

that was a model for the world one would desire, more like a research station for both students and teachers (though he hardly modeled this in his personal behavior). In fact, notes Neima, he softened Dartington School's radicalism during the 1930s by catering to an elite subculture and providing a shop window for progressive education. His management did not thrive in the decades following World War II, and a demoralized Currie was forced to resign in 1957.

Dorothy nurtured art, especially creative expression, and Neima's discussion on creativity parallels a number of other more substantive works detailing Dartington's pre-World War II accommodation of refugee artists fleeing Nazi aggression, among them choreographers and dancers Kurt Jooss, Sigurd Leeder, and Rudolf Laban. Arriving from Russia, actor-director Michael Chekhov had a particularly strong artistic influence on Dorothy, who not only became his devoted pupil at Dartington but went with him when he moved to the United States, returning only upon the threatened outbreak of World War II.

What then, argues Neima, was the afterlife of this "practical utopia," planned by a couple with extraordinary privileges to steer community development "towards commercialized feudalism" (238) while living a lavish lifestyle of comfort and international travel? In many respects, they were advocates *for* the people, though not *of* them, and perhaps for the Elmhursts this was indeed "life in its completeness" (100). They showed no sign of regretting the use they made of their lives even though their theoretical enthusiasm for grassroots democracy was accompanied by an ambivalence about it in practice that ultimately did as much to shape the Dartington estate as did those they hired to promote healthy industry and agriculture in the countryside, experimental schools, and the planning of social reform.

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As a contemporary iteration of a landmark publication, the scholarly sequel is an expansive form that revisits the past while orienting itself in the present and sometimes gesturing toward the future. Edited by Clive Nwonka and Anamik Saha, *Black Film British Cinema II* realizes the immense promise of the scholarly sequel in demonstrating the continued relevance of its predecessor, edited by Kobena Mercer, *Black Film British Cinema* (1988) (volume 7 in the ICA Documents series) while ensuring readers attend to the complexities of the making, circulation, and the very *idea* of Black British film today. Traces of a possible third iteration become palpable in suggestions for further research dispersed throughout the collection.

Like any good sequel, this collection maintains a certain fidelity to its predecessor. As is the case with *Black Film British Cinema*, a great strength of this collection rests in Nwonka and Saha's insistence that Black British cinema must be apprehended across a range of contexts, exemplified in the four sections of the book spanning the politics of representation, aesthetics, curation and exhibition, and the politics of diversity. Their multidisciplinary approach, described as a "shared custodianship" across production contexts, audiences, and critical reception, is successfully realized through the breadth of contributors assembled in the collection encompassing activists, curators, scholars, and filmmakers (3–4). Nwonka and Saha's ties to their predecessor are anchored in a second act of custodianship. As Erica Carter explains in her preface, they retrieved *Black Film British Cinema*, largely unavailable since the 1980s, and worked with the Institute of Contemporary Arts to digitize the publication and return

it to the public domain in 2017 (xviii). This story of retrieval and return ignites a deeper understanding of a shared custodianship as a matter of responsibility to and *for* the past, an additional labor that falls to those dedicated to the study of cinemas whose rich histories go unacknowledged by institutional imperatives and standard pedagogical approaches. Other instances of fidelity include the consistent evocation of Stuart Hall's indispensable "New Ethnicities" first published in *Black Film British Cinema*, and Nwonka and Saha themselves foreground a notion of *Black* in Hall's terms as constructed, contingent and "*without guarantees*" (10). While Isaac Julien and John Akomfrah are revisited in this collection through new interpretations of their work, alongside considerations of new directions in Akomfrah's practice (in chapters by Kara Keeling, Richard Rodriguez, James Harvey, and Alessandra Raengo), the panel discussion on Steve McQueen (Richard Martin, Nwonka, Ozlem Koskal, and Ashley Clark) is a strong example of the collection's engagement with contemporary Black British filmmaking practices.

In the opening contribution to part one, Sarita Malik maps Black British cinema in three acts and deftly situates both recent filmmaking practices and the collection itself in the present moment or in the era of so-called diversity, equity, and inclusion. As Malik observes, this third act constitutes a form of "depoliticization" in its avoidance of systemic racialized injustices that continue to structure creative industries and other institutional settings (37). So Mayer's essay can be positioned as a historical response to this shift, one that most directly takes up the idea of a shared custodianship in addressing the absence of definitive histories of the circulation of Black film in the United Kingdom. Mayer's contention that crafting such histories with the help of curators, exhibitors, and audiences "would present the central enchantments of historical continuity and community of practice" is one antidote to the ahistoricism of diversity initiatives bound to the refrain of what is new and emerging while further situating Black British cinema in relation to Black filmmaking traditions around the globe (111). Mayer's essay, alongside Malik's suggestion that scholars consider the spaces of representation, illuminate trajectories of research that we can envision making their way into a future iteration of *Black Film British Cinema*.

As Carter puts it, the promise of a multidisciplinary approach resides in the connections that may flourish across the often "blockaded roads" between criticism, theory, practice, and action (xvii). In many respects, this volume is a testament to Carter's assertion. A key example involves the relationships between Black British cinema and Black American cinema and culture sketched across the collection. Keeling and Rodriguez trace these relationships as instances of productive exchange in their respective chapters on Arthur Jafa, Akomfrah, and Julien. The panel discussion on McQueen initiates debates involving scholars and critics on the complexities of situating him solely within a Black British cinematic tradition. Melanie Hoyes, in her quantitative study on the roles played by Black actors in British films, and Bidisha, in the collection's most personal reflection, describe the departure of Black British actors to the United States as a "drain" predicated by glass ceiling complexes in the United Kingdom that rival their US counterparts (204, 218). A full and ambivalent picture of these connections emerges, one that could only have arisen from the spectrum of voices brought together in this collection.

The notion of shared custodianships can also evince tensions stemming from clashes between the stakes and aspirations of contributors, as is occasionally the case here. One such tension concerns the value and politics of representation. While Keeling compellingly articulates the significance of Jafa's *Love is the Message, the Message is Death* (2016) as a response to the troubling disconnect between representation and material realities perpetuated by neo-liberal multiculturalism, Hoyes makes an impassioned case for the importance of minority cultures seeing themselves on screen. Rabz Lansiquot poses the most direct challenge to Hoyes's position: "Instead of asking 'do I see myself here' or 'how will they see me as a result,' what happens when we ask 'what does this mean for my freedom?'" (92). That tensions of this nature become discernable are not grounds for critique, though perhaps Nwonka and Saha could have flagged this particular one in their introduction. Rather, this collection provides

vital documentation of the central debates of the diversity era transpiring across scholarly, institutional, and artistic channels. As such, *Black Film British Cinema II* is on its way to becoming a landmark publication, as is the case with its predecessor. Nwonka and Saha's generous act of custodianship makes it possible for readers to put the two works into conversation. All of their labors, including the crafting of this scholarly sequel, contribute to the continued growth of Black British film studies in all of its temporal and contextual registers.

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DAITHÍ Ó CORRÁIN and GERARD HANLEY. *Cathal Brugha: "An Indomitable Spirit."* Dublin: Four Courts Press, 2022. Pp. 222. €24.95 (paper).
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As Daithí Ó Corráin and Gerard Hanley recount in *Cathal Brugha: "An Indomitable Spirit,"* in July 1922, in the days after Cathal Brugha's death, Michael Collins recalled him as "one of the very few who gave their all that this country should have his freedom" and observed that "when many of us are forgotten Cathal Brugha will be remembered" (161). Within a few short weeks the death of Brugha, the first prominent civil war casualty, was overshadowed by the losses of Harry Boland, Arthur Griffith, and, most notably, Collins himself. Brugha is remembered for his courage in face of fire during the Easter Rising, his death in action, and his inflammatory speech during the Treaty debates, when he criticized and undermined Collins's role in the War of Independence and announced that acceptance of the Treaty would be "national suicide" (139–40). Cemented in national memory as a soldier, it seemed fitting that Portobello barracks was named after him. With their meticulously researched study, Ó Corráin and Hanley challenge simplistic narratives and offer a fascinating reappraisal of a complex and important figure.

In what is emphatically not a conventional biography, Ó Corráin and Hanley analyze how Charles Burgess, born into a Dublin business family in 1874, became the republican martyr Cathal Brugha. The Gaelic League was an important part of this transformation and Ó Corráin and Hanley give it due attention as they trace Brugha's political development and the growth of his republican idealism. The Cathal Brugha that emerges from this book is determined, single-minded to a fault, ruthless, courageous, and dedicated to the republican cause above all else. He held himself and others to high standards even in the midst of what he considered a war. He sought evidence for the assassination targets for Bloody Sunday 1920, wrote apologetic letters to family members of men wrongly executed as spies, and insisted that all violence fulfil a political aim. At the same time, he had no qualms about using assassination as a tool and plotted to take out the British Cabinet if conscription were implemented in Ireland in 1918. One of the most arresting scenes in the book is Brugha's regular visits to the British parliament, where he was assisted to the public gallery by staff who assumed he was a wounded British Army veteran.

The Easter Rising is vividly recounted and interesting, in part due to Ó Corráin and Hanley's focus on the South Dublin Union, one of the less familiar sites occupied by the rebels. The battle between the rebels, led by Éamonn Ceannt, and the British soldiers is dramatically told, drawing on eyewitness accounts. Brugha was close to the inner circle (so close that he was entrusted with a copy of the plans for the rebellion, which he buried in his garden) but not such a prominent leader that he faced execution, his wounds notwithstanding. His injuries, which left him with a permanent disability, meant that he also escaped