Bookshelf 2014

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Producing over a hundred book reviews a year is more complicated than one might imagine. It may be of interest to readers of the NWIG (especially to reviewers and the authors of books that are—or should have been—reviewed) to know how it all plays out, with Rich handling the early stages and Sally taking over once the reviewers send in their texts.

Scouting for relevant titles used to be facilitated by monthly acquisition lists from the KITLV library. But since it was integrated into the University of Leiden Library, we depend instead on the university library and Amazon.com’s lists of Caribbean books, plus the titles that we notice in the course of our reading of journals, newspapers, and so forth. We then decide which ones merit review and which deserve only to be listed (either because their Caribbean content is restricted to a chapter or two or because they don’t seem sufficiently compelling, given the competition for space). This year’s non-reviewed books include fifty-some such titles, listed at the end of this article.

Next comes figuring out an appropriate specialist (sometimes with the assistance of a colleague on our editorial board) who isn’t already in the process of reviewing a book for us, and soliciting a review. About half of those solicited agree. Some of the others, after prodding, suggest an alternative reviewer, and some never reply at all, even after a reminder or two. The search continues, often with two, three, or four people solicited until, in certain cases (this year, nearly twenty—see below) we simply give up. Finding a willing reviewer averages three or four email exchanges.

We then send the reviewer style guidelines (including word limit and deadline) and ask the publisher to send the book directly to him/her. Usually this works smoothly, though in some cases (between twenty and thirty this year, see below) the publisher, after three or even four requests, never sends the book.

Then the fun begins. Perhaps half of reviewers submit their files within a month or two of the deadline. The others receive a series of gentle email reminders, sometimes over a two-year period. Reviewers often cite personal reasons, from health, childbirth, or divorce to tenure reviews and teaching...
loads, for being late. When these exchanges drag on for a couple of years after the original due date, we send a final reminder/warning; then we give up and post the title in our Hall of Shame, partly to let the book’s author know that we’ve done our best to publish a review. The procedure works well for getting books reviewed; we’ve had only one complaint about the H-of-S as an institution (from a person who nevertheless promised to quickly finish his review—though he never did). The latest note from a reviewer who received the final warning letter emailed: “OK ... I’ll have the review to you by New Years', so I can avoid making an appearance on the NWIG Naughty List. In an age of rapidly and ridiculously escalating workloads it is a challenge to keep on top of everything. I’m on leave and yet I am still in the office! But I’m not trying to make excuses, and I will write the review before the deadline.” We’re happy to report that she did.

For NWIG’s two 2014 issues, taking care of the tasks so far mentioned has produced over 2500 emails, sent and received.

Once a review arrives chez nous, SP begins the work of editing, communicating with each reviewer so that decisions about everything regarding both form and content—including questions of style, the accuracy and relevance of facts and references, decisions about what is and is not necessary to explain to Caribbeanist readers, and much more—is mutually acceptable. Submitted reviews vary tremendously in terms of the time they take; many require a minimal touch-up, others represent a full morning’s work, and a few have involved several dozen emailed revisions over a period of weeks. Reviewers who are not native English speakers can present special challenges, in some cases turning the editing into a process more like translation.

The very great majority of our book reviewers do a terrific job, and we are immensely grateful to them. But, as noted above, there are always a few who neither produce the reviews that they promised nor release the book to another reviewer. Therefore, it is once again our solemn duty to induct this select group of scholars into the Caribbeanist Hall of Shame. 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 slack reviewers by first and last initials.

Sex and the Citizen: Interrogating the Caribbean, edited by Faith L. Smith (Charlotte: University of Virginia Press, 2011, paper US$35.00) (J—i S. A—n)

British Diplomacy and US Hegemony in Cuba, 1898–1964, by Christopher Hull (Basingstoke: Palgrave Macmillan, 2013, cloth US$92.00) (R—d G—t)

Sexualidades disidentes en la narrativa cubana contemporánea, by Patricia Valladares-Ruiz (Woodbridge, U.K.: Tamesis, 2012, cloth US$95.00) (K—y d—l B—o R—z)


Musicalizando la Raza: La racialización en Puerto Rico a través de la música, by Bárbara I. Abadía-Rexach (San Juan: Ediciones Puerto, 2012, paper n.p.) (H—t B—n)


The Artistry of Afro-Cuban Batá Drumming: Aesthetics, Transmission, Bonding, and Creativity, by Kenneth Schweitzer Jackson (Jackson: University Press of Mississippi, 2013, cloth US$60.00) (A—n H—n)

Narrating from the Margins: Self-representation of Female and Colonial Subjectivities in Jean Rhys’s Novels, by Nagihan Haliloglu (Amsterdam: Rodopi, 2011, cloth US$64.00) (H—n C—r)


Ethnic Interest Groups in U.S. Foreign Policy-Making: A Cuban-American Story of Success and Failure, by Henriette M. Rytz (Basingstoke: Palgrave Macmillan, 2013, cloth US$100.00) (M—a A—a L—a)

Oshun’s Daughters: The Search for Womanhood in the Americas, by Vanessa K. Valdés (Albany: State University of New York Press, 2014, cloth US$75.00) (O—e T—y)
There is an unfortunately large number of books for which we valiantly tried to find a reviewer (asking three, four, or sometimes more scholars over a period of months) but found no takers. We merely list them here:

*Creole Renegades: Rhetoric of Betrayal and Guilt in the Caribbean Diaspora*, by Bénédicte Boisseron (Gainesville: University Press of Florida, 2014, cloth US$75.95)


*Cuban Economists on the Cuban Economy*, edited by Al Campbell (Gainesville: University Press of Florida, 2013, cloth US$79.95)

*Decolonization Models for America’s Last Colony: Puerto Rico: Radio Interviews with Francisco Catalá-Oliveras and Juan Lara*, by Ángel Collado-Schwarz (Syracuse NY: Syracuse University Press, 2012, paper US$29.95)

*El Compendio de la historia de Puerto-Rico en verso por Pío del Castillo y los primeros manuales escolares puertorriqueños sobre historia, 1848–1863*, by José G. Rigau Pérez (San Juan: Editorial Revés, 2012, paper US$19.95)

*Archipelagos of Sound: Transnational Caribbeanities, Women and Music*, edited by Ifeona Fulani (Kingston: University of the West Indies Press, 2012, paper US$40.00)

*Abolition and Plantation Management in Jamaica, 1807–1838*, by Dave St Aubyn Gosse (Kingston: University of the West Indies Press, 2012, paper US$30.00)


*Positioning Gender and Race in (Post)colonial Plantation Space: Connecting Ireland and the Caribbean*, by Eve Walsh Stoddard (New York: Palgrave Macmillan, 2012, cloth US$85.00)

*Gangs in the Caribbean*, edited by Randy Seepersad & Ann Marie Bissessar (Newcastle: Cambridge Scholars, 2013, cloth US$84.99)

*Treasure, Treason and the Tower: El Dorado and the Murder of Sir Walter Raleigh*, by Paul R. Sellin (Farnham: Ashgate, 2011, cloth US$64.95)


*Claude McKay’s Liberating Narrative: Russian and Anglophone Caribbean Literary Connections*, by Tatiana A. Tagirova-Daley (New York: Peter Lang, 2012, cloth US$70.95)


We simply mention here Queer Narratives of the Caribbean Diaspora: Exploring Tactics, by Zoran Pecic (Basingstoke: Palgrave Macmillan, 2013, cloth US$90.00), after our reviewer, a respected authority in the field, wrote: “It is with regret that I write to convey my inability to review [this book, which] deals substantively with works that I have not read or am familiar with (Brand’s Another Place, Not Here, At The Full And Change of the Moon, Thomas’s Spirits in The Dark, [and] Mootoo's Valmiki’s Daughter) and I am therefore unable to comment on the merits of Pecic’s argument. Additionally, the denseness of Pecic’s discourse does not allow me an easy way into these unfamiliar narratives.” And we note that illness prevented another reviewer from completing his review of: Global Reggae, edited by Carolyn Cooper (Kingston: University of the West Indies Press, 2012, paper US$35.00).

As we have reported in previous editions, publishers are becoming increasingly lackadaisical about fulfilling requests for books to be sent to reviewers. We list here the titles that we requested, often several times, without success:


’Til the Well Runs Dry: A Novel, by Lauren Francis-Sharma (New York: Henry Holt, 2014, cloth US$27.00)


Land of Love and Drowning: A Novel, by Tiphanie Yanique (New York: Riverhead, 2014, cloth US$27.95)


Zora Neale Hurston, Haiti, and Their Eyes were Watching God, edited by La Vinia Delois Jennings (Evanston IL: Northwestern University Press, 2013, paper US$50.00)

La route de l’art: Artistes de l’Ouest guyanais, photos by David Damoison (Cayenne: Éditions Office National des Forêts, 2014, paper €24.00)


90 Degrees of Shade: 100 Years of Photography in the Caribbean, edited by Stuart Baker (New York: Soul Jazz Books, 2014, cloth US$49.95)


Britain’s Oceanic Empire: Atlantic and Indian Ocean Worlds, c. 1550–1850, edited by H.V. Bowen, Elizabeth Mancke & John G. Reid (Cambridge: Cambridge University Press, 2012, cloth £65.00)


The publishers of the following three titles at least had the courtesy to inform us of their reasons for not sending review copies:

Mira Cuba: The Cuban Poster Art from 1959, by Olivio Martinez, Rafael Morante, Luigino Bardellotti & Mario Piazza (Milan: Silvana Editoriale, 2014, paper US$40.00). “I am so sorry but I can’t send you the complimentary press copy of the book you are interested in, because [sic] is too expensive for us.”

Escape: The Heyday of Caribbean Glamour, by Hermes Mallea (New York: Rizzoli, 2014, cloth US$60.00), for which the publicity states: “Among these idealized settings blossomed the resort lifestyle of international celebrities, from Marjorie Merriweather Post to Babe Paley, Princess Margaret to David Bowie, whose escapades are spectacularly captured in these pages to make the region’s bygone glamour come alive.” Our request met with a reply that “Unfortunately, we do not have the capacity to send a hard copy” (or, apparently, any other copy).

Slavery and the Politics of Place: Representing the Colonial Caribbean, 1770–1833, by Elizabeth A. Bohls (New York: Cambridge University Press, 2015, cloth US$95.00). “Unfortunately Slavery and the Politics of Place no longer has review copies available as all were sent out within it’s [sic] first year of publication. Therefore I will not be able to authorise this request.” Note, however, that we requested our review copy several months before the book’s official publication date—Go figure. (n.b. publicists are among the worst paid toilers in the publishing industry.)
The publisher of the following appropriately titled book claims it no longer sends review copies but does give on-line access for reviewers (though we found no way to access its books without paying exorbitant on-line fees): *No More Free Lunch: Reflections on the Cuban Economic Reform Process and Challenges for Transformation*, edited by Claes Brundenius & Ricardo Torres Pérez (New York: Springer, 2013, cloth US$129.00).

We now turn to our annual selective survey of fiction, poetry, and theater—books that are not given full reviews in the *NWIG*.

*Drifting*, Katia D. Ulysse’s debut novel (New York: Akashic, 2014, paper US$15.95) offers sweet, often painful, interlocked stories about rural Haitians at home and in New York/New Jersey—mainly women and girls but with some strong (and often ugly) male characters as well, all trying to survive in a challenging and often-surprising world depicted here with honesty and verve.

*Bain de lune* (Paris: Sabine Wespieser, 2014, paper €20.00) is veteran novelist Yanick Lahens’s at once lyrical and heart-wrenching story of life in a seaside Haitian village set mainly during the early days of Papa Doc. Told from the perspective of women, the realities of class, rural isolation, and vaudou shine through this multi-generational tale, which was crowned in France with the 2014 Prix Femina.

Bernardine Evaristo’s *Mr. Loverman* (New York: Akashic Books, 2014, paper US$15.95) is this talented British novelist’s latest, a gem of a story that makes you laugh (frequently) out loud, as you get inside the head of the seventy-four-year-old, Antigua-born, wise-cracking, married Londoner whose family relationships are at once tender and stormy and whose secret love relationship with a school-boy friend has lasted into old age. A most engaging and rewarding read.

*Six Stories and an Essay* (London: Tinder Press, 2014, cloth €12.99), a small book by the prizewinning author of *Small Island*, reminds us of Andrea Levy’s gift for evoking the pride and dignity of immigrant West Indians as they coped with the challenges of life in an England that did not always live up to the image they had formed back home (see *NWIG* 85:86 [2011]).

Two worthy novels by erstwhile academics. Mary Chamberlain’s *The Mighty Jester* (New York: Dr. Cicero’s Books, 2014, US$15.00), the debut novel of this prolific historian of the Anglophone Caribbean, is a page-turning who-done-it rife with the realities of race, class, and corruption in a postcolonial Barbados-like isle. It won third prize in the 2013 Literature Works First Page competition and, in our view, well deserves readers. (But why can’t the publisher spell Colombia, which appears often, correctly?) *Uncle Brother* (Kingston: University of the West Indies Press, 2014, paper US$35.00) is former language and literature pro-
Professor Barbara Lalla’s third novel, an ethnographically rich saga of a close-knit extended East Indian family in Trinidad spanning the twentieth century. Its multiple narrators, speaking in vivid vernacular, bring to life a world far from Port-of-Spain, where Creoles are very much the exception.

Mylene Fernández-Pintado’s *A Corner of the World* (San Francisco: City Lights, 2014, paper US$14.95), translated by Dick Cluster, weaves an absorbing tale of love, literature, and university teaching in which Havana plays the central role, from its dilapidated Moskovitches (just like Nancy Morejón’s real life model) to the never-ending allure of European or American exile. It’s a view from the Malecón that rings true.


There has been an astounding proliferation of what must be hundreds of mainly self-published instant books (most available as ebooks) that are set in the Caribbean. *Amazon Diet*, by Pamela Saraga (Bradenton FL: BookLocker .com, paper US$13.95), is representative of the genre. The back cover blurb: “*Amazon Diet* is a fictional novel about a group of curvy women who decide to take an adventurous vacation in Suriname to have fun and lose some weight. The simple plan is complicated by a millionaire ex-husband who wants to eliminate paying his former wife’s alimony by murdering her. The expedition becomes stranded in the jungle, is joined by a monkey named Elvis and helped by a tribe of not too primitive natives [“6-foot-tall Matuwari Indians”] … and they all agree that anaconda tastes just like chicken.” Other recently self-published works have titles such as *Caribbean Love Affair; Virgin Body; Caribbean Fever; Love for Sail; Curse of the Black Avenger: Blood Sails, Dark Hearts; Cruel Capers on the Caribbean; Sex and Scrambled Eggs; The Zombie Chasers #6: Zombies of the Caribbean; and Caribbean Erection*.

Peepal Tree Press, in Leeds, U.K., is now halfway through its publication of thirty-two titles in the Caribbean Modern Classics series, focused on books published up to the mid-1970s. The 2013 haul includes works by Vic Reid, Roger Mais, Michael Gilkes, Orlando Patterson, and others. See www.peepaltreepress .com for the complete listing.

On to poetry and theater...

Peepal Tree Press has brought out eight sparkling collections of poetry (all paper, £8.99). In Bajan/Afrikan/English Sai Murray’s latest collection, *Ad-Liberation* (2013), cultural studies meets poetry in this former ad man’s politi-
cally committed wordplay, where there's never a dull moment and the poetic/comedic critique of contemporary society is merciless yet lighthearted. The beautiful poems in *The Butterfly Hotel* (2013), by Roger Robinson (like Murray, a poet/performer), offer sharp pictures of Brixton—its Jamaican girls, its barbershops, its angry young men—and of Trinidad, from flora and fauna to aging relatives and limers at a bar. *Difficult Fruit* (2014) is the début collection of Trinidadian Lauren K. Alleyne, winner of the 2010 Small Axe Literary Prize; these urgent poems express beauty in a world filled with death and duress. Malika Booker's *Pepper Seed* (2013), another début collection, is perhaps our favorite—searing memories from Guyana and Grenada of woman-to-daughter and man-to-woman violence, as well as sensuality, moving on to Trinidad, Brixton, and Brooklyn, all expressed in luminous vernacular. Vladimir Lucien’s début collection of poetry, *Sounding Ground* (2014), effectively distills vernacular St. Lucian life into multiple essences; he's also an actor and screenwriter and winner of the 2013 Small Axe Literary Prize. *The Way Home* (2014) is Jamaican Millicent A.A. Graham’s second collection, marked by surprising (surrealist?) juxtapositions of images, intimate and interior. *Performance Anxiety: New and Selected Poems* (2013) by St. Lucian Jane King is in-your-face honest, funny, and full of life, both inner and out on the streets of the places she visits. Trinidad-born Vahni Capaldeo's *Utter* (2013), her fifth published collection, is inspired by her time as lexicographer at the OED and is the most cerebral of these books of poetry, offering a plethora of unexpected, boundary-defying images.

*Querencias: Homing Instincts* (Chico CA: Cubanabooks, 2014) presents facing-page Spanish-English versions of the generous, passionate poems of Nancy Morejón, translated by Pamela Carmell—lyrical words of longing, firmly anchored in the realities of her beloved Havana.

We welcome the reissue of Césaire’s *Cahier* in the half-century-old translation by John Berger and Anya Bostock: *Return to my Native Land*, by Aimé Césaire (New York: Archipelago, 2014, paper US$16.00). As J. Michael Dash writes on the cover, “this translation preserves [the work's] poetic force”—but it should be read alongside A. James Arnold & Clayton Eshleman's *The Original 1939 Notebook of a Return to the Native Land*, by Aimé Césaire, which we discussed in Bookshelf 2013.

During a visit to Havana, we came across a nicely-illustrated biography of the engagé Suriname nationalist poet Dobru: *Robin “Dobru” Ravales: Poeta nacional de Suriname* (1935–1983), by Cynthia Abrahams (Paramaribo: Suriprint, 2014, paper n.p.), the translation from Dutch of a 2010 book(let) published in Amsterdam. Dobru, who died in Havana, left a collection of woodcarvings, mostly Saamaka from the 1960s–1970s, to the Casa de las Américas, where we helped evaluate the collection and were given the book.
We also note the appearance of *Misye Tousen* (Montréal: Mémoire d’encrier, 2014, paper €20.00), a French Creole translation by Rodolf Étienne of Édouard Glissant’s *Monsieur Toussaint*, with a foreword by J. Michael Dash. *Vincent Placoly: Un écrivain de la décolonisation*, edited by Jean-Georges Chali & Axelarthéron (Matoury, Guyane: Ibis Rouge, 2014, paper €20), should help raise the visibility of this Martiniquan playwright, novelist, and essayist whose work spanned the 1970s and 1980s and who represented a broadly Americanist literary vision that surpassed that of the previous Césairien generation or that of the succeeding generation of créolistes. The essays suggest further inquiry into Placoly and his work. A film of note: *Aluku Liba: Maroon Again*, directed by Nicolas Jolliet (2009, available from www.africanfilm.com), is a docudrama tracing a year in the life ofloeti Mais, who flees a goldcamp on the Upper Oyapock that is raid by the French military and walks across the forest all the way to the Upper Lawa, where he meets a friend and hunter who takes him back to his native territory. Much of the film shows scenes from a *puu baaka* (end of mourning) ceremony, with communal hunting, prayer, feasting, drums, dancing, and folktales, mainly in the village of Kotika. Apart from the misstatement that the Aluku were the first (rather than among the last) of the Maroon peoples to escape slavery in Suriname, this 90-minute film has a realistic feel to it, better perhaps than any other we’ve seen on Suriname/Guyanais Maroons for potential classroom use. (In our view, Ben Russell’s prize-winning feature-length 2009 experimental film shot in Saamaka, *Let Each One Go Where He May*—a real work of art—stands alone as the best film ever made with and about Maroons.)

In the realm of photography and art ...

*Creole World: Photographs of New Orleans and the Latin Caribbean Sphere*, by Richard Sexton, Jay D. Edwards, John H. Lawrence, Molly Reid, Sarah R. Doerries & Alison Cody (New Orleans: The Historic New Orleans Collection, 2014, cloth US$49.95), presents brief essays—the most important by Jay D. Edwards (on the historical uses of “Creole” and its application to architectural forms)—along with scores of stunning, sumptuous color photos of vernacular architecture from New Orleans and particular cities in Haiti, Cuba, Panama, Ecuador, Colombia, and Argentina, tracing the colonial connections responsible for creating a creole world that spans wide swaths of the Americas.

*The Spaces Between: Contemporary Art from Havana*, curated by Antonio Eligio (Tonel) & Keith Wallace (London: Black Dog Publishing, 2014, paper US$24.95), accompanied an exhibition at the University of British Columbia’s Belkin Art Gallery. It presents fourteen young Cuban artists (producing work in mixed media, installation, acrylic, vinyl, oil-and-varnish, but especially photog-
raphy and video) with essays arguing for the relationship between art, politics, and society in Cuba of the 1990s and the early twenty-first century.

*Life Streams: Alberto Rey’s Cuban and American Art*, edited by Lunettte M.F. Bosch & Mark Denaci (Albany NY: SUNY Press, 2014, paper US$24.95), is a multi-authored catalogue for an exhibition entitled *Biological Regionalism* at the Burchfield Penney Art Center in Buffalo NY. Alberto Rey (b. 1960), a Cuban-American painter whose work also includes sculpture, video, and installations, is a community activist and conservationist whose interest in fish and fishing (especially trout) inspires his combined role as artist and environmentalist.

On the Greater Antilles ...


*The Haitian Revolution: A Documentary History*, edited and with translations by David Geggus (Indianapolis: Hackett Publishing, 2014, paper US$15.00), prompted the following comments from Sue Peabody, a frequent *NWiG* reviewer: “College instructors very much need a documentary collection on the Haitian Revolution such as this one. There is, for the moment, no such collection on the market, yet there is strong momentum among historians for the inclusion of the Haitian Revolution as a key event in understanding the Atlantic Age of Revolution ... The selection of documents clearly reflects a deep knowledge of the available source materials ... [Its] level of detail will be ideal for use in an upper division course or seminar on comparative revolutions, Latin America, Atlantic history, or slavery and abolition ... [and it] will be useful to a wide range of undergraduate courses.”

We have received the *Handbook on Cuban History, Literature, and the Arts: New Perspectives on Historical and Contemporary Social Change*, edited by Mauricio A. Font & Araceli Tinajero (Boulder CO: Paradigm Publishers, 2014, cloth US$195.00), but not its accompanying *Handbook of Contemporary Cuba: Economy, Politics, Civil Society, and Globalization*, edited by Mauricio A. Font & Carlos Riobó (Boulder CO: Paradigm Publishers, 2013, cloth US$185.00), both resulting from a series of conferences at the CUNY Graduate Center, but particularly from a large international gathering held there in 2011. Varied themes, interesting papers.
Miscellaneous Caribbean books:

*El Caribe: Sus intelectuales, sus culturas, sus artistas, su historia, sus tradiciones populares*, by Pedro Ureña Rib & Jean-Paul Duviols (Santo Domingo: Santuario, 2014, paper n.p.), is the Spanish edition of *Dictionnaire culturelle des Caraïbes*, published in 2009. The detailed criticisms of the French original that we expressed in Bookshelf 2009 have not been taken into account in this new edition; to cite just two examples: Puerto Rico’s Antonio Martorell receives no entry nor does “Saamaka,” though the much smaller (French) Boni/Aluku Maroons are given their due.

The journal *Gradhiva* has published a special issue, “*L’Atlantique noire*” de Nancy Cunard: *Negro Anthology 1931–1934*, edited by Sarah Frioux-Salgas (Paris: Musée du quai Branly, 2014, paper €20.00) in connection with an exhibition of the same name at that museum. It recounts the life of this Anglo-American heiress who was an active, flamboyant member of the Parisian avant-garde in the interwar years. Essays on her poetry, her antifascism, her ties with the Surrealists, and her publishing activities (including *Negro Anthology* in 1931) are complemented by others on Black activism in the United States, Zora Neale Hurston, “black music,” and Paul Robeson as well as chapters on her relationships with Jacques Roumain and Claude MacKay.

And the journal *Revue des Sciences Humaines* has published a special issue edited by Valérie Loichot entitled *Entours d’Édouard Glissant*, which features seventeen often-intriguing essays on aspects of Glissantian thought, from its relationship to anthropology (by Dominque Chancé) and Nick Nesbitt’s thoughts on Glissant’s politics and poetics to Kathleen Gyssels’s comparison of the significance of “diaspora(s)” in the writings of Glissant and André Schwarz-Bart as well as her understanding of the personal relationship between the “nègre marron” and the “juif marrane.”

*At the Point of a Cutlass: The Pirate Capture, Bold Escape, and Lonely Exile of Philip Ashton*, by Gregory N. Flemming (Lebanon NH: ForeEdge Books, 2014, cloth US$29.95), retells, with scholarly additions, the story in Ashton’s 1725 “as told to” *Memorial* of his sixteen months of forced life as a pirate of the Caribbean.

*Angel Creek: Where the River Meets the Sea* (Kingston: University of the West Indies Press, 2014, paper US$35.00) is Gail Porter Mandell’s well-meant but woodenly written memoir about her year volunteering for a Roman Catholic organization as a teacher in Belize, a half century ago. A white mid-Westerner just out of college, ill-prepared for life in a Garifuna village, she coped with much that is unfamiliar—but this earnest look backwards fails to excite.

an academic, has produced a mishmash of a book, mixing pieces of old Dutch translations (here reworked), his own translations from the 1796 edition, and his own translations of our own 1988 critical edition of Stedman’s 1790 text—without distinguishing or identifying any of it. The (selected) illustrations, which are reproduced from the 1796 first (English) edition (rather than from Dutch editions) are presented out of sequence. The chapter numbering does not correspond to any previous Stedman edition. What we have is a rewrite in Dutch of Stedman’s book, without clues as to how editorial choices were made, produced by a self-described Dutch “lover of historical stories” who has spent some time in Suriname.

Scars of Partition: Postcolonial Legacies in French and British Borderlands, by William F.S. Miles (Lincoln: University of Nebraska Press, 2014, paper US$ 35.00), largely devoted to non-Caribbean spaces from Africa to the Pacific, nevertheless provides food for thought about the region.

After reading Islands at Risk?: Environments, Economies and Contemporary Change, by John Connell (Cheltenham: Edward Elgar, 2013, cloth US$145.00), our reviewer wrote “I find no reason why your readership would be at all interested [since the book is mainly about the Pacific and includes] a number of topical chapters that discuss economic development, migration, urbanism, etc. that anyone could find in an encyclopedia.”

The Versailles Restaurant Cookbook, by Ana Quincoces & Nicole Valls (Gainesville: University Press of Florida, 2014, cloth US$30.00), serves up seventeen pages of over-the-top praise of this iconic restaurant in Miami’s Little Havana (as well as its anti-Castro politics); the recipes that follow are more interesting, providing a pretty fair introduction to the foods that have made the place a landmark.

For those readers unfamiliar with it, we note the availability of the Caribbean Digital Newspaper Library, a growing resource for periodicals from the Caribbean, including Cuba’s El Diario de la Marina (with issues from 1899) and Haiti’s literary journals La ronde and La nouvelle ronde (with issues dating from 1901): http://dloc.com/cndl.

Once again, Rosemarijn Hoefte has kindly written several paragraphs to bring to our readers’ attention a number of recent (mainly) Dutch-language works on Suriname and the Netherlands Antilles:


Two small publications on slavery and its aftermath. 20 Questions and Answers about Dutch Slavery and its Legacy, by Stephen Small & Sandew Hira
(The Hague: Amrit, 2014, paper €7.50), is the first book in Decolonizing the Mind, a series “devoted to the development of both critique of and alternatives to Eurocentric knowledge production.” *Gids slavernijverleden Amsterdam*, by Dienke Hondius, Nancy Jouwe, Dineke Stam, Jennifer Tosh & Annemarie de Wildt (Arnhem: LM Publishers, 2014, paper €12.50), is a bilingual slavery heritage guide to Amsterdam, covering more than one hundred sites, starting with the Royal Palace, formerly the Town Hall, where the Suriname Society met.


E. de Haan’s *Zoeken naar Story: Een reis door verrassend Suriname* (Haarlem: In de Knipscheer, 2014, paper €19.50) is yet another travel account by a first-time visitor (it’s hot!), albeit a well-written one. De Haan is on a search for the poet Story and once he finally meets him, the end is poignant. Finally on Suriname, Sherwood Feliksdal’s *Sranan Odo’s* (Paramaribo: Vaco, 2014, cloth €16.50) is an illustrated, fairly random selection of 170 Suriname proverbs.


We end by listing information on a number of titles, arranged roughly by geography and themes, that we have noticed but neither examined nor requested for review—in some cases because their Caribbean content is restricted to a chapter or two, in others because they didn’t seem sufficiently compelling given *NWIG* space limitations, or for a variety of diverse reasons. Together, they testify to the large number of books being published that at least touch on the Caribbean.


*Florida and the Mariel Boatlift of 1980: The First Twenty Days*, by Kathleen Dupes Hawk, Ron Villella & Adolfo Leyva de Varona (Tuscaloosa: University of Alabama Press, 2014, cloth US$34.95)


*Cuba Then: Rare and Classic Images from the Ramiro A. Fernández Collection*. (New York: The Monacelli Press, 2013, cloth US$40.00)

*Dialogic Aspects of the Cuban Novel of the 1990s*, by Angela Dorado-Otero (Woodbridge, U.K.: Tamesis, 2014, cloth US$90.00)


Kafou: Haiti, Art and Vodou, edited by Alex Farquharson & Leah Gordon (Nottingham: Nottingham Contemporary, 2012, cloth US$75.00)

Haiti: Conditions and Reconstruction, edited by Jerald Wetzel (New York: Nova Science, 2014, cloth US$110.00)


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