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Bill Toll was impressed with ANTI-SEMITISM IN AMERICAN HISTORY. Edited by David Gerber, University of Illinois Press, 1986, \$29.95, and had this to say: David Gerber has assembled carefully researched case studies and interpretive essays that describe the full range of anti-Semitism from the mid-nineteenth through the mid-twentieth centuries. His comprehensive introduction defines anti-Semitism ideologically and behaviorally, sets it as a minor theme into patterns of industrial growth and social instability, and contrasts its "normal" occurrence with "extraordinary" public displays of villification and discrimination. He attributes its persistence not to ethnic rivalries, but to Christian self-doubts projected onto the Jew as historical rejector of Jesus. The most imaginative essays see prejudice as an accompaniment of cultural dilemmas. Jonathan Sama explains how nineteenth century elite Protestants had to resolve a "cognitive dissonance" as their biblical images clashed with the perceptions of actual Jews. Gerber demonstrates that commercial credit was often denied because Jewish practices were considered immoral. Leonard Dinnerstein interprets police rioting at the funeral in New York in 1902 of Rabbi Jacob Joseph as Irish pugnacity reinforcing normal police aggressiveness against the immigrant poor. Ellen Schiff's selection of Jewish stage characters is ideosyncratic, but her judgments are subtle and convincing.

Several essays fight historiographical battles. Richard Breitman and Alan Kraut challenge Henry Feingold's belief that anti-Semitism led State Department officials to limit Jewish immigration during the 1930s. Instead, they cite a bureaucratic desire to follow orders, and a fear of admitting Nazi spies. Robert Singerman challenges John Higham's view that elite anti-Semitism lacked a serious racialist component by citing anthropological descriptions of Jews by prominent immigration restrictionists. Political anti-Semitism is discussed in case studies of Mississippi Congressman John E. Rankin and Senator Theodore G. Bilbo by Edward Shapiro, and of fringe agitator Gerald L. K. Smith by

Glen Jeansonne. The Mississippians promoted the Populist image of the Jew as distant conspirator behind both Wall Street bankers and the Communist menace. They declined as the South became more urban and sophisticated. Jeansonne attributes Smith's decline to the decision by Jewish leaders to ignore him, a strategy which he unconvincingly suggests might be more generally applied.

Angel Kwolek-Folland says that HOMESTEADING THE HIGH DESERT. By Barbara Allen. Salt Lake City: University of Utah Press, 1987, \$25.00 is a carefully-researched local history of south-central Oregon during the homesteading period 1905-1916, based on oral histories, letters, diaries, land records and secondary literature. The author lets the people of the area tell their own "stories," and the result is a rich mixture of fact and fancy, and a highly idiosyncratic version of national frontier mythology. The immediacy of these voices, the author's close attention to the landscape and environment and her assertion of the highly personalized meanings of traditional frontier myths are major strengths of this work. Surprisingly, however, given the author's training as a folklorist, the book makes only a brief attempt to explicate this personal mythology or relate it directly to larger themes.

Monroe Spears is a scholar of British literature and ex-editor of the *Sewanee Review*, Al Stone informs us; Spears' AMERICAN AMBITIONS: Selected Essays on Literary and Cultural Themes (Baltimore: Johns Hopkins University Press, 1987, \$24.50), pursues a range of cultural issues and literary careers. The whole is loosely unified by the "ambitions" (read "intents" or simply "themes") of exemplary literary artists including Robert Lowell, Robert Penn Warren, James Dickey, George Garrett, Daniel Hoffman and others, as well as influential literary critics like Cleanth Brooks, Warren again, R. P. Blackmur, Allen Tate, René Wellek, Helen Vendler and Ursula LeGuin. Though concentrating on fellow Southerners,

Spears also discusses New York Jewish intellectuals and closes with a tolerant but fairly jaundiced look at Black English. The opening section, "Ancestors," offers an illuminating comparison between Cotton Mather (our embarrassing ancestor) and William James, Spears' candidate for America's best sort of intellectual. Spears' views are culturally traditional and his literary judgments are sensitive, conventional, fair. To this reader, "George Garrett and the Historical Novel" and "William James as Culture Hero" are the pick of the crop.

Hamilton Cravens reports that he has had pleasant conversations with Nathan Reingold since scribbling his dissent about some matters of interpretation of science in nineteenth-century America in this column. Ham continues, if there remains disagreement about substantive matters, that is pretty much as things ought to be.

Ham also notes the publication, in paperback, by the Johns Hopkins University Press, of a very handy volume for those who want to learn more about science in American culture, edited by Sally G. Kohlstedt and Margaret W. Rossiter, \$15.00, *HISTORICAL WRITING ON AMERICAN SCIENCE: Perspectives and Prospects*. While the essays in the book are primarily discussions of the secondary literature and of scholarly debates among "historians of American science," as members of this growing tribe call themselves, the essays are uncommonly good in this genre and they can be quite useful. Of course Ham is a biased reviewer, since he has an essay in the volume, but this does not stop him from recommending the volume as a whole.

Ham reports, too, the reprinting, in both paper and cloth, of Edwin T. Layton Jr.'s pioneering study, *THE REVOLT OF THE ENGINEERS: Social Responsibility and the American Engineering Profession*, originally published by the Press of Case Western Reserve University, but now by Johns Hopkins University Press, for \$29.50 and \$9.95, respectively. The book, which was in preparation for a long time, has been absolutely seminal; from it has come much of the current work and debate on the social responsibility of the engineering profession and of technologists more generally. When the history of these matters, including the Frederick W. Taylor movement, is rewritten, as it will have to be, Layton's account will be taken into major consideration and it will, Ham thinks, inform much of the inevitable revisionism and discussion at that future date. He also notes the arrival of a new book, *PSYCHOLOGICAL TESTING AND AMERICAN SOCIETY 1890-1930*, edited by Michael M. Sokae (New Brunswick, New Jersey: Rutgers University Press, 1987, \$28.00), of which he was asked to write a squib for the OBNA column. He notes, with some embarrassment, and virtually no modesty at all, that he has an essay in that volume of which he is uncommonly proud and is not quite sure how to proceed, except to say that some of the other essays are very good too, and all are well above average. Since there is no independent book of a sane and scholarly nature devoted to the sub-

ject, he hopes that despite this volume's con-
signment to this column, that those interested
in the subject will consult the book.

F. Jack Hurley tells us of a considerably updated and enlarged version of an authoritative and important book, *VISUAL ANTHROPOLOGY: Photography as a Research Method*. By John Collier, Jr. and Malcolm Collier. Albuquerque, University of New Mexico Press, 1986. \$35.00 cloth, \$14.95 paper; the earlier version, by J. C. Jr. alone came out in 1967. The Colliers believe that still photographs, films and videos can be of great use to social anthropologists. As a cataloging device, the camera can record home furnishings, showing subtle shifts in furniture and decorative arrangements from one ethnic group to another or from one social class to another. It can record spatial relations and interactions between individuals and groups, giving researchers important hints about a local culture, can enable researchers to see whether a group is successfully adapting to changing times and circumstances or being destroyed by changes. The Colliers insist that the camera can be used as a scientific instrument, but that the insight and imagination that the researcher brings to the situation and the final interpretation of the visual data are art. Like art, they require the courage to synthesize and generalize from data. Finally, the Colliers emphasize the importance of returning the visual resources to the people who are being studied, for their commentary and explanation. The Colliers' commentary encompasses cultures ranging from Andean Mountain to Eskimo groups and from Native Americans to fishing folk of the Canadian Maritimes. Illustrations, mostly by John Collier, Jr., are well chosen and to the point.

THE ENGLISH SATIRICAL PRINT 1600-1832: The American Revolution. By Peter D. G. Thomas. Cambridge: Chadwyck-Healey, 1986, \$48.00, is, according to Wendy Wick Reaves, one of a series on British satirical prints. It reproduces 122 English cartoons published between 1755 and 1783 that provide an interesting view of the American Revolution seen through British eyes. The plates, accompanied by very brief captions, are preceded by a short introductory essay describing the attitudes and events of the period and commenting on the history and social significance of the caricatures. Although the twenty-page text is sound, this unambitious volume is really designed as a picture book; and it does accomplish its useful purpose of making these little-known and intriguing pictures more available to historians. Assumedly one is referred for more detail and analysis to the British Museum's massive *Catalogue of Political and Personal Satires* by F. G. Stephens and M. D. George. Thomas's volume has a short bibliography at the end, but its use is severely limited by the lack of an index. It should really be studied in conjunction with Joan Dolmetsch's

1976 work, *Rebellion and Reconciliation: Satirical Prints on the Revolution at Williamsburg*.

Exhibition catalogues are not supposed to be scholarly books, but a look at the hundred foot- notes to Bruce Weber's introductory essay, many of the thoughtful, informative discussions of primary and secondary documents, suggests that something unusual is going on in IN NATURE'S WAYS: American Landscape Painting of the Late Nineteenth Century. By Bruce Weber and William H. Gerdts. West Palm Beach, Florida: The Norton Gallery and School of Art, 1987, \$22.95. Weber tries to speak to the large number of paintings reproduced in the catalogue and shown in the exhibit. As he frankly admits, the relationships between one artist and the next, between one school of training in Europe and another, and between these and the complex network of American outdoor art classes which is described in William Gerdts' essay are too complicated for easy generalization. Weber talks about such relationships in education as he can see or establish, and then points to unmistakable parallels and convictions in the works themselves. Equally serious in intention is Gerdts' earnest effort to lay out a new field of scholarly investigation, the history of outdoor training in landscape painting. As is sometimes necessary in a pioneering study, Gerdts repeatedly has to say, in effect, I can't figure out what this painter learned there; or, we don't know how they taught.

The reviewer, however, can generalize: the show was a knock-out—rooms of wondrous stuff by artists he didn't know, and works he had never seen by familiar figures in contexts which changed his understanding of their place. He can also name the American Studies issues for which the book is a rich source of material: the relationship between art and values, the self-conscious search for national artistic identity; transit-of-culture; artists as a kind of sub-culture; the history of the print media—for the art

press was fully developed by the start of the period covered by show and book.

Your Faithful Editor's sense is that this marvellous show and unusually rich and complex catalogue came to be not merely because of the great energy and intelligence of Bruce Weber, who was the curator of the originating gallery, but because the gallery's director, Richard Madigan, believes that a good administrator should let his people break the rules when the quality of what they produce is high. His crew should know that those of us out in the scholarly professions appreciate the results.

The itinerary for the 1987 show was: February 21-April 12: Norton Gallery, West Palm Beach, Florida; May 8-August 16: National Academy of Design, New York; September 10-November 1: Terra Museum of American Art, Chicago.

Here's a quiz from Nancy Walker: What is an "afromobile"? A "Bible Bug"? A "cat wagon"? The answers, which may surprise you, are to be found in DARE, which stands for the DICTIONARY OF AMERICAN REGIONAL ENGLISH (edited by Frederic G. Cassidy, \$60.00), now being published in multiple volumes by Harvard University Press. The scope rivals the *OED*, with as many as three pages devoted to one word or phrase, e.g., "bug," from its basic meaning "a louse" to the phrase "bug under the chip." Next time someone calls you a "bobbasheely," here's the book to consult. More restricted in scope, but no less thorough, is the LINGUISTIC ATLAS OF THE GULF STATES, (vol. 1, edited by Lee Pederson, \$60.00), from the University of Georgia Press, which in its first volume describes migration patterns, geography and other influences upon the linguistic characteristics of the Deep South. Alas, these are bedtime reading only for weightlifters: the *DARE* alone weighs seven pounds.