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Reseña de "Caribbean Crusaders and the Harlem Renaissance" de Joyce Moore Turner
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One of the take-home messages of this important volume is that there is still a dire need for training in both how to apply for financing, learning what financing is available, and also in managerial skills for growing a business. The author makes a case for providing more tax incentives, too. This is interesting in that the region has long been characterized by “ring fencing” where foreign corporations have been taxed at lower rather than local ones. Still, the region is also home to “pioneer industry” tax incentives, and so any tax incentives will have to be carefully targeted to reach the unique segment of the local entrepreneurial population that is likely to form SMEs.

In sum, while the survey on which this study was based is limited—and the author acknowledges as much—the results make for very interesting reading on the problem of access to finance for small and medium-sized enterprises in the Caribbean.


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Joyce Moore Turner’s book explores the role of Caribbean radicals in socialist and communist movements during the era of the 1920s and 30s. Turner, who is the daughter of Richard B. Moore and was the editor of the important book, *Richard B. Moore: Caribbean Militant in Harlem*, continues the work she began with that volume by documenting the Caribbean presence in radical organizations in Harlem. Turner anchors her narrative in the lives of the well-known, but still understudied Otto Huiswoud and his wife, Hermina “Hermie” Dumont Huiswoud. Drawing from archival material in Russia and the United States, as well as documents from the personal archive of Hermina Huiswoud, Turner highlights their long careers as dedicated political activists in a wide range of socialist and communist organizations. Turner’s attention to the details of their participation in promoting the “Negro Question” in left political circles sheds more light on the role of Caribbean activists in the movement. While some readers will learn new information
about the Huiswouds, Caribbeanists and specialists in Harlem history are likely to yearn for fresher insights on the period and the subjects of Turner’s study.

The book’s chronological narrative traces the activities of the Huiswouds from their migration from the Caribbean through their experiences as activists in New York, the Soviet Union, Africa, and Europe. Franklin Knight’s introduction situates their lives within the larger context of late nineteenth-early twentieth century Caribbean migration. Chapter one picks up on Knight’s discussion of Caribbean migration by focusing on the Huiswouds path in New York. Hermina, a migrant from British Guiana, came to Harlem in 1919 where she met the older Otto, from Dutch Guiana (today Suriname), who arrived in New York as a seaman nine years earlier. Like other historians, Turner highlights the racial discrimination faced by Caribbean migrants in New York in order to understand their proclivities toward political activism. Chapters two and three illustrate how Caribbean activists “turned despair into protest,” by documenting their participation in the socialist and communist movements in a period when Otto became part of the well-known cohort of Caribbean radicals in Harlem, including Hubert Harrison, Claude McKay, Cyril Briggs, W.A. Domingo and Richard B. Moore, as well as their African-American fellow activists Chandler Owen and A. Phillip Randolph. In this regard, Turner’s work parallels Winston James’s discussion of the radicalization of Caribbean migrants in the United States.

Turner’s next three chapters move beyond the New York political scene to highlight Huiswoud’s and his cohort’s engagement with the international communist movement. Using Comintern archival sources, she underscores their struggles to push the so-called “Negro Question” to the forefront of the movement throughout the 1920s, moving from Huiswoud and McKay’s participation in the Fourth Comintern Congress of 1922 through the debates during the Sixth Congress of 1928. In great detail, Turner combs through the various debates within the movement, arguing that U.S. communist leaders “did not fully accept or appreciate their perspective.” Chapter seven, “Harlem Goes to Moscow and Paris” focuses on the Huiswouds’ experiences as activists in the Soviet Union and Europe in the 1930s, when Otto was immersed in the mobilization of black workers worldwide, most famously in the International Trade Union Committee for Negro Workers (ITUC-NW). In fact, Huiswoud took over the fledgling ITUC-NW after George Padmore’s famous breaking with Moscow in 1933. Turner’s discussion of the demands on the lives as organizers allow the reader to appreciate the Huiswouds’ deep commitment to the communist vision of social liberation, although the reasons for this dedication are not fully explored by Turner. The final
chapter and epilogue cover the final decades of Otto’s and Hermie’s lives as they traveled between the United States, the Caribbean, and Amsterdam. The older Otto died in 1961 and Hermie lived into her nineties before passing on in 1998.

Despite Turner’s impressive research, particularly in Russian archives, the reader is left with a sense of disappointment after reading the book, partly because her objectives and overriding argument are less than clear. Turner’s central thesis seems to be that the Huiswouds and their Caribbean comrades played vital roles in leftist politics in the 1920s and 30s. However, despite Turner’s claim that the legacy of Caribbean radicals has been largely ignored in the “annals of the American Left,” much of the ground she traverses has in fact been covered before by numerous scholars, including Winston James, Irma Watkins-Owens, William Maxwell, Harold Cruse, among many others. Given that there is an extensive scholarship on Caribbean radicalism, the ways in which Turner’s interpretation confirms or departs from the existing scholarship on the topic is never made clear.

Turner’s decision to focus on Otto Huiswoud, one of the more understudied members of this well-known cohort of Caribbean radicals, gives the book the potential to make a significant contribution. Unfortunately, our understanding of Otto and Hermie is only partially enriched by the book. Despite Turner’s attempt to incorporate biographical details from Hermie’s life, the Huiswouds emerge in her book as one-dimensional figures that stand in stark contrast to the richness of their lives that comes through in the fascinating photos that appear in the book. While the author seemed intent on portraying Huiswoud through the eyes of his wife, Hermie drops in and out of the text without explanation. As a result, Hermie’s function in the text is uneven and incomplete. The author misses opportunities to draw from Hermie’s experience to explore the question of gender in radical movements, a line of inquiry that has been productively pursued by historians of the Garvey movement. Unfortunately, Knight’s introduction does little to enhance our understanding of Otto’s particular Dutch Guianese background, flattening him within a migration narrative that is largely based on the familiar West Indian “migration as response to the crisis of sugar” narrative. Thus, Otto’s non-British West Indian background as a factor in his leftist political formation is addressed neither by Knight nor Turner. Turner further obscures their distinct Caribbean identities by inexplicably referring to Huiswoud and his fellow West Indian radicals as “African-Americans.” While it is plausible that Turner meant to adopt the hemispheric understanding of the term, her reasons for identifying Caribbean subjects in this manner are never made clear to the reader.

Finally, Turner’s book is hindered by its misleading “Harlem Renais-
“New Negro” movement, but also because she does not devote any significant attention to the relationship of Caribbean radicalism to the cultural production of the era. Harlem scholars have long documented the contribution of West Indian radicals to Harlem’s intellectual, artistic, and political life. Turner asserts that their agitation “contributed to the success of the Harlem Renaissance.” Yet the author never makes clear her own view of their precise contributions and how her interpretation departs from others who also highlighted their role in Harlem’s cultural life.

Ultimately, *Caribbean Radicals and the Harlem Renaissance* is long on details, but short on analysis. While it provides more information on the participation of the Huiswouds and their peers in international left politics, it misses many opportunities to enhance our understanding of their significance in Caribbean and Harlem history.

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Mexico, Central America, South America, and portions of the Caribbean: Latin America is far too large, populous, and culturally diverse to be painted in a single portrait. The same is true for the Catholic Church in that region, where a wide array of parish plans, liturgical forms, and concepts of church vary greatly from nation to nation as well as from parish to parish. The range of cultures, the great disparity between wealth and poverty, and the rapidly changing realities within Latin America demand multiple responses at the local levels if the Church is to carry out its mission. The bishops discovered long ago that they needed to find effective and often imaginative ways to meet the spiritual and temporal needs of their parishioners while simultaneously maintaining close bonds with the universal Church.

Their deeply committed efforts produced both successes and failures over the centuries, but the Catholic Church truly came into its own
W. Burghardt Turner, Joyce Moore Turner. "[This] critical edition of a selection of Richard B. Moore's essays closes one more gap in the astonishing history of twentieth-century Afro-American nationalism." -Journal of American History. "This first collection of Moore's writings . . . [is] a welcome and important contribution to scholarship concerned with the political and intellectual history of African peoples in general and of African peoples in the Americas, in particular. . . . an inspiration to those who follow after to study and emulate his life and achievement. Caribbean Crusaders and t has been added to your Cart. Add to Cart. Buy Now.Â Turner brings the past to life with courageous characters in Harlem during an important period in America. I learned a lot about the people who fought racism during the early 20th century when Harlem was a center of intellectual thought and social action. A wonderful book. Read more. One person found this helpful. Go to Amazon.com to see all 1 reviews 5.0 out of 5 stars. Discover the best of shopping and entertainment with Amazon Prime. Prime members enjoy FREE Delivery on millions of eligible domestic and international items, in addition to exclusive access to movies, TV shows, and more. > Harlem Renaissance, a blossoming (c. 1918â€“37) of African American culture, particularly in the creative arts, and the most influential movement in African American literary history. Learn more about the Harlem Renaissance, including its noteworthy works and artists, in this article.Â What was the Harlem Renaissance? The Harlem Renaissance was an African American cultural movement that flourished in the 1920s and had Harlem in New York City as its symbolic capital. It was a time of great creativity in musical, theatrical, and visual arts but was perhaps most associated with literature; it is considered the most influential period in African American literary history. Joyce Moore Turner's Caribbean Crusaders and the Harlem Renaissance is a study of the emergence of African American radicalism in Harlem, a crossroads of the African Diaspora in the early twentieth century. Turner reveals that the Harlem Renaissance was more than just an artistic fluorescence; it was also a political movement to counter racism and colonialism. To explore t Joyce Moore Turner's Caribbean Crusaders and the Harlem Renaissance is a study of the emergence of African American radicalism in Harlem, a crossroads of the African Diaspora in the early twentieth century. Turner