparison of Rosalia's "Tambú," to Nanette de Jong's "Tambú," leaves at least this reader wondering what the latter book has to offer. The immediately obvious answer is that De Jong writes in English and hence enables a wider audience to learn about contemporary Tambú, its music and lyrics, its connections to the slavery period and colonialism, and its significance for contemporary Curaçaoan society. But for those who have read Rosalia's pioneering book, De Jong's short monograph has little new on offer.

Unfortunately, the book has many errors as well, also when it comes to linguistic issues. Not only are many translations from Dutch into English hilariously incorrect, probably done by some sort of faulty internet translator (e.g., pp. 58 f.), but so are translations from Papiamentu into English. Thus, the Papiamentu words of a Tambú song inspired by the French and Haitian Revolutions (hence Liberté, Egalité, Fraternité), "Libertat, gatlité," are translated as "Gallant Liberty" rather than as "Liberty, equality" (57). There are other, substantial flaws. Thus, there are many errors, leaps, and lacunae in the historical sections of the book, and many wrong interpretations on the present. De Jong repeatedly writes that Tambú is still forbidden by the Dutch authorities (e.g., pp. 7, 104). In reality, Tambú is not forbidden at all, and certainly not by the Dutch authorities that have no say whatsoever in such domestic affairs since 1954.

Fortunately, there are also some very interesting sections, particularly those where De Jong, a senior lecturer at the International Centre for Music Studies at Newcastle University, shares her insights and personal experiences as a professional musician participating in Tambú sessions. These sections came as an enlightening relief to this reader. Anyone interested in learning more about Tambú may benefit from reading these sections – and may also want to look at a recent documentary made by Catrien Ariëns, "*Nochi no ke lagami bai*" (The Night That Holds Me Back. About the Indestructible Power of the Tambú of Curaçao. Corona Pictures 2013).

Gert J. Oostindie

Emmerich, Alexander: Die Indianer Nordamerikas. Geschichte, Kultur, Mythos. Stuttgart: Konrad Theiss Verlag, 2011. 180 pp. ISBN 978-3-8062-2424-5. Preis: € 19.95

Der Autor dieser Publikation ist Historiker und Philologe; die Schwerpunkte seiner Forschung beinhalten die Geschichte der USA und Deutschlands im 18. und 19. Jahrhundert. Wie geht ein Historiker vor, der ein Buch über die indigene Bevölkerung Nordamerikas schreibt? Emmerich orientiert sich im Hauptteil seiner Veröffentlichung an den Konflikten, welche die Ureinwohner Nordamerikas mit den Euro-Amerikanern hatten. Für einen Historiker hat dies durchaus Sinn, weil er sich chronologisch durch das Thema arbeiten kann.

Den Anfang macht Emmerich jedoch mit einem Teil, der den Titel "Mythos" trägt und sich z. B. mit den verschiedenen Bezeichnungen für die Ureinwohner Nordamerikas, einigen grundsätzlichen Informationen über sie und mit dem wachsenden Bekenntnis zu indigenen Wurzeln beschäftigt. Das Kapitel "Die Indianer in der Populärkultur" stellt diverse Ursachen für das Entstehen von Stereotypen über die Indigenen Nordamerikas vor. So erwähnt Emmerich beispielsweise die Reiseforscher und Maler mit ihren Berichten und Bildern, die Romane, in denen nordamerikanische Ureinwohner eine Rolle spielen, Völkerschauen und Wildwest-Shows sowie die zahl-