

Keri Day. *Azusa Reimagined: A Radical Vision of Religious and Democratic Belonging*. Stanford, CA: Stanford University Press, 2022. 232 pages. \$28.

In *Azusa Reimagined*, Keri Day offers a vital consideration of the intersectionality of race and gender with theological and economic concerns. However, what truly sets this work apart is the centering of the 1906 Azusa Revival, an event critical to the growth of Pentecostalism in the United States, as a revolutionary example of Black religion, and an authentic explication of Pentecost, both interpretive postures rarely taken by white or Black religious scholars.

Through the Azusa Street Revival, Pentecost advanced a radical resistance to the new Pentecostalism of racial capitalist thought as promulgated through the Philadelphia World Fair of 1876 and the Chicago Columbia Exposition of 1893. Both of these events represent a hijacking of the Pentecost narrative, promoting a vision of the United States as uniting people across racial boundaries and depicting whites as benevolent deliverers of the deviant and bestial non-white communities who desperately waited for white America's salvific interventions. This use of the World Fairs illustrated the narration of colonial histories while also silencing historical complexities that challenged this narrative of white power (30). For Day, the new Pentecost of racial capitalism represented a gross malformation of the egalitarian vision of ancient Pentecost (34). *Azusa Reimagined* rejects readings of the Azusa Street Revival as operating with the norms of white evangelical orthodoxy. The doctrinal constraints of white evangelical orthodoxy could not accommodate the slave religious practices central to the Azusa Street experience or render those slave religious practices "legible within the grammar of Christian orthodoxy" (60). Rather, Azusa is read as "a radical intervention into the racist character of Christian orthodoxy" (60). *Azusa Reimagined* provides intriguing perspectives on the ways the Azusa Street Revival critiqued "American Democracy under racial capitalism" (147) and the "gross materialism that abounds in charismatic, Evangelical, and neo-Pentecostal churches today" (151). However, what I found most compelling was how *Azusa Reimagined* uses the people and practices of the Azusa Street Revival to illuminate the truly radical nature of this event as witnessed in descriptions of the consequential role of Black women in the revival and on the life of William Seymour. These women represented a repudiation of the racial commodification of Black women's lives in a marketplace that held so many black women captive to domestic roles in white households. Day continues her emphasis from *Unfinished Business: Black Women, the Black Church, and the Struggle to Thrive in America* to note both the economic and racial constraints on Black women while also drawing critical attention to the agency and impact of these women on Black religious movements and institutions. These Black women of the revival are understood for their role in resisting the racialized construction of their being and agency and the patriarchy present within the white and black communities.

Additionally, *Azusa Reimagined* offers a critical treatment of erotic desire as a co-conspirator with the "racist and capitalist structure of domination in America" (103). This use of erotic desire implies that racial capitalism should be understood as categories and conditions that are not simply ideological but also experiential at the level of feelings. Concomitantly, there is an examination of the Azusa's counter-narrative of erotic desire as a space of resistance through its "creation of emancipatory moments in response to the white racial bonding early capitalist practices depended upon" (103). This idea of the erotic as a category of consideration offers fascinating possibilities for examining the consequences of racial and patriarchal structures as directed against both women and LGBTQIA communities in both historical and contemporary contexts.

Within this book, there is the presumption of the perceived intentionality of the religious practices of the Azusa Street Revival as conscious choices against racialized commodification of black life or its deformed understanding of Pentecost. Even those who would embrace this revolutionary reading of Azusa's religious practices may challenge this presumption of intentionality. Or some may perceive this work as centering white religious or economic perspectives that render the religious practices of the Azusa as only reactions to whiteness. However, I believe there is a more than adequate rebuttal to both of these concerns in this book. For those who share the author's interest in the radical instincts of Pentecostalism, its consequence on racial capitalism, or the intersection of the white Pentecostal vision, this is a vital addition to your library.

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