

among other works of Wharton's fiction, in many of her poems she shows her sensitivity to individuals living in poverty and with illness, without sentimentalizing their lives or situations, but rather to draw attention to their struggles through dramatic irony. "The Rose," "Cynthia," and "Only a Child"—the first known published poem by a teenage Edith Jones—along with her poems about World War I reflect her keen awareness of human suffering and loss.

While an argument could be made for *Selected Poems* to present a straight chronological organization of Wharton's poems, without the thematic structure or biographical context, Goldman-Price's editorial decisions in compiling this collection deepen the reading of the poems and serve to bridge the space between Wharton's fiction and poetry, thus broadening our understanding of her artistic imagination across genres.

Remembering Lucile: A Virginia Family's Rise from Slavery and a Legacy Forged a Mile High. By Polly E. Bugros McLean. Boulder: University Press of Colorado, 2018. xiii + 309 pp. \$29.95 cloth/\$23.95 e-book.

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As the nineteenth century came to a close, James and Sarah Buchanan completed construction on their family home. In 1882 the young couple had arrived in Colorado from Virginia, where both had been enslaved. Although Colorado attracted far fewer Black migrants than New York, Chicago, or Washington, DC, the state's liberal constitution, reputation for interracial harmony, and burgeoning economic opportunities that had sprung up around mining attracted a small number of African American migrants. By May 1882, Sarah Buchanan took advantage of a progressive Colorado law that allowed women to purchase property and signed a deed for five lots of land on a subdivision in Barnum. Named for its founder, the famed entertainment mogul turned real estate investor P. T. Barnum, and located just five miles outside of Denver, Barnum was officially incorporated in 1887; the Buchanans were its first Black homeowners. By the turn of the century, and now a family of eight, the Buchanans transformed their humble two-story barn into a five-bedroom brick house. Designed in the popular Queen Anne style and adorned with luxurious wood details, intricate tiling and wallpaper and an extensive library, the home was an exercise in Victorian sensibility, architectural evidence of the family's investment in bourgeois values and Black uplift politics. "As members of Denver's rising Black middle class and possibly reflecting a desire to keep up with their more affluent neighbors, James spared no effort in his quest to replicate dominant features of the Victorian era in the new frontier," writes Polly E. Burgos

McLean in *Remembering Lucile*, her 2018 biography of Lucile Buchanan, James and Sarah's fifth child (96). Even so, she continues, "Within the idyllic setting of a picture-perfect Victorian home and garden, the family was not spared the stark realities of life and death" (97). As McLean details with impressive precision that can only be the result of tireless archival sleuthing, the Buchanan home would endure two suicides before Lucile was "unceremoniously removed [from the residence] under court order" and placed under the care of the State (97).

Moments like this abound in *Remembering Lucile*, where a seemingly straightforward account of a two emancipated slaves and their familial ascent to Denver's Black middle class is shot through with personal tragedy and cultural details that shed light on the particularities of post-Emancipation African American life in the West. That comporting with the codes of Victorian decorum was no match for both the spectacular and quotidian expressions of white supremacy's violence will come as no surprise to students of the nineteenth century. Even as Black intellectuals, cultural producers, and everyday men and women embodied middle-class ideals, they did so with the deep awareness that anti-Blackness would always outstrip their very best efforts. In *Remembering Lucile*, McLean is less concerned with the outward manifestations of post-Reconstruction racist politics and policies than she is with the psychic life of the Buchanan family—how a formerly enslaved couple and their eight children negotiated race, class, and space in face of Reconstruction's legislative setbacks and within a space that was patently white and yet hospitable to its African American residents. While racial violence, Jim Crow legislation, and the national debates about the "Negro Problem" quietly structure *Remembering Lucile*, McLean trains her attention on the particularities of the Buchanans' story, focusing on the ways that racism's "stark realities" were a check on their Victorian aspirations. For example, McLean asks, "How did their slave experience help define their attitude and impact their future race relations in the West? Did their presence in Barnum help to close the gaps created by race? Did Sarah's mixed-race ancestry, during a time when color-consciousness resulted in a strong correlation between light skin and increased opportunity, have a profound effect?" (98). Such questions, in which she negotiates the expectations of a biography with the particularities of Lucile's life and the tension between history and memory, are typical of *Remembering Lucile*. Careful to stay clear of unsupported speculation, McLean poses questions that she leaves unresolved. The result is an experience that invites readers on McLean's journey to piece together the life of Lucile and her family.

McLean first encountered Lucile in the context of a course assignment tasking students to "examine the history of Black women in Boulder" (xiv).

Lucile, she soon discovered, was the University of Colorado Boulder's first Black female graduate. Despite this distinction, Lucile's historical presence was at best shadowy, and at worst, nonexistent. In a bid to track down and unearth her story, McLean embarked upon a multi-decade search, one that took her through the American South, where both of Lucile's parents were born enslaved, and to the homes of former friends and neighbors, who guard the family's archive with an fierce sense of propriety. Following the archival trail, McLean pieced together the Buchanans' life, their arrival in Denver, and their investment in Black social life, as well as their refusal to be confined to racial categories. For her part, Lucile followed a trajectory that was familiar for turn-of-the-century Black women, even as she pushed against conscripted gender roles of mother and wife. She became a teacher, a career move that took her to Kansas, Arkansas, Illinois, Tennessee, and eventually back to Colorado. Along the way, we learn, Lucile embarked on a series of almost love affairs before marrying a man whom she would eventually leave and returning to her childhood home in Denver. Over the course of the book, Colorado becomes a character that is as important as Lucile.

The Buchanans' move to Denver, McLean informs us, coincided with the city's first National Mining and Industrial Exposition, an event that featured a "display of a group of Ute Indians" in which a "former slave, John Taylor, accompanied the Ute and served as their translator" (83). Elsewhere we are reminded that two of Frederick Douglass's sons took up residence in Denver. Although easy to miss, these moments serve as reminders of Colorado's undertheorized importance to Black cultural and intellectual history and invite fruitful lines of inquiry. What, for instance, was the relationship between Black migrants and Colorado's Indigenous population?

But if *Remembering Lucile* is an account of an exceptional Black woman's life and an invitation to prioritize the West in studies of turn-of-the-century Black life, it also a book about a scholar's encounter with the structures and politics of an archive that has never been able to contain the vicissitudes of Black women. Here, *Remembering Lucile* joins Imani Perry's recent *Looking for Lorraine: The Radiant and Radical Life of Lorraine Hansberry* and Saidiya V. Hartman's *Wayward Lives, Beautiful Experiments: Intimate Histories of Social Upheaval*, works that stage the impossibility of ever grasping the totality of their subjects. Like the girls and women Hartman encounters in the margins and gaps of case files, criminal reports, and diaries, and the vestiges of Hansberry that Perry reconstructs from letters, journals, and unpublished drafts, Lucile remains elusive for much of the book. This is most notable in the chapter "The Frontier in Our Souls," where McLean gives sustained attention to each of Lucile's five siblings. For example, Claribel, her youngest sister, moved to Los Angeles and

befriended Hattie McDaniel, while Fenton, her only brother, committed to the family home and a life in Denver. In each biographical sketch, Lucile remains just out of reach. When she does emerge, she often comes with more questions than answers. Why did she leave her teaching appointment in Arkansas, where she was beloved and respected? How do we account for her erasure of her husband, a man who she claims died in a fight but actually went on to build a domestic life with another man? And how did Lucile navigate her status as Boulder's first Black female graduate, a role that was never properly celebrated in her lifetime? McLean crafts speculative answers to these questions. But like so many Black women, Lucile's life remains intransigent to the kind of archival documents that we, as scholars, depend upon.

Putting Them on the Map: Mapping the Agents of the Colored Co-operative Publishing Company. By Alisha Knight. December 2016, <https://www.arcgis.com/apps/MapSeries/index.html?appid=665eb933117f4ed68f0535b4560b5744>.

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Scholars agree that the *Colored American Magazine* had, during its existence, the greatest readership of any journal of its kind owned and operated by African Americans. Yet very little is known about how such a vast circulation was cultivated and sustained by its publisher, the Colored Co-operative Publishing Company. Alisha Knight's *Putting Them on the Map: Mapping the Agents of the Colored Co-operative Publishing Company* begins to excavate such a history and points scholars and educators in English, history, communications, geographic information systems (GIS), and other disciplines in intriguing new directions.

Knight used Esri's ArcGIS StoryMaps to create *Putting Them on the Map* as an interactive web app. She also acknowledges the assistance of Washington College's GIS program. GIS is an information technology for creating, managing, and analyzing geographic data to better understand and share knowledge about the world. To produce her geographic data, Knight relied on creative sleuthing in telephone directories, *Colored American Magazine* issues, and federal census records that detail the agents' numbers and lives. *Putting Them on the Map* is an innovative interdisciplinary project that weds science and the humanities to powerfully quantify unrecognized developments, strategies, and places in African American literature and publishing.

In fifteen different multimedia tabs, *Putting Them on the Map* provides geographic, demographic, and biographical information on *Colored American Magazine*'s salespeople from May 1900 to July 1904. The magazine was owned