

that black athletes are not. The last third of the book includes chapters on NASCAR as an almost entirely white sport, how sex and gender further complicate white privilege, and the ways in which white nostalgia factors into conceptions of “playing the right way” and notions of white victimhood.

Most chapters discuss three white athletes, providing a close reading of press coverage surrounding an incident that intersects with its specific theme. Quotes and long passages are included to help readers become familiar with the type of language and ideas embedded within sports writing. Leonard frequently includes black athletes that faced similar circumstances in his discussion but does not offer the same kind of extensive documentation. For students and scholars familiar with sports this is not an issue, but providing a more explicit contrast would strengthen the argument.

*Playing While White* is a work of contemporary history that focuses primarily on the last two decades. While Leonard occasionally points to developments in the post-Nixon era, such as the war on drugs and mass incarceration, historians looking for a longer history of whiteness and white privilege in sport as well as sport’s relationship to the culture wars will be disappointed. Even without this history, the book provides a thoughtful and engaging analysis of the contemporary sporting landscape. It will be particularly useful in helping students understand white privilege by helping them to see the pervasiveness of racist ideas obscured by coded language. Leonard’s book is not just useful for teaching; it is also an important contribution to scholarly conversations about the ideological power of sport.

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***Colored No More: Reinventing Black Womanhood in Washington, DC.***

By Treva B. Lindsey. Urbana: University of Illinois Press, 2017. 182 pp.  
Illustrations, notes, bibliography, and index. \$95 (cloth); \$26 (paper).

In his 1925 Harlem Renaissance anthology, scholar Alain Leroy Locke’s “New Negro” announced a new African American: proud, bold, and unapologetically entitled to all rights of US citizenship. Treva B. Lindsey, however, argues that African American women had declared a New Negro Movement, and not just in Harlem. Black women in cities all over the United States had been developing New Negro Womanhood since the late nineteenth century, a movement with its own political urgencies and expressions of entitlement particular to black women.

Lindsay’s *Colored No More: Reinventing Black Womanhood in Washington, DC* documents how black women activists, hair and skin specialists, educators, poets, and playwrights in Washington, DC, using an intersectional approach,

were resisting racial segregation, white ladyhood discourses, white supremacy in women's suffrage organizations, and patriarchy in African American communities. As Lindsey demonstrates, New Negro women, from Anna Julia Cooper to Mary Church Terrell to everyday working-class black women, thought deeply about their place in the nation's capital, the country, and the world, and how to assert their importance in all places in a country that denied them the promises of citizenship. Broadly speaking, Lindsey's historiography of the New Negro Movement asserts that Alain Locke's announcement of the New Negro was late.

Overall, Lindsey's book takes a thematic approach to examining New Negro era women's resistance in beauty culture, women's suffrage activism, aesthetic practices, stage plays, and schools. In the first chapter, Lindsey focuses on Lucy Diggs Slowe, educator, activist, and first dean of women students at Howard University. Lindsey's description of Slowe's politics is a compelling one, adding to existing literature about Slowe and patriarchy in twentieth-century black institutions. According to Lindsey, what distinguished Slowe from her contemporaries was that she engaged in an intimate relationship with a woman and did not espouse racial uplift language like Nannie Helen Burroughs and Mary Church Terrell (pp. 47–48).

The exciting challenge for younger scholars like me is reimagining the ideologies and lives of New Negro era women in their time. Scholar-activist Ruby Nell Sales makes the argument that Slowe and her partner Mary Burrill were highly respected members of their community and were therefore never "compelled to choose between their sexuality and place in community as educators, leaders, and in the case of Slowe, activist." Slowe and her colleagues shared the racial uplift belief and African American Jim Crow Era ethos that "individual success meant community success." Slowe and Burrill's occupation also protected them from marginalization in their community. In the early twentieth century, women teachers often lived and developed loving partnerships with each other that were sexual and non-sexual. Hence, I must ask: how do we as scholars in the twenty-first century foreground black women activists who are radical for our time, and at the same time understand them in the overlapping cultural, institutional, and political contexts in which they lived?

Feminist canonical books such as Beverly Guy-Sheftall's *Words of Fire: An Anthology of African-American Feminist Thought* (The New Press, 1995), Angela Y. Davis's *Women, Race, and Class* (First Vintage Books, 1983), and Paula Giddings's *When and Where I Enter: The Impact of Black Women on Race and Sex in America* (William Morrow, 1984) laid the foundation for scholars to delve deeper into the lives and theories of African American women activists. Lindsey's *Colored No More* reveals tensions and questions that scholars must grapple with as we expand earlier African American women's histories. Some of those questions include: What historical insights are gained and lost about the diversity of African American feminist activism when an activist is posited as more progressive than her contemporaries? Might we need to complicate the "personal is political" and

leave room for the possibility that African American women's sexualities were not always predictors of what we now call feminist ideologies and agendas? In the end, Lindsey's book is an ambitious and creative undertaking of documenting African American women's activism in the nation's capital. It also provokes questions that will get us closer to capturing the complexities of African American women's identities and theories in the times that they lived.

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***The Polish Hearst: Ameryka-Echo and the Public Role of the Immigrant***

**Press.** By Anna D. Jaroszyńska-Kirchmann. Urbana: University of Illinois Press, 2015. 304 pp. Notes, bibliography, and index. \$60 (cloth).

Antoni Paryski was one of the most successful immigrant media entrepreneurs of the early twentieth century. His Toledo-based newspaper *Ameryka-Echo* had a circulation of over 100,000 by the 1920s, reaching Polish immigrants across North America as well as subscribers in Poland and South America. He operated a large book publishing operation based on inexpensive editions suited to the budget of working-class immigrants. One Paryski company book catalog from just before World War II listed some ten thousand titles.

Histories of immigrant publishers and editors like Paryski are almost non-existent, and despite the widespread interest in media and communication studies and a number of works on the impact of the immigrant press, there are virtually no studies of foreign-language publishing operations themselves. All too often scholars in immigration and ethnic history lack the necessary language skills and the patience to delve into immigrant publications in any depth, either as sources or as subjects in their own right. Thus, Anna D. Jaroszyńska-Kirchmann's new history of Paryski's publishing company and its relationship with its readers is welcome and sorely needed. *The Polish Hearst* follows on the heels of a more specialized work Jaroszyńska-Kirchmann completed last year in cooperation with Theodore Zawistowski, *Letters from Readers in the Polish American Press, 1902–1969: A Corner for Everybody* (Lexington Books, 2014), a volume of translated letters from *Ameryka-Echo*'s popular "Kącik dla Wszystkich" (A Corner for Everyone) section.

*The Polish Hearst* provides a biography of Paryski's career as well as a history of *Ameryka-Echo* and the company's other publishing operations. Paryski, despite a sympathy for socialism, was a student of contemporary American press barons, and unlike most first-generation immigrant publishers he took full advantage of new printing technologies and put a great deal of effort into marketing and creating a "brand" that was well recognized among his fellow Polish immigrants. He earned

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