parameters of her work at just such a juncture in the text. This would have made the absences less glaring to the interested reader.

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[1]Ghosh prefers "local," "native," and "indigenous" to "Indian" when writing about women in this volume, because the time-period "pre-dates a nationalist consciousness or sense of India." While Ghosh's reasoning against using "Indian" is well-argued, her use of "indigenous" may appear too open-ended for readers especially conscious of the origins, movement and displacements of people in the subcontinental region through diverse time-periods. I have avoided the term, except in quotations.

[2]Ghosh lists colonial archives located in diverse locations: New Delhi; Calcutta; Serampore; London. Additionally, she makes the point that "probably because these relationships involved women of the lower social and caste orders … vernacular sources … are scarce." Ghosh, then, also calls for a dismantling of a post-colonial, upper-class/-caste nationalist "image of a pure indigenous culture uncorrupted by miscegenation or interracial sex."

[3]Instances of this partial agency Ghosh culls from sources like the wills of women who shared lives with European men; civil and criminal cases relating to interracial households; records of charitable organisations supporting widows and children of English officers and soldiers. Ghosh devotes individual chapters to each archive: respectively, Chapters Four, Five, and Six.

[4]See Chapters Two and Three.

[5]Ghosh notes one literary representation, in the novel *Hartly House*, of an interracial but non-sexual relationship between an English woman and a Brahmin, which ends with the death of the latter, an event causing racial norms to be reset in the text.

BLACK GEOGRAPHIES AND THE POLITICS OF PLACE

Katherine McKittrick and Clyde Woods, Eds.
Toronto: Between the Lines, 2007

REVIEWED BY SHARON MORGAN BECKFORD

Black Geographies invites readers to consider what it means for black people to live within specific spaces of oppression and white hegemony, and what it takes to develop patterns of resistance that allow them to survive in the face of subordination and difference. Based on several essays that span multiple disciplines, this book offers a number of critical perspectives that not only help to shape our understandings of what black geographies are, but also how we might rethink our understandings of space, place, and bodies. The editors argue that "the continuing legacy of racial-sexual domination" has rendered black peoples "conspicuous 'objects-in-place,' thereby making "black histories, bodies, and experiences disrupt and underwrite human geographies." Thus, the writers examine and present "[a] number of closely related trajectories [that] illustrate how black human geographies are implicated in the production of space."

Twelve scholars engage these trajectories that speak to the intersection of race and space. The opening chapter by McKittrick and Woods introduces the need to theorize subaltern geographies, beginning with the horrific havoc wreaked upon the city of New Orleans, Louisiana, by hurricane Katrina, August 28, 2005. The Katrina experience forms the backdrop against which the editors discuss the ways the themes of race and space in social theory are "fundamentally essentialized." They encourage readers to think about the ways these categories of race and space can be imagined, by "mov[ing] away from singling out the body, the culture of poverty, or the material 'lack' implied by spatial metaphors, … and by suggesting that there are always many ways of producing and perceiving space." They urge scholars to "critically view and imagine black geographies as interdisciplinary sites – from the diaspora and prisons to grassroots activisms and housing patterns – [which] brings into focus networks and relations of power, resistance, histories, and the everyday, rather than locations that are simply subjugated, perpetually ghettoized, or ungeographic."

Certainly, the twelve authors whose works take up this challenge have in multiple and provocative ways engaged the subject of black geographies, raising intriguing and thoughtful perspectives on the intersection of race and space. The second chapter, by Carole Boyce Davies and Babacar M'Bow, situates the discussion in relation to the black diaspora. As the chapter title suggests, the authors consider ways of moving "Towards African Diaspora Citizenship," by discussing "the primary cultural models that have been articulated as well as the various political attempts to counter the various forms of black displacement," oppression, and exclusion globally. The book concludes with a chapter by Rinaldo Walcott, "Homopoetics: Queer Space and the Black Queer Diaspora," which raises questions around the perception of black masculinity and "the spaces for black masculine performance in contemporary North America." As bookends, these chapters create not only the spaces for thinking about black geographies, but also the intersectionality of gender, race, and space.

Overall the book is an impressive

eclectic mix of ideas that shed light on the multiple ways repression and resistance are played out in the spaces of white domination. Inner chapters look at the "Challenges of Blues and Hip Hop Geography" (Clyde Woods); "Memories of Africville: Urban Renewal, Reparations, and the Africadian Diaspora" (Angel David Nieves); "Freedom is a Secret: The Future Usability of the Underground" (McKittrick); "Henry Box Brown, an International Fugitive: Slavery Resistance and Imperialism" (Suzette A. Spencer); "'A Realm of Monuments and Water': Lorde-ian Erotics and Shange's African Diaspora Cosmopolitanism" (Kimberly N. Ruffin); "'The Lost Tribe of a Lost Tribe': Black British Columbia and the Poetics of Space" (Peter James Hudson); "Deportable or Admissible: Black Women and the Space of 'removal'" (Jenny Burman); "Mapping Black Atlantic Performance Geographies: From Slave Ship to Ghetto" (Sonjah Stanley Niaah); and "Urban Revolutions and the Spaces of Black Radicalism" (James A. Tyner).

As the chapter titles suggest, this book has something for mostly everyone; I recommend *Black Geographies,* both in its depth and breadth, in its treatment of black geographies. The book succeeds in its major claim: "Black Geographies disclose how the racialized production of space is made possible in the explicit demarcation of the spaces of *les damnes* as invisible/forgettable at the same time as the invisible/forgettable is producing space—always, and in all sorts of ways." I would have liked to have seen a chapter that focuses on the prison system as a black geographical space; nevertheless, this interdisciplinary collection will appeal to scholars interested not only in human geography, but also in the ways blackness and its knowledge challenge the notions of black folks as being "simply subjugated, perpetually ghettoized, or ungeographic."

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SEVEN VALLEYS OF LOVE: A BILINGUAL ANTHOLOGY OF WOMEN POETS FROM MIDDLE AGES PERSIA TO PRESENT DAY IRAN

Sheema Kalbasi, Ed. and trans. Martinez, GA: PRA Publishing, 2008

REVIEWED BY DESI DI NARDO

Seven Valleys of Love, compiled and translated by Sheema Kalbasi, is written with a piercing clarity and a profound intensity of emotion. Kalbasi's ability to preserve the integrity and poetical sensibility of the work is evident in her mastery of language, editing, and translation. *Seven Valleys of Love* is a vibrant celebration of extraordinary women's voices. The colourful and lively verses in this dazzling collection emerge as small, quiet explosions out of the shadows of hopelessness and seek to inspire and restore peace, hope, and harmony in its people. Many of the voices not only summon the reader or listener to take notice but also function as introspective inner dialogues for those who have been wrongly silenced or left to subsist on the outskirts of a male-dominated society. By acknowledging such disconsolate conditions, the hushed discourses offer words of fortitude and consolation to potentially assuage the conflict and turmoil festering within.

The poets in *Seven Valleys of Love* appeal to Mother Nature with the expectation she will act as a remedial force and help absolve the injuries humanity has inflicted on its people. Elements of the natural world are recurrent themes as characters are often likened to fragile birds in search of freedom and escape: "This musky willow shade and I / These birds and I, do not sing!" Or, as in "The Lost Youth," "Some thing is beyond this spring. / Those wandering birds will not find a nest." Such characters become helpless creatures muted by societal pressure, timeless tradition, and violence or the dread of malicious conduct. And yet, in other instances, the female entity is also portrayed as a ravaging creature, embodying the dynamic of a beast that is both powerful and full of terror, "In me there is a woman pure / Who can lull Satan to sleep."

The imagery of flowing water, streams, and springtime rains persists in the work, creating the assurance of that which cleanses and rehabilitates. The notion of active water as a purifying, rejuvenating source moving towards a buoyant state is suggestive of the possibility for optimism and renewal. Whether the pieces speak of the redeeming river or the stones, which soak up a great measure of the land's burden, there is continually the notion of the idyllic garden as a central, underlying theme. In a poem called "Adam!" the poet assumes the persona of Eve and beseeches Adam to assist her in reclaiming a lost identity. Other poems share the same thought with lines like "Of the orange garden / Not much was left, days gone by… / The bitter taste of water / And I trust myself to the stream."

In the face of isolation and tribulation, evidence of unending faith and undying sanguinity apparently thrives. A number of poems make reference to dreams or trance-like spells of reverie. Whether in an imagined state of wellness or at the threshold of reality there is always the presence of an intense hankering for the stuff that is reminiscent of the sublime, physical world. The humility of the poets, despite their mistreatment and sense of misplacement, lends this book to a purity of spirit and grace amid the most darkened moments of strife and suffering.

Seven Valleys of Love calls us to