RICHARD PRICE & SALLY PRICE

BOOKSHELF 2010

Our greatest frustration, as longtime book review editors, is silence – lack of any sort of reply when we ask a colleague to consider reviewing a book. Our favorite response, of course, is an acceptance (sometimes beautifully phrased, as in “It would be an honor once again to review a book in the *NWIG*”). Our next favorite is a polite demurral accompanied by a suggestion or two for who else to ask (including contact information). But silence, followed some weeks later when we repeat the request by further silence, really slows up the process of getting information about books to *NWIG* readers. Fortunately, once people agree to review a book, almost all do a terrific job and turn in their reviews more or less on time. (Each year, we receive letters asking for a several-week extension from a review’s due date – that’s something we’re always happy to grant.) To all these cooperative, even enthusiastic reviewers, we offer our heartfelt thanks.

But there are always a few people who agree to write a review and then, despite multiple reminders, cannot seem to get the job done. Therefore, it is once again our solemn duty to induct this select group of scholars into the Caribbeanist Hall of Shame. Despite cordial reminders over a period of many months, these colleagues have neither produced the reviews that they promised nor returned the books so that someone else could take on the task. As is our custom, and in an attempt to exercise discretion and protect the reputation of innocent Caribbeanists, we follow the eighteenth-century convention in identifying delinquent reviewers by first and last initials.

Cuban Zarzuela: Performing Race and Gender on Havana’s Lyric Stage, by Susan Thomas (Urbana: University of Illinois Press, 2008. xii + 264 pp., cloth US\$ 40.00) (J—I L—e)

Puerto Rico: Inside and Out, Changes and Continuities, by Fernando Picó (Princeton NJ: Markus Wiener, 2008. xii + 202 pp., paper US\$ 22.95) (L—s F—a)

The African-Caribbean Worldview and the Making of Caribbean Society, edited by Horace Levy (Kingston: University of the West Indies Press, 2009. viii + 248 pp., paper US\$ 35.00) (C—n C—I)

The African Diaspora: A History through Culture, by Patrick Manning (New York: Columbia University Press, 2009. xxi + 394 pp., paper US\$ 24.50) (J—h C. M—r)

As usual, we begin our annual review of books that are not otherwise reviewed in the *New West Indian Guide* with fiction.

Shortlisted for the Orange Prize for Fiction, Monique Roffey's *The White Woman on the Green Bicycle* (London: Simon & Schuster U.K., 2009, paper £7.99) spans the half-century following Trinidad's independence, seen through the experiences of a British expat couple. Imaginative, sensual, compelling, and doused in local color, it chronicles politics, race relations, and much else and is a fine read. In *How to Escape from a Leper Colony: A Novella and Stories* (Minneapolis MN: Greywolf Press, 2010, paper US\$ 15.00), Tiphonie Yanique – who comes from St. Thomas – offers a magical, imaginative, often astonishing, pan-Caribbean début collection that includes several prize-winning pieces. *Gorée: Point of Departure* (Leeds, U.K.: Peepal Tree Press, 2010, paper £9.99), by Bermudian Angela Berry, is a stunning debut novel set largely in Dakar but centering on a St. Lucian mother-daughter relationship, links between the New World and Africa, and the Middle Passage – beautifully written, a cosmopolitan pleasure. *Bivouac* (Leeds, U.K.: Peepal Tree Press, 2010, paper US\$ 18.95) is Kwame Dawes's dark novel about death, politics, family, and sex in a Jamaica that has a "scarcely understood sense of temporariness and dislocation," with dialogue that puts you right onto the streets of Kingston. Erna Brodber's fourth novel, *The Rainmaker's Mistake* (London: New Beacon Books, 2007, paper £7.99), mixes genres, times, and places in a murky exploration of the meaning of slavery and freedom, past and present, in the Caribbean – at once intriguing and rather hard going. *The Long Song* (New York: Farrar, Straus and Giroux, 2010, cloth US\$ 26.00), Andrea Levy's fifth novel, is a tale of slavery, resistance, and love set during the Baptist War in Jamaica and told with her characteristic wit and insight. Velma Pollard's *Considering Woman I & II* (Leeds, U.K.: Peepal Tree Press, 2010, paper £8.99), combines short stories about Jamaica, originally published in 1989, with a more recent set, engagingly chronicling island life, from the persistent sexual predation of older men upon young and often innocent girls to the vagaries of international travel in the Caribbean. Jan Lowe Shinebourne's *Chinese Women* (Leeds, U.K.: Peepal Tree Press, 2010, paper £8.99) is narrated by a Guyanese East Indian Muslim man, reflecting on his early life in what he sees as a hyper-racist plantation society (the strongest part of the book) and his later attempts to hold the pieces of his now prosperous expatriate life (including his unrequited love for a Chinese woman) together. *Ruins* (New York: Akashic Books, 2009, paper US\$ 15.95), by Achy Obejas, is set in 1994 Havana, as a middleaged man named Usnavy struggles with loyalty to the fading Revolution and to his family, while neighbors build rafts for their escape.

Myriam J.A. Chancy's *The Loneliness of Angels* (Leeds, U.K.: Peepal Tree Press, 2010, paper US\$ 22.95) is a gripping second novel by this Haitian-Canadian author, exploring spirituality and memory in Pétionville and Port-au-Prince, as well as in the diaspora in Montreal, Miami, and Paris, with the everyday horrors of Duvalierism transmogrified through dreams, Vaudou, and escape, as an extended family comes alive in this nonlinear narrative that continues to grow on the reader. *Aunt Résia and the Spirits and Other Stories* (Charlottesville: University of Virginia Press, 2010, cloth US\$ 55.00) brings Haitian modernist Yanick Lahens's first short story collection, lauded here by Edwige Danticat in a Foreword and Marie-Agnès Sourieau in an Afterword, and which was published in French in 1994, to an Anglophone audience. Lahiny Pierre's *General Authority* (Tokyo: Blue Ocean Press, 2010, paper US\$ 16.95), written in wobbly English, appears to be a first novel by a Haitian woman living in the United States, and deals with political violence, migration, and other familiar Haitian realities. In *En attendant la montée des eaux* (Paris: Editions Jean-Claude Lattès, 2010, paper € 19.00), Maryse Condé marshals her storytelling art to spin a tale that weaves between some of her favorite places – Mali, where the main character is born, Guadeloupe, where he lives, and Haiti, his adopted daughter's homeland. *Drive: L'errance ensorcelée* (Paris: HC Editions, 2009, paper € 14.50), edited by anthropologist Gerry L'Etang, presents more than a dozen brief fictions (some in French, some in Creole) by as many authors, all concerning that peculiar Martiniquan malady, "la drive," which haunts local crackheads, alcoholics, and people suffering from a variety of social/family ills. Candace Ward and Tim Watson have produced a definitive critical edition of Cynric R. Williams's 1827 Jamaican novel *Hamel, the Obeah Man* (Peterborough, Canada: Broadview Editions, 2010, paper US\$ 21.95), with a brief foreword by Kamau Brathwaite. Finally, Peepal Tree Press (Leeds, U.K.) has started publishing an outstanding series called Caribbean Modern Classics – fiction from the 1950s and 1960s. We've received Andrew Salkey's *Escape to an Autumn Pavement* (2009, paper £8.99), originally published in 1960 – a strong novel about a Jamaican making his way in 1950s London as he questions his sexual orientation. Other authors (some with multiple titles) in this very welcome series include: Austin Clarke, Jan Carew, O.R. Dathorne, Neville Dawes, Wilson Harris, Marion Patrick Jones, Earl Lovelace, Edgar Mittelholzer, Denis Williams, Roger Mais, Elma Napier, Orlando Patterson, V.S. Reid, and Garth St. Omer.

Turning to poetry, two from the masters. *White Egrets: Poems* (New York: Farrar, Straus and Giroux, 2010, cloth US\$ 24.00) is Derek Walcott's fourteenth collection, published in his eightieth year. Soaring pentameters, elegiac reflections on growing old, and the physicality of St. Lucia are ever-present, with "battered breakers" rolling in toward ochre and "shadow-plunged valleys," fishing villages, flocks of "impeccable egrets" (which become the "bleached regrets of an old man's memoirs") – it's all here. There

are long moments traveling in Spain and Italy, many goodbyes to friends, explicit disappointment at his own long-practiced skills in painting, and reflections “quietly on how soon I will be going,” along with the wish “to paint and write well in what could be my last year.” If it’s not *Omeros*, it’s still a wondrous thing. As Walcott insists here: “The perpetual ideal is astonishment.”

Meanwhile, Kamau Brathwaite unveils *Elegguas* [spelled with a snake spiraling up between the two g’s] (Middletown CT: Wesleyan University Press, 2010, cloth US\$ 22.95), a series of elegiac offerings to the dead (“Those who i hold most dear / are nvr dead ... / mixed with my sand and mortar / they walk in me with the world”), including love letters to his wife Zea Mexican (“And you my love? Can you see me? / Hear me? Are you close by? ... What is it like & / how is it w/you across the water/or is / there nothing nothing nothing at all / as I think you xpected as I think yu / sometimes say tho I not too too sure / about that”), a poem for Walter Rodney (“to be blown into fragments, your flesh / like the islands that you love / like the seawall that you wish to heal”), and much more, all in his inimitable tidelectic nation language printed in SycoraX Video Style font. Deeply affecting poems.

Running the Dusk, by Christian Campbell (Leeds, U.K.: Peepal Tree Press, 2010, paper £8.99) is an ambitious and wide-ranging début collection moving among the Bahamas, Trinidad, London, and North America and from dancehall to Césaire and beyond – erudite, folksy, and astonishing. *Far District: Poems* (Leeds, U.K.: Peepal Tree Press, 2010, paper £8.99) is Ishion Hutchinson’s debut collection of memorable poems whose Jamaican experience engages Walcott and the classics, in a voice firmly grounded both locally and in far-off lands. *A Leaf in his Ear: Collected Poems* (Leeds, U.K.: Peepal Tree Press, 2010, paper US\$ 22.95), presents generous selections of poems both unpublished and from the previous three collections of the late Mahadai Das. Its direct and often beautiful poems trace the life of this rural-born Indo-Guyanese, from her early nationalist fervor, her disillusionment with Burnham-era politics, and her enduring love of the Guyanese landscape, including the fabled interior of the country. London-born Guyanese novelist and poet Fred D’Aguir offers a new collection of poems, *Continental Shelf* (Manchester, U.K.: Carcanet, 2009, paper £9.95), which ranges from evocations of his childhood in Demerara to elegies for the thirty-three people killed at Virginia Tech, where he now teaches.

Christine Craig’s collection, *Poems: All Things Bright & Quadrille for Tigers* (Leeds, U.K.: Peepal Tree Press, 2010, paper £9.99), combines new work (the first part of the title) that evinces what she calls “a Caribbean meta-physical poetics” with her first volume of poetry (the *Quadrille*) originally published in 1984 – together, they constitute literary, thoughtful reflections about the Jamaica of her childhood from the perspective of Fort Lauderdale, where she now lives. In *Looking Out, Looking In: New and Selected Poems*

(London: Anvil Press Poetry, 2010, paper £14.95), Montserratian man-of-letters E.A. Markham presents the rich and rewarding selection from his published collections and unpublished poems that he made shortly before his death in Paris in 2008. *Gully* (Leeds, U.K.: Peepal Tree Press, 2010, paper £8.99), by Trinidadian-born New Yorker Roger Bonair-Agard, is largely cricket-inflected poetry – strong, masculine, and with a sense of humor – best cherished (as Kwame Dawes, who wrote the introduction, argues) by those who grew up in the islands during the 1970s-1980s world dominance of the sport by the West Indies team. In *Corazón de Pelicáno: Antología poética de Lasana M. Sekou / Pelican Heart: An Anthology of Poems by Lasana M. Sekou* (Philipsburg, St. Martin: House of Nehesi, 2010, paper US\$ 20.00), Cuban literary critic Emilio Jorge Rodríguez selects and annotates a representative selection from ten of Sekou's published collections between 1978 and the present, with the anthology divided in two, first Spanish, then English, and weighing in at 420 pages. *The Whole Island: Six Decades of Cuban Poetry (A Bilingual Anthology)* (Berkeley: University of California Press, 2009, paper US\$ 29.95), edited by Mark Weiss and printed in *en face* Spanish and English, is simply the finest collection ever published of the poetry of Cuba in the modern period – some fifty-five poets (from Nicolás Guillén, born 1902, to Javier Marimón, born 1975).

Beyond Borders: Cross-Culturalism and the Caribbean Canon (Kingston: University of the West Indies Press, 2009, paper US\$ 35.00), edited by Jennifer Rahim & Barbara Lalla, includes essays that originated at a 2004 cultural studies conference at UWI St. Augustine and features contributions by various Caribbean luminaries, including a rewarding essay on language and the politics of ethnicity by George Lamming.

Two on Caribbean art, broadly conceived. Anne Walmsley and Stanley Greaves introduce their edited book, *Art in the Caribbean: An Introduction* (London: New Beacon Books, 2010, paper £20.00), as “a virtual art gallery, enabling a selection of artworks made in the region to be widely seen and studied” (p. vii). In fact, it's much more. One artwork by each of forty artists (“weighted toward the Anglophone Caribbean,” but also including Dutch, French, and Hispanic representation) is reproduced in color, with helpful commentary on both the work and the artist on a facing page. This richly contextualized “gallery” is followed by “Historical Background,” 85 densely packed pages covering 1500 through 2009, organized chronologically and by “region” (particular islands, Dutch Caribbean, etc.). In short, an excellent introduction to Caribbean art by two veteran participants in the region's cultural life. *Imaging the Caribbean: Culture and Visual Translation*, by Patricia Mohammed (Oxford, U.K.: Macmillan Caribbean, 2009, paper £26.75), heavily illustrated, is a laudable but overambitious attempt to analyze Caribbean iconography created both within and beyond the region, over a 500-year period. Its selectivity and omissions suggest how much authorial

and editorial effort a more complete such project would entail. And accuracy would help. For example, the famous engraving made by William Blake after a watercolor by John Gabriel Stedman (one of the rare non-insular images in the text), which was originally published as “A Surinam Planter in his Morning Dress,” is here captioned “Illustration from John Steadman, *Narrative* ... Unknown artist, pen and ink drawing.”

Antonio Martorell has once again shared his explosive creativity, this time taking off from *El Velorio* (*The Wake*), the best known painting of the famous nineteenth-century Puerto Rican Realist artist, Francisco Oller y Cestero. In *El Velorio/Martorell's Wake* (2010, spiral-bound, with a CD included, US\$ 59.95, mischievously listed as published by “Ediciones R.I.P” and available from edicionesrip@antoniomartorell.com), we see (on versos) the painting over and over – in color, black-and-white, faded, darkened, lightened, inverted, upended, scrawled over, washed out, crumpled up, invaded by other images, reduced to a series of hats, and cropped down to any number of details. Each incarnation inspires a text (both Spanish and English, on rectos) from Martorell’s boundless imagination and inventive intellect. The voices behind these first-person narratives vary from the painting itself (who addresses the author) and various objects depicted therein, to the canvas, the title, the museum guard, particular colors, and even the dead child whose wake is being celebrated – offering a sancocho of ruminations on Puerto Rican history, tradition, art criticism, reality, illusion, cuisine, arrogance, fame, religion, race, class, sex, hypocrisy, music, life, death, ... need we go on?

Fern Hunting among These Picturesque Mountains: Frederic Edwin Church in Jamaica (The Olana Collection), by Elizabeth Mankin Kornhauser & Katherine E. Manthorne (Ithaca NY: Cornell University Press, 2010, cloth US\$ 24.95), is the beautiful catalogue for an exhibition at Olana, the great Hudson River School painter’s home, exhibiting both his remarkable paintings (many of the Blue Mountains) based on an 1865 visit and his wife’s collection of dried and pressed Jamaican ferns. *Urban Vodou: Politics and Popular Street Art in Haiti*, photos by Pablo Butcher, text by Carl-Hermann Middelani (Oxford, U.K.: Signal Books, 2010, paper US\$ 22.95), features striking images, mainly from Port-au-Prince during the 1980s and 1990s, of political wall murals – a remarkable tour through the popular Haitian political imagination. *Kanaval: Vodou, Politics and Revolution on the Streets of Haiti* (London: Soul Jazz Publishing, 2010, paper US\$ 39.99) features extraordinary art photography and oral histories by Leah Gordon, and brief essays by Madison Smartt Bell, Don Cosentino, Richard Fleming, Kathy Smith, and Myron Beasley. It’s a disturbing, beautiful, intellectually and emotionally fascinating look at carnival in Jacmel, and a book that Caribbeanists will want to know. *The Reggae Scrapbook* (San Rafael CA: Insight Editions, 2007, cloth US\$ 45.00), with text by Roger Steffens and photos by Peter Simon, is a delight from first to last – stunning images, interviews with the greats, highly imaginative page

design featuring postcards and party invitations you can remove from their envelopes, a CD, and other memorabilia documenting the whole history of this remarkable cultural phenomenon. *Martinique Ltd: Photographies présentées à « Kréyol factory » du 7 avril au 5 juillet 2009. Une exposition d'art contemporain sur la diversité des mondes créoles au coeur de la Grande Hall, Parc de la Villette* (Gros Morne, Martinique: Trace Éditions, 2009, paper € 20.00) is a striking collection of images by Martinique's premier photographer, Jean-Luc de Laguarigue. In the words of preface writer Guillaume Pigeard de Gurbert, the project was intended "to photograph in their very invisibility the global forces which are destroying Martinique." Haunting, memorable, and disturbing, it is a resounding success. *Rock Art of the Caribbean* (Tuscaloosa: University of Alabama Press, 2009, paper US\$ 30.95), edited by Michele Hayward, Lesley-Gail Atkinson & Michael Cinquino, includes surveys by diverse scholars on the phenomenon in Cuba, Haiti, the Dominican Republic, the Bahamas, Jamaica, Puerto Rico, and the U.S. Virgin Islands, as well as useful bibliography and an overview of the field.

A number of Suriname books deserve mention. In *Alles voor de vrede: De brieven van Boston Band tussen 1757 en 1763* (Amsterdam: NINsee/Amrit, 2009, paper € 15.00), Frank Dragtenstein analyzes the extraordinary life of the man whom present-day Ndyukas call Adyáko Benti Basiton, who was (possibly) born in Africa, served as a slave in Jamaica where he became literate in English, was brought to Suriname in about 1749, marooned to the Ndyukas, served between 1757 and 1763 as Ndyuka scribe and leader during the events surrounding the 1760 Ndyuka treaty-signing with the Dutch, and died in 1766. The book is weakened by its inexplicable refusal to engage non-written traces of the past – as Michiel van Kempen pointed out in his own review (in *Siboga* 20[1], 2010:40–42), Dragtenstein engages neither André Pakosie's work on the period nor *Alabi's World*, which covers the same period and some of the exact same events. In appendices, the book presents contemporary Dutch translations of Boston's eighteen known letters (none of the original English letters have survived). There is some irony that – in a work purporting to show the perspective of the "victims of Suriname slavery," in this case a recent maroon – the analysis is based solely on archival data. Given the methodological significance of developments in Suriname Maroon historiography for the study of Atlantic slavery over the past few decades, this book's exclusive attention to colonial documents seems a wasted opportunity.

The newest large-format glossy from members of the Libi Na Wan cooperative (based in Kourou, French Guiana) is Karol Barthelemy's *Den taki foe a Tembe: Les paroles du tembe* (Gariès, France: Éditions Roger Le Guen, 2009, paper € 29). Like other LNW publications, it has stunning photographic reproductions of scenery and art objects, but a text that opts largely for popular myths rather than serious scholarship. It begins by proposing that maroon art began in the seventeenth century as a system of symbols designed to show

runaway slaves the paths through the forest to safety (p. 21). Artists' names are sometimes indicated and sometimes ignored (even when readily accessible, for example, in museum documentation); vine-grown gourds are identified as tree-grown calabashes (see *NWIG* 56:69-82 for clarification of this misunderstanding); and the reading of motifs as communicative devices continues the LNW tradition of presenting Maroon art as a symbolic language.

Schaafjys & wilde bussen: Straatkunst in Suriname, by Tammo Schuringa, Paul Faber & Chandra van Binnendijk (Amsterdam: KIT Publishers, 2010, paper € 19.50) presents wonderful color images and intelligent text about Suriname's lively street art – wall painting but also, and particularly, the pictures painted on the ubiquitous shaved-ice carts and on mini-buses. Special attention is paid to certain areas: rear mudguards and the flip-lids that hide buses' fuel tanks. The book coincides with a 2010 exhibition in the Centrum voor Beeldende Kunst in Amsterdam Zuid-Oost. *Paramaribo Span: Contemporary Art in Suriname* (Amsterdam: KIT Publishers, 2010, paper € 25.00), edited by Thomas Meijer zu Schlochtern & Christopher Cozier, is a wide-ranging, illustrated compilation, with varied art and cultural criticism by a number of authors, offering a good sense of the vibrant cultural scene. It doesn't shy away from controversy, e.g. in the debate about "culture houses" (museums run by Maroons or Indigenous peoples), and is somewhat relaxed about ethnographic/historical details (e.g., it claims that "Afaka [was] once the language of the N'dyuka Maroons," rather than being a literally dreamed-up syllabic script dating from 1908 that was learned by two or three dozen Ndyukas and more recently resuscitated by the talented Ndyuka artist Marcel Pinas). The book is available in Dutch and Portuguese editions from the same publisher. *Paramaribo in Pictures*, by Toon Fey with photos by Hijn Bijnen, Hedwig "Plu" de la Fuente & others (Paramaribo: VACO, 2010, cloth € 16.00 [outside Suriname, € 19.90]) is 16 x 16cm, with seven pages of English/Dutch text followed by more than 250 single-page, unidentified color images of the city – people, buildings, festivals, and street scenes. Its audience or purpose remains a mystery to us.

Kijkkasten uit Suriname: De diorama's van Gerrit Schouten, by Clazien Medendorp (Amsterdam: KIT Publishers, 2008, paper € 19.50) is a detailed, color-illustrated presentation of the twenty-seven dioramas made by Suriname's "most important artist of the nineteenth century" depicting Paramaribo, sugar plantations, slave dances, Amerindian life, and more in the first three decades of the century, and comes complete with a set of 3-D glasses. The 98-page *De Marronvrouw in de stad: Een historische analyse van de gevolgen van de urbanisatie voor de Marronvrouwen in Suriname*, by Martina Amoksi (Amsterdam: NINsee/Amrit, 2009, paper € 15.00), is a pioneer publication by a Ndyuka Maroon woman and seems to be a revised master's thesis from the Anton de Kom University. On its cover it claims to be "the first systematic research centered on the Maroon woman" – but how

about *Co-Wives and Calabashes* (1984, second edition 1993)? Well-meaning but in every sense thin, the book summarizes Maroon history from the beginning, before discussing urbanization since the mid-twentieth century. *Kind aan de ketting: Opgroeien in slavernij toen en nu*, edited by Aspha Bijnaar (Amsterdam: KIT Publishers, 2010, paper € 26.50) complements an exhibition at NINsee in Amsterdam designed to show the prominence of children in slavery. Chapters by well-known scholars, such as Alex van Stipriaan and Wim Rutgers, cover Suriname and Netherlands Antilles slavery, with shorter sections on Dutch painting and current child slavery in the world. A serious, nicely illustrated work.

Rosemarijn Hoeft has kindly offered information on several Dutch publications that won't otherwise be reviewed in NWIG. *Atlantisch avontuur: De Lage Landen, Frankrijk en de expansie naar het westen, 1500-1800* (Zutphen, the Netherlands: Walburg Pers, 2010, cloth € 39.50) is a lavishly illustrated volume on French-Dutch connections in the Atlantic world; edited by historians Piet Emmer, Henk den Heijer & Louis Sicking, it is intended for non-academic readers. Another beautifully produced book is *Dromers, doemdenkers en doorzetters: Verhalen van mensen en gebouwen in Coronie*, by Fineke van der Veen, Dick ter Steege & Chandra van Binnendijk (Amsterdam: KIT Publishers, 2010, cloth € 24.50), devoted to people and buildings in the lesser-known Suriname district of Coronie; the second section on plantations, architecture and housing, often with obvious influences from the British Caribbean, will be of interest to Caribbeanists in general. In the seven essays that constitute *Oorlogserfgoed overzee: De erfenis van de Tweede Wereldoorlog in Aruba, Curaçao, Indonesië en Suriname* (Amsterdam: Bert Bakker, 2010, paper € 24.95) Esther Captain & Guno Jones explore the heritage of World War II, in the form of monuments or remembrances, in the former Dutch colonies. *Paramaribo brasa!*, compiled by Ko van Geemert (Amsterdam: Bas Lubberhuizen, 2010, paper € 22.50) is an entertaining literary walk through Paramaribo that also includes articles by Michiel van Kempen on Suriname literature, Els Moor on the December murders of 1982 as depicted in Surinamese prose, theatre, and poetry, and Patrick Meershoek on his visit with poet Michael Slory. *Migratie en cultureel erfgoed: Verhalen van Javanen in Suriname, Indonesië en Nederland (Migration and Cultural Heritage: Stories of Javanese in Suriname, Indonesia and the Netherlands – Migrasi dan Warisan Budaya: Cerita-cerita orang Jawa di Suriname, Indonesia dan di negeri Belanda)*, edited by Lisa Djasmadi, Rosemarijn Hoeft & Hariëtte Mingo (Leiden, the Netherlands: KITLV Press, 2010, cloth € 19.95) presents twelve life stories told by Surinamese Javanese from Indonesia, Suriname, and the Netherlands linking processes of migration, memories, and the formation of cultural heritage, and includes summaries in Bahasa Indonesia and English.

In *Edward Seaga and the Challenges of Modern Jamaica* (Kingston: University of the West Indies Press, 2009, cloth US\$ 50.00), based on archives and a slew of interviews, Patrick E. Bryan offers a scholarly, balanced, and engaging political biography of this JLP stalwart who led the nation as prime minister for the whole of the 1980s.

Versos e cacetes: O jogo do pau na cultura afro-fluminense (Verses and Cudgels: Stick Playing in the Afro-Brazilian Culture of the Paraíba Valley [Rio de Janeiro, Brazil]), written and directed by Matthias Röhrig Assunção & Hebe Mattos, is a captivating DVD in Portuguese with English subtitles, featuring interviews and demonstrations of this rural martial art with a number of charming older men talking about (and doing) something they love; it begs comparison not only with its better-known cousin, *capoeira*, but with stick fighting traditions throughout the Caribbean.

Les traites et les esclavages: Perspectives historiques et contemporaines, edited by Myriam Cottias, Elisabeth Cunin & António Almeida Mendes (Paris: Karthala, 2010, paper € 32.00) is the first in a new series of Karthala books entitled “Esclavages,” under the direction of Myriam Cottias. Two dozen brief chapters highlight recent Francophone research in this domain and its embeddedness in contemporary French politics. Historically underdeveloped compared to studies in other countries that were marked by slavery and the slave trade, French research is now in a period of growth, and this volume, based on a conference attended by 300 people in 2006, is probably the best single starting point for readers to get a sense of these developments. The introduction as well as many chapters of the book make it clear that, for this new generation of French scholars, current politics (particularly government policies about immigration and national identity) are closely tied to broadening the population’s understandings of the Atlantic slave trade and its legacies.

Three recent books about the Caribbean experience in England. *Building Britannia: Life Experience with Britain*, edited by Roxy Harris & Sarah White (London: New Beacon Books and the George Padmore Institute, 2009, paper £12.99) emerged from a series of talks at the George Padmore Institute in 1999 by West Indians who belonged to what John La Rose called “the Heroic Generation” – people who migrated from the West Indies from the end of the 1940s into the 1960s and established new lives in Britain. In *Faith for a Glad Fool: The Church of England’s First Black Bishop Speaks on Racial Justice, Christian Faith, Love and Sacrifice* (London: New Beacon Book, 2010, paper £12.99), Wilfred Wood gathers reminiscences of growing up in Barbados, participation in the civil rights movement, numerous sermons, and reflections on Barack Obama’s election. *Home Again: Stories of Migration and Return* (London, U.K. and Roseau, Dominica: Papillote Press, 2009, paper £9.99), compiled by Celia Sorhaindo & Polly Pattullo, brings together twenty-two oral histories of Dominicans who migrated – the great majority to the United Kingdom but others to the United States or other Caribbean islands – and

then returned, reflecting with frankness and insight on both their experiences abroad and the difficulties of readjusting after years away from home.

An excellent work of literary criticism that somehow slipped through the cracks of our review process, Tim Watson's *Caribbean Culture and British Fiction in the Atlantic World, 1780-1870* (Cambridge: Cambridge University Press, 2008, cloth US\$ 90.00) is scheduled for paperback publication in early 2011. Another important work that slipped through the cracks: *Reproducing Inequities: Poverty and the Politics of Population in Haiti* (New Brunswick NJ: Rutgers University Press, 2006, paper US\$ 26.95), by M. Catherine Maternowska, which adopts a political economy of fertility perspective to analyze the failure of family planning initiatives in Cité Soleil. *HIV-AIDS and Social Work Practice in the Caribbean: Theory, Issues and Innovation* (Kingston: Ian Randle Publishers, 2009, paper US\$ 25.00, edited by Adele D. Jones, Jacqueline Padmore & Priya E. Maharaj, presents brief essays that, taken together, argue for the importance of social work alongside medical practice in dealing with HIV-AIDS in Trinidad and Tobago. In her sensible and theoretically informed work, *Caribbean Childhoods: "Outside", "Adopted" or "Left Behind": "Good Enough" Parenting and Moral Families* (Kingston: Ian Randle Publishers, 2010, paper US\$ 19.95), Christine Barrow explores childhood in Barbados largely through retrospective oral narratives.

Recent Themes in the History of Africa and the Atlantic World: Historians in Conversation (Columbia: University of South Carolina Press, 2008, paper US\$ 18.95), edited by Donald A. Yerxa, brings together a series of provocative essays previously published in the journal *Historically Speaking* and is intended for use in undergraduate courses. *Myths and Realities of Caribbean History*, by Basil A. Reid (Tuscaloosa: University of Alabama Press, 2009, paper US\$ 19.95) is an archaeologically informed debunking of commonly held ideas about the peoples who inhabited the Caribbean before the arrival of Columbus – lively and stimulating.

If you've ever been a baseball fan as well as a Caribbeanist, Mark Kurlansky's *The Eastern Stars: How Baseball Changed the Dominican Town of San Pedro de Macoris* (New York: Riverhead Books, 2010, cloth US\$ 25.95) should please and inform. Deftly combining the history of San Pedro (and the D.R.) and its immigrant caneworkers from the Anglophone West Indies, it shows how sugar production and baseball have been intertwined for more than a century. Economics, international relations, and local history are melded into a story that spans U.S. interventions into the D.R., labor migrations across the whole of the Caribbean, the business of sports, American racism, and more. A good read. *The Quality of Home Runs: The Passion, Politics, and Language of Cuban Baseball* (Durham NC: Duke University Press, 2008, paper US\$ 22.95), by Thomas F. Carter, is a less journalistic, more scholarly ethnographic exploration of the interconnections between baseball and identity in Cuba.

Three more on Cuba. *The Long Night of Dark Intent: A Half Century of Cuban Communism* (New Brunswick NJ: Transaction Publishers, 2008, cloth US\$ 49.95) gathers together a generous selection of a half century of Irving Louis Horowitz's essays, articles, and speeches about Cuba and Castro. Our reviewer for *Cuba in Revolution: A History Since the Fifties*, by Antoni Kapcia (London: Reaktion Books, 2008, paper £15.95) was sufficiently disappointed that he couldn't complete his task, telling us that, in his view, the work was not up to the standards of the author's previous writings and that there are several well-known books that do a better job of covering the period. In *Sustainable Agriculture and Food Security in an Era of Oil Scarcity: Lessons from Cuba* (Sterling VA: Earthscan, 2009, cloth US\$ 117.00), agriculture and development expert Julia Wright analyzes the lessons that industrialized countries might glean from Cuba's experience during the 1990s.

We next mention several books that include some coverage of Caribbean subjects: *Romance, Diaspora, and Black Atlantic Literature* (Cambridge: Cambridge University Press, 2010, cloth US\$ 85.00), by Yogita Goyal, ranges widely over U.S. and African literatures, with a final chapter on Caryl Phillips. *The Politics of Sexuality in Latin America: A Reader on Lesbian, Gay, Bisexual and Transgender Rights*, edited by Javier Corrales & Mario Pecheny (Pittsburg: University of Pittsburgh Press, 2010, paper US\$ 29.95) includes several short pieces on Cuba and Puerto Rico. *Extending the Diaspora: New Histories of Black People* (Urbana: University of Illinois Press, 2009, paper US\$ 30.00), edited by Dawne Y. Curry, Eric D. Duke & Marshanda A. Smith, includes two chapters relating to Haiti and one on the eighteenth-century British Caribbean. *The Afro-Latin@ Reader: History and Culture in the United States* (Durham NC: Duke University Press, 2010, paper US\$ 29.95), edited by Miriam Jiménez Román & Juan Flores, presents a selection of excerpts from major writings about Afro-Latinos from Cuba, Puerto Rico, and the Dominican Republic in the United States. *Women's Activism in Latin America and the Caribbean: Engendering Social Justice, Democratizing Citizenship* (New Brunswick NJ: Rutgers University Press, 2010, paper US\$ 29.95), edited by Elizabeth Maier & Nathalie Lebon, includes studies on Cuba, Puerto Rico, the Dominican Republic, and Haiti as well as essays that generalize about the broader region. And *Magical Sites: Women Travelers in 19th century Latin America* (Fredonia NY: White Pine Press, 2010, paper US\$ 17.00), edited by Marjorie Agosin & Julie H. Levison, includes two brief chapters depicting mid-century voyages through Cuba and Jamaica, respectively.

We next list some titles that we have decided not to have reviewed in the journal but which deserve mention for informational purposes. *Global Circuits of Blackness: Interrogating the African Diaspora*, edited by Jean Muteba Rahier, Percy C. Hintzen & Felipe Smith (Urbana: University of Illinois Press, 2010, paper US\$ 30.00); *Color Struck: Essays on Race and Ethnicity in Global Perspective*, edited by Julius O. Adekunle & Hettie V.

Williams (Lanham MD : University Press of America, 2010, paper US\$ 59.95); *The Changing Face of Afro-Caribbean Cultural Identity: Negrismo and Négritude*, by Mamadou Badiane (Lanham MD: Lexington Books, 2010, cloth US\$ 65.00); *Activating the Past: History and Memory in the Black Atlantic World*, edited by Andrew Apter & Lauren Derby (Newcastle, U.K.: Cambridge Scholars, 2010, cloth US\$ 74.99); *Gender, Mastery and Slavery: From European to Atlantic World Frontiers*, by William Henry Foster (Basingstoke, U.K.: Palgrave Macmillan, 2010, paper US\$ 28.95); *A History of Money and Banking in Barbados, 1627-1973*, by Eric Armstrong (Kingston: University of West Indies Press, 2010, paper US\$ 25.00); and *On the Treatment and Management of the More Common West-India Diseases, 1750-1802*, edited by J. Edward Hutson (Kingston: University Of West Indies Press, 2010, paper US\$ 20.00).

We welcome the second edition of Seymour Drescher's 1977 revisionist classic, *Econocide: British Slavery in the Era of Abolition* (Chapel Hill: University of North Carolina Press, 2010, paper US\$ 24.95), with a new preface by the author and a new foreword by David Brion Davis. Amy Wilentz has added an evocative post-earthquake introduction to the new edition of her 1989 journalistic classic *The Rainy Season*, now retitled *The Rainy Season: Haiti – Then and Now* (New York: Simon & Schuster, 2010, paper US\$ 16.00). The textbook *Understanding the Contemporary Caribbean* (Boulder CO: Lynne Rienner Publishers, 2009, paper US\$ 26.50), edited by Richard S. Hillman & Thomas J. D'Agostino, has also been published in a second edition. Another textbook appears for the first time: Philip W. Scher's edited *Perspective on the Caribbean: A Reader in Culture, History, and Representation* (Oxford, U.K.: Wiley-Blackwell, 2010, paper, US\$ 39.95), which brings together already published articles by (mostly) well-known Caribbeanists.

And we end with a list of books that will (probably) not be reviewed in *NWIG*, not because of their lack of interest but because of potential reviewers' silences (lack of response, despite prodding), alluded to in our first paragraph. We tend to give up out of weariness, after trying several reviewers for a book. (If there are interested reviewers out there for any of these titles, please do not hesitate to email us!) This year's list includes (alphabetized by author):

Sugar: A Bittersweet History, by Elizabeth Abbot (New York: Overlook Press, 2010, cloth US\$ 29.95); *Island Enclaves: Offshoring Strategies, Creative Governance, and Subnational Island Jurisdictions*, by Godfrey Baldacchino (Montreal, Canada: McGill-Queen's University Press, 2010, paper US\$ 32.95); *Christian Ritual and the Creation of British Slave Societies, 1650-1780*, by Nicholas Beasley (Athens: University of Georgia Press, 2009, cloth US\$ 44.95); *Policing the Caribbean: Transnational Security Cooperation in Practice*, by Ben Bowling (Oxford, U.K.: Oxford University Press, 2010, cloth US\$ 120.00); *Matanzas: The Cuba Nobody Knows*, by Miguel A. Bretos (Gainesville: University Press of Florida, 2010, cloth US\$ 27.50); *The Cuba*

Wars: Fidel Castro, The United States, and The Next Revolution, by Daniel P. Erikson (New York: Bloomsbury Press, 2009, paper US\$ 18.00); *In a New Land: A Comparative View of Immigration*, by Nancy Foner (New York: New York University Press, 2008, paper US\$ 22.00); *Sugar and Power in the Caribbean: The South Porto Rico Sugar Company in Puerto Rico and the Dominican Republic 1900-1921*, by Umberto García Muñiz (San Juan: La Editorial, Universidad de Puerto Rico and Kingston: Ian Randle, 2010, paper n.p.); *Afro-Caribbean Music*, by Katherine J. Hagedorn (London: Routledge, 2010, paper US\$ 44.95); *Health, Politics, and Revolution in Cuba since 1898*, by Katherine Hirschfeld (New Brunswick NJ: Transaction Publishers, 2009, paper US\$ 29.95); *Soon Come: Jamaican Spirituality, Jamaican Poetics*, by Hugh Hodges (Charlottesville: University Press of Virginia, 2008, cloth US\$ 59.50); *Democratic Insecurities: Violence, Trauma, and Intervention in Haiti*, by Erica Caple James (Berkeley: University of California Press, 2010, paper US\$ 24.95); *The Struggles of John Brown Russwurm: The Life and Writings of a Pan-Africanist Pioneer, 1799-1851*, by Winston James (Kingston: University of the West Indies Press, 2010, paper US\$ 30.00); *Social Relations and the Cuban Health Miracle*, by Elizabeth Kath (Piscataway NJ: Transaction Publishers, 2010, cloth US\$ 49.95); *Talking Taino: Essays on Caribbean Natural History from a Native Perspective*, by William F. Keegan & Lisabeth A. Carlson (Tuscaloosa: University of Alabama Press, 2008, paper US\$ 29.95); *Atlantic Creoles in the Age of Revolutions*, by Jane G. Landers (Cambridge MA: Harvard University Press, 2010, cloth US\$ 29.95); *West Indian Immigrants: A Black Success Story?*, by Suzanne Model (New York: Russell Sage Foundation, 2008, cloth US\$ 35.00); *The Politics of Acknowledgement: Truth Commissions in Uganda and Haiti*, by Joanna R. Quinn (Vancouver, Canada: University of British Columbia Press, 2010, cloth US\$ 94.00); *Hidden Powers of State in the Cuban Imagination*, by Kenneth Routon (Gainesville: University Press of Florida, 2010, cloth US\$ 69.95); *Les Noirs à Cuba au début du XXe siècle 1898-1933: Marginalisation et lutte pour l'égalité*, by Marc Sefil (Paris: L'Harmattan, 2010, paper € 27.00); and *Making Caribbean Dance: Continuity and Creativity in Island Cultures*, edited by Susanna Sloat (Gainesville: University Press of Florida, 2010, cloth US\$ 34.95).

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