

From the perspective of an artist self-consciously titling his work, “[T]he full title of his huge canvas was an instruction for viewing that was intended to double both as manifesto and self-advertisement, and in all three capacities that title did its work” (202).

A contemporary of Courbet, James McNeill Whistler, also contributed to the emerging debate regarding an artist’s role in titling a painting. In the mid-1800s, Whistler “inaugurated a provocative titling system of his own, having exhibited his first painting with a musical title” (204). To ensure its permanence, Whistler wrote the words *Symphony in White, No. III* directly onto the canvas. This is an early example of an artist aggressively naming a work, thereby removing any and all middlemen from the titling process. Yeazell uses the metaphor of baptism for Whistler’s naming act. The metaphor is apt in that baptism is the moment of the formal conferral of a child’s proper name. Whistler’s inscription of words on his painting revives the perennial tension between the word and image, between the pen and the brush. In addition to his forays into musical titles for his paintings, Whistler also explored offering abstract titles for his works. His titles would incorporate words such as “composition” or “arrangement.” His well-known *Whistler’s Mother* actually bears the full title of *Arrangement in Grey and Black, No. 1: Portrait of the Painter’s Mother*.

During the first decades of the twentieth century, Rene Magritte revisited the debate over words and images in yet another creative way. For Magritte, the artist first paints his image and only later searches for a title for the image. An appropriate title must be *found*. This can be the result of the artist’s own search or through the suggestions of associates or friends of the artist. As such, Magritte’s searches for titles became collaborative experiences. In many of his works, “Magritte played with the relations between verbal and visual signs” (227). This play often circled around what Magritte called the “mystery” of his art work. Word and image interacted in a dance that invited viewers to discover different meanings in the work. As such, Magritte’s titles were often enigmatic in nature.

Yeazell concludes her study with an exploration of the art of Jasper Johns and his contributions to the debate over titles. By deleting articles, Johns offered titles such as *Flag*, rather than *A Flag* or *The Flag*. This process drew together more tightly the notions of subject and object. *Flag* was both subject and object simultaneously. Johns also explores the philosophical notion of negation in his art and in his titles. Yeazell studies Johns’ 1961 work simply entitled *No*. How does one paint negation? How does one paint “no”? Johns is truly both thinker and artist. He ponders the relations among thoughts, words, and images. For him, thinking, writing, and painting are intertwined aspects of reality. In contrast to Magritte, who believed titles needed to be found after an image was created, Johns compiles lists of possible titles which may in turn serve as titles for works of art not yet created. By creating art which intentionally introduces ambiguity into the image, Johns causes the viewers to slow down their reading and interpretation of the art work. Johns the thinker-artist-writer takes control of the viewer’s normal viewing experience.

Yeazell’s book is a pleasure to read on so many levels. The intellectually stimulating material encountered on every page is complemented by her impeccable use of the English language. Her impressive scholarship is employed to enlighten the reader. In *Picture Titles*, reading is education.

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Naming Race, Naming Racisms. By JONATHAN JUDAKEN. New York: Routledge. 2013. Pp. vii + 246. \$48.97. ISBN 13: 978-041-584-9029.

In 1758, Swedish taxonomist Carl Linneaus published the tenth edition of *System Naturae*. In this version, *Homo sapiens* was divided into several varieties. There was *Homo europaeus*, a white, inventive, law-governed, intelligent, muscular people; *Homo*

asiaticus, yellow, melancholic, greedy, and inflexible; *Homo americanus*, red, ill-tempered, obstinate, and beardless; and *Homo afer*, indulgent, phlegmatic, foolish, and swarthy (Marks 2009). What is remarkable about this system is not simply its innovation but its enduring impact (Notton and Stringer 2019).

This influence is seen in the contribution by Mark Larrimore, professor of Religious Studies (Eugene Lang College, NY). In this first main chapter, “Antinomies of Race: Diversity and Destiny in Kant” (7–30), Larrimore explores the eighteenth-century German philosopher’s schema for four basic races: (1) *White*; (2) *Negro*; (3) *Hunnish*; and (4) *Hindu*. To each grouping, Kant ascribed a set of physical and mental traits. According to Larrimore, this classification established Kant as “the inventor of race” (7). While one might agree that Kant’s explanatory use of race was innovative, this is not the same as crediting him with inventing race. To do so would require ignoring Linnaeus’s earlier taxonomy. Instead, Kant’s theory was one of many developed to explain human diversity. From anthropology, biology, philosophy, and theology, some of the greatest minds in the Old World and the New have preoccupied themselves with developing a hierarchy of “man.” The resulting systems have not all been enthusiastically received, especially amongst those relegated to the lowest rungs of civilization.

Such was the fate of Anténor Firmin, an Afro-Haitian lawyer who became one of the first men of color to be elected to the Société d’Anthropologie. In his poignant chapter, “A Haitian in Paris: Anténor Firmin as a Philosopher Against Racism” (31–50), Robert Bernasconi, Philosophy professor (University of Memphis), examines Firmin’s personal and professional struggle to protest against the Société’s assertion that certain races were inherently inferior in intellect, beauty, cultivation, and worth.¹ In 1892, Firmin reportedly entered into a heated debate, offering himself as an example of the natural potential of the darker races. Though the Société’s president agreed that Firmin was indeed accomplished, he attributed this advancement to some unknown admixture of Whiteness. The president’s solution was all too common: it is not the names that required adjustment but the named.

A similar plight is discussed by Brigitte Weltman-Aron, French professor (University of Florida). In her chapter, she explores the poetics of celebrated francophone writer Assia Djebar. Djebar, like Firmin, rose to an unusual position of sociolinguistic power when in 2005 she became the first Algerian woman writer to be elected to the exclusive Académie Française. And like Firmin, despite this outward recognition, she found her inward path no easier for it. Djebar, like so many minorities before and after her, discovered herself in a post-colonial space without an adequate name. To fill this onomastic gap, she introduced the Arabic term *qalam* to claim her disglossic existence.² Djebar’s decision to reject the “Other’s” attempt to impose its exonyms provides a powerful contrast to Firmin’s experience centuries earlier.

The fight to name one’s self, for all its heroism, is frequently fraught with frustration and depression. The resulting malaise is the subject of the chapter contributed by Leigh Anne Duck, English professor (University of Memphis), “Listening to Melancholia: Alice Walker’s *Meridian*” (105–130). Published in 1976, Walker’s semi-autobiographical novel tells the story of a young African-American woman battling the triple violences of race, class, and gender discrimination. According to Duck, “*Meridian*” illustrates the emotional challenges of attempting to redefine oneself without resorting to society’s omnipresent toxic tropes. “Under such psychologically strenuous circumstances,” Duck explains, “an individual could prefer nostalgic contemplation to contemporary confrontation” (122). For Duck, minorities’ use of societal names and categories can be seen as psychological capitulation. However, this analysis overlooks the fact that minorities also routinely infuse derogatory names with new, covert, positive messages of resistance.

The use of names as an instrument for political expression is addressed in Chapter 11, “Black Intellectuals in America: A Conversation with Cornell West” (225–240). Here,

volume editor Jonathan Judaken, History professor (University of Memphis), and Jennifer Geddes, whose name is regrettably absent from the list of contributors, present an in-depth interview with civil rights activist and African-American philosopher Professor Cornell West. In their discussion, Judaken confronts West about his frequently criticized tendency to drop scholars' names without "indicating all of the complex arguments" associated with them (230). Rather than take offense, West welcomes the opportunity to address this criticism. According to him, his use of names is not meant as a referencing device, as it has been assumed. Instead, he uses the names of thinkers past and present to conjure up and blend their voices, styles, traditions, and rhythms—jazz. As entertaining as this explanation is, what West and his interviewers seem to forget are the social dangers of unreliable attribution.

Evidence of this threat is provided in Chapter 7, "Riots, Disasters, and Racism: Impending Racial Cataclysm and the Extreme Right in the United States" (131–154). Co-authored by George Michael, political scientist (University of Virginia) and historian D. J. Mulloy (Wilfrid Laurier University, Canada), this chapter examines the racist discourse surrounding Hurricane Katrina. As the authors report, the natural and human disaster was widely recast in right-extremist media outlets as a harbinger of the nation's cultural decline thanks to "the dispossession of white America's European cultural heritage by African-Americans, Hispanics, and other immigrant groups" (133). The reconstruction of White Americans as the indigenous, solitary, and rightful owners of the US and non-White Americans as freeloading interlopers who threaten national security was commonplace in right-extremist coverage of the storm. This shaming, blaming, and naming of ethnoracial minorities for the tragedy of Hurricane Katrina not only whitewashed the fact that the majority of victims were people of color, but it also helped to breed division when unity was needed most.

Another lost opportunity for unification is addressed in Chapter 5 by Damon Freeman, professor of Social Policy and Practice (University of Pennsylvania). Entitled "Kenneth B. Clark and the Problem of Power" (79–105), Freeman's examination centers on the work of Dr. Clark, the African-American psychologist whose research was instrumental in persuading the US Supreme Court to end racially segregated schools. After this historic achievement, Clark turned his attention to revitalizing Harlem with his program "Harlem Youth Opportunities." The intervention proved extremely promising and soon caught the attention of another prominent African-American, Congressman Adam Clayton Powell. Powell had his own plan for Harlem's renaissance, however. What should have been a natural alliance quickly degenerated into an embittered battle. In hindsight, this clash reminds that hidden behind highly complex, seemingly intractable, social ills may be mad-denyingly avoidable, embarrassingly petty squabbles over whose name is bigger.

The difficulty in managing the tightrope between honoring one's self and one's community is also examined in Chapter 9, "Everybody else just living their lives": 9/11 Race, and the New Postglobal Literature' (175–195). Authored by Alfred López, professor of English (University of Indiana), this chapter explores Monica Ali's novel, *Brick Lane*. Short-listed for the 2014 George Orwell Prize for political writing, *Brick Lane* traces the struggle of Nazneen, a young Bangladeshi immigrant confronted with two equally stultifying cultural alternatives, remaining loyal to her conservative husband whose traditions threaten to suffocate her or seeking false refuge in the smothering arms of a lover. After much soul-searching, Nazneen courageously rejects both options and follows her own path. Ironically, just as she liberates herself from the gendered constrictions of her minority community, she is confronted by an equally destructive racialized set of anti-Muslim stereotypes imposed by British society. As López brilliantly argues, the main character's perpetual fight to maintain her identity as Nazneen mirrors minorities' fight to maintain their own identities and seek "a better life [...] no matter how many skies—or towers—have fallen" (194).

López's literary contribution forms an intriguing contrast to the real-life story of resistance provided by History professor Richard Crane (Greensboro College). Entitled "Surviving Maurras: Jacques Maritain's Jewish Question" (51–78), Crane's chapter details the attempts of Jacques Maritain, a member of the Catholic intelligentsia in interwar France, to convince Church leaders to condemn mounting anti-Semitism. According to Maritain, the reconstruction of Judaism as a degenerate race "degrades and humiliates reason, thought, science, and art" (74). "The Christian anti-Semite," Maritain argued, "betrays Christianity itself, not just in theory, but in practice" (72). History would sadly show the providence of his warnings in the systematic butchery of 76,000 French Jews during the Holocaust (Yad Vashem 2018). As Maritain forewarned, the gradual racialization of the name *Juif* was far from a harmless semantic shift; it heralded France's calamitous break with its ethical moorings.

In Chapter 10, Judaken revisits the issue of anti-Semitism in "a global age" (195). Judaken opens his discussion with descriptions of modern anti-Semitic violence. For example, in 2006, twenty-four-year old Illan Halimir, a French Jew, was kidnapped, tortured, and murdered by a gang of West African Muslims in Paris. Despite the fears such incidents trigger, Judaken warns against "homogenizing, hyperbolic, sometimes paranoid construction of [...] a new set of coalitions that are said to be emerging" (195). It is clear that anti-Semitism is by no means new. However, it is both dangerous and counter-factual to suggest that contemporary concerns over anti-Jewish violence are somehow undifferentiated, exaggerated, and/or unfounded. Strong evidence for this real-life threat is given in a 2018 report by the European Union Agency for Fundamental Human Rights. Based on its poll of nearly 17,000 Europeans in twelve different countries, the investigation found that "over one third of all respondents (39%) experienced some form of anti-Semitic harassment in the five years before the survey" and approximately 3% had been the victim of a violent attack (9). These findings are echoed by a 2017 report issued by the Kantor Center for the Study of Contemporary European Jewry. Based on its research, the Center concluded that there has in fact been a "recent strengthening of the extreme right in a number of European countries was accompanied by slogans and symbols which remind not only the Jewish population of the 1930s, despite the significant differences between the two periods [emphasis in the original]." In many countries around the world, the names *Jew*, *Juif*, *Feuj*, *Jude*, and *Yahudi* have pejorated to become stinging dysphemisms, reflecting a deeply troubling global development (Aderet 2018).⁴ In light of such developments, Emile Schrijver, General Director of the Jewish Cultural Quarter in Amsterdam, cautions against panic but warns nevertheless against making anti-Jewish violence "more harmless than it is" (Siegel 2018). The key, Schrijver asserts, is talking openly about the danger and giving it "the right name" (Siegel 2018).

Taken as whole, this publication offers a thought-provoking investigation into the ways in which racialized names have shaped private lives and public identities. *Names* readers are warned, however, that this work is not a traditional onomastic publication where names are the discursive focal point. Moreover, at times, the breadth of disciplines presented can be somewhat taxing. The reader is often required to perform dramatic mental gymnastics as the chapters jump from eighteenth-century Kantian philosophy to twentieth-century *Éloge de la créolite*. However, for onomasticians interested in racial ethnonymy, it is precisely this heterogeneity that will make for challenging but satisfying reading.

Notes

1. In a 650-page philosophical treatise, *De L'égalité des races humaines*, Firmin vociferously argued his case. According to Bernasconi, Firmin's work was dismissed by his colleagues, who continued to embrace theories that placed themselves

- as members of the white race at the height of civilization.
2. For an excellent discussion of the role that cultural prejudice has played in the scientific attempt to identify, classify, and name human diversity, see Neulander.
 3. Interestingly, Djébar interjects the Arabic term *qalam* into her French texts without explication or translation. According to Weltman-Aron, this silencing may represent a “resisting idiomaticity that can be read or heard but not quite understood” by Djébar’s francophone readership (163). In this way, Djébar also effectively and elegantly assumes control over the sociolinguistic doors of understanding and access that have historically been claimed by the colonial powers.
 4. More detailed information on the global harassment of religious minorities by nationalist parties and organizations, see Pew Research Center Report.

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Native Space: Geographic Strategies to Unsettle Settler Colonialism. By NATCHEE BLU BARND. Corvallis: Oregon State University Press. 2017. Pp. 172. \$24.95 (PB). ISBN 978-087071-902-8.

Settler colonialism differs from colonialism in its continuity, adapting constantly to sustain its terms of dominance. Do Natives necessarily exist only in the spaces set aside by settler colonial state logics, reduced to reactive resistance, or do they produce and inhabit self-determined spaces? By exploring a wide range of Native spatial productions – place-naming, art-making, and pageantry – Natchee Blu Barnd makes quite clear Natives are not in the usual sense merely inhabitants of settler colonialism states. By identifying a different concept of inhabiting, they produce indigenous spatialities that reclaim identities and often refuse settler colonial geographies.