

the next," and finally of corrupting "our language" (180-81). On the other hand, John Robert Lee's "town boy" persona in "Lusca" would like to find the "syllables of [his] roots, its language of / firm green shoots that climb from it with confidence and with trust" (125).

Similar feelings of disconnectedness or separation also dominate the many poems of exile, nostalgia, and alienation in exile. But there is a certain degree of predictability in these utterances that sometimes rings false even to my own immigrant ears. By contrast, John Agard's "English Girl Eats Her First Mango," the opening poem of the book, broaches the usual ideas of alienation, difference, race, and colour, and yet manages to be effectively ambiguous. As I have mentioned before, the editor's decision to include poets living abroad but writing *into* the Caribbean is a valuable one; but it does not justify some of the "emigrant's lament" variety of poems that pass for "writing into" the motherland. Also, incidentally, as a Canadian woman reader, I strongly feel an urge to ask why not include even one Canada-based woman poet from among, say, Claire Harris, Marlene Nourbese Philips, and Dionne Brand? Are they all held to be guilty of not "writing out and back to the Caribbean" (xviii)?

However, such editorial omissions are somewhat offset by the provision of extensive biographical sketches of the poets. These are further supplemented by fairly detailed bibliographical update on each poet. It seems to me that, aside from the considerable pleasures it provides, *The Heinemann Book* will make an excellent classroom anthology, a useful addition to the other existing collections of Caribbean poetry, particularly in its emphasis on the "cross-sections of current practice" (xvii).

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Anne Walmsley. *The Caribbean Artists Movement 1966-1972: A Literary & Cultural History*. London: New Beacon Books, 1992. pp xx, 356. £15.95 pb.

Behind the wonderment and accolade that greeted the boom of Caribbean literature and art in Britain in the early fifties, there were a few discerning people who seriously concerned themselves with the birth of this cultural movement and about its eventual shape and direction. Three of them, distinguished men of letters in their own right, Edward Kamau Brathwaite (Barbados), John La Rose (Trinidad), and Andrew Salkey (Jamaica) were responsible for organizing and encouraging the development and continuance of these creative elements. They were the nucleus of the Caribbean Artists Movement, and this most comprehensive and detailed account of how it all came about forms the nucleus of Anne Walmsley's book.

One of the many teething problems was how, and if, to encompass the writers who had already established themselves. Andrew was wholehearted in his support of the project but felt that "the writer's job was to

concentrate on himself" (46). Eddie Kamau recalled that "at the very beginning none of the major Caribbean writers—apart from Andrew Salkey—were involved with CAM" (47). And Evan Jones, who was a successful drama and film script writer from Jamaica, though sympathetic to the cause, said that he had always been a loner "and a collection of writers seems to me to be a contradiction in terms" (51).

As a published writer my own attitude was very similar. Though on comradely footing with most of the writers and performing artists living in London at the time, I kept very much to myself and the progression of my own work. The only communal events I can remember were those when we got together or crossed paths in the corridors of the BBC in the line of work. I suspect that this was the case with most of the writers. Howbeit, most of them willingly contributed to the literary functions later on when CAM got into stride.

This was only one of the hurdles for CAM. Fortunately, the founders kept and preserved a number of tapes, notes, correspondence, and other relevant material, into which Anne Walmsley delved and spent years painstakingly researching and interviewing people who were involved with the spadework of the movement. We get the picture from its inception in a London basement room to its demise some five years later. Although she became a member a year after it started, she states: "I am not myself from the Caribbean. I cannot write about CAM with the confidence and sense of personal involvement of one's own people making history" (xix). Which is as well: perhaps some zealous native might have recorded the story from too heavy a racial or patriotic approach, or turn out a dry dissertation laced with names and facts and figures. As it is, Anne Walmsley's work avoids both of these, and the formation and development of CAM is presented so humanely and interestingly that any reluctant reader need not fear yawn or ennui: it reads more like graphic documentary than history.

To my knowledge CAM is the first culture-oriented organization that has ever been recorded in such detail, or had such significance in the history of the English-speaking Caribbean. And as the subtitle implies, it propagates into all the aesthetic accomplishments with illustrations and texts of the works of artists in other fields. Furthermore, although London remained the base for most of CAM's activities, the movement spread to the islands and influenced cultural development there during the period.

Anne Walmsley was awarded her doctorate by the University of Kent for her excellent work. Now an award for the founders of CAM is merited and should come from the writers and other artists in the Caribbean and the generation of Caribbean people in Britain, who should realize the potential that the movement bequeathed them with its vision of the future.

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