(life stories with stress on piety), fill in the largest part of the missionary journal. It is remarkable that the published texts include not only writings of the European missionaries but also their Indian co-workers, including women. Liebau remarks that the journals contain more on Tamil women-teachers and -catechists than on the European women present in the Indian mission. She indicates that the content richness of both journals has not been fully tapped and draws attention to the digitalized copies of the *Hallesche Berichte* (Digital Library of the Francke Foundations – <http://192.124.243.55/digbib/hb.htm>).

Gisela Mettele writes on the structure and logistics of the circulation of knowledge among the Moravian Brethren considering the new spread of their congregations. She underlines that the community members were the primary addressees of the journal (*Gemeinnachrichten*). That specificity led to debates on what part of the contents should have been made available to the outsiders. Scrutinizing the authorship, Mettele observes: "To a certain extent, this collective authorship also included women. Most obviously through their published memoirs, they participated in the construction of religious worldviews and in what was essentially a narrative creation of theology. But some reports from the settlements, diaspora, and even from missionary stations were written by women as well. Moravian missionaries and preachers mostly travelled as couples and in some cases it can be proven that diary keeping was a task that lay in the hands of the wives" (155f.).

In the last article of the volume, Alexander Schunka focuses on the German (Protestant) periodicals. He indicates that reporting on missions provided interesting reading material, propagated missionary work, and kept the journals alive. However, it seems ironic, that given the three preceding articles on the Jesuit periodicals in the current volume and the efforts expressed in the "Introduction" to show that the Catholic publications from the period did matter, the remark made at the beginning of Schunka's article seems to indicate how strong the old perception is rooted: "Since periodical publishing in the early eighteenth century seems to have been primarily a Protestant activity, this allows us to see eighteenth-century missionary work, even Catholic missions, through the eyes of contemporary Protestants (although, unfortunately, not vice versa)" (169). One could state here that in such a case the next volume with exploration of the contents of the journals and possible mutual influences would be not only a natural follow-up but almost a necessity in line with the editors' introductory remark: "The vast potential for writing trans-confessional histories of Christian missions is, as of now, still largely untapped" (14).

The clear advantages of the volume include application of a broad and comparative perspective on the early 18th-century journals with a masterly composed overview presented in the "Introduction"; the focus on production and distribution methods; and the fact that women's involvement has been clearly indicated. In the light of the plain admittance that the volume is the result of a long-lasting preparatory process (17), it is good that the editors showed persistence and crowned their efforts with the publication of this commendable volume.

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Gill, Lyndon K.: Erotic Islands. Art and Activism in the Queer Caribbean. Durham: Duke University Press, 2018. 280 pp. ISBN 978-0-8223-6870-0. Price: $ 26.95

In her 1978 speech, now famously known as "Uses of the Erotic. The Erotic as Power," Audre Lorde outlined the erotic as a form of consciousness and self-knowing, as an informed praxis based on one's desires and sense of fulfillment and as a tool to assess one's life and find one's power. Gill reconceptualizes Lorde's "erotic" as a hermeneutic, "a perspectival trinity," focusing on "various formal and informal power hierarchies (the political), sexual as well as nonsexual intimacy (the sensual), and sacred metaphysics (the spiritual) simultaneously" (10). Gill proposes the erotic be used, theoretically and methodologically, as a lens for "surveying the elaborate topography of connections we share as political, sensual, and spiritual beings" (11). Using the Carnival mas of Peter Minshall, the compositions of Calypso Rose, female calypsonian Linda McCartha Monica Sandy-Lewis, and the HIV advocacy work of Friends for Life, Gill demonstrates how the erotic can be used to interpret lesbian/gay artistry and grassroots activism in Trinidad and Tobago.

Gill introduces each discussion by historicizing the issue, for example, chapter One, "Inheriting the Mask. A History of Parody in Trinidad's Carnival" captures the "rebellious organizing" of enslaved persons hidden in plain sight through their masquerades, that mocked Europeans and the racialized power hierarchies within colonial society. Gill situates the legendary mas man, Peter Minshall, within this mas tradition defined through colonial race relations, describing Minshall's "racial cross-identification and play from an early age" (41), such as the African Witch Doctor masquerade he created as a teenager, and for which his mother blackened his skin with animal charcoal. The nuances of race and racial identity in the Caribbean fostered Minshall's racial identity as "a rare hybrid," "a richly textured, multi-layered creature." Minshall declares himself "a Caribbean," a product of all of the region's history. This assertion forecloses a critical look at race and racial identity in Minshall's work. Desire and sensuality are central to Minshall's 2006 mas "The Sacred Heart," including Minshall's own same-sex desire and identity, about which the artist has been "unabashedly nonchalant" (63). Gill asserts, "*The Sacred Heart* is a political project that attempts to pump new lifeblood into the nation by battling corporeal and cultural affliction with dignified island affection. However, the centrality of affect, corporality, and sexuality to this project makes the band also a highly sensual intervention" (61f.). The mas

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connects the Roman Catholic symbolism of Jesus (who is the Sacred Heart) to the highly politicized body of HIV/AIDS activism. Whose bodies are represented in this mas? How do contemporary race relations show up in its performance? How does Minshall's own racial identity as a "local white" influence the production and reception of his mas, and this mas in particular? In Minshall's own words, he does not belong to a gay ghetto but to humanity, and no one cares about his sexuality as seriously as they care about his art.

There still exists a scarcity of research on female same-sex desire in Caribbean sexualities scholarship, "despite the materiality of flesh, palms pressed, thighs touched, chests breathing in unison or the flutter of kisses on her body's tender seams" (115). Several narratives in Gill's field diaries and his discussion of the song "Palet" by Calypso Rose (1968), Linda McCartha Monica Sandy-Lewis, speak into this void, bringing to light women's same-sex desires. In Trinidad, frozen lollies on flat wooden sticks were called palets, invoking a number of phallic metaphors. Chapter 3, "Echoes of an Utterance. A History of Gender Play in Calypso," challenges Gordon Rohlehr's attribution of the phallus to the male body and his unwillingness to separate the phallus from the penis. Gill asserts that Calypso Rose's song about a brazen palet woman, Rosie, is exemplary of "a long tradition of assertive female masculinity in Trinidad and Tobago" (106). Rosie urges "any time that yuh thirsty, yuh could suck a palet from Rosie" alluding to oral sex regardless of gender or genitalia. The hard lolly may symbolize a penis, but it melts away to nothing, referring to the absence of the penis, whether it is flaccid or just not on the lover's body. The song mocks the penis, while simultaneously asserting female sexual desire. The sensual pleasure of sucking the palet, shared between women, is further explored in chapter Four "Calypso Rose's 'Palet' and the Sweet Treat of Erotic Aurality," where Gill uses the erotic as a hermeneutic with which to listen for "the political, the sensual, and the spiritual in precisely those places where other kinds of listening, informed by other epistemological moorings, have turned a deaf ear" (109). Raised the daughter of a pastor, Lewis believed she was born with "the spiritual seed" in her; as a child, she healed people. Although the text does not examine spirituality in the song "Palet," Gill notes Sandy-Lewis's sex songs are spiritual; sex can be a spiritual experience and spirituality can be sensual. The phallic metaphors can be extended to the palet woman's dissemination of her spiritual seed through sexual congress.

Shared sensual experience can be the basis for solidarity, community building, and motivating social change. Gill notes how the need for companionship in life and in death prompted the formation of Friends for Life (FFL). Founded on October 2, 1997, FFL is a grassroots organization whose support services attracted "the *most* oppressed persons – who were not just oppressed as homosexuals, but were … black, poor, living in a depressed area [with] barely a roof over their heads" (171). Chapter Six, "Between Tongue and Teeth. The Friends for Life Chatroom as Erotic Intervention," discusses FFL's early challenges with international funding, financial management, and classist critiques of them as "a bunch of *unruly* bullermen" (172). Still, they fulfilled a crucial role in their community, providing companionship, affection, and the possibility of spiritual intervention through congregation for group chats. How dissimilar is the racial politics and operations of an organization like FFL to the masquerade of Peter Minshall? How did his intervention through mas connect with MSM and same-sex loving persons living with or working on issues related to HIV/AIDS? What might a deeper analysis that is more attuned to historical and contemporary racial dynamics look like?

The text continuously moves through the past two centuries, drawing connection between the conditions and mechanisms of 19th-century plantations, the artistic careers of Minshall and Calypso Rose in the latter half of the 20th century, and the contemporary erotic subjectivities (political, sensual, and spiritual) revealed in his field diaries and examination of FFL. While the artistic examples chosen make the text seem dated, they contribute to a genealogy of erotic subjectivity that Gill believes necessitates a diaspora-conscious black queer studies, reflective of situated black queer subjectivities outside of and/or influential on those in the United States. In his own words, "[a] future-looking intellectual enterprise that is nevertheless attentive to the long history of black (lesbian) feminist scholarship that cleared a path for its existence, black queer diaspora studies is the newest direction toward which fresh approaches to anthropology, African diaspora studies, and queer studies are pointing. *Erotic Islands* journeys across these proximate domains – its course set on their convergent horizon" (17). To do this, Gill relies on the voices of Afro-Trinbagonian subjects. Although several Indo-Caribbean persons emerge in the text as sexual partners, as attendees at advocacy meetings, or as curious onlookers at the nightclub, Indo-Caribbean subjectivities are not directly addressed. Despite Gill's focus on diversifying what is understood by blackness, what would it mean to include non-black non-binary subjectivities in this discussion?

Reading "Erotic Islands" is a sensual exercise. The chapters, organized based on the senses, visual, aural and tactile engagement in art and activism, are punctuated by excerpts from Gill's field diaries, also rich with sensory descriptions. He offers this baring of his thoughts, emotions, and recollections of his sensual experiences, as "a partial cartography of my inner thought landscape" (12). The text successfully engages the reader on multiple levels. Erotic Islands provides rich and provocative explorations of same-sex desire and instructions for applying the erotic lens, while making invaluable contribution to deeper understandings of the queer Caribbean.

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