

Book Reviews

- Imagine the Sound: Experimental African American Literature After Civil Rights.*
By Carter Mathes. Reviewed by Ajay Heble. 119
- This Benevolent Experiment: Indigenous Boarding Schools, Genocide,
and Redress in Canada and the United States.* By Andrew Woolford.
Reviewed by Sarah K.P. Hayes. 120
- By Any Media Necessary: The New Youth Activism.* By Henry Jenkins,
Sangita Shresthova, Liana Gamber-Thompson, Neta Kligler-Vilenchik,
Arel Zimmerman. Reviewed by Carolyn Marcille. 121
- Dangerous Grounds: Antiwar Coffeehouses and Military Dissent in the
Vietnam Era.* By David L. Parsons. Reviewed by Justin Rogers-Cooper. 122
- Turns of Event: Nineteenth-Century American Literary Studies in Motion.*
Edited by Hester Blum. Reviewed by Amanda Stuckey. 124
- Just Another Southern Town: Mary Church Terrell and the Struggle for Racial
Justice in the Nation's Capitol.* By Joan Quigley. Reviewed by
Stephen Robinson. 125
- From Storefront to Monument: Tracing the Public History of the Black Museum
Movement.* By Andrea A. Burns. Reviewed by Zanice Bond. 125
- Part of Our Lives: A People's History of the American Public Library.*
By Wayne A. Wiegand. Reviewed by Dawson Barrett. 126
- Damned Nation: Hell in America from the Revolution to Reconstruction.*
By Kathryn Gin Lum. Reviewed by Joseph Drexler-Dreis. 127
- Mavericks, Money, and Men: The AFL, Black Players, and the Evolution
of Modern Football.* By Charles K. Ross. Reviewed by Steve Marston 129
- The Construction of Whiteness: An Interdisciplinary Analysis of Race
Formation and the Meaning of a White Identity.* Edited by
Stephen Middleton, David R. Roediger, and Donald M. Shaffer.
Reviewed by Gwyneth Mellinger. 130

118 Book Reviews

Graffiti and Street Art: Reading, Writing and Representing the City.

Edited by Konstantinos Avramidis and Myrto Tsilimpounidi.

Reviewed by John Lennon.

131

The City Since 9/11: Literature, Film, Television. Edited by Keith Wilhite.

Reviewed by Wayne E. Arnold.

132

Heathen, Hindoo, Hindu: American Representations of India, 1721–1893.

By Michael J. Altman. Reviewed by Neil Meyer.

133

East Meet Black: Asian and Black Masculinities in the Post-Civil Rights Era.

By Chong Chon-Smith. Reviewed by Crystal S. Anderson.

134

Editorial note: Book reviews are edited for typographical errors, and otherwise are printed as received.

Reviews

IMAGINE THE SOUND: Experimental African American Literature After Civil Rights.
By Carter Mathes. Minneapolis: University of Minnesota Press, 2015.

There is a rich and vital history of African American creative practitioners who have used experimental and improvisational music to sound off against systems of fixity and oppression, to imagine alternatives to dead-end situations, and to enact other possible futures. In his engaging, critically astute, and deeply contextualized study *Imagine the Sound*, Carter Mathes draws on this history, on this music (particularly the music of John Coltrane and Sun Ra), to analyze the work of writers such as Henry Dumas, Larry Neal, Toni Cade Bambara, and James Baldwin to explore how the sonic functions in post-Civil Rights African American expressive culture as a force for black political resistance and radical thought. What is literary sound? How, that is, can sound be mobilized on the pages of literary texts? And how might the experimental edge, transformational energy, and critical force of the expansive sound we associate with free jazz and creative improvised music translate into literary form?

Drawing, in particular, on John Coltrane's far-reaching late career innovations with "experimental sound as a productive challenge to the limitations of the American mainstream" (23), Mathes's study asks, "how can we imagine a literary genealogy of experimental African American writing that continues to assert itself through elaborations of its sonority?" (196). Mathes hears in Coltrane a foundational context for exploring and analyzing what he calls "sonic innovations in literary form" (24), innovations that constituted "aesthetic and political approaches to refashioning African American literary form during the post-Civil Rights era" (24). In his chapter on one of the leading figures in the Black Arts Movement, Larry Neal, Mathes discusses how "the shifting quality of a justly intoned sound [as opposed to more traditional tempered forms of tonal expression] begins to define part of the conceptual break that free jazz articulates against the constraints of hierarchically ordered Western musical scales" (104). Reading these sonic interventions of free jazz alongside the struggles of black nationalism, Mathes opens up resonant areas of inquiry for contextualizing and understanding Neal's work, focusing on "the politics of sound as an expressive force of black revolution" (104). Similarly, in the chapter on Toni Cade Bambara, Mathes draws attention to sound as a resistant force

120 Book Reviews

in Bambara's fiction, reflecting her "desire to create works of art that are, in her words, 'indigestible to the imperialist system'" (145).

These links among literary aesthetics, sound, experimentation, and strategies of resistance are handled throughout with exemplary care and thoughtfulness. Although there are some moments where the analysis seems to me to stray somewhat from the main line of inquiry, and while I might at times have liked to see clearer signposting of the connections between some of the key strands of the argument, this is an important book that clearly broadens the scope and extends the reach of scholarship on African American literature and black experimental music. Its readings of the soundings-off that occur in the literary works in question are insightful and compelling, and the questions opened up by the critical and political terrain it covers remain timely and pressing.

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THIS BENEVOLENT EXPERIMENT: Indigenous Boarding Schools, Genocide, and Redress in Canada and the United States. By Andrew Woolford. Lincoln, NE: University of Nebraska Press. 2015.

Through the lens of genocide studies, *This Benevolent Experiment* illustrates how the Indigenous boarding school systems in Canada and the United States contributed to North America's cultural genocide of Indigenous peoples. Woolford sets the groundwork for his book by defending the term cultural genocide; he argues that the qualifier "cultural" does not minimize the genocidal objective of the boarding schools, nor does it ignore the many Indigenous communities that persevered and survived the boarding schools' attempt at cultural annihilation. To do this, Woolford invokes Rafael Lemkin's definition of genocide, adopted by the United Nations in 1948, which includes the extermination of a group's traditions, language, religion and culture for the purpose of eliminating the group as a whole. *This Benevolent Experiment* applies this definition to the assimilative mission of the North American Indigenous boarding schools to assert that Canada and the United States used the boarding schools as a tool for cultural genocide.

Woolford fashions the term "settler colonial mesh" to help readers understand how this cultural genocide operated on the macro-societal level (the larger social and political forces that conceptualized the "Indian Problem"), meso-societal level (specific government and non-government institutions, including the boarding schools, that sought to solve the "Indian Problem") and the micro-societal level (the individual actors, such as school officials, teachers, and staff, who interacted with students, parents and communities). Woolford visualizes each of these levels as nets, that when placed together form a mesh "that operates to entrap Indigenous peoples within the settler colonial assimilative project" (3). However, Woolford reminds us that mesh is porous, and therefore holes in the settler colonial project sometimes allowed for Indigenous resistance and survival.

Woolford applies the metaphor of the settler colonial mesh to two schools in Manitoba (Portage la Prairie Indian Residential School and Fort Alexander Indian Residential School) and two schools in New Mexico (Albuquerque Indian School and Santa Fe Indian School). Through this comparative analysis, Woolford contends that while the Canadian and U.S. systems were different in many ways, both Canada and the United States aggressively pushed residential schooling for the purpose of "destroy[ing] Indigenous groups as groups" (93-4). Furthermore, Woolford analyzes these schools to demonstrate how different assimilative practices were enforced, made flexible, and resisted in order to

contract and expand the settler-colonial mesh, rendering it always in flux. Here, Woolford enters into conversation with scholars of the American Indian boarding schools, such as K. Tsianina Lomawaima and Brenda Child, by exhibiting how some students and parents took advantage of the porousness of the settler colonial mesh by resisting, or by taking advantage of, a Euro-American education.

Woolford not only contributes to the study of Indigenous boarding schools, but also to genocide studies, as he uses the histories of the boarding schools to show how non-human actors can play a role in genocide. Specifically, Woolford discusses the roles of food-scarcity, land/territory, and disease in the cultural genocide of Indigenous peoples. Woolford argues that geography has generally been overlooked in genocide studies, and outlines the various roles that geography played in how administrators attempted to control the student body. However, as Woolford illustrates, geography also allowed Indigenous communities to influence and sometimes manipulate school administrations.

This Benevolent Experiment concludes with an analysis of how Canada has attempted to unravel the settler colonial mesh. Woolford takes a close look at Canada's Indian Residential School Settlement Agreement (IRSSA) passed in 2006, Indigenous reactions to the Agreement, Prime Minister Harper's subsequent national apology, and the possible reasons why the United States has not followed Canada in similar reparations. Woolford argues that the United States lags behind Canada in reparations because of the U.S. boarding schools' perceived use of "softer" assimilation techniques marked by fewer reported cases of physical and sexual abuse. However, Woolford asks his readers not to glorify Canada's IRSSA, as it "might be enlisted as...another mutation of the settler colonial mesh" (293). In order for the government to allocate reparations, it must make individuals' trauma measurable and calculable, which unburdens the government but re-victimizes survivors. Woolford calls on Canada to "decolonize redress" through a consideration of collective, rather than individual, approaches to reparations.

Both scholars of the North American Indigenous boarding schools and scholars of genocide studies have much to gain from *This Benevolent Experiment*, including the introduction of the "settler colonial mesh" as a framework for conceptualizing cultural genocide, and an insight on the ways that non-human actors can play a role in genocide. In applying genocide studies to the study of boarding schools, and boarding school studies to the study of genocide, Woolford offers a valuable contribution to both disciplines.

Sarah K.P. Hayes
Seminole State College

BY ANY MEDIA NECESSARY: The New Youth Activism. By Henry Jenkins, Sangita Shresthova, Liana Gamber-Thompson, Neta Kligler-Vilenchik, Arely Zimmerman. New York: NYU Press. 2016.

"By Any Media Necessary" pushes the reader into brand new territory by making cogent and beautifully illustrated points about the myriad of ways in which today's youth have "refreshed and renewed the public's symbolic power as they fight for social justice" (Jenkins et al, 2) specifically by exploring the connections and subsequent changes made by like-minded youth who are able to coalesce through social media. In this vital, exciting text, Jenkins et al take pains to illuminate connections between such disparate groups as Invisible Children, those who identify as DREAMers, young American Muslims, the Harry Potter Alliance and young Libertarians, proving both the power and problems that come when youth heartily embrace cultural disruption through the use of new media.

Jenkins et al make absolutely certain the reader knows that while the communities studied intentionally span a broad "ideological, sociological, geographical and community

based spectrum,” they share important traits such as “a strong emphasis on personal and collective storytelling” (13). By utilizing forms of new media (like YouTube and Facebook), youth activists can personalize their messages, and subsequently send these often deeply personal treatises across the globe in a flash in order to draw attention to varied political and social justice causes. The innovative actions presented in this text represent a sharp but welcome break from the activism of decades past.

“Participatory politics” is an important term throughout the text. Its inclusion signals a change from “participatory culture,” where youth acted under the guidance of institutions, to linked-in cyberspaces where youth connect with one another in order to facilitate changes in the real world on their own terms. By bypassing the establishment in favor of a more collective, hands-on approach, youth are using the unique tools at their disposal to bring about such diverse ends as raising money and awareness to try and oust an African warlord, donating a massive amount of money to Oxfam, connecting young Muslims post-9/11 and allowing DREAMers to achieve solidarity by “coming out” as undocumented online.

Jenkins et al expands the model by labeling what they uncover as a “*more* participatory culture,” (emphasis more) by explicitly stating that the difference between the old definition and the new definition is that a *more* participatory culture “is one where the people have access to the means of cultural production and circulation and one where key decisions are made with the active and expanded participation of community members” (41). The book does an excellent job of showing how our expanded technological network allows culturally engaged young people to become more active citizens. This does not mean the road is easy, however, and Jenkins et al are adept at pointing out the spaces in which young activists have to struggle. But by skillfully identifying the limiting factors affecting participatory politics, Jenkins et al have created an invaluable resource for future activists who would seek to organize in new ways.

Young agitators caught in the present are actively working to forge a future by listening and adapting *now*, as opposed to relying on the same actions again and again. By creating deliberate public spaces that do not shy away from making the personal political, or even by closely allying their pop culture interests with real world concerns, Jenkins et al shows that youth are working hard at establishing alternatives to past forms of activism by tapping into models which actively encourage young people to use their collective power as citizens. This is achieved through what the text cites as a shifting participatory model, moving from the “informed citizen” (one who possesses full knowledge of an issue) to the newer “motivated citizen,” who is not only constantly tuned in to the larger world through social media, but also galvanized to further action by the unique connections they can make with other like-minded youth through the internet.

It’s encouraging to see that egalitarian models of youthful civic engagement are emerging as respected and valuable ways of making a difference. “By Any Media Necessary” highlights a kind of inclusive activism that is poised to foster a collective identity, one that is focused on a moral connection to community and by extension, the world.

Carolyn Marcille

Buffalo State College

DANGEROUS GROUNDS: Antiwar Coffeehouses and Military Dissent in the Vietnam Era. David L. Parsons. Chapel Hill: The University of North Carolina Press. 2017.

In *Dangerous Grounds*, David L. Parsons adds a valuable perspective to the evolving scholarship on the antiwar GI-movement during the Vietnam War. Following scholars such as Christian Appy and Penny Lewis, whose work has challenged popular ste-

reotypes about the class and racial composition of the larger antiwar movement, Parsons focuses on a network of GI coffeehouses that proliferated in military towns between 1968 and 1974. Like the GI movement itself, the coffeehouse network reflected a decentralized, but not disconnected set of local initiatives contributing to the antiwar effort. Part of what makes the movement so significant is how coffeehouses became spaces for GIs to organize resistance in a climate of countercultural comfort. At the same time, Parsons makes clear that the coffeehouses became sites of both racial and class conflict, as well as targets of government surveillance and policing.

Parsons begins his story with Fred Gardner, who believed stopping the war in Vietnam meant building “an antiwar movement *within* the army” (16, italicized in original). Taking inspiration from radical coffeehouses in San Francisco, where he lived, Gardner decided to open “The UFO” outside Fort Jackson in Columbia, South Carolina in 1967. He believed a “hip antiwar coffeehouse, designed for GIs, might be an effective way of starting conversations between antiwar soldiers and civilians” (17). The UFO soon caught the attention of national organizations, which began supporting more coffeehouses. The chapter introduces the UFO, the Oleo Strut outside Fort Hood in Killeen, Texas, and the Shelter Half outside Fort Lewis in Tacoma, Washington, which are the main sites explored in the book.

In chapter two, Parsons describes the role of these coffeehouses during significant episodes of the GI movement, such as the Fort Jackson Eight, when GI resisters fought the army for First Amendment rights to oppose the war. He also relates the Fort Hood 43 case, when a large group of black soldiers refused mobilization for riot control duty outside the 1968 Democratic convention in Chicago. This chapter also details other ways the coffeehouses supported acts of resistance, including peace marches, local boycotts, and counterculture demonstrations.

While chapter two begins documenting attacks on the coffeehouse movement, the third chapter pulls local and national acts of repression into focus. The House Un-American Activities Committee (HUAC) questioned them prior to the Chicago Eight trial in 1968, and the Committee on Internal Security followed in 1971. Police intimidation and harassment was routine. Legal charges mounted and created expenses that undermined business, particularly for the UFO. J. Edgar Hoover directed FBI field offices to use drug charges to target coffeehouse proprietors, and sent in undercover agents.

In his fourth chapter, Parsons traces the changing character of the GI and coffeehouse movement after Nixon’s election in 1968. He explains how the coffeehouses nourished the GI underground press, but also reveals the increasing visibility of racial and class tensions inside them. He notes that just when “black GIs were becoming the driving force of GI activism, the stereotypical image of coffeehouses as hangouts for middle-class peace activists presented a distinct challenge for GI organizers” (99). Drugs, youth culture, and finances all challenged coffeehouse staff. Perhaps more than anything else, however, Nixon’s Vietnamization strategy, which withdrew 400,000 American soldiers by 1971, led to fewer patrons. In some sense, the movement became a victim of its own success.

Dangerous Grounds pairs well with Beth Bailey’s history of the transition to the all-volunteer army, but the book’s audience goes beyond historians of the GI movement and the Vietnam War. Although he doesn’t explicitly engage with the question of masculinity, Parsons’ history complements Anne Enke’s work on the creation of alternative public spaces during the rise of second-wave feminism. Twentieth century scholars of American studies interested in radical labor, black power, social movements, and even racialized policing will find it relevant. Further, it points toward projects investigating

124 Book Reviews

the close ties between police, military and business communities in the postwar era, in part through regional examples of what's generalized as the military-industrial complex. Justin Rogers-Cooper City University of New York, LaGuardia Community College

URNS OF EVENT: Nineteenth-Century American Literary Studies in Motion. Edited by Hester Blum. Philadelphia: University of Pennsylvania Press. 2016.

When does a turn constitute a new direction, and when does a turn require a look back? These are questions that contributors to *Turns of Event: Nineteenth-Century American Literary Studies in Motion* address through a sustained and cautious examination of the concept of a critical "turn." Through what editor Hester Blum calls the "meta-disciplinary reflections" collected in this volume, contributors, all established scholars, propose a critical lexicon of the conceptual and theoretical moves that constitute the work of literary and cultural studies of the long nineteenth century (2).

As Blum notes in her introduction, the essays focus less on the "particularity" of various turns and more on the "propensity of C19 literary studies to desire revolutionary movement, to join broader critical interests in turning as a way to reject stasis, to signal newness" (4). These "broader critical interests" include turns already made in cultural studies overall. Evidence of a digital turn organizes the first half of the collection, in which Geoffrey Sanborn reflects on the importance of face-to-face classrooms, Meredith McGill reconfigures book history within the field of comparative media studies, and Martin Brückner examines the metaphors and materials of cartography, digital or otherwise. The second half of the volume is dedicated to positioning American literary studies within the transnational turn. Michelle Burnham proposes that, as part of this movement, a turn toward the oceanic can open land-locked U.S. literary histories to an "alternative dimensionality" that "emphasizes America's ongoing material connectedness with the rest of the globe" (153, 155).

In interrogating the consequences of these and other turns, contributors advise against a "'fashionable fascination'" with critical "fads" (42, 3). As Sean Goudie cautions of the recent surge of interest in Caribbean studies, scholars must be careful of "half turns," of underestimating the power of re-turning to yet unrealized stories and histories of U.S.-Caribbean interactions (135). But as Christopher Castiglia demonstrates, historicizing the concept of a turn has the power to reinvest critical work with the "hope" central to its vision, the dissatisfaction that motivates scholarship to pursue "a differently functioning version of the real" (62, 69). As Ralph Bauer argues, a turn does not "make an absolute and exclusive claim to truth," but remains committed to "critical debate and 'dialogue' . . . that puts considerations of subject positions at its front and center" (93, 94). A turn, then, in Monique Allewaert's words, "evokes a partiality," a willingness to explore a new direction, in its knowns and especially in its unknowns (111).

Throughout, *Turns of Events* remains committed to dissecting the concept of the turn, but not in so narrow a way that it limits its relevance to cultural studies and the humanities at large. For, here, the "literary" is also understood as multidimensional, as an interdisciplinary method of examining a range of "subject positions." Contributors prove that the "critical mobility" of American literary studies is characteristic of humanistic inquiry more broadly, a mobility ever expanding to the global yet committed to interrogating the terms that dictate a turn (2).

Amanda Stuckey

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JUST ANOTHER SOUTHERN TOWN: Mary Church Terrell and the Struggle for Racial Justice in the Nation's Capitol. By Joan Quigley. New York: Oxford University Press. 2016.

Joan Quigley's *Just Another Southern Town* is an engaging and well-researched book on the civil rights activism of Mary Church Terrell in Washington, DC. Terrell was an important figure in the black freedom struggle, yet her activism remains understudied. Quigley's book thus seeks to redress this gap in the literature. It reveals how the issue of segregation—and Terrell's fight against it in the courts—was central to the modern movement in the immediate post-World War Two era. The book opens with the moment in January 1950 when Terrell was refused service in a restaurant. The rest of the book details how Terrell came to be a civil rights activist and what happened when she took the restaurant to court to challenge Washington's segregation laws. Indeed, as Quigley notes, the nation's capital had, since the days of Reconstruction, functioned as a "vanguard and testing ground, heralding reforms before the rest of the nation." (8)

Mary Church Terrell's life spanned nearly a century, from the era of Civil War and slave emancipation to *Brown versus Board of Education*, the 1954 legal case that declared segregation unconstitutional. Terrell was born in Memphis, Tennessee in 1863 to parents who had once been slaves. Mary was educated at Oberlin College and after graduating in 1884 she travelled around Europe. Upon her return, Terrell taught at Wilberforce University, and after moving to Washington, DC, she taught high school for a few years. In 1891, Mary married Robert Terrell, a Washington-based lawyer, and the couple settled in the nation's capital. Robert became a district judge and was active within the Republican Party. Both Mary and Robert were active Republicans (although Mary switched her allegiance to the Democrats in 1952), and Quigley's book explores the broader relationship between African Americans and the Republican Party, especially in the era of Theodore Roosevelt and William Howard Taft. This reviewer, however, was left wanting a little more in the book on the Republican Party's often contradictory stance on race relations, particularly during the 1920s.

The central focus of the book, however, is Terrell's legal case in the early 1950s, and Quigley's account of how the case panned out is detailed and riveting. Quigley does a good job of revealing a complex (and, as it emerges, a relatively privileged) individual who became more radicalized during the World War Two era. As Terrell put it in 1949, "we are tired of being patient with being pushed around." (140) What Quigley's book achieves is a richly woven narrative that places the Civil Rights Movement within a much longer time-frame, which connects the Reconstruction era with the 1950s. The book is also a reminder of both the central role played by African American women in the Civil Rights Movement, and the crucial role of the U.S. Supreme Court in the history of civil rights. Quigley has done a fine service of revealing how segregation was challenged in the nation's capital and the centrality of Mary Church Terrell to that story.

Stephen Robinson

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FROM STOREFRONT TO MONUMENT: Tracing the Public History of the Black Museum Movement. By Andrea A. Burns. Amherst and Boston: University of Massachusetts. 2013.

In 2016, the Smithsonian's National Museum of African American History and Culture, located on the National Mall in Washington, DC, opened its doors to an enthu-

siastic public. This spectacular museum is a part of a rich legacy of African American museums that often began with little to no funding in small neighborhood buildings.

The radical social and political changes of the 1960s that gave rise to the Black Power Movement also fostered another site of black empowerment: the new black neighborhood museum (4-7). In *From Storefront to Monument: Tracing the Public History of the Black Museum Movement*, Andrea A. Burns examines the Black Museum Movement primarily through the history of the DuSable Museum, in Chicago, the International Afro-American Museum (now the Charles H. Wright Museum of African American History) in Detroit; the Anacostia Neighborhood (now Community) Museum in Washington, D.C.; and the American Museum of Philadelphia, opened in Pennsylvania in 1976. Burns analyzes archival materials that foreground the complexities and tensions that surfaced among museum administrators, community leaders, and residents during the Black Museum Movement while contextualizing the shifts in geography and politics that made African American museums dynamic sites of knowledge.

Burns's introduction centers around a meeting of individuals in New York discussing how traditional museums would remain "relevant" in the midst of the black freedom struggle. June Jordan rejected any compromise equivalent to the "nigger room" in a traditional museum. This meeting became an important part of an ongoing conversation about African American museums and their roles in society (1-2). Who will tell African American stories? Which will become a part of our national narrative? Where will these stories be told, and who will access and interpret them?

The book includes "origin stories" of the three aforementioned museums established in the 1960s. Burns, for example, chronicles the programmatic shifts in Chicago's DuSable Museum. In 1961, the exhibits were initially non-confrontational, designed without yet "challeng[ing] traditional representations. . . ." Curators used what Burns calls a 'we, too, were here' approach so that black contributions became a more surface part of the national narrative. Then exhibitions began to "revise" misinformation and became quite "political" as with sculptor Bob James's dioramas in 1968 (73-74). In chapter three, Burns includes a poignant example of "bottom-up" leadership at the Anacostia Museum. Local children, afraid of rats in their schools, inspired The Rat exhibit which addressed a bonafide social problem while teaching local children about rats (93-96).

Burns has presented a well-research and insightful study that recognizes the vital role of the Black Museum Movement in producing a robust public history. The text would be appropriate for undergraduate courses in Museum studies, African American history, or American studies and would also be an excellent resource for individuals who wish to establish community museums or understand the historic significance and inner workings of museums.

Zanice Bond

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PART OF OUR LIVES: A People's History of the American Public Library. By Wayne A. Wiegand. New York: Oxford University Press. 2015.

In the spirit of Howard Zinn's *A People's History of the United States*, Wayne A. Wiegand draws on library records, newspaper accounts, and the professional journals of librarians to present the public library as a contested space across lines of race, gender, class, sexuality, and age. Wiegand begins with Benjamin Franklin's establishment of the Library Company of Philadelphia in 1732, which Franklin hoped would inform and empower a community of "self-made" colonial men (and which ultimately offered its assistance to the writers of the U.S. Constitution). In what became a recurring theme among

subsequent librarians, Franklin rejected fiction, instead preferring to collect books that offered so-called “useful knowledge.” This judgment, on both books and their readers, proved elitist and sexist, and it was overruled, again and again, by popular demand. After all, as Wiegand notes, novels were empowering companions for different subsets of library users, including women, people of color, youth, and the working classes.

As a study of libraries (and librarians, as their gatekeepers), *Part of Our Lives* is largely a history of clashes over censorship and First Amendment rights—and over the uses of community spaces more broadly. American libraries have provided public platforms for the Humane Society, Amnesty International, and the National Organization for Women, as well as for neo-Nazis (and groups protesting against them). At various points in U.S. history, librarians have banned Mark Twain, Harry Potter, and suspected communist sympathizers—and proudly defended the availability of *Mein Kampf*. In more recent decades, libraries across the country have celebrated “Banned Books Week” to draw attention to censorship debates and their history—a history that Wiegand traces through a series of cultural, political, and technological changes.

In *Part of Our Lives*, the central questions that frame the history of American public libraries ask which public(s) they should serve—and how. In the Jim Crow South, for example, libraries enforced racial segregation and promoted pro-Confederate historical narratives. Librarians who spoke out against segregation were fired or threatened, and anti-racist librarians struggled at various points even to identify and stock titles that featured people of color without negative racial stereotypes. Unquestionably, libraries, like many other public institutions, perpetuated white supremacy both directly and indirectly, but they also served as spaces of resistance to it. In addition to a powerful anecdote that Wiegand relays about the author Richard Wright, public libraries offered meeting spaces for civil rights organizations, were the targets of civil rights protest campaigns, and, today, serve as memorials to those struggles.

Libraries have similarly reflected the country’s relationship to poverty, including debates over whether or not to keep them open late enough to be accessible to workers, public disgust at libraries’ openness to homeless populations, and attempts to open new branches and reach rural areas with bookmobiles. Library funding was a key component of both the New Deal of the 1930s and the War on Poverty of the 1960s, and cutting it has been a frequent topic of policy and discussion in the post-1960s period.

Part of Our Lives is a love letter to U.S. libraries, warts and all, and a helpful study in both the hopeful promises and the ugly failures of the American democratic experiment. Appropriately, children and teenagers have been central to the missions of public libraries for the last century. Libraries, Wiegand argues, were, collectively, one of the arenas in which U.S. history was decided. The nation’s investment (or lack thereof) in the next generation through libraries will make them equally important to its future.

Dawson Barrett

Del Mar College

DAMNED NATION: Hell in America from the Revolution to Reconstruction. By Kathryn Gin Lum. New York: Oxford University Press. 2014.

The ways communities developed the theological concept of hell, Kathryn Gin Lum’s meticulously researched *Damned Nation* reveals, played a central social and political role from the emergence of the U.S. American republic through the Civil War. Unlike in post-Enlightenment Europe, belief in hell occupied the dominant and respectable religious position in antebellum America. Gin Lum’s central argument is that hell mattered in the United States and shaped communal life in the emerging nation.

Following in the way that the scholar of religion Robert Orsi approaches the interconnections between history, religious studies, and theology, Gin Lum takes seriously the stories antebellum individuals and communities told about themselves and their realities. The questions Gin Lum poses—What does living with the fear of hell feel like? What responsibilities do belief in the existence of hell imply? What did it feel like to reject the dominant worldview that hell was real?—emerge out of these antebellum stories (239–40). Gin Lum draws on a variety of sources, including sermons, tracts, and material artifacts, to unearth how the prospect of damnation shaped how people established notions of community, distinguished themselves from others, and ultimately structured their social and political lives in the emerging nation. Importantly, Gin Lum also investigates the question of why Americans believed in hell—that is, she questions what accounted, in various contexts, for this particular American focus on hell. In doing so, she brings out ways individuals and communities disagreed on the significance and reality of hell, and how they deployed the threat of hell for different ends. Forms of dissent from dominant and respectable evangelical understandings of hell interacted with established social, cultural, and political categories in ways that shaped group identity.

Gin Lum considers, for example, ways Native American revitalization prophets opened up the idea that God gave different revelations to different people. Hell for Native American prophets such as Neolin, Handsome Lake, and Tenskwatawa, as well as for less prominent Native laypeople, was typically not tethered to an understanding of biblical morality. Hell and damnation were deployed from a different corpus of revelation than the reading of the Bible offered by White Christian missionaries. They deployed hell as a call to avoid assimilation to missionaries' agendas. At the same time, the threat of hell functioned for Native revitalization prophets in a similar way that it did for Euro-American Christians: it established group identity, patterns of behavior, and provided a way to describe their enemies (132).

Similarly, abolitionists and proslavery groups prior to and during the Civil War deployed the threat of hell for different ends. White abolitionists used hell within paternalistic arguments that slaves needed the abolitionists' intervention for their salvation. Slavery apologists drew on the image of hell to claim that slavery was consistent with the Bible and could hasten the salvation of the slaves. Former slave Frederick Douglass employed hell to criticize Christian hypocrisy, while former slave Henry Highland Garnet deployed the threat of damnation to urge slaves to use every means to defy slavery. In each of these cases, parties used hell to condemn the nation as a whole in the process of forwarding particular political options: the United States was a "damned nation."

In the end, Gin Lum convincingly shows that hell failed to decline in the United States with the dawn of the Enlightenment. The malleable trope of a "damned nation" continued to play a political and social role in the United States beyond the Civil War. By bringing together the study of history, religion, and theology, Gin Lum provides a portrait of the early American republic that enters into the worldviews of individuals and communities between the Revolution and Reconstruction. The narratives Gin Lum unearths and the way she weaves these narratives into theoretical frameworks make *Damned Nation* a valuable resource for scholars studying U.S. social, political, and religious realities.

Joseph Drexler-Dreis

Saint Mary's College of California

MAVERICKS, MONEY, AND MEN: The AFL, Black Players, and the Evolution of Modern Football. By Charles K. Ross. Philadelphia, PA: Temple University Press. 2016.

It may be difficult to imagine the National Football League, the American sports behemoth of our time, competing with a legitimate rival organization. Yet such a challenger existed for most of the 1960s, and the story of the American Football League is documented by Charles K. Ross in *Mavericks, Money, and Men: The AFL, Black Players, and the Evolution of Modern Football*. Ross lays out his thesis on the first page: “the AFL was fundamentally responsible for facilitating the evolution of modern professional football in America.” As indicated by the title, he devotes particular attention to the league’s provision of opportunities for Black players, including those from Historically Black Colleges and Universities, who had been largely ignored by NFL owners. Other forward-thinking AFL initiatives included the equal sharing of television revenue among teams, the addition of players’ last names on jerseys, and the two-point conversion. In general, Ross argues, AFL owners led the way into football’s television era, setting up the ascent of the NFL following the leagues’ eventual merger.

The book opens with the AFL origin story: Lamar Hunt, trust-funded son of an oil tycoon, organized a new football league after failed efforts at becoming an NFL team owner. From there, readers follow a chronologically organized account of the AFL’s rise and evolution, including ongoing battles between the two leagues’ owners as they vied for talented players and television deals. Ross contextualizes these events within larger U.S. Black-politics developments, though at times the connection between the two is unclear (for example, I was left wondering: what exactly is the relationship between the “Freedom Summer,” to which a separate paragraph is devoted, and happenings in the AFL?). In any case, he notes the significance of Black players not only entering the field, but occasionally doing so in the central strategic positions, quarterback and middle linebacker, long reserved for White players. In the final chapters, the AFL’s long-term significance is highlighted by its merger with the NFL and the subsequent creation of the Super Bowl, now the epitomic confluence of sport, commodity, and national ritual.

Cultural studies scholars may find that the book leaves room for further critical analysis and discussion. For example, it is demonstrated that professional football players gained significant bargaining leverage (on salary and other interests) due to NFL and AFL owners’ need to compete for their services; furthermore, AFL players created a Players Association, further solidifying such leverage. These developments merit discussion of implications regarding laborer-owner relationships in sport capitalism, particularly as they occurred ahead of the more famous labor fights of baseball player Curt Flood and others. Furthermore, this class issue can be directly connected to race: while it is important to acknowledge the greater opportunities for Black players in the AFL, as well as their successful demand to move the 1965 All-Star Game out of New Orleans (following instances of direct racial discrimination in the city), the league was still governed by an all-White commissioner, ownership, and Players Association. A discussion of such White hegemony would further connect the AFL to the present-day NFL, a league in which White capitalists continue to preside over Black-majority players, and have apparently blackballed (as of September 2017) quarterback Colin Kaepernick following his national-anthem protest of racism in law enforcement. Finally, the “Men” in the book’s title points to an opportunity for gender analysis: in a male-exclusive league, how did the various actors come to understand themselves (and be understood) *as* men in the course of circulating and performing masculinity?

While tending away from such discussion, Ross presents a well-organized, well-evidenced account of the AFL's operation as a somewhat muted version of 1960s counter-culture. The book is probably best fit for the reader who brings some interest in football, given the play-by-play descriptions of seasons and important games, though it should have appeal for anyone curious about the intersection of sport and racial politics. The text's accessibility and subject matter also render it a good fit for undergraduate classes in sport history, particularly those with sections focused on identity. In sum, *Mavericks, Money, and Men* sheds light on a crucial turning point in U.S. sport history, in which television-obsessed American began to turn to football as the new national pastime, and takes us straight onto the "field" for a better view of such change.

Steve Marston

Independent Scholar

THE CONSTRUCTION OF WHITENESS: An Interdisciplinary Analysis of Race Formation and the Meaning of a White Identity. Edited by Stephen Middleton, David R. Roediger, and Donald M. Shaffer. Jackson: University of Mississippi Press. 2016.

At the current historical juncture, when white identity has unabashedly misappropriated racial victimhood and asserted itself as a point of pride, this collection of essays offers more than a theoretical examination of the dominant ideology underpinning American culture. The case studies in this volume provide concrete illustrations of how whiteness and its privilege are institutionalized in American society, over and against racial others. By demonstrating that white identity is constructed and maintained in service of power, each essay examines the meaning of whiteness and challenges the assumption that white entitlements occur naturally.

Although this argument flows from a well-established body of scholarship on whiteness, the collection offers a timely intervention, recalibrated for the special demands of twenty-first century politics. As its title suggests, the collection's interdisciplinary breadth underscores the important fact that whiteness finds traction in values and, thereby, reproduces itself throughout culture. In these essays, scholars of history, sociology, literature, law, economics, and psychology, using different methodological approaches, examine racial construction and the ideology of whiteness within a variety of cultural contexts and from multiple academic vantages.

There is no weak essay among the nine in the volume and the themes deserve particular mention. These include chapters that reexamine the politics of passing and the social meaning attached to mixed-race identity. A particularly strong contribution in this vein, Erica Cooper's essay tracing one-drop reasoning in the law, explores the white preoccupation with invisible blackness. Donald Shaffer's essay on mulatto identity in the fiction of Charles W. Chestnutt also expands our understanding of the representation of racial (im)purity in literature.

Several essays—those by Cooper and Steven Middleton, look at legal constructions of whiteness, while Robert Westley discusses the economics of slavery and David Roediger looks at the impact of emancipation on labor activism and veteran disability on the post-Civil War workforce. The psychology of whiteness figures in Tim Engles's discussion of literature and masculine identity and in Becky Thompson and Veronica Watson's theorization of white racial trauma.

Most unexpected is Sadhana Bery's "Making Whiteness in Reenactments of Slavery," an exploration of the startling phenomenon of "living history" installations that presumably reproduce the slave auction and flight from captivity through the underground railroad.

In these entertainment venues, white visitors seek the vicarious experience of African American bondage and terror.

In addition to offering a deep theoretical grounding in whiteness studies, the volume's interdisciplinary approach also contributes to its utility in both the classroom and scholarship. Although all of the essays are appropriate for interrogations of the construction of whiteness, individual chapters may be used for discipline-specific purposes. The contribution that offers the broadest overview may be Matthew Hughey's essay on "Hegemonic Whiteness: From Structure and Agency to Identity Allegiance," which theorizes white racial construction, incorporates case studies, and issues a call for additional research.

It is unusual to encounter a volume of scholarly essays that exhibit such uniform quality. Moreover, as a sum of its parts, this collection on *The Construction of Whiteness* is extraordinarily cohesive and will find a place in the canon on whiteness. Sadly, the subject matter is also quite topical and the essays offer a timely intervention in both institutionalized white privilege and brazen assertions of white victimhood.

Gwyneth Mellinger

James Madison University

GRAFFITI AND STREET ART: Reading, Writing and Representing the City. Edited by Konstantinos Avramidis and Myrto Tsilimpounidi. New York: Routledge. 2017.

In 2011 the revolutionary bodies that occupied Tahrir Square demanding the ouster of Hosni Mubarak found its corollary in the passionate, angry, sarcastic and funny graffiti and street art on the walls of Mohammed Mahmoud street which lead into the Square. From an international perspective, graffiti and street art became the visual background for the revolution and numerous articles and books highlighted the graffiti and street art scene of this street during these days of rebellion. Many of these works, however, were written by scholars not familiar with the history of graffiti scholarship and they made numerous assumptions that revealed (Western) biases and inaccuracies. Luckily, in recent years, there has been a number of articles and edited collections that have embraced the (international) history of graffiti and street art and have offered wonderful contextual analysis of these words and images found on walls around the globe. Avramidis and Tsilimpounidi's *Graffiti and Street Art* is one of the best.

What makes this edited collection stand out is that a) the scholars are from a range of disciplines who offer analysis from a variety of vantage points, b) the articles highlight new methodologies (most specifically digital methodologies) to examine graffiti and street art, and c) the case studies are from unrepresented places and populations. Taken separately, each article is a superb analysis that adds insight to the way graffiti and street art interact with a specific built environment of a city. Taken as a whole, the collection reads the city as a performance space where graffiti, street art and the city form relationships that create new and complex city spaces. While their claim that they are signaling the beginning of a "4th wave" (11) of graffiti and street art scholarship is a bit grandiose, the collection is an informative read.

All of the articles within the collection are strong although a few scholars stand out for their deep historicity while simultaneously introducing new readings and/or methodologies of graffiti and street art: Jeff Ferrell highlights the dialectic nature between art and action that is the essence of graffiti and street art; Kurt Iveson, using the theories of Jacques Rancière, thinks through the politics of graffiti and street art as it interacts with cityscapes; Rafael Schacter lays bare the confusing and contradictory nature of classifying graffiti and street art as 'art'; Andrea Brighenti offers a wonderful contextualization of graffiti within the public sphere; Mona Abaza highlights the issues of non-Cairene scholars

132 Book Reviews

and reporters writing about the graffiti and street art movement in Egypt without proper understanding of place; Lachlan Macdowall examines graffiti and street art produced as digital objects, opening up the field to new avenues of exploration. All of these articles (and many more from the 15 articles in the collection) are excellent additions to the study of graffiti and street art and point to new horizons of inquiry.

I can offer no criticisms of this wonderful collection that Avramidis and Tsilimpounidi have edited (except for its \$150 price tag). *Graffiti and Street Art* is a needed and welcome collection for the field of graffiti and street art.

John Lennon

University of South Florida

THE CITY SINCE 9/11: Literature, Film, Television. Edited by Keith Wilhite. Lanham: Fairleigh Dickinson UP. 2016.

With specific attention on the metropolis, the last fifteen years have seen several publications regarding changes to the post-9/11 urban environment. *The City Since 9/11* joins the list by gathering a diverse collection of essays with an overarching theme of looking at “the city as a contested site” (3). The connection Keith Wilhite establishes between the sixteen articles is their aim to examine “the city as a crossroads for local and global discourses about human precarity, the social life of the public sphere, state power, economic inequality, and future crises” (17); unfortunately, these tasks create such a wide gamut that the collection fails to provide any cohesion. The broadest consistency within these assorted articles is that they do indeed focus on major cities as represented in literature, film, and television *after* September 11, 2001, but not all the articles provide valuable interpretations of the city *since* 9/11. There is a sense that these assorted articles lack a direct focus in elucidating how cities have become contested in the wake of post-9/11 transformations.

Taken individually, however, there are several articles containing meaningful additions to the discussion of early 21st Century metropolitan literature, film, and television. There are a handful of articles that concentrate on works not often appearing in extended critical analysis. For example, there is noteworthy interpretation of Colson Whitehead’s *Zone One* (2011) and the weaknesses of our cities, while William Gibson’s *Blue Any Trilogy* (2003–10) is examined through its depiction of global homesickness, brought on by the numerous possibilities of the global world. Additionally, the film and television section contains articles that focus on “excess of representation” (199) in Alfonso Cuarón’s film, *Children of Men* (2006), while two Scandinavian crime dramas, *The Bridge* (2011–13) and *The Killing* (2007–12) are assessed for their representations of abject space in Copenhagen. Multiple authors do, however, place their attention on some commonly examined metropolitan texts of the 21st Century, including Teju Cole’s *Open City* (2011), Jonathan Safran Foer’s *Extremely Loud & Incredibly Close* (2005), and Joseph O’Neill’s *Netherland* (2008).

Wilhite states that the “since” in the title “implies an examination of the city attuned to its history” (2); yet, the articles often fail to highlight a clearly defined shift in time—there is insufficient contrast or distinction provided for the reader to demonstrate the changed environment after 9/11, and therefore the significance of “since” does not clearly come across as a shift in metropolitan identity. Indeed, certain issues covered were contested topics and themes before 9/11. What we fail to discern through substantial investigation is how things have really changed. It does not strike me that this volume—in its totality—greatly adds to the rapidly expanding analysis of our global cities with an eye to post-9/11 transformations. In fact, there is more than one article contained within where

the phrase “post-9/11” seems inserted merely to create the semblance of fitting in with the title of the book. Perhaps Wilhite’s breadth is a tad too far-ranging in the incorporation of certain articles, therefore causing the collection to miss its mark. While all the articles are well written and contain soundly supported arguments, their accumulated failure to provide a broader, more cohesive, understanding of the city since 9/11 leaves this reader wondering why there was need to publish, in book format, these varied articles.

Wayne E. Arnold

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HEATHEN, HINDOO, HINDU: American Representations of India, 1721–1893. By Michael J. Altman. New York: Oxford University Press, 2017.

Michael J. Altman’s *Heathen, Hindoo, Hindu: American Representations of India, 1721–1893* begins and ends with Swami Vivekananda’s address to the 1893 World’s Parliament of Religion. Many studies of American religion do the same, but Altman turns that traditional historical narrative on its head. Rather than see that 1893 event as the inaugural moment of Hinduism entering American religious discourse, Altman reads it as a culmination of more than a century of American engagement with Indian religion. Indeed, one of the many contributions the book brings to the field of American religious studies is to understand much American engagement with “Hinduism” as a construction of various and conflicting Indian religious representations in the early United States.

As the title suggests, Altman is not engaging with a fixed religion called “Hinduism.” Instead, his book is a trenchant study of how “Americans used representations of India in their own constructions and arguments about ‘religion’” (140). Altman’s book analyzes “how Hinduism became conceivable in America,” providing a genealogy of thinkers and writers beginning in the late eighteenth century who used information about religion in India to construct various images of heathenism, bloody cult practices, mystical religion, and proto-Christianity (xx). Altman’s overriding point is that these constructions, whether labeled “heathen,” “Hindoo,” or something else, speak to how American thinkers wrestled with Christianity and the very idea of religion.

Altman begins in the late eighteenth century, primarily New England, where Protestant Christianity, and Enlightenment ideas of religion provide various early imaginings of Indian religious life. The Enlightenment strain of thinking comes through Hannah Adams’s frequently revised book *An Alphabetical Compendium of the Various Sects Which Have Appeared in the World from the Beginning of the Christian Era to the Present Day*, which attempted an “impartial and fair account of the world’s variety of theological positions” (11). Despite claims of impartiality, Altman argues Adams’s work is suffused with a Protestant Christian understanding of religion and, like other figures in this book, uses Indian religious practices to understand Euro-American ideas of monotheism and human reason.

Next, Altman moves to Anglo-American missionary activity in the early nineteenth century, which produced a print culture describing global missionary work. Its picture of Indian religious practices was lurid. Evangelical readers saw practices such as “sati,” the immolation of widows on their husband’s funeral pyres, as signals of an innate depravity of Indian religious practice. This picture of a violent, sexual “Hindoo” religion stands in contradistinction to Rammohun Roy, a Bengali writer who argued for an essentially monotheistic form of Hindoo religion, and who figured in battles between Unitarians and Trinitarians in New England. In the national discourse, school textbooks and magazines like *Harper’s* constructed a white, Protestant American nationhood where India often served as its backward opposite. Similarly, transcendentalists like Ralph Waldo Emerson and Henry David Thoreau deployed India as the purest representation of a

mystical, introverted, and ascetic “East” against a pragmatic and action-oriented “West” represented by the United States.

Later in the nineteenth century Madame Blavatsky’s Theosophical Society would find in India the source of “occult power” and “esoteric truths” (99). Yet they also came into unprecedented conflict with actual Indian religious practitioners, finding their inventions of Indian religion did not fit with Indian traditions. When Altman returns the World’s Parliament of Religion in his last chapter, he therefore reads it (and its voluminous historiography) as a culmination of a century-long engagement with Indian religion.

Altman leaves the reader with important questions about alternative ways of doing American religious studies, about thinking genealogically rather than descriptively, and about moving away from fixed, essential definitions of religious categories. Returning to Hannah Adams, Altman also reminds us that comparative religion and religious studies have a longer American history. Overall, the book does an excellent job investigating a forgotten genealogy of Indian religion in American while pointing towards new directions in religious history.

Neil Meyer

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EAST MEET BLACK: Asian and Black Masculinities in the Post-Civil Rights Era. By Chong Chon-Smith. Jackson: University of Mississippi Press. 2015.

Situating cultural texts in the post-civil rights era, *East Meets Black* reveals the ways in which African American and various Asian and Asian American identities have circled each other through “racial magnetism.” The concept captures the ways that race, nation and citizenship simultaneously push and pull against one another “as a system of social meanings in symmetrical contrast to each other” (3). Focusing primarily on manifestations of radical black masculinity informed by the social and political developments in the 1960s, the book examines Asian and black masculinities in literature, sports and music.

Chon-Smith significantly contributes to Afro-Asian scholarship by delineating the significance of the post-civil rights moment. The book revives the obscured relationship between blacks and Asians through the links between Patrick Moynihan, who promoted the notion of pathology emerging from black families in the 1960s, and William Peterson, who promoted the “model minority” stereotype for Asian Americans. It also shows the hidden influences of transnational capital in the domestic formations of dynamics between blacks and Asians. These dynamics impact how perceptions of Asian bodies continue to be filtered through the lens of black masculinity. Afro-Asian dynamics deploy differently depending on context. The dynamics among African American and Asian American writers works out differently than the representations of Afro-Asian buddies in Hollywood film. The book also teases out the factors in play in the Shaquille O’Neal-Yao Ming scandal, deftly handling the competing interests of race and citizenship against the backdrop of basketball. Here, the conflagration occurs within the context of national concerns about the international aspirations of the National Basketball Association as well as the influence of an American media not well-versed in the history of Asian Americans and stereotypical representations of them.

At times, the book focuses more on the impact of black masculinity on various modes of Asian masculinity rather than on the reciprocal interchange suggested the historical context of the post-civil rights movement. Chon-Smith explores the impact of African American masculinity on the way that Asian American literary editors situated their publishing project. At other times, the focus on Afro-Asian dynamics overshadows the analysis of masculinity. The examination of Ichiro Suzuki attempts to place him within a baseball

tradition informed by the exclusion of African American players and highlighted by Jackie Robinson's entry into the major leagues. However, the book focuses more on his entry into American baseball, a sport that features far fewer black players. The analysis of the ways in which both Asian American spoken word and hip-hop artists transliterate hip-hop aesthetics and structures into an Asian American experience overshadows the attention on masculinity. The interrogation of the buddy film attempts to define a female buddy in *Romeo Must Die* in a parallel with *Rush Hour*, but could explore the dynamics of gender within the context of romance. Nevertheless, Chon-Smith's interrogation of Asian American masculinities is a welcome addition to scholarship on Afro-Asian cultural interaction.

Crystal S. Anderson

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