

A point of criticism for this volume is the choice and use of terms throughout the collection. Several chapters utilize the term “blacks” as a monolithic and homogenous collectivity. Although no author uses the term pejoratively, scholars and activists have commonly retired the term, which has historically carried racist connotations. Alternative terms more appropriately employed include Black people or Black communities as a way to emphasize heterogeneity and people-first language. Other chapters would similarly benefit from the definition of terms to better understand their use in context. Authors and editors of the volume should look to newly published inclusive language guides for reference.

Despite this shortcoming, the central questions the chapters in this volume examine are instructive for teaching and interpreting the memorial landscape in the United States and beyond. Taking an inclusive approach to the notion of commemoration which encompasses a variety of physical and media forms, individual case studies will prove useful both in the classroom and for communities, activists, scholars, organizations, and institutions undertaking public projects that reframe American history.

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Monument Culture: International Perspectives on the Future of Monuments in a Changing World edited by Laura A. Macaluso. Lanham, MD: Rowman & Littlefield, 2019. xxii + 277 pp.; illustrations, index; clothbound, \$89.00; paperback, \$39.00; eBook, \$37.00.

As Laura A. Macaluso outlines in the preface, this book was conceived as a response to the events in Charlottesville, Virginia, in August 2017, during which a vehicle was purposefully driven into a crowd protesting a “Unite the Right” rally. The rally itself was a protest against the removal of a Confederate monument. Macaluso is a public historian based in Virginia, whose work engages with public art and monument culture. But rather than draw on her own, in-depth knowledge of the history of that particular place to explain those events, Macaluso turned outwards, asking other scholars and practitioners to help her make sense of them. Those included in the book, she says, “were selected for their potential contribution to a global story” (xiv).

Given the thousands of articles, blog posts, and opinion pieces generated each time the subject of historic monuments re-surfaces in the media, it can sometimes seem as if there is little more to say and I must admit that I approached *Monument Culture* with a certain amount of scepticism. However, Macaluso’s years of experience engaging with this challenging topic shines through in the editorial choices she has made. The resulting collection offers a sense of the breadth of the ways monuments are made, mobilized, imagined and re-imagined around the world. It offers thought-provoking case studies for public historians grappling with either

the theory or the practicalities of how to respond to old or create new public monuments and memorials.

The book is divided into five sections, with a single chapter bookmarking each end. Section 1 explores the relationship between monuments and place, beginning with Carmen S. Tomfohrde's chapter on a Tahitian memorial to missionaries which problematizes the idea of the counter-monument. This section's wide-ranging contributions cover the United States, Cambodia and Laos, and Antarctica, and consider the politics of monuments, whether they are highly visible or hidden under the ice. Section 2 shifts the focus to practices of commemoration, with four chapters that deal with the challenges of remembering in post-conflict societies. This is a topic that has received a lot of attention in recent years, and each chapter addresses examples that have been written about in other places. Although I found Dan Haumschild's comparison of Rwandan and German genocide commemoration problematic, I welcome the attempt to challenge and critically consider existing approaches. Anthropologist Basil Farraj's highly personal chapter on memory in Chile was a highlight.

The book's third and central section engages with questions of migration and identity in monument culture. Again, this is a fraught issue, as monuments are often used by migrants to claim space in a national story, but often do so in ways that buy into existing power structures. Chiara Grilli's "A Cubist Portrait of Christopher Columbus" (chapter 13) comes close to unpacking these issues in relation to Columbus's special significance for the previously marginalized Italian community in the United States, but fails to fully engage with questions of power and responsibility in relation to settler-colonialism.

The fourth and fifth sections of the book are less clearly distinguishable; indeed, division between them seems arbitrary. This part of the book includes some of the most thoughtful and thought-provoking work. Highlights include Masha Vlasova's "Monuments and Other Things That Change," in which she re-visits a photograph discovered a decade earlier in the archives of Bishkek, Kyrgyz Republic; and Flaminia Bartolini's comparative essay on how the fascist past has been remembered and re-remembered in contemporary Italy.

Overall, the structure works well. Alex Vernon's "Homage to Charlottesville" (chapter 1) acts as a kind of prelude. In a flowing, reflective essay Vernon situates the events of August 2017 against the longer history of anti-fascist activism and acts of solidarity by connecting it to the Spanish Republic of the 1930s. It makes the important point that all monuments and memorials exist within a wider context of historic, cultural, and political practices. **The closing chapter by Evander Price asks the reader to consider the role of monuments in creating possible futures. As Price argues, "It is not just the past that they commemorate but also the future they anticipate that makes Confederate monuments so insidious and abominable. To remove them, then, is to foreclose the future they reify" (258). Bookending the collection in this way reminds the reader of the real-world implications of the stories we tell in public, whether in physical or virtual spaces. The decision to**

close with a chapter by a PhD candidate rather than an established scholar reinforces the future-facing orientation of Macaluso's project.

Macaluso's introduction explains the logic of this design, and offers a useful summary of each chapter. However, although this structure is visible on the contents page, there are no internal markers to orient the reader as they make their way through the book. Macaluso acknowledges that her wide-ranging approach might be "disorienting" for some readers, and there were some moments where this was the case for me. Still, unless you are reading an edited collection in order to write a review, few people will start at the beginning and move through to the end. Therefore this diversity shouldn't be a barrier to most readers. Indeed, the editor should be congratulated on the breadth of new scholarship she has brought together in this collection, which has clearly offered opportunities for people to engage with the topic in new ways, or in some cases to re-engage with old work. One or two chapters do seem like the kind of scholarship that emerges in response to a high-profile crisis such as Charlottesville, but the majority are thoughtful, engaged, and provocative. A browse of the autobiographical information in the final pages demonstrates an impressive range of contributors—across disciplines, career stages, as well as geography. Contributors include artists, archaeologists, anthropologists, historians, art historians, curators, and a professor of English. Given this interdisciplinary approach, it would have been helpful if the authors signalled their disciplinary background and methodologies more clearly and consistently.

Overall, *Monument Culture* makes a valuable contribution that moves beyond the superficial debates around "do monuments teach us history." For public historians seeking to engage with monuments and public commemoration, the book offers an excellent opportunity to consider this issue from a range of perspectives.

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Derry City: Memory and Political Struggle in Northern Ireland by Margo Shea. Notre Dame: University of Notre Dame Press, 2020. 350 pp.; illustrations, notes, bibliography, index; clothbound, \$55.00; eBook, \$43.99.

"Derry. Londonderry. The city's double name hints that the place's history is anything but straightforward" (26). Author Margo Shea's statement provides an appropriate summation of the complexity of the history of the city. Situated in the northwest of Northern Ireland, Derry is often represented as a city with a contradictory and complicated political and national identity. A fortified stronghold during the early seventeenth century Plantation of Ulster, Derry was under Protestant/Unionist rule until the late twentieth century. However, with strong familial and cultural links to what is now the Republic of Ireland, the city has possessed a majority Irish, Catholic/Nationalist population since the late nineteenth century. It is this complexity that makes the city an interesting case study for the exploration of identity, memory, and political engagement. Its intricate built and social heritage