

Spring 5-1-2023

## No Common Ground: Confederate Monuments and the Ongoing Fight for Racial Justice

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### Recommended Citation

Baker, Ariana (2023) "No Common Ground: Confederate Monuments and the Ongoing Fight for Racial Justice," *The Southeastern Librarian*: Vol. 71: Iss. 1, Article 7.

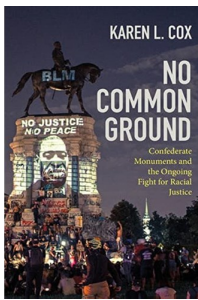
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*Haints on Black Mountain* is a good choice for those who are interested in Appalachian history, and culture, as well as those who like a good ghost story. Ann Hite captures the feel and lore of the North Carolina Mountains. Although the first section is the strongest, Hite's prose engages and entertains throughout the book as she leads the reader through the compelling stories of the people and spirits of the region.

*Kathelene McCarty Smith*, University of North Carolina at Greensboro

***No Common Ground: Confederate Monuments and the Ongoing Fight for Racial Justice***



Karen L. Cox  
Chapel Hill: University of  
North Carolina Press, 2021  
ISBN:9781469662671  
224 p. \$24.00 (Hbk)

Since the end of the Civil War, thousands of monuments have been built to memorialize the “Lost Cause,” which remembers Confederate soldiers “as defenders not of slavery but of the region and their race” (p. 18). In her new book, Karen L. Cox explores the legacy of these monuments and the fight to find common ground over the statues, the spaces they fill, and what they represent.

Initially built in commemoration of lost Confederate soldiers, the statues’ subjects and dedications became imbued with Lost Cause rhetoric and ideation. The memorial statues enabled many white southerners to express and share their version of Dixie, while many of their Black compatriots came to view the monuments as symbols of oppression as well as the glorification of men who fought to preserve the institution of slavery.

Cox begins the narrative with an introduction of the United Daughters of the Confederacy (UDC), founded in Nashville in the late 19<sup>th</sup> century with the goal of preserving and honoring Confederate culture. The education of children with a pro-southern message and the building of monuments helped teach and reinforce that message. Construction of these memorials has waxed and waned over the years, but there have been new

monuments erected in every decade since the Civil War. The most recent surge has occurred in the 21<sup>st</sup> century, with 35 new pro-Confederate monuments having been built during this time. While this new construction is often attributed to the same desire to protect southern heritage as that espoused by the UDC, Cox attempts to correct this narrative by explaining the full history of white and Black interpretations of these statues. The author delves into the rationale of those who think the monuments should remain in place, as well as the justifications by those who believe they should be removed.

Criticism of these statues is as old as the monuments themselves. On Confederate Memorial Day in 1887, a monument honoring John Calhoun, a prominent politician and defender of states’ right to preserve slavery, was unveiled in Charleston, South Carolina. The statue was derided by Black Charlestonians who considered the statue to be a personal affront and who therefore defaced the statue. Cox provides many examples of the statues that have been erected since and explains the progression of attitudes about them during Reconstruction, through World Wars I and II, in the midst of the Civil Rights era, and into the 21<sup>st</sup> century.

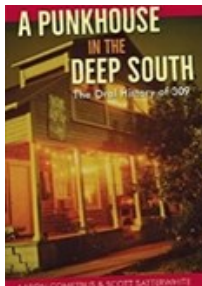
The final chapter of the book focuses on the recent fights over the removal of these monuments. Cox begins with the removal of the confederate flag (not a statue per se, but a monument, nevertheless, with many of the same attributes as the stone testaments) outside the South Carolina state capitol in Columbia, a battle that intensified after the 2015 murder of nine Black members of Emanuel African Methodist Episcopal Church in Charleston. The author also scrutinizes the 2017 Charlottesville rally in which participants, under the guise of preventing the removal of a Robert E. Lee statue, marched, chanted, and violently demonstrated, ultimately leading to the murder of a counter protester. Several other recent cases across the southern United States also provide examples of the contentious arguments over these markers.

*No Common Ground* not only provides a thorough history of Confederate monuments, but also a timely one. Current events including police violence and the Black Lives Matter movement have highlighted issues surrounding race in the United States, and Cox has built a strong founda-

tion to help readers understand the historical basis for some of this racial tension. This book is unique in its scope, as it spans more than a century and covers statue controversies across the southeastern United States. Libraries across the country, but particularly in the southeast, should add this essential book to their collection.

Ariana Baker, Coastal Carolina University

### ***A Punkhouse in the Deep South: The Oral History of 309***



Aaron Cometbus &  
Scott Satterwhite  
Gainesville: University  
Press of Florida, 2021  
ISBN: 9780813068527  
154 p. \$19.95 (Pbk)

Defining a punkhouse as simply a house in which punks reside raises several questions, such as, what is meant by “punk”? and what happens when a bunch of punks live together? *A Punkhouse in the Deep South: The Oral History of 309* presents a collection of interviews which was not initially meant for publication in book form. Authors Aaron Cometbus and Scott Satterwhite address these questions and others by letting past residents of 309 6th Avenue (or simply, “309”) discuss how they ended up living in the ramshackle house near downtown Pensacola, Florida and how that particular time in their lives affected them.

The interviews were conducted by the students in Dr. Jamin Wells’ Public History class at the University of West Florida and were originally solely intended to be part the 309 Punk Archive—a collection of fliers, posters, zines, photographs, and other ephemera collected from the Pensacola and nearby punk communities. After reading the transcripts, however, Cometbus, well-known for his own long-running zine, and Satterwhite, a writing & literature professor at University of West Florida, determined that there would be sufficient public interest in reading each subject’s own take on the house, the city, and the punk scene, and published the book through University Press of Florida.

A brief introduction provides context for

the subsequent chapters by providing an overview of punk, not as a style of music or dress, but as a philosophy that encourages self-sufficiency while revering a strong community support infrastructure. Context is also given to Pensacola, part of the “other Florida” that has more in common with the cultural Deep South of its neighboring states than most other well-known cities in Florida. The authors note that Pensacola is an unlikely place to have a notable punk community for several reasons including its size, location, and its role as home to a large U.S. Naval Air Station. Looking further into Pensacola’s history, however, they find parallels to the modern punk scene in the city’s “culture of resistance” (p. 4), found in slave rebellions and blues venues long before bands like Maggot Sandwich and This Bike is a Pipe Bomb made their own expressions of anti-authoritarian dissent.

The interviews with thirteen former residents of 309 generally start the same, with each subject asked about their background and childhood. Subsequently, each interview veers off into a direction determined by the interviewee, but the interviewers are mostly successful in their efforts to steer the conversation back to the central questions of how the person came to reside at 309 and what that time meant to them. The stories paint 309 in different shades of memory, with some residents crediting the community the house helped foster with deeply influencing the directions of their lives and others viewing it as more of a pit stop amidst a broader and more personal journey. Readers familiar with the punk scene of the past 30 years will recognize names of people and bands scattered throughout, but the book does an admirable job of illustrating some of the most meaningful characteristics of the punk scene without relying on some of the more conspicuous elements other books have concerned themselves with. *Punkhouse* deals more with the benefits and challenges of living communally and the encouragement these people found in one another in their attempts to better themselves in pursuit of their political, artistic, and personal goals.

One of the common threads that holds these stories together, some from people whose only connection to another is that they lived in the same house 20 years apart, is that there was an expectation of the residents to contribute something for the greater good. With that expectation