Book Reviews

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Reviews

CITY OF ISLANDS: Caribbean Intellectuals in New York. By Tammy L. Brown. Jackson: University Press of Mississippi. 2015.

In New York City, a literal *city of islands*, people from the Caribbean islands comprise over one third of its foreign-born population. Historian Tammy L. Brown traces the impact of English-speaking Caribbean-born immigrants from Trinidad, Barbados and Jamaica in the early twentieth century while exposing the tensions between non-US blacks and African Americans. She meticulously documents their civic and social engagement in the city and their ability to fight against racism and sexism. Each of the seven chapters each highlight a specific intellectual and show the primary influence of their family life and Caribbean culture.

Chapter 1 "Caribbean New York", focuses on Trinidadian born Jazz-pianist Hazel Scott to analyze the life of Caribbean immigrants to New York. By describing her marriage to Adam Clayton Powell Jr., Brown argues that the social and political encounters between Caribbean immigrants and American-born blacks were complex and filled with animosity. Chapter 2 "Ethelred Brown and the Character of New Negro Leadership" analyzes the life of the Jamaican born preacher Egbert Ethelred Brown through his upbringing and conversion from the Methodist church to the Unitarian church in Jamaica. Brown argues that he uses pan-Caribbean solidarity in his sermons and speeches as a strategy to advance his own political agenda. Chapter 3 "Richard B. Moore and Pan-Caribbean Consciousness" relates the life of the Barbadian communist, socialist and anti-colonial leader Richard B. Moore. He moved to New York at an early age and was influenced and shaped by both Caribbean and African-American intellectuals such as Ethelred Brown, Chandler Owen, Arturo Schomburg, Cyril Briggs to name but a few. He was also greatly influenced by Frederick Douglass and considered education as the path to freedom. Through his poetry, speeches and articles Moore prescribes equal rights for justice, social and economic betterment of all people of African descent. In chapter 4 "Pearl Primus and the Performance of African Diasporic Identities," Brown depicts the life and 50-year career of choreographer and dancer Pearl Primus as a model of Caribbean women artist-activists who fought for social and racial justice through their art, notably

poetry, choreography, interviews and other writings. Brown notes that Primus is part of the lineage of women who use their work and their fame to be "warriors for social justice" (97) and that she "use[s] dance as a mode of political protest in Jim Crow America…at a time when black bodies were criminalized, demonized, mocked and physically attacked" (99). In Brown's view, through her work she forged "a theoretical bridge between two of the most significant movements in the history of modern American art: the Harlem Renaissance and the Black Arts movement" (103). Through her multiculturalism and African-centered consciousness in her art and her personal life Primus marked the stage for generations of Caribbean and American-born women and men.

When Shirley Chisholm ran for president in 1972 she was the first black candidate for a major party's presidential nomination. Prior to that in 1968 she became the first black woman in Congress. Chapter 5 "Shirley Chisholm and the Style of Multicultural Democracy" analyzes the political career of one of the most influential black woman leaders of that era. The child of Bajan immigrants, Chisholm used her political might to fight for civil rights and women's rights, which are intrinsically connected. She notes, "It is true that women are second-class citizens, just as black people are…I want the time to come when we can be as blind to sex as we are to color" (147). As a black immigrant woman, she could relate to various constituencies 1960 and 70s New York. Brown asserts that Chisholm's "transcultural status" made her appealing. Being a part of American and Bajan culture Chisholm was very conscious of the complexity of her dual identity and the tensions between Caribbean and Black Americans. She reflects: "It is wrong, because the accident that my ancestors were brought as slaves to the islands while black mainland natives' ancestors were brought as slaves to the States is really not important, compared to the heritage of black brotherhood and unity in the face of oppression that we have" (147). Brown describes the Congressional Black Caucus's failure to endorse her in the 1972 campaign as another example of the larger tension between the two groups. Through the analysis of Chisholm's biography Brown reveals the ways in which she embraced the tenets of multiculturalism and intersectionality to advance her political career and fight for justice because she was "the candidate of the *people of America*" (157).

Chapter 6 "Paule Marshall and the Voice of Black Immigrant Women" portrays the ways in which Marshall affords a voice to the experience of black immigrant women through her novels. As a second generation American she presents an insider's view of the diversity of black immigrants in New York. She was "concern[ed] with 'reconciling' her multiple identities [to] reflect the cultural clashes among American-born and foreign blacks" (162). Brown challenges the simplistic idea shared by several scholars that the Caribbean psyche is able to handle injustice better than American born because slavery was abolished earlier in the islands. Rather, she argues that Caribbean immigrants lived through the racism in the United States in exchange for the economic benefits that they gained. As one of the most important literary voices of the twentieth and twenty first centuries, Paule Marshall exposes the complexity of bi-culturalism and the various negotiations of identities and being the *other* whether from the point of view of immigrant status, language, race, class or gender.

Brown concludes the book with the title "'Garvey's Ghost': Life after Death." She describes how New York City by its very nature and demographics made it an ideal place for Caribbean and American born intellectuals to mingle, argue and form alliances and negotiate tensions. Ending with Marcus Garvey is a way to bring together the alliances and tensions that continue to be forged between the two groups. She provides an overview of Garvey's influence in the development of black consciousness ethos in popular culture in the black diaspora. Ultimately, Brown contends that being black does not automatically

mean shared values and struggles. Cultural, historical, ethnic, national and class identities matter on many levels.

This important book illuminates that New York has long been a space that allows for the diversity of blackness. Through the study of the personal, political and social lives of these key intellectuals in transcultural and transnational contexts, Brown demonstrates that they have been shaped by several factors: the historical moment in which they lived, their family and community upbringing, the sense of pride they felt in their blackness and their encounter with other intellectuals during their lifetimes. Ultimately, what Brown shows is how these various individuals constantly evolved within and were influenced by their larger milieu and events: the black power movement, the Harlem Renaissance and the feminist movement to name but a few.

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HOW THE OTHER HALF LOOKS: The Lower East Side and the Afterlives of Images. By Sara Blair. Princeton and Oxford: Princeton University Press. 2018.

Playing off the title of Jacob Riis's *How the Other Half Lives* (1890), Sara Blair analyzes the visual history of New York City's Lower East Side, beginning in the early 1800s and ending in the 21st century. Utilizing paintings, newspapers, magazines, films, literature, and principally photographs, Blair's effort is an engaging work that illuminates cultural, social, and political transformations transpiring within a historic location. In Blair's own words, the book "offers a site-specific account of visual experience, practice, and experimentation, and considers how these inform literary and everyday narratives of America, its citizens, and its modernity" (1). While the title may lead us to anticipate Jacob Riis serving as a significant reference point, Blair steers clear of rehashing the numerous studies of his work and brings to the forefront a wide array of visuals that progress through the accumulated significance of the Lower East Side. Both the streets and dwellings—along with the masses living within these urban spaces—are at the forefront in an effort to illuminate why and how this neighborhood continues to be prominently depicted in a multitude of media forms.

Within each of the six chapters, Blair isolates a particular time by extrapolating both richly contextual and often overlooked images of the Lower East Side. There is a social representation that encases each time period under analysis, one that changes with the decades as well as with the various media forms. The social reality, though, appears for the most part to entail a bleak outlook; indeed, Blair seldom emphasizes positive aspects of the neighborhood and instead engages with artistic depictions of the disadvantaged and outcast. Throughout the text, the material created by both the camera and video recorder serve as the primary apparatuses through which each period is discussed. Literature and poetry are also central, such as Henry Roth's *Call It Sleep* (1934) and Allen Ginsberg's "Kaddish" (1961). This plethora of visual and literary resources allows Blair to concretely ground the argument that the Lower East Side, while historically a gateway for immigrants into the United States, is an atypical locality that generates limitless fodder for creative output.

Essential to the text are the numerous photographs and movie stills that enhance Blair's position and enliven the reading by adding a layer of visual engagement. The backdrop of modern architecture is thematic through many of the chapters, in that the tenements, alleys, and streets were threatened by the encroaching infrastructure of capitalist America. Of additional note is that the media forms incorporated are particularly dependent on the physicality of the neighborhood, essentially demonstrating that how the other half

looks is often contingent on their location within the Lower East Side. Overall, Blair's critical selection of content—as well as the corresponding visuals—assist in forwarding the argument that this area of New York City is fundamentally divergent from its other environs. The Lower East Side is a geographically restricted yet artistically unbounded realm for documenting this critically important district.

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THE GENIUS OF PLACE: The Geographic Imagination in the Early Republic. By Christopher C. Apap. Durham: University of New Hampshire Press. 2016.

The first chapter of Christopher Apap's *The Genius of Place: The Geographic Imagination in the Early Republic* usefully identifies four discourses that showcase a fundamental shift in Jacksonian America's understanding of space and its reorientation after the War of 1812 from the global to the local: geographical textbooks and classroom instruction; the picturesque as an aesthetic mode; the travel industry and the rise of travel writing; and reconsiderations of the colonial past (24-25). Rooted in these perspectival shifts, Apap performs a series of illuminating close readings of the "sectional" imaginary in novels, sermons, and political speeches beginning in 1816 and concluding with the publication of Ralph Waldo Emerson's *Nature* in 1836. This twenty-year span produces "an imaginative literature deeply invested in consolidating sectional identity" (10). We discover how the picturesque in Catharine Maria Sedgwick's *Redwood* (1824) enlarges a sectional New England locality as a means of composing national union, and the ways in which James Fenimore Cooper's use of the picturesque mode informs the collective pursuit of shared goals by "sectional representatives" in the Middle States (81). From there, Apap turns to geographical space in Daniel Webster's "Second Reply" to Senator Robert Hayne during the South Carolina nullification crisis, a speech reliant on a sectional rhetoric that posits New England as a model for the nation against the South's short sightedness. Because of the South's *latitudinal* orientation, it fails to "see" the North and thus the true vision of nationhood.

Elsewhere, the sectional impulse in southern sketches and historical romances by John Pendleton Kennedy and William Gilmore Simms remaps generic conventions into a distinct literature of the South. Writers out of the Mississippi River valley like Daniel Drake employ a similar creative methodology to articulate the West as distinct, yet fundamental, to a cohesive national body. At this point, Apap does well to reaffirm his argument, which is not to recreate another scholarly portrait of a unified national imaginary that adheres, despite its political and cultural differences, but rather to emphasize the extent to which cultural productions of the era reify those differences through the articulation of sectional identities. At the same time, such expressions argue for their respective section's essential purpose in notions of nationhood. The final two chapters, then, extend those readings to the work of William Apess and David Walker in the context of Indian and African-American emplacement. During a period when a "national spatial imagination" (189) reflected a determination to remove racial difference from within its parameters, Apess and Walker strategically utilize a sectional logic to argue for sovereignty and belonging.

The book concludes with an insightful coda on Ralph Waldo Emerson, whose early expressions of local prejudice remind us of his place as both a revolutionary figure in the American literary tradition, *and* a product of "the sectional consolidation and calcification in the 1820's" (209). Indeed, there is much to admire in Apap's dynamic argument, which is consistently well researched in its focus on expressions of the sectional as a feature tenet of the geographic imagination in Jacksonian America. In particular, the

close readings of lesser-known authors and texts provide the teacher and scholar an opportunity to reconsider the scope and complexities of a sometimes-overlooked period in American literary history.

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BROWN BEAUTY: Color, Sex and Race from the Harlem Renaissance to World War II. By Laila Haidarali. New York: New York University Press. 2018.

In an age in which cosmetic lines such as Fenty and Lancôme are seeking out an expansion of shades catering to black women, modern society seems to be making strides towards the embrace of brown skin. Brown-ness in all its glory has recently crept its way into mainstream America as a viable aspect of the national beauty terrain. This growing acceptance of the broad spectrum of beauty within the black community, specifically of black women, has been a fraught journey throughout American history. From the creation of American slavery to today, black women's appearance has been derided and legislated against; lampooned and constructed as the hideous antipole to white feminine beauty. Historically, all things black reflected the worst of humanity and the human experience. It is this historical reality that makes Laila Haidarali's text—*Brown Beauty: Color, Sex and Race from the Harlem Renaissance to World War II* very compelling.

Nestled between America's post-Reconstruction racial nadir and the rise of the Civil Rights Movement, Haidarali outlines the efforts and complexities of the black community's quest towards aesthetic legitimacy and value. Not yet having entered into the mainstream rhetoric of "Black is Beautiful," academics, authors and advertisers espoused the concept of "Brownness." In Haidarali's words, the text explores "brown beauty as a consumerist discourse that held powerful sway over the public imagining of African American women" (18). Between the 1920s and the end of World War II, the rising black middle class both utilized and was wooed by the more acceptable coding of dark skin through the use of the word "brown" to sell products, find interest in products and to promote themselves as respectable members of society. Haidarali interestingly maps the full scope of the utilization of "brownness" for the furtherance of the black community. Advocates for the betterment of the black community like Elise Johnson McDougald capitalized upon their own fair-skinned brown complexion to promote the skills and employability of black New Yorkers. She also became the first black principal in the New York Public School District thus leading to extensive coverage of her achievement in the New York City press. Stories regarding the rise of McDougald commented as much upon her complexion as her achievement thus leading her to reflect a changing expectation of "New Negro Womanhood." In Haidarali's words, images like McDougald's "appeared to embody the very qualities that were routinely denied to African American women: beauty, educated accomplishment and middle-class status" (53).

As individuals worked to shift popular images of black womanhood, black entrepreneurs also invested the notion of brown for both social uplift and economic gain. Companies like the National Negro Doll Company sold attractive "brown skin" dolls for black girls. Contrasting more commonly found white dolls or unattractive black rag dolls, the NNDC imbued a sense of respectability into its young patronesses through the utilization of the word "brown." The text goes on to explore the "reliance on the verbal language of brown as a racial marker in advertising text"(80). In tandem, black women artists and poets worked to appropriate the word "brown" thus granting it a fuller, more human, meaning complete with self-acceptance and positive sexual undertones. Haidarali canvasses the works of Anita Scott Coleman, Helene Johnson, Angelina Weld Grimke

and others who assert the brownness of black women in truly celebratory tones. During the Harlem Renaissance, Grimke penned, "Brown girl/ You smile/And in your great eyes…I see little bells." In the hands of black women poets, the word "brown" superseded advocacy and advertisements and became a term for black feminine acceptance and joy.

By the end of WWII, the black middle class had fully established the concept of "brownness," as found in printed texts, advertisements and popular literature, as a representation of decades-long efforts towards propriety and respectability. Those able to fully embrace the term and capitalize upon its promises of beauty, mobility and intellectual stimulation within the black community, celebrated the strides gained. Still, the reality of colorism remained present as numbers of darker skinned black people stood left out of the promises of "brownness." Laila Haidarali's history of the notion of "brown" in the African American community between the 1920s and 1940s is fascinating. As so many studies of black beauty revolve around the emergence of the Black is Beautiful Movement, her text articulates the aesthetic notions that visualized black respectability throughout the early 20th century but paved the way for a broader acceptance of the black aesthetic more radically known as blackness.

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RACIAL ECOLOGIES. Edited by Leilani Nishime and Kim D. Hester-Williams. Seattle: University of Washington Press. 2018.

This interdisciplinary essay collection, which developed from a conference staged by the co-editors a few years ago, will interest scholars working at the intersection of race and environmental justice. The collected essays reveal varying quality, with some in need of a more emphatic editorial intervention than provided, but a number of exciting contributions highlight the strengths of this anthology.

Editors Nishime and Hester-Williams want to "show us how communities of color respond to disasters using their own knowledge systems," and to teach us how "marginalized communities contest their compromised environments while envisaging the formation of…just environmental relations" (251) and several of the book's essays stand out as representative examples of these goals.

In a well-written piece on a program that pairs incarcerated individuals with retired thoroughbreds, Erica Tom draws parallels between speciesism and taxonomies of race in an effort to convince readers that what is good for non-human animals is usually good for human animals and that such correspondences can be converted into anti-racist environmental agendas. Indeed, the work she describes has benefits for both horses and humans and more specifically, incarcerated humans of color.

Zoltan Grossman details the way Maori activists have been able to find common ground with powerful whites, who might not otherwise see cooperating interests, through the use of environmentalism as a framing technique. When Maori have been able to convince whites of the environmental significance of their subject positions, they have had success in getting those positions supported, and not really otherwise.

Jessi Quizar provides an informative essay on Black-led urban farming in Detroit, particularly the Feedom Freedom project. Quizar, who worked on this farm, reports that urban agriculturalists in the city frame their work in three ways: "as a means for survival and security; as a route toward reframing what it means to live a fulfilling life; and as a tool for promoting self-determination for Black and poor people" (77). Quizar's essay does well to capture the sometimes contradictory relationship between African Americans and the land. A tree might represent a potential harvest, but in "Black poetry or Black

music, is just as likely—or perhaps more likely—to evoke a lynching as a celebration of a nature" (86). Land distribution and laws about farming always played a crucial role in U.S. slavery and South African apartheid. The author also notes that various algorithmic assessments of property value (e.g. Zillow), automatically deduct from areas of color, resulting in untold lost wealth for such communities.

The editors of this collection, on the strength of the book's more powerful essays, have provided readers with a useful intervention into the American Studies conversation. This volume should be of interest to scholars in several disciplines who want to know more about the wide range of ways people of color worldwide have fought for ecological justice.

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UNSUSTAINABLE EMPIRE: Alternative Histories of Hawaiʻi Statehood. By Dean Itsuji Saranillio. Durham: Duke University Press. 2018.

When thinking of Hawaiʻi, most people imagine beautiful beaches, palm trees, perfect waves—in short, the island state is primarily associated with a paradisiac vacation destination. Yet, when having a closer look, it becomes clear that paradise is lost—at least to its indigenous inhabitants. Mainly whitewashed by the Hawaiian tourism industry, the history of the island state is indeed very dark and tragic. Once a thriving independent kingdom, Hawaiʻi was significantly transformed when first American and later British missionaries arrived on the islands and not only sought to convert the supposedly heathen Kanaka ʻŌiwi (Native Hawaiian) to Christianity, but further started to ban ancient cultural practices such as the hula and surfing. The missionaries were followed by numerous Asian workers as well as Western merchants and entrepreneurs who finally, in 1893, overthrew the Kingdom of Hawaii in a *coup d'état*. Subsequently, the righteous ruler of Hawaiʻi, Queen Liliʻiuokalani was imprisoned in her own palace. Although the queen protested vehemently and President Grover Cleveland later acknowledged in 1894 that the overthrow of the Hawaiian kingdom had been unjust, reinstatement never came. It is thus not too surprising that until today, several resistance movements in Hawaiʻi openly question, challenge, and oppose statehood.

Dean Itsuji Saranillio's book *Unsustainable Empire: Alternative Histories of Hawai'i Statehood* closely investigates this so far seldom-discussed part of Hawaiian history by closely examining different narratives concerning Hawaiian statehood, tying it to particular moments of American history. Ranging from an opinion campaign by a descendant of American missionaries in Hawaiʻi at the 1893 Chicago World's Fair to political cartoons and narratives spread by the tourism industry, Saranillio focuses on the almost invisible and unheard perspective of Native Hawaiians as well as other ethnic groups and their opposition to statehood. While American narratives dominantly argue that Hawaiian statehood was timely and necessary for the former independent kingdom, *Unsustainable Empire* convincingly argues that statehood was less an expansion of U.S. democracy and a narrative of Western settlement, but rather a story of both white as well as Asian settlement. Furthermore, Saranillio claims that statehood was "a result of a weakening U.S. nation whose mode of production … was increasingly unsustainable without enacting a more aggressive policy of imperialism (9). He further argues that Hawaiʻi statehood "is understood as a liberal moral allegory about the important inclusion of nonwhite groups into the Unites States," an idea that "came at the expense of Kanaka ʻŌiwi human rights to self-determination" (6). By resurfacing and examining fascinating examples that reveal both Kanaka ʻŌiwi as well as non-Native oppositions against U.S. occupation and by referencing "white supremacy, liberal multiculturalism, settler colonialism, and

imperialism" (13) the book helps to paint a more nuanced and multifarious picture of this complex socio-political issue. Within a framework of transnational and transpacific studies, this approach has been long overdue and much needed, as it does not engage in "a politics of blame and accusation but to open our worlds to a plurality of possibilities" (209) but opens a dialogue for mutual understanding.

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THE VALUE OF HOMELESSNESS: Managing Surplus Life in the United States. By Craig Willse. Minneapolis: University of Minnesota Press. 2015.

In *The Value of Homelessness*, Craig Willse brings together interviews with people who work in homeless services organizations in urban centers alongside careful historical tracing and his own experiences in homelessness activism. Through this study, he critically implores researchers in the social sciences to ask different questions about homelessness. Rather than using individuals as endemic of the problem of the unsheltered, he challenges us throughout this book to denaturalize the construction of the housing system and the racial capitalism that undergirds our current neoliberal milieu. He moves through a historicization of homelessness from 1930s New Deal programs to the current moment and argues that there are specific apparatuses that "produce and distribute housing insecurity and deprivation" (22): social science; social service programs; public policy at local, state, and federal levels, and federal governmental arms that are concerned with homelessness, such as the Department of Housing and Urban Development (HUD).

Social services and social sciences shape the conversations about and resources allocated for the phenomenon of homelessness—both have been actively involved in creating the definitions that led to current governance around unsheltered populations. This governance directs what he calls "surplus life" through a proliferation of required expertise and economic imperatives. Surplus life is partially managed through a portion of the nonprofit industrial complex specifically focused on homeless services. Willse argues that these organizations work by gaining "financial backing through [a] promise to reduce the negative impact of those neoliberal surplus lives on social and economic order" (49-50). HUD additionally manages surplus life through "the databasing of homelessness" that requires programs to meet very specific requirements to receive funding (109), which then actually prevents the kinds of assistance that would alleviate the conditions of poverty that lead to homelessness. What masquerades as "helping" and "good" for unsheltered people is largely funded by organizations and governments that want the administration and obscurity of the social inequality created as a byproduct of reaping the benefits of racial capitalism.

Through his careful critiques of the ways sociology has specifically theorized and methodologically conceptualized "homelessness," he asks anyone invested in social science to question the "limits of doing good" (177) through research. For example, he talks about the ways that Institutional Review Boards consider "ethical" research—as researchers we are asked to take special consideration of vulnerable populations. Doing this, while undoubtedly important, also has a universalizing effect on principles of protection: people in positions of power have a disproportionate access to shape their own narratives because "mechanisms developed to measure the ethics of research are embedded in the very institutional and governmental complexes we are trying to study" (178). How does one conduct research within an institution when that research's potential is to question the production of inequality by that very institution? Ultimately, he asks academics to think through our complicity in systems that lead to governing marginalized and vulnerable

populations. Questioning the "accepted configurations" (55) that we have of housing and homelessness crises, will enable us to move beyond accepting homelessness and housing insecurity as given, for example. As Willse argues, this could "undermine" rather than "underwrite" (182) the knowledge production that sustains surplus life.

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BARNSTORMING THE PRAIRIES. By Jason Weems. Minneapolis, MN: The University of Minnesota Press. 2015.

In this thought-provoking and engaging book, Jason Weems analyzes how the aerial view shaped American views of the Midwest and the relationship between Midwesterners and the land during the tumultuous decades of the 1920s and 1930s. Drawing heavily on Joseph Corn's foundational cultural study in the history of aviation, *The Winged Gospel*, Weems deftly interweaves political history, artistic critique, geography, and modernity studies to argue that "the new sight lines actualized by aviation composed a new episteme of vision that enabled Americans to reconceptualize their region amid the shifting culture and technology of the twentieth century" (x). While this new way of viewing offered by the airplane—a shift in perception that Weems encompasses within the term "aeriality"—initiated new ways to reconceptualize the region, Midwesterners were not simply passive recipients to a process imposed upon them from on high. Rather, as the nation seemed inexorably propelled by uncontrollable and nebulous forces in the interwar period, the airplane became a focal point through which Midwesterners actively sought to reconcile the promises of modernity with the Jeffersonian worldview at the center of their identity.

In four thematic chapters, Weems demonstrates how the aerial view transformed a region often derided today as "flyover country" into a primary arena in the debate over what it meant to be American in an increasingly technological age. Chapter One details how the right angles of the grid pattern established under the Land Ordinance of 1785 and the embellished bird's eye view enabled nineteenth century settlers to translate the vastness of the American Plains into a comprehensible and manageable space. Chapter Two focuses on how the Agricultural Adjustment Administration's aerial photographic survey became a central element of New Deal Era attempts to readjust the economic and social patterns of Midwestern life to address environmental degradation. Although federal officials emphasized their expertise and authority to interpret these realistic images of the terrain below, farmers asserted their own agency as they reconciled suggestions to farm "on the curve" with the established grid pattern that had become central to the region's identity. Drawing upon his expertise as an art historian, Weems's analysis of the work of landscape artist Grant Wood in Chapter Three provides a more intimate look at how the aerial view simultaneously sparked a reformulation of modern Midwestern identity and offered new perspectives through which to express it. Chapter Four concentrates on Wisconsin architect Frank Lloyd Wright's Broadacre project—and its relationship to the urban visions of contemporaries Le Corbusier and Lewis Mumford—to examine how the aerial view stimulated new ideas regarding the relationship between the city and countryside, particularly how to best reconcile the social and economic dynamism of the former with the individual freedom and connection to the natural world embodied in the latter.

Weems's has crafted a cultural history that should speak to a wide audience. In showing the airplane's central role in reconfiguring perceptions of the Midwest in the interwar period, Weems calls our attention to the power of modern technologies to shape the way we see ourselves, society, and the world.

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OUT OF OAKLAND: Black Panther Party Internationalism during the Cold War. By Sean L. Mallory. Ithaca: Cornell University Press. 2017.

The current trend in Black Power Studies and Black Panther Party scholarship is transnational in scope. Sean L. Malloy's *Out of Oakland* fits neatly with the current trend as it examines the Panther's internationalism during the Cold War. Malloy argues that the evolving ideological internationalism of the Black Panther Party is intersectional, nuanced, and fragmented as it encompasses the international revolutionary proletariat struggle, Third World anticolonialism, and Cold War politics. Overall, the book is a critique of the Panther's alliances and connections abroad, while simultaneously outlining the Party's commitment to transnational revolutionary activism and coalitions that threatened the United States' interest in an evolving Cold War world.

The book contains eight chapters that trace black internationalism and the Panther's transnationalism chronologically from 1955 to about 1981. The book ends with an epilogue that connects the premise to the current #blacklivesmatter movement and its transnational implications and networks. Although strong archival sources utilized consist of US government documents such as FBI files and surveillance reports, US Senate detailed staff reports, and US foreign relations files, most of the primary source material is from the Eldridge Cleaver papers and the *Black Panther* newspaper. The bulk of the book's source material are secondary sources mostly published prior to 2010.

Considering that *Out of Oakland* was published in 2017, a huge omission and major flaw of the book is its lack of engagement with Black Panther Party scholarship, especially more recent works. Most of the links and connections that Malloy makes and even the Panther's rhetoric utilized have been examined in previous studies of the BPP. Malloy does not offer a historiography of BPP scholarship to demonstrate directly how and in what ways his book engages, intersects, or diverges from Panther scholarship. In an endnote for the introduction, Malloy states that "the literature on the party is too vast to cite here in its entirety," so he relies heavily on Martin and Bloom's book, *Black Against Empire* instead of engaging with the equally important other works on the Panthers (FN11, p. 258). Moreover, there is very limited engagement with recent works that examine black internationalism, respectfully. For example, award-winning books by Erik McDuffie, Keisha Blaine, and Ashley Farmer, all published post 2010, are indispensable works that must serve as a guide for Malloy's interrogation of black internationalism and both the BPP and Black Power's internationalist ideas.

Despite the lack of engagement with the aforementioned scholarship, *Out of Oakland* adeptly traverses Panther internationalism during the Cold War. The author's prose enhances his arguments by employing vivid and detailed descriptions that bind to the sources. The book is very well written and supported by the facts presented regardless of the flaws outlined above. Although Malloy makes heavy use of secondary sources, he sufficiently incorporates archival, oral interviews, and newspaper sources to help diversify references. Moreover, the book's rich history greatly improves our understanding of the Panthers participation and influence in the global arena during the Cold War and will undoubtedly serve as a testament to the historiography on black internationalism and black-led grassroots transnational political and social struggles in the world today.

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