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IN HISTORY

by Jamaica Kincaid

What to call the thing that happened to me and all who look like me?

Should I call it history?

If so, what should history mean to someone like me?

Should it be an idea, should it be an open wound and each breath I take in and expel healing and opening the wound again and again, over and over, or is it a moment that began in 1492 and has come to no end yet? Is it a collection of facts, all true and precise details, and, if so, when I come across these true and precise details, what should I do, how should I feel, where should I place myself?

Why should I be obsessed with all these questions?

My history began like this: in 1492, Christopher Columbus discovered the New World. Since this is only a beginning and I am not yet in the picture, I have not yet made an appearance, the word "discover" does not set off an alarm, and I am not yet confused by this interpretation. I accept it. I am only taken by the personality of this quarrelsome, restless man. His origins are sometimes obscure; sometimes no one knows just where he really comes from, who he really was. His origins are sometimes quite vivid: his father was a tailor, he came from Genoa, he as a boy wandered up and down the Genoese wharf, fascinated by sailors and their tales of lands far away; these lands would be filled with treasures, as all things far away are treasures. I am far away, but I am not yet a treasure: I am not a part of this man's consciousness, he does not know of me, I do not yet have a name. And so the word "discover," as it is applied to this New World, remains uninteresting to me.

He, Christopher Columbus, discovers this New World. That it is new only to him, that it had a substantial existence, physical and spiritual, before he became aware of it, does not occur to him. To cast blame on him now for this child-like immaturity has all the moral substance of a certificate given to a school girl for good behavior. To be a well-behaved school girl is not hard. When he sees this New World, it is really new to him: he has never seen anything like it before, it was not what he had expected, he had images of China and Japan, and, though he thought he was in China and Japan, it was not the China or Japan that he had fixed in his mind. He couldn't find enough words to describe what he saw before him: the people were new, the flora and fauna were new, the way the water met the sky was new, this world itself was new, it was the New World.

"If one does not know the names, one's knowledge of things is useless." This is attributed to Isidorus, and I do not know if this is the Greek Isidorus or the other

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Isidorus, the bishop of Seville; but now put it another way: to have knowledge of things, one must first give them a name. This, in any case, seems me to have been Christopher Columbus' principle, for he named and he named: he named places, he named people, he named things. This world he saw before him had a blankness to it, the blankness of the newly made, the newly born. It had no before—I could say that it had no history, but I would have to begin again, I would have to ask those questions again: what is history? This blankness, the one Columbus met, was more like the blankness of paradise; paradise emerges from chaos, and this chaos is not history; it is not a legitimate order of things. Paradise then is the arrangement of the ordinary and the extraordinary. But in such a way as to make it, paradise, seem as if it had fallen out of the clear air. Nothing about it suggests the messy life of the builder, the carpenter, the quarrels with the contractor, the people who are late with the delivery of materials, their defense which, when it is not accepted, is met with their back chat. This is an unpleasant arrangement; this is not paradise. Paradise is the thing just met when all the troublesome details have been vanquished, overcome.

Christopher Columbus met paradise. It would not have been paradise for the people living there; they would have had the ordinary dreariness of living anywhere day after day, the ordinary dreariness of just being alive. But someone else's ordinary dreariness is another person's epiphany.

The way in which he wanted to know these things was not in the way of satisfying curiosity, or in the way of correcting an ignorance; he wanted to know them, to possess them, and he wanted to possess them in a way that must have been a surprise to him. His ideas kept not so much changing, as they kept evolving: he wanted to prove the world was round, and even that, to know with certainty that the world was round, that it did not come to an abrupt end at a sharp cliff from which one could fall into nothing, to know that is to establish a claim also. And then after the world was round, this round world should belong to his patrons, the king and queen of Spain; and then finding himself at the other side of the circumference and far away from his patrons, human and other kind, he loses himself, for it becomes clear: the person who really can name the thing gives it a life, a reality, that it did not have before. His patrons are in Spain, looking at the balance sheet: if they invest so much, will his journey yield a return to make the investment worthwhile? But he, I am still speaking of Columbus, is in the presence of something else.

His task is easier than he thought it would be; his task is harder than he could have imagined. If he had only really reached Japan or China, places like that already had an established narrative. It was not a narrative that these places had established themselves; it was a narrative that someone like him had invented, Marco Polo, for instance; but this world, China or Japan, in the same area of the world to him (even as this familiarity with each other—between China and Japan—would surprise and even offend the inhabitants of these places), had an order and the order offered a comfort (the recognizable is always so comforting). But this new place, what was it? Sometimes it was just like Seville, Spain; sometimes it was like Seville but only more so; sometimes it was more beautiful than Seville. Mostly it was "marvelous," and this word "marvelous" is the word he uses again and again, and when he uses it, what the reader (and this is what I have been, a reader of this account of the journey, and the

account is by Columbus himself) can feel, can hear, can see, is a great person whose small soul has been sundered by something unexpected. And yet the unexpected turned out to be the most ordinary things: people, the sky, the sun, the land, the water surrounding the land, the things growing on the land.

What were the things growing on the land? I pause for this. What were the things growing on that land and why do I pause for this?

I come from a place called Antigua. I shall speak of it as if no one has ever heard of it before; I shall speak of it as if it is just new. In the writings, in anything representing a record of the imagination of Christopher Columbus, I cannot find any expectation for a place like this. It is a small lump of insignificance, green, green, green, and green again. Let me describe this landscape again: it is green, and unmistakably so; another person, who would have a more specific interest, a painter, might say, it is a green that often verges on blue, a green that often is modified by reds and yellows and even other more intense or other shades of green. To me, it is green and green and green again. I have no interest other than this immediate and urgent one: the landscape is green. For it is on this green landscape that, suddenly, I and the people who look like me made an appearance.

I, me. The person standing in front of you started to think of all this while really focused on something and someone else altogether. I was standing in my garden; my garden is in a place called Vermont; it is in a village situated in a place called Vermont. From the point of view of growing things, that is the gardener's, Vermont is not in the same atmosphere as that other place I am from, Antigua. But while standing in that place, Vermont, I think about the place I am from, Antigua. Christopher Columbus never saw Vermont at all; it never entered his imagination. He saw Antigua, I believe on a weekday, but if not then it would have been a Sunday, for in this life there would have been only week days or Sundays, but he never set foot on it, he only came across it while passing by. My world then—the only world I might have known if circumstances had not changed, intervened, would have entered the human imagination, the human imagination that I am familiar with, the only one that dominates the world in which I live—came into being as a footnote to someone just passing by. By the time Christopher Columbus got to the place where I am from, the place which forms the foundation of the person you see before you, he was exhausted, he was sick of the whole thing, he longed for his old home, or he longed just to sit still and enjoy the first few things that he had come upon. The first few things that he came on were named after things that were prominent in his thinking, his sponsors especially; when he came to the place I am from, he (it) had been reduced to a place of worship; the place I am from is named after a church. This church might have been an important church to Christopher Columbus, but churches are not important, originally, to people who look like me. And if people who look like me have an inheritance, among this inheritance will be this confusion of intent; nowhere in his intent when he set out from his point of embarkation (for him, too, there is not origin: he originates from Italy, he sails from Spain, and this is the beginning of another new traditional american narrative, point of origin and point of embarkation): "here is something I have never seen before, I especially like it because it has no precedent, but it is frightening because it has no precedent, and so to make it less frightening I will frame it in the thing I know;

I know a church, I know the name of the church, even if I do not like or know the people connected to this church, it is more familiar to me, this church, than the very ground I am standing on; the ground has changed, the church, which is in my mind, remains the same."

I, the person standing before you, close the quotation marks. Up to this point I and they that look like me am not yet a part of this narrative. I can look at all these events: a man setting sail with three ships, and after many, many days on the ocean, finding new lands whose existence he had never even heard of before, and then finding in these new lands people and their things and these people and their things, he had never heard of them before, and he empties the land of these people, and then he empties the people, he just empties the people. It is when this land is completely empty that I and the people who look like me begin to make an appearance, the food that begins to make an appearance, the trees I will see each day come from far away and begin to make an appearance, the sky is as it always was, the sun is as it always was, the water surrounding the land on which I am just making an appearance is as it always was; but these are the only things left from before that man, sailing with his three ships, reached the land on which I eventually make an appearance.

When did I begin to ask all this? When did I begin to think of all this and in just this way? What is history? Is it a theory? I no longer live in the place where I and those who look like me first made an appearance. I live in another place. It has another narrative. Its narrative, too, can start with that man sailing on his ships for days and days, for that man sailing on his ships for days and days is the source of many narratives, for he was like a deity in the simplicity of his beliefs, in the simplicity of his actions; just listen to the straightforward way many volumes featuring this man sailing on his ships began, "In fourteen hundred and ninety-two . . ." "In fourteen hundred and ninety-two." But it was while standing in this other place that has a narrative mostly different from the place in which I make an appearance, that I begin to think of this.

One day, while looking at the things that lay before me at my feet, I was having an argument with myself over the names I should use when referring to the things that lay before me at my feet. These things were plants. The plants, all of them and they were hundreds, had two names: they had a common name, that is the name assigned to them by people for whom these plants have value, and then they have a proper name, or a Latin name, and that is a name assigned to them by an agreed-on group of botanists. For a long time I resisted using the proper names of the things that lay before me. I believed that it was an affectation to say "Eupatorium" when you could say "Joe Pye Weed." I then would only say "Joe Pye Weed." The botanists are from the same part of the world as the man who sailed on the three ships, that same man who started the narrative from which I trace my beginning. And the botanists are like that man who sailed on the ships in a way, too: they emptied the worlds of things animal, mineral and vegetable, of their names, and replaced these names with names pleasing them; the recognized names are now reasonable, as reason is a pleasure to them.

Carl Linnaeus was born on the 23rd of May, in 1707 somewhere in Sweden. (I know here, but I like the high handedness of not saying so.) His father's name was Nils Ingemarsson; the Ingemarssons were farmers. Apparently, in Sweden then, surnames

were uncommon among ordinary people, and so the farmer would add "son" to his name or he was called after the farm on which he lived. Nils Ingemarsson became a Lutheran minister, and on doing so he wanted to have a proper surname, not just a name with "son" attached to it. On his family's farm grew a linden tree. It had grown there for generations and had come to be regarded with reverence among neighboring farmers; people believed that misfortune would fall on you if you harmed this tree in any way. This linden tree was so well regarded that people passing by used to pick up twigs that had dropped from it and carefully place them at the base of the tree. Nils Ingemarsson took his surname from this tree: Linnaeus is the latinized form of the Swedish word *lind*. Other branches of this family who also needed a surname drew inspiration from this tree; some took the name Tiliander—the Latin word for linden is *tilia*—and then some others again who also needed a surname took the name Lindelius from the Swedish word *lind*, which means linden.

Carl Linnaeus's father had a garden. I do not know what his mother had. His father loved growing things in this garden and would point them out to the young Carl, but, when the young Carl could not remember the names of the plants, his father gave him a scolding and told him he would not tell him the names of any more plants. (Is this story true? But how could it not be?) He grew up not far from a forest filled with Beech, a forest with pine, a grove filled with oaks, meadows. His father had a collection of rare plants in his garden (but what would be rare to him and in that place, I do not know). At the time Linnaeus was born, Sweden, this small country that I now think of as filled with well-meaning and benign people interested mainly in the well-being of children, the well-being of the unfortunate no matter their age, was the ruler of an Empire; but the remains of it are only visible in the architecture of the main square of the capital of places like Estonia. And so what to make of all this, this small detail that is the linden tree, this large volume of the Swedish empire, and a small boy whose father was a Lutheran pastor? At the beginning of this narrative, the narrative that is Linnaeus, I have not made an appearance yet; the Swedes are not overly implicated in the Atlantic slave trade, not because they did not want to, only because they weren't allowed to do so; other people were better at it than they.

He was called "the little botanist" because he would neglect his studies and go out looking for flowers; if even then he had already showed an interest in, or the ability to name and classify plants, this fact is not in any account of his life that I have come across. He went to university at Uppsala; he studied there with Olaus Rudbeck. I can pause at this name, Rudbeck, and say Rudbeckia, and say, I do not like Rudbeckia, I never have it in my garden, but then I remember that a particularly stately, beautiful yellow flower in a corner of my field garden is Rudbeckia nitida growing there. He met Olaf Celsius (the Celsius scale of temperature measurement), who was so taken with Linnaeus' familiarity and knowledge of botany that he gave Linnaeus free lodging in his house. He became one of the youngest lecturers at the University. He went to Lapland and collected plants and insects native to that region of the world; he wrote and published an account of it called *Flora Lapponica*. In Lapland, he acquired a set of clothing that people native to that region of the world wore on festive occasions; I have seen a picture of him dressed in these clothes, and the caption under

the picture says that he is wearing his Lapland costume. Suddenly, I am made a little uneasy, for just when is it that other people's clothes become your costume? But I am not too uneasy, I haven't really entered this narrative yet, I shall soon, in any case I do not know the Laplanders, they live far away, I don't believe they look like me.

I only enter the picture when Linnaeus takes a boat to Holland. He becomes a doctor to an obviously neurotic man (obvious, only to me, I arbitrarily deem him so; no account of him I have ever come across has described him so) named George Clifford. George Clifford is often described as a rich merchant banker; just like that, a rich merchant banker, and this description often seems to say that to be a rich merchant banker is just a type of person one could be, an ordinary type of person, anyone could be that. And now how to go on, for on hearing that George Clifford was a rich merchant in the 18th century, I now am sure I have become a part of the binomial system of plant nomenclature narrative.

George Clifford had glass houses full of vegetable materials from all over the world. This is what Linnaeus writes of it: "I was greatly amazed when I entered the greenhouses, full as they were of so many plants that a son of the North must feel bewitched, and wonder to what strange quarter of the globe he had been transported. In the first house were cultivated an abundance of flowers from southern Europe, plants from Spain, the South of France, Italy, Sicily and the isles of Greece. In the second were treasures from Asia, such as Poincianas, coconut and other palms, etc.; in the third, Africa's strangely shaped, not to say misshapen plants, such as the numerous forms of Aloe and Mesembryanthemum families, carnivorous flowers, Euphorbias, Crassula and Proteas species, and so on. And finally in the fourth greenhouse were grown the charming inhabitants of America and the rest of the New World; large masses of Cactus varieties, orchids, cruciferea, yams, magnolias, tulip-trees, calabash trees, arrow, cassias, acacias, tamarinds, pepper-plants, Anona, mancinilla, cucurbitaceous trees and many others, and surrounded by these, plantains, the most stately of all the world's plants, the most beauteous Hernandia, silver-gleaming species of Protea and camphor trees. When I then entered the positively royal residence and the extremely instructive museum, whose collections no less spoke in their owner's praise, I, a stranger, felt completely enraptured, as I had never before seen its like. My heart-felt wish was that I might lend a helping hand with its management."

In almost every account of an event that has taken place sometime in the last five hundred years, there is always a moment when I feel like placing an asterisk somewhere in its text, and at the end of this official story place my own addition. This chapter in the history of botany is such a moment. But where shall I begin? George Clifford is interesting—shall I look at him? He has long ago entered my narrative; I now feel I must enter his. What could it possibly mean to be a merchant banker in the 18th century? He is sometimes described as making his fortune in spices. Only once have I come across an account of him that says he was a director of the Dutch East India Company. The Dutch East India Company would not have been involved in the Atlantic trade in human cargo from Africa, but human cargo from Africa was a part of world trade. To read a brief account of the Dutch East India trading company in my very old encyclopedia is not unlike reading the label on an old can of paint. The entry

mentions dates, the names of Dutch governors or people acting in Dutch interest; it mentions trade routes, places, commodities, incidents of war between the Dutch and other European people; it never mentions the people who lived in the area of the Dutch trading factories. Places like Ceylon, Java, the Cape of Good Hope are emptied of its people as the landscape itself was emptied of the things they were familiar with, the things that Linnaeus found in George Clifford's greenhouse.

"If one does not know the names, one's knowledge of things is useless." It was in George Clifford's greenhouse that Linnaeus gave some things names. The Adam-like quality of this effort was lost on him. "We revere the Creator's omnipotence," he says, meaning, I think, that he understood he had not made the things he was describing, he was only going to give them names. And even as a relationship exists between George Clifford's activity in the world, the world as it starts out on ships leaving the sea ports of the Netherlands, traversing the earth's seas, touching on the world's peoples and the places they are in, the things that have meant something to them being renamed and a whole new set of narratives imposed on them, narratives that place them at a disadvantage in relationship to George Clifford and his fellow Dutch, even as I can say all this in one breath or in one large volume, so too then does an invisible thread, a thread that no deep breath or large volume can contain, hang between Carolus Linnaeus, his father's desire to give himself a distinguished name, the name then coming from a tree, the Linden tree, a tree whose existence was regarded as not ordinary, and his invention of a system of naming that even I am forced to use?

The invention of this system has been a good thing. Its narrative would begin this way: in the beginning, the vegetable kingdom was chaos; people everywhere called the same things by a name that made sense to them, not by a name that they arrived at by an objective standard. But who has an interest in an objective standard? Who would need one? It makes me ask again what to call the thing that happened to me and all who look like me? Should I call it history? And if so, what should history mean to someone who looks like me? Should it be an idea, should it be an open wound and each breath I take in and expel healing and opening the wound again, over and over, or is it a long moment that begins anew each day since 1492?