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Editorial note: Book reviews are edited for typographical errors, and otherwise are printed as received.

Reviews

THE MULTIRACIAL EXPERIENCE: Racial Borders as the New Frontier. Edited by Maria P. P. Root. Thousand Oaks, California: Sage Publications. 1996.

Perhaps the fastest-growing area in ethnic studies these days is exploration of the possibility of multiracial identity. People whose ancestry is mixed—black and brown, yellow and white, black and red, and every other combination—are asserting their right to both or all parts of their heritage, and are exploring the viability of “multiracial” as a separate ethnic denominator. As this is written, Congress is holding hearings on whether to add a multiracial category to the next census; lots of states, localities, and institutions have done so already. Just the list of recent autobiographies by people of mixed black and white ancestry is impressive: Shirlee Taylor Haizlip, *The Sweeter the Juice* (1994), Yelena Khanga, *Soul to Soul* (1992), Jane Lazarre, *Beyond the Whiteness of Whiteness* (1996), James McBride, *The Color of Water* (1996), Scott Minerbrook, *Divided to the Vein* (1996), Barack Obama, *Dreams from My Father* (1996), Judy Scales-Trent, *Notes of a White Black Woman* (1995), and Gregory Howard Williams, *Life on the Color Line* (1995). Third-person journalistic and scholarly treatments have also begun to appear.

One of the best of the new books, and the most scholarly, comprehensive, and thoughtful, is Maria Root's *Multiracial Experience*. Root, a psychologist and ethnic studies professor at the University of Washington, is the godmother of multiracial studies. For most scholars, editing one good book on a subject would be enough. Root did that in 1992 with *Racially Mixed People in America*, an award-winner and one of Sage's most popular titles ever, a book many teachers have used in college ethnic studies classes over and over. In *Racially Mixed People*, two dozen scholars staked out the territory of the new multiracial consciousness. They interrogated prevailing American ideas about race; described the history of multiracials in several ethnic communities and in the white American imagination; explored psychological and sociological issues for multiracial people; and called for a multiracial place on the census.

In *The Multiracial Experience*, Maria Root has done it again. Gathering many of the same authors and some new ones, she has assembled an even more provocative set of essays, which take off from her earlier book in three salutary directions. Some chapters

have a sharper political edge than in the previous collections. Two non-scholar activists, Carlos Fernández and Susan Graham, make aptly their cases for a multiracial category on the census and describe political strategy and tactics. Ruth McRoy and Christine Iijima Hall explore the merits of transracial adoption.

Other chapters, by Michael Thornton, G. Reginald Daniel, Naomi Zack, Rebecca Chiyoko King, and Kimberly McClain DaCosta, offer careful theoretical thinking that goes beyond the issues raised in the first volume.

Finally, in this new collection there are some very practical chapters on how to incorporate multiracial thinking into such areas as education, gender issues, and census forms. Four essays address educational issues, perhaps none more provocatively than “Being Different Together in the University Classroom: Multiracial Identity as Transgressive Education,” which collects the pedagogical insights of four people who are prominent in multiracial circles: Reginald Daniel, Teresa Kay Williams, Cynthia Nakashima, and George Kitahara Kich. Kich and three other authors explore the geography of gender and sexual identity as it intersects with multiraciality. Appendices offer practical suggestions for how to revise the census to reflect the multiracial reality that has always existed in America and that is now being acknowledged at last.

If there is a limitation to Root’s collection it is the more or less exclusive focus on social scientific treatments. A lot of multiracial racial poets and fictionists are examining identity issues these days; perhaps a third Root volume might include some of their work.

Despite Root’s considerable skill as an editor, a piece of her own writing may have more impact than any of the other chapters in *The Multiracial Experience*. Titled, “A Bill of Rights for Racially Mixed People,” it sets out and then expands upon the following basic credo (7):

I have the right not to justify my existence in this world.
I have the right not to keep the races separate within me.
I have the right not to be responsible for people’s discomfort with my physical ambiguity.
I have the right to identify myself differently than strangers expect me to identify.
I have the right to identify myself differently than how my parents identify me.
I have the right to identify myself differently than my brothers and sisters.
I have the right to identify myself differently in different situations.
I have the right to create a vocabulary to communicate about being multiracial.
I have the right to change my identity over my lifetime—and more than once.
I have the right to have loyalties with more than one group of people.
I have the right to freely choose whom I befriend and love.

This powerful and highly individualistic manifesto will come as a shock to many people who assume a world of separate, distinct, and permanent races. It does not do what some of the other essays in *The Multiracial Experience* do to consider the needs of monoracial communities alongside those of multiracial individuals. But it does stake out clearly the multiracialist demand to be heard. No single item in the multiracial debate will be more quoted and debated.

Altogether, *The Multiracial Experience* provides a feast for readers, a source of support for people who will embrace their multiple ancestries, and a challenge to all of our glib thinking about race and ethnicity. This book will be widely read and much praised. Now, I have to decide whether to assign Maria Root's first multiracial book to my classes on race and ethnicity, or her second, or both.

University of California, Santa Barbara

Paul R. Spickard

HISTORY BY HOLLYWOOD: The Use and Abuse of the American Past. By Robert Brent Toplin. Urbana, Illinois: University of Illinois Press. 1996.

A debate that once consumed the attention of many of our most influential writers, authors and critics about the relationship of literature and history has manifested itself again and been transformed in contemporary discussions about film and history. In the mid-1960s, a trend emerged in academic and intellectual circles of talking about the collapse of boundaries between disciplines and modes of thought. Writers such as Norman Mailer in *The Armies of the Night* and Truman Capote in *Cold Blood* propounded the significance of new aesthetic forms that merged fact and fiction, history and literature, journalism and the imaginative reconstruction of events. Classic novelistic techniques to render experience were applied to report on recent events, while the immediacy of historical happenings enriched works of fiction. These writers used interior monologue and consciousness, point of view descriptions, and artfully-contrived dialogue to achieve a sense of psychological, cultural, and metaphoric truth about historic events. The works of Mailer and others were described as "nonfiction novels," and Mailer subtitled and explained the aesthetic and substantive meaning of *Armies of the Night* as "History as a Novel, the Novel as History." These developments inspired critics such as Mas'ud Zavarzadeh to propose "the puzzling merging of the factional and the factual" into a new form of "the factual." Many other writers and thinkers ranging from E. L. Doctorow to Hayden White experimented with or pontificated upon this cultural and intellectual phenomenon of the transformation of distinctions between literature and history, the fictional and the real.

It is worth recalling the intellectual and critical force that once was invested in this debate over literature and history because many of these issues now have reappeared in another guise in the developing discussion about the relationship of film and history. However, the special nature of film as an art form, commodity, and industry drastically problematizes the discourse about artistic invention and history. The impact throughout our culture of the eight films discussed in Robert Brent Toplin's *History by Hollywood: The Use and Abuse of the American Past* suggests how film has changed the debate about the imaginary and the real. Thus, *JFK*, *Bonnie and Clyde*, and *Patton*, for example, add another dimension of thought and experience to the dialogue about reality, narrative, and history that has existed throughout recorded history and world literature. As Toplin says,

Historical films help to shape the thinking of millions. Often the depictions seen on the screen influence the public's view of historical subjects much more than books do. Americans of the early 1940s knew the story of Sergeant Alvin York not only from York's celebrity status as a war hero but in terms of the role Gary Cooper played in the motion picture about him; many young Americans in the early 1970s knew little about General George S. Patton until they saw George C. Scott portray the controversial World War II figure in a Hollywood film.

Toplin departs dramatically from what has been fashionable critical and intellectual trends in recent film studies. In contrast to the abstraction of academia's dominant discourse about film, Toplin's methodology focuses on comparing the representation of history in film with accounts of the same events in conventional narrative history, journalism, and media. As Toplin says of recent film scholars and critics,

They apply the auteur theories of Andre Bazin and Andres Sarris; study semiology to understand the cinema as a sign system; seek insights from psychoanalysis, feminist theory, and Marxism; and examine ideological influences on the movie industry, movie makers, and audiences.

For Toplin, the result has been a concentration on such subjects and approaches as "analyzing films for insights into the changing interests of past generations" or viewing film as a "mirror that reflects the conscious and unconscious attitudes and concerns of the producers and their audiences." However, what is "striking" to Toplin and requires correction has been the tendency of "scholars" to give "very little attention" to film's "manner of interpreting the past." He says, "The phenomenon of film as interpreter of history, however, remains relatively neglected in the modern age of abundant movie presentations of the past."

Toplin structures his method of comparative historical interpretation by treating the eight films in his book as case studies of film's rendering of specific historic events and issues. In addition to those films already mentioned, Toplin discusses: *Mississippi Burning*, *Sergeant York*, *Missing*, *All the President's Men* and *Norma Rae*. In stark contrast to many other studies of film and culture, Toplin details the relationship of the production history of each film to historical interpretation. Thus, he reveals how disparaging accounts of the "real" Bonnie Parker and Clyde Barrow dramatically clash with the film's steady glamorization of them through the figures of Warren Beatty and Faye Dunaway in order to make them appealing and marketable. He indicates how changes in public attitudes toward the Vietnam War influenced attitudes toward General Patton and war itself during the making of *Patton*. Probably the most controversial conflicts between a film's evolving interpretation of an issue and other sources of historical documentation involve Oliver Stone's *JFK*. However, in discussing all of the book's films, Toplin synthesizes solid narrative history, relevant journalism, and pervasive media to proffer multiple levels of interpretation that suggest complex interactions of society, ideology, and art.

As part of Toplin's demonstration of the complexity of historical truth in film, one of the book's most rewarding and fulfilling aspects concerns its in-depth and detailed critical and historical analysis of each film as opposed to treating individual films superficially by generalizing them into categories, a style of film criticism Toplin disparages. As a result, *History by Hollywood* constitutes one important model for a fresh beginning for studying film and history.

Vanderbilt University

Sam B. Girgus

LEARNING FROM THINGS: Method and Theory of Material Culture Studies. Edited by W. David Kingery. Washington, D.C. Smithsonian Institution Press. 1996.

This book complements a previous set of essays entitled *History From Things: Essays on Material Culture*, edited by Steven Lubar and W. David Kingery (Smithsonian

Institution Press, 1993). Like its predecessor, *Learning from Things* comes out of conference proceedings, but this one has more ambitious goals than its useful predecessor. This latest set purports to be “an introduction to the methods and theories common to material cultural studies in a variety of specialist fields” (ix). The fields primarily represented are the history of technology, materials science, and anthropology. A short section that could have helped clarify the common ground of material culture studies among these and other specialties contains only one essay, and it is not up to the task. Probably the best aspects of this volume are to present fresh views of “formation processes”—ways that artifacts become evidence—and to provide perspectives on the contributions of materials science to the analysis of material culture. Reference to American Studies is tangential at best, but some resources for followers of the field can be mined from Michael Brian Schiffer’s essay on American hobbyist magazine and Catherine S. Fowler and Don D. Fowler’s chapter on ethnographic collections in the American West. Harvard University Simon J. Bronner

INDIANS AND ANTHROPOLOGISTS: Vine Deloria, Jr., and the Critique of Anthropology. Edited by Thomas Biolsi and Larry J. Zimmerman. Tucson, Arizona: University of Arizona Press. 1997.

Vine Deloria, Jr., has been a prominent Indian activist and spokesperson for more than thirty years, though his many contributions to academic discourse have received very little critical response. If this collection of essays is any indication, a few scholars may finally be giving Deloria’s work the attention it deserves. Most of the essays included here originated at the 1989 annual meeting of the American Anthropological Association, in a session titled “Custer Died for Your Sins: A Twenty-Year Retrospective on Relations between Anthropologists and American Indians.” Editors Thomas Biolsi and Larry J. Zimmerman also invited contributions from two scholars sympathetic to their own Marxist theoretical perspective. The result of this collaboration is a volume with a subtle but unmistakable tension running through it, between an analytical approach that leads to an emphasis on professional ethics and Deloria’s own moral/relational (and ultimately religious) position on intercultural engagement.

The editors’ introduction, “What’s Changed What Hasn’t,” offers a very helpful overview of anthropologists’ interactions with American Indians since the publication of *Custer Died for Your Sins*, Deloria’s first book, in 1969. Biolsi and Zimmerman point out that “Long before anyone in anthropology had heard of Michel Foucault or Pierre Bourdieu, Deloria had put his finger directly on what would later be called discursive formations, symbolic capital, and the micropolitics of the academy” (4). Whether “the most well known thesis of the book” is Deloria’s chapter on anthropologists, as they also argue, is a point that would be disputed by church leaders and government bureaucrats, who were the targets of his scathing critique in subsequent chapters. If nothing else, this myopic observation is one indication of the personal sensitivity and professional chauvinism that persist in even a chastened anthropology.

The ten contributed essays are arranged in three sections: “Deloria Writes Back,” “Archaeology and American Indians,” and “Ethnography and Colonialism.” Most of the authors here are anthropologists, though the disciplines of history and education are also represented, and several report that they first encountered Deloria’s writings while in graduate school. Little attention is paid to the predicament of Indian anthropologists, an unfortunate oversight, and only two of the ten contributors have tribal affiliations. Essays by Herbert T. Hoover and Murray L. Wax in the first section are the only ones that focus

directly on Deloria's writings and attempt a critical engagement with his proposals. The rest use Deloria's historic challenge as a jumping-off point in their varied considerations of the theory and practice of anthropology. Randall H. McGuire and Larry J. Zimmerman write about archaeology and the reburial conflict. Cecil King, Marilyn Bentz, and Elizabeth S. Grobsmith reflect on the ethics of ethnographic field work. Essays by Thomas Biolsi, Gail Landsman, and Peter Whiteley are the most interesting contributions in the volume, examining the professional and personal predicaments facing scholars who work with Lakota, Iroquois, and Hopi materials, respectively.

Deloria's concluding response to this medley of recognition, "Anthros, Indians, and Planetary Reality," is an incisive and urgent statement on the past, present, and future of cultural critique. In a characteristic fashion, he is less interested in reviewing anthropological accomplishments and shortcomings than in pushing the next generation of scholars and leaders into new territory, though he is still skeptical (to the editors' chagrin) about the ability of anthropology to transcend its colonialist legacy. "We live in an era of melt-down, breakdown, and disintegration," Deloria writes, and it is time for the social sciences ("the hobbies of the affluent class") to articulate a forceful critique of industrial society, a critique fundamentally informed by insights gained from tribal communities (213). Anthropologists must "develop a personal identity as concerned human beings and move away from the comfortable image and identity as 'scholar.' If anthros did begin to offer intellectual and moral leadership in American society and become problem solvers, they would achieve the necessary objectivity they do not have at the present time" (221). A challenging but pragmatic proposal from one who has refused to rest on his own numerous laurels.

University of New Mexico

James Treat

THE LONG ARGUMENT: English Puritanism and the Shaping of New England, 1570-1700. By Stephen Foster. Chapel Hill: University of North Carolina Press for the Institute of Early American History and Culture. 1991.

In this book Professor Foster extends his valuable contribution to the understanding of New World Puritanism as not only a religious movement—driven with internal dissents and controversies—but as a significant cultural and political movement as well. Foster addresses his work not only to specialists in this field of ecclesiastical history but to the community of Americanists in general who work with a context heavily inflected by the European assumptions or ideologies that accompanied migrants to the colonies, often referred to as the Puritan "inheritance" (the ideals of the New England Way that were, as Foster emphasizes, articulated by Elizabethan radicals decades before the New England Migration).

The narrative moves, with impeccable scholarship, lively prose and an engaging attention to the individual people involved in these grand historical movements, through the period 1570 to 1700 in phases. Professor Foster begins with an account of the contribution made by Elizabethan radicals in the period 1570 to 1610. He then moves to the second stage in the development of English Puritanism, 1590-1630; the failure to find a political solution to religious and constitutional conflicts in the period immediately preceding the Great Migration; the move toward Sectarianism in England and America during 1630 and 1650; and he goes on to discuss the half-Way Covenant and declension controversies, 1650 to 1680. The book concludes with a consideration of the Great Awakening within the trans-Atlantic Puritan context.

Perhaps the most interesting point raised is the rather provocative suggestion that the Great Migration of the 1630s, rather than the Civil War, be seen as the culmination of religious tensions at work within the English Puritan movement in its conflict with the Church of England. This is the kind of thinking that becomes possible only from Foster's trans-Atlantic perspective. The Puritan society established in the New World is viewed as representing substantially the same agenda as that pursued from within the English movement back in England. What may be seen by some scholars, then, as the seeds of an evolving "Americaness" that matures with the Revolution, Foster is able to situate clearly within the highly complex phenomenon that was Puritanism. Consequently, he opens up a new way of interpreting Anglo American relations in the periods before, during and after the Great Migration. His challenge to conventional interpretations of American Puritanism in relation to its English roots is stimulating and exciting. It is to be hoped that other scholars will follow Professor Foster's lead and develop even further the kind of insight that this marvelous book has made possible.

University of Leicester, England

Deborah L. Madsen

TITUBA, RELUCTANT WITCH OF SALEM: Devilish Indians and Puritan Fantasies. By Elaine G. Breslaw. New York: New York University Press. 1996.

THE DEVIL'S DISCIPLES: Makers of the Salem Witchcraft Trials. By Peter Charles Hoffer. Baltimore: The Johns Hopkins University Press. 1996.

No other figure in the story of the Salem witch trials has been more discussed and more subjected to speculation and romanticization, and less well known than Tituba, the slave, who is often charged with being responsible for the affliction suffered by young girls of the Salem village if not the entire witch hunt that followed. The more we read about Tituba, the more elusive she becomes. We may never know exactly what Tituba was doing with the girls in the parsonage during the winter of 1691/1692. We may not even be able to discover who exactly she was, Elaine G. Breslaw's and Peter Charles Hoffer's efforts notwithstanding.

Beginning from one of the few generally accepted points concerning Tituba, that the Reverend Samuel Parris brought her to Massachusetts from Barbados, Breslaw has examined West Indian colonial records and concluded that Tituba, rather than being African, Wampanoag, or Carib, as has been asserted—was quite likely Arawak. Moreover, she suggests, Tituba may have been born on the coast of South America, to which Arawaks fled in the wake of the Spanish invasion of the Caribbean, captured, and sold into slavery on the island of Barbados.

Hoffer, in contrast, relies on the normative naming patterns employed by British Caribbean slave owners to conclude that Tituba was African. Tituba, he argues, is a Yoruba name. And, it can be roughly translated as "the Yoruba live on," "Yoruba is everlasting," or even "I am Yoruba and will remain so, whatever you do to me, wherever you carry me" (3), leading Hoffer to speculate that the young girl may have adopted the name when she was forced into slavery.

In the rest of her book, which is entirely devoted to Tituba, Breslaw examines the Barbadian culture into which Tituba was thrust and that molded the Creole world view she took with her to New England. She explores the cultural influences brought to bear upon Tituba by the Puritans of Salem village. She examines the events leading to Tituba's arrest, as well as her confession. And she suggests that those who followed Tituba's lead in

confessing made creative use of what she revealed, reformulating her Creole notion of evil to conform to their own Puritan preconceptions.

Hoffer confines his discussion of Tituba to a prologue. He then proceeds to retell the entire story of the Salem witch trials, making the following principal points: that, several excellent recent studies notwithstanding, the events of 1692 cannot be dismissed as the work of the Devil, any more than they can be explained as a response to local family animus or a struggle for the means of production; that the Salem cases came too late to be dismissed as merely a provincial example of the great European witch hunt; and that what happened in New England may be best understood if considered in the geographical context of what is termed the “Atlantic Rim.” “West Africa and the Caribbean were then vital parts of a world on whose edge Salem lay,” Hoffer writes, “and the diversity of peoples and cultures in that world infuses” Salem’s history (xvi).

Hoffer may insist that Salem was a throwback to the witch-hunting crazes of an earlier time in Europe, but he nevertheless employs the latest in investigative tools. He incorporates the lessons drawn from recent studies of child abuse, recovered memory, and the psychology of girls in dysfunctional settings, all of which, he offers, may have played a part in the motives and actions of the accusers and the accused.

Creighton University

Bryan F. Le Beau

PECULIAR POWER: A Quaker Woman Preacher in Eighteenth-Century America. By Cristine Levenduski. Washington, D.C.: Smithsonian Institution Press. 1996.

In her study of the Quaker minister, Elizabeth Ashbridge (1713-1755), Cristine Levenduski made a choice not to write a biography. Ashbridge, though prominent within Quaker circles in the mid-eighteenth century, left little in the extant records except her autobiography, *Some Account of the Fore Part of the Life of Elizabeth Ashbridge*. Rather than attempting to fill in these enormous gaps, Levenduski instead opts to place Ashbridge’s work in “its literary, historical, and social contexts.” Her goal is to demonstrate “how a single powerful document can broaden and deepen our understanding of early America and also open new perspectives on the subtle, complex art of life-writing” (1). The narrative, Levenduski believes, provides us with unusual insight not only into “the Quaker spirit of cultural critique,” but focuses on the “political realm” in ways not typical of other Quaker writings. Ashbridge’s “narrative . . . underscores . . . the capacity of marginalized groups to push early America’s mainstream political culture to confront pluralism’s place in a democratic culture” (2).

The strength of Levenduski’s account is her strategy to contrast Ashbridge’s narrative to those of other prominent Quakers, such as John Woolman. Ashbridge’s life is compelling. She eloped at age fourteen in England, but was kidnapped and then forced into indentured servitude in New York. After purchasing her freedom, she settled in New Jersey with her second husband. She converted to Quakerism during this marriage. Clearly her husband abused her emotionally following her conversion. After her husband’s death, Ashbridge supported herself as a school teacher before marrying a wealthy Pennsylvanian Quaker. She became a minister and traveled throughout the middle colonies and the British isles.

Levenduski also draws on anti-Quaker literature to capture the perception of both Quakers and non-Quakers in the late seventeenth- and early eighteenth-century. Levenduski places special emphasis on the experiences of Mary Dyer and the other New England Quaker martyrs during the mid-seventeenth century. Levenduski argues that the brutal persecution of Quakers in Massachusetts shaped Ashbridge’s perception of her denomi-

nation. She characterized herself and fellow Quakers as “‘peculiar people,’ individuals set apart from the dominant culture by language, dress, behavior, and beliefs” (17).

Although Ashbridge saw Quakers as “peculiar people,” and though she suffered abuse for her beliefs, it is difficult to agree that the persecution of New England Quakers, three-quarters of a century before Ashbridge’s conversion, played such a significant role in her self-perception. Ashbridge converted in Pennsylvania and spent most of her life in middle colonies, where Quakers represented a substantial minority. These conditions hardly compare to New England conditions during the previous century.

The construction of gender in early America is also an important theme in this study. Levenduski argues that “the realities of gender and of her self-definition as an outsider color Ashbridge’s understanding of the very nature of Quakerism” (94). With a strong and growing literature on the role of gender in early American religion, it would be useful to see how Ashbridge’s experiences compare to the experiences of non-Quaker women. Nonetheless, Levenduski provides us with an important contribution to the understanding of Quakerism and gender in the early eighteenth century.

Salt Lake City, Utah

Stephen Grossbart

DEADLY MEDICINE: Indians & Alcohol in Early America. By Peter C. Mancall. Ithaca, New York: Cornell University Press. 1995.

WHITE MAN’S WICKED WATER: The Alcohol Trade & Prohibition in Indian Country, 1802-1892. By William E. Unrau. Lawrence, Kansas: University Press of Kansas. 1996.

These two books provide a composite portrait of the devastating effects that alcohol has had on American Indians; however, each has a distinct focus. Where Mancall’s book focuses on the colonial frontier, Unrau’s study centers in on the nineteenth century Trans-Mississippi West. Mancall’s treatment utilizes an ethnohistorical approach and discusses how alcohol was integrated into American Indian societies. Unrau’s account utilizes a standard treatment of Indian-white relations that largely focuses on the reasons for the lack of success in enforcing the numerous anti-alcohol regulations of the nineteenth century. Yet, both studies emphasize the heavy drinking environment of white America that surrounds/surrounded Indian communities, one which strongly contributes/contributed to the spread of this “deadly medicine” or “wicked water.” Today, as Mancall has observed, Indian death rates from alcoholism are four times the national average.

Mancall, Professor of History at the University of Kansas and author of *Valley of Opportunity*, has written an impressive but disturbing account. He emphasizes the proliferation of alcohol use in western culture as a result of new, more efficient ways of distilling alcohol after 1500 and the emergence of mercantilist objectives. By 1577, there were 17,000 ale houses, inns and taverns in England and by 1750, the city of Paris alone had 3,000 public drinking establishments. Because of the common acceptance of even excessive alcohol consumption in western society, influential colonial officials believed this trans-Atlantic commercial activity was an essential trade to support the empire as well as their interests in North America. By the 1760s, colonists imported or produced 8.6 million gallons of rum and between 80,000 and 170,000 gallons were consumed by the Indians annually.

By that time, alcohol was incorporated into the fabric of Indian-white relations—at the opening of conferences, in the conduct of gift-giving diplomacy, as an essential item in the fur trade, and even, as Mancall effectively describes, in the incorporation into Indian ceremony. Indians began to treat “alcohol as if it were some sort of medicine that had to

be taken in great quantity if the drinker were to derive any benefit from it" (71). Some Indian communities even developed specific rituals seeing supernatural qualities in alcohol, using it for mourning rituals, or designating it at times, as did the Ojibwa, Montagnais and Teton Sioux, as a sacred substance which could create a desired state of mind to "temporarily gain power and control over their lives once again" (82). Some Indians themselves became part of the trade in alcohol. On the other hand, as Mancall clearly shows, reform-minded Indian leaders among the Catawba, Choctaw, Delaware, Iroquois, Miami, and Shawnee, all sought to end its use and a wave of revitalization movements swept Indian Country in the late eighteenth and early nineteenth centuries.

Building on the early works of Richard White's *The Middle Ground* and William Rorabaugh's *The Alcoholic Republic* (1979), Mancall has produced an impressive book. He has extensively combed manuscript collections, including the substantial records of Bayton, Wharton & Barton, the prominent Philadelphia trading house that flooded Indian Country with rum. In the end, the Indians could not escape this "bewitching tyranny," this deadly medicine that exacerbated other crises facing Indian societies.

Unrau, Distinguished Research Professor at Wichita State University and author of many books in American Indian history, sees Indian alcohol abuse as the "inevitable" consequence of the cultural confluence of Euroamerican and Indian worlds. Unrau estimates that well over thirty percent of whites on the early nineteenth-century frontier were alcohol abusers. He suggests that Indians mimicked some of the worst habits of white frontiersmen as part of the acculturative forces at work. The Indians all-too-frequently came in contact with enlisted men on military outposts who were supplied with whiskey rations, Indian agents who all-too-easily dispensed alcohol, as well as the omnipresent liquor vendor. Whenever Indian annuities were given out, the traders, such as the House of Ewing, were there to make sizeable profits. Even though there were efforts to regulate the alcohol trade to the Indians from 1802 onward, Taos distillers and their Missouri counterparts as well as fur companies took advantage of the ill-defined term "Indian Country," or other loopholes in the law to circumvent the restrictions. Alcohol which could be sold for 25 cents per gallon in St. Louis in the 1830s, could be marketed for \$34 per gallon in eastern Kansas at Fort Leavenworth and could be dispersed for \$65 per gallon in the Rockies along the Yellowstone. Hence, because of the unbelievable size of the profits to be made, there were always people willing to break the law.

Unrau is most effective when he analyzes legal proceedings. Besides BIA records in Washington and Kansas City, he drew from the federal records of district court and those of the Treasury Department's Solicitor as well as local records housed in the Kansas State Historical Society. Unrau clearly shows that liquor vendors had little to fear from the law. Indeed, their sentences were remarkably light. In a study of fifty cases in Kansas between 1855 and 1860, Unrau found that the average sentence for plying the Indians with alcohol, a federal offense, was a fine of \$25 or a day in jail. Too often, jurors, some of whom were heavy drinkers themselves, showed little sympathy for Indians, and alcohol vendors often skipped bail. Drunken Indians were punished severely for assaulting whites but drunken whites were seldom punished for similar offenses. Right down to 1892, the federal government continued to pass new regulations making it illegal to dispense alcohol to the Indians, but with limited success. On August 15, 1953, all federal laws restricting the sale of alcohol to Indians were repealed.

Despite its brevity, one hundred twenty-four pages of text, Unrau's book is, nevertheless, a significant contribution to the literature of Indian-white relations. Al-

though Mancall's book deals with the cultural context more effectively, both books should be essential reading for those interested in this important but tragic subject.

SUNY New Paltz

Laurence M. Hauptman

THE THEATRE IN AMERICA DURING THE REVOLUTION. By Jared Brown. Cambridge: Cambridge University Press. 1995.

Brown's study continues what Hugh Rankin's did for the American colonial theater: gives a clear chronology, as detailed as the documents allow, of dramatic presentations during the American Revolution. The bulk of these were the work of British soldiers. Especially in New York City, long seasons were given in the winter and spring every year, 1777-1783. Under the guise of charity, these public and widely attended performances approach, in outlay anyway, the professional. The charitable concerns were pretty much camouflage, since those "suffering widows and orphans" rarely got more than 5% of the substantial intake. Brown also covers the return of non-military theater, beginning in 1782 when Maryland defied the Continental Congress's ban on theatricals. He also tracks down military theatrical performances in such unlikely places as Portsmouth, NH, Reading, PA, and Staunton, VA. Brown's "hope that this volume will satisfy the requirement of thoroughness and scope, as well as accuracy" is well-founded (vii).

While Brown's focus is on getting the data right, he, of course, also retells the best stories. John Burgoyne's troops in Boston were watching and performing a farce which that general wrote, when a sergeant ran in yelling, "Turn out! Turn out!" He was applauded for the comic authenticity of his acting before the soldiers understood he was in earnest and hastily adjourned to the much-remembered drama of Bunker Hill. When George Washington's troops had some leisure, that general was happy to have them produce plays and they had a very short season as an irritated Continental Congress passed two additional increasingly loud edicts against theater. When Lafayette dropped by he asked Henry Laurens to go to the theater with him, Laurens apologized, but had to refuse since he'd just voted for a resolution prohibiting theatricals that afternoon. Lafayette once again sacrificed for the American cause, and stayed home, too.

Brown also discusses the dramas written in or just before the war years, though this coverage is more conscientious than probing. To say that no pamphleteer was "more effective" than Mercy Warren is surely to forget Tom Paine (12), and the claim "that the subject of most American plays written before 1850 was the contrast between American and British values" is wholly mistaken (170). Even in the play Brown probably has in mind, Royall Tyler's *The Contrast* of 1787, the values of honest Americans are contrasted with those of *Americans* who stupidly ape foreign fashions.

The generalizing aspects of the book are less sure than the details. One is surprised to learn that "every officer had his mistress, it seemed, and the young Tory women of New York competed with one another to see who could provide the greatest pleasure" (86). Even the central claims that Brown shares with the earlier historian of these events, George Seilhamer (1889), are problematic. The claim that military performances during the Revolution "helped bring about an enormous expansion of theatrical activity in the nineteenth century" seems a big chronological stretch (170). That British theatricals "may have contributed to their ultimate defeat" by encouraging, in Seilhamer's words, "enervating indolence" is also debatable (31). Here William Dunlap's counter-argument should be considered: performing plays was a comparatively disciplined activity for military leisure time in garrison cities. Brown leaves unexplored the question of how anomalous or common were the commitments in America of the British military to theatricals.

Still this is a valuable study. The fifteen page appendix alone saying who performed what, where, and when is worth the price of admission.

University of Maryland, College Park

David Grimsted

A BRIDE'S PASSAGE: Susan Hathorne's Year Under Sail. By Catherine Petroski. Boston: Northeastern University Press. 1997.

Unlike most books presenting diaries and other personal papers unearthed by scholars, this one does not offer a transcription of the diary itself. Instead, Petroski's book is her own reconstruction of Susan Hathorne's life during the year 1855 in which the diary is liberally quoted. The book takes us month by month through the eventful year as the new bride adapts to both marriage and life on a commercial vessel. The result is a deeply-researched account and explanation, but one that lacks the immediacy and interest of an encounter with a daily personal text as in the diary of Mary Chesnut or those of other less famous women and men. This choice of format makes sense given the task of presenting a slim, one-year life record, but despite its virtues, it keeps an unfortunate distance between the reader and the nineteenth-century writer.

Catherine Petroski knows a great deal about life at sea and the maritime culture of the mid-nineteenth century. While her ancillary reading in other women's diaries seems limited, her bibliography attests to familiarity with the major scholarship, at least through the early 1990's. Her attention to the minutiae of Susan Hathorne's life, as evidenced in comments, appendices, and notes is remarkable. As John H. Harland aptly says, in one of the book's cover blurbs, her exhaustive handling of the diary was quite evidently "a labor of love indeed!" As a social history, then, this book is successful. Though it does not really add to what we know, I think, about women in mid-century New England maritime culture, it is a full and sensitive treatment of one woman's experiences—carrying the implication that her record, limited as it is, probably speaks for many others who also accompanied their husbands on commercial voyages. The records left by whaling wives are better known; either more of them have survived, or those women, often at sea for several years, wrote more than did their sisters under commercial sail on much shorter voyages. For that reason alone, an unremarkable account such as this one, embedded in a rich scholarly contextualization, is valuable. I know of no other book quite like it.

University of Kansas

Haskell Springer

WASHINGTON COUNTY: Politics and Community in Antebellum America. By Paul Bourke and Donald DeBats. Baltimore: The Johns Hopkins University Press. 1995.

For the past forty years, social-science studies of nineteenth-century electorates have isolated such "analytically separable" variables as class, regional origins, ethnicity, and religion in order to find out which of them made people vote the way they did. Paul Bourke and Donald DeBats pointed a way out of that bloodless enterprise and back into lived history.

Washington County describes political divisions in an Oregon county in the second half of the 1850s. The authors selected the country not for its "typicality" (though they make an off-hand effort in that direction) but because settlers voted *vive voce*, and poll books that identify the votes of individuals have survived. The poll books are confined, however, to the period 1855-59, and do not include the climactic presidential election of 1860. They reveal the middle of a good story, but political historians will miss the beginning and the end.

Bourke and DeBats do not, however, care to explain how Abraham Lincoln became president. They want to watch routine politics being acted out. They find, first of all, that only about 10 percent of the country's adult white men showed up for every election and voted straight party tickets. Membership in this selected group, like membership in churches and other community institutions, was limited to men who were married middle-aged, and relatively wealthy. With only such prominent men firmly tied to one or the other of the political parties, elections were mobilization contests conducted by neighborhood leaders. Bourke and DeBats reconstruct those contests, making firm strides toward grounding the Democratic Party and its Know-Nothing and Republican opposition in day-to-day social life.

A short review can only summarize. Democrats in Washington County clustered in neighborhoods whose first settlers were southerners. They staked out large farms and fixed their boundary lines by trees and streams, and they built no towns—thus recreating the landscape of the rural upper south. The one Democratic “town” in Washington County was Hillsboro, a hamlet that filled with people only for political rallies, election days, market days, and hangings. Democratic leaders were older men who headed large and complex families, and they lived in neighborhoods peopled by their kin and in-laws. They stood before their neighbors as patriarchs of rural clans rooted in kin-based rural worlds that distrusted improvement and metropolitan culture.

The center of Know Nothing and Republican activities, on the other hand, was the town of Forest Grove—home of Pacific University, a temperance movement, and activist women—which received political cues from the urban east and then sent them onto a neatly gridded countryside that resembled the rural Old Northwest from which its key settlers often came. Know Nothing and Republican leaders were young men who headed nuclear families surrounded by comparatively few relatives; in the few cases where non-Democratic clans were large and complex, it was sons and not fathers who assumed political leadership. To put it more simply than Bourke and DeBats would put it, Democratic politics was an expression of patriarchy, clanishness, and distrust of outsiders; their opposition were younger, more individualistic, and tied to a metropolitan culture that used state power to foster not only prosperity but social homogeneity.

Washington County may become a landmark in the study of the nineteenth-century electorate. For its emphasis on neighborhood moves politics into areas where what is social and what is cultural cannot be separated. We might even learn to suspect that trying to make that separation was not a good idea in the first place.

University of Utah

Paul E. Johnson

CRITICAL REGIONALISM AND CULTURAL STUDIES: From Ireland to the American Midwest. By Cheryl Temple Herr. Gainesville: University Press of Florida. 1996.

A great paradox of our times is the fact that globalism and regionalism flourish side by side. At the very moment that people everywhere seem to be marching into a New World Order crafted by Bill Gates, Michael Eisner, and Ted Turner, they also resist these glossy blandishments in favor of more intimate forms of identity. The prospect of placeless uniformity evokes a desire for rooted identity: the more we live in the global village run by multinational corporations, the more we crave distinct villages of our own and hunger for products other than Coca-Cola, McDonalds, and MTV. At the same time that the world seems to merge into an ever-larger supermarket, it also appears to fragment into ever-smaller nations and regions. “Caught between Babel and Disneyland,” Benjamin Barber

writes in *Jihad vs. McWorld*, “the planet is falling precipitously apart and coming reluctantly together in the very same moment.”¹

In *Critical Regionalism and Cultural Studies*, Cheryl Temple Herr adds a literary and aesthetic dimension to our understanding of how end of the century corporate globalism engenders a countertide of pluralism and ethnoregional passions. Using an eclectic array of regional literature, architecture, film and armed with an arsenal of postmodern critical theory, Herr examines the tug of war between the designs of corporate giants like Archer-Daniels-Midland (“Supermarket to the World”) and the needs of agrarian folk in Iowa and Ireland. In the fight between the global leviathan and regional folk, Herr’s sympathies are clearly with the fold, and one of the virtues of this impassioned often difficult book is that in addition to shrewdly analyzing the economic dynamics of this struggle it also offers a utopian vision of how widely separated “cousin regions” might join “in opposition to relentless world wide homogenization” (28).

The notion of a “critical regionalism” of linked regions thwarting the corporate juggernaut lies at the heart of Herr’s argument. Beginning with Kenneth Frampton’s call for a regional “architecture of resistance” to wage “a cultural guerrilla war against the ubiquitous, space-endlessness of the consumerist Megalopolis,” (13), Herr encourages scholars and critics to uncover other “space-spanning assemblages” (68) among exploited people world-wide. While much of this opening appeal for “connective practice” is often cryptic and jargon-laden, Herr’s introductory manifesto underscores the need for cross regional studies in a global context and highlights the ironic profitability of regional marketing schemes for the New World Order.

Critical Regionalism and Cultural Studies is most valuable when theory recedes and concrete regional comparisons are made. After a dense theoretical introduction, six chapters trace “compelling symmetries” between Ireland and Iowa—from the first Irish migration to the state in the late 1840s to postmodern films in the late 1980s. Beginning with similarities between cultural landscapes and sacred architecture in the two rural heartlands, Herr effectively compares the indignant agrarianism of Hamlin Garland, Luna Kellie, Ruth Suckow, Jame Smiley, and other Iowa voices to the bittersweet visions of William Murray, Patrick Hogan, Paul Duncan, Seamus Heaney, John McGahern, and other Irish voices. A particular strength of this book, is its use of a spectrum of vernacular artifacts—including farmers’ diaries, guidebooks, local bill boards, post cards, pamphlets, and monastery newsletters—to capture the folk spirit of each place. And Herr’s concluding discussion of “magic realism” in the heartlands of Iowa and Ireland through the films *Field of Dreams* (1986) and *Eat the Peach* (1986) is a creative *tour de force*. Cheryl Temple Herr’s book is full of important leads for American regional studies. By placing regionalism in a global context and by comparing widely separated places on the globe, *Critical Regionalism and Cultural Studies* may offer a model for postmodern, postnational regional studies. The on-going tension between the “local utopianism” of agrarian heartlands and the “international axis of desire” of Archer-Daniels-Midland, the World Bank, the International Monetary Fund, and other global giants is the driving force behind this book, while lengthy detours into cultural theory weaken its thrust. Herr’s discussions of Jacques Lacan, Gilles Deleuze, Felix Guattari, and other continental theorists are likely to baffle most readers, while the author’s call “to reconnect cousin regions and to think in classrooms and at dinner tables, in boardrooms and in legislatures, the effects of corporations across distant territories” (145) makes powerful good sense. Although appeals for global, cross regional analysis have been heard before in American Studies—Lewis Mumford’s *The Culture of Cities* (1938), Tremaine McDowell’s “Region, Nation,

World" (1948), and Robin Wink's "Regionalism in a Comparative Perspective," (1983) come to mind—Herr's book may serve as a postmodern catalyst nudging American regional studies into the next century.²

California State University, Fullerton

Michael Steiner

1. Benjamin R. Barbour, *Jihad vs. McWorld: How Globalism and Tribalism are Reshaping the World* (New York: Ballantine Books, 1995), 4. Other sources that analyze the reciprocal relationship between regionalism and globalism include: Harold Isaacs, *Idols of the Tribe: Group Identity and Global Change* (New York: Harper and Row, 1975), Jane Jacobs, *Cities and the Wealth of Nations* (New York: Random House, 1984), and Kirkpatrick Sale, *Human Scale* (New York: Coward, McCann, & Geohegan, 1980).

2. See Lewis Mumford, *The Culture of Cities* (New York: Harcourt, Brace, & Co., 1939); Tremaine McDowell, "Region, Nation, World," in his *American Studies* (Minneapolis: University of Minnesota Press, 1948), 82-96; and Robin Winks, "Regionalism in a Comparative Perspective," in William G. Robbins, Robert J. Frank, and Richard E. Ross, eds., *Regionalism in the Pacific Northwest* (Corvallis: Oregon State University Press, 1983), 13-36.

THE POLITICS OF DISTINCTION: Whitman and the Discourses of Nineteenth-Century America. By Christopher Beach. Athens: The University of Georgia Press, 1996.

For the past decade, the most significant perspectives in Whitman studies have been cultural and historical. The promise of Christopher Beach's book is to add to this rich field by examining not only the relationship of Whitman to his culture's discourses, but also "the process by which Whitman negotiated, distinguished, or chose between discourses" (12). Beach wants to show how Whitman transformed the contemporary sociolect, "the Discourses of Nineteenth-Century America," into a personal idiolect. The first chapter looks at Whitman's unique place among other nineteenth-century American male poets. In the remaining three chapters, Beach writes about Whitman's poetic response to discourses of slavery, the city, and the body. Using Bourdieu's cultural sociology and clarifying two different senses of "distinction," Beach sees Whitman as a poet who became distinct (different, rare) by writing verse that refused social distinctions (class hierarchies, cultural snobbery).

Unfortunately, *The Politics of Distinction* does not follow through with its promise to show us "the process" Whitman used to re-fashion these discourses into a distinct style. Beach takes neither a panoramic overview of Whitman's relation to nineteenth-century discourses (as in David Reynolds' *Walt Whitman's America*) nor a high-insight, historically-specific approach to selected discourses (as in Ed Folsom's *Walt Whitman's Native Representations*). Although he complains that another Whitman critic "provides little of the historical specificity that would be necessary to establish such 'links between poetry and politics'" (193), Beach's own work is historically thin, overly generalized, and not-always accurate. While he makes references to Whitman's notebooks, Beach examines few primary documents not written by famous authors. A work about "Whitman and the Discourses of Nineteenth-Century America" ought to have careful, first-hand analysis of non-literary nineteenth-century discourses.

Instead of revealing Whitman's process for negotiating these discourses, Beach furthers his argument by making evaluative comparisons of Whitman to other writers. While calling Whitman "distinct" and "radical," Beach dismisses other poets as conventional, "vitiating," "hegemonic" (53), "watered-down versions of various English Romantics" (42); he judges Bryant as "derivative" (47), Emerson as "kitsch" (28), Douglass as "co-opted by the genteel expression of white abolitionism" (65), and poets as "trapped" and able only to produce mediocre poetry (190). Although Beach says he will not make

claims about Whitman's "originality and creative powers" (14) or examine the poetry in terms of a "radical social or political agenda" (15), much of *The Politics of Distinction* is devoted to a demonstration of how original and radical Whitman is compared to other nineteenth-century writers.

Other problems with this book are likely to bother Whitman scholars in particular. Beach misquotes Whitman's work. In his analysis of the 1855 poem later called "The Sleepers," Beach argues that the whale represents enslaved African peoples; yet while quoting the crucial lines, Beach omits some of Whitman's commas and a word describing the whale, "dusk" (dark skinned) (92). Because this passage's relationship to slavery is indirect, Beach's deletion of such a key word hardly helps his argument. Elsewhere, Beach unaccountably quotes from the 1891-2 version of "Song of the Answerer" to make a point about Whitman's career in 1855 (150), even though he used the 1855 version earlier in the chapter. There are other typos ("Edgar Allen Poe") and misquotations that a copy editor might have corrected. More significantly, Beach ignores major scholarship related to his project. For instance, Beach claims scholars have "tended to steer away from . . . questions" about Whitman's use of slavery discourses (78), when in fact several have written on the subject—including Martin Claimer (in *Whitman, Slavery, and the Emergence of Leaves of Grass*), Reynolds, Betsy Erkkila, and Michael Moon.

While Beach's use of Bourdieu is interesting, *The Politics of Distinction* is a disappointing and sometimes careless work that fails to realize the project it sets out for itself.

Kansas State University

Gregory Eiselein

ON THE EDGE OF AMERICA: California Modernist Art, 1900-1950. Edited by Paul J. Karlstrom. Berkeley: University of California Press. 1996.

California, writes art historian and archivist Paul J. Karlstrom, has been "identified almost exclusively with Hollywood and popular culture" and as a result, has "been denied a meaningful relationship to twentieth-century modernism." In *On the Edge of America: California Modernist Art, 1900-1950*, Karlstrom and eleven other authors offer a much needed corrective which considers how California artists reckoned with their geographical distance from arts centers in New York and Europe, and worked toward establishing their own versions of a modern aesthetic in painting, sculpture, public art, architecture, experimental film, and photography during the first half of the twentieth century.

Setting the tone with a lively and illuminating introduction, Karlstrom explains that the volume's central theme is to explore the many and varied manifestations of early California modernism and to critique if and how they differed from the forms of modern art that burgeoned in other parts of America (and Europe) by considering notions of reinvention, self-discovery, appropriation, and creative legacy. The book is then divided into three sections: the first taking issue with the notion of regionalism and its relationship with California modernism; the second group of essays focusing on the specific sources that helped shape modern art in California (among them, Mexican styles and artists and the many Europeans who flocked to California during the 1930s and 1940s); and the third analyzing the modes of cultural identity that were expressed in the forms of subjects of that art and architecture. Backed by a helpful chronological appendix of the institutions, events, and individuals that helped shape artistic life in California from 1900-1950, this collection of well written essays contains a large number of compelling and provocative ideas not only about modern art in California but twentieth-century American art in general.

Responding to Daniel Joseph Singal's persuasive understanding of early American modernism as an integrative, broad-based, diverse, and paradoxical culture, Richard Cándida Smith's essay "The Elusive Quest of the Moderns" considers how California artists ranging from experimental painter Mabel Alvarez to sculptor Sabato (Simon) Rodia, maker of the Watts Towers (1921-1954) in South Central Los Angeles, commonly pursued a modern model of creative synthesis and regeneration. In her essay, "Mexican Art and Los Angeles, 1920-1940," Margarita Nieto similarly considers the long art history of cross-cultural fertilization in southern California, and further remarks on how that transnational and transcultural modernist synthesis has been, until recently, completely ignored in deference to a larger historical bias toward European and East Coast artists and styles. Modern art, in other words, as the California story (and indeed, the national story) clarifies, is far more complex than previous accounts limiting it to a seamless history of avant-garde formalist experimentation, or those insisting that modern art's primary focus has been that of self-criticality.

The most exciting aspects of this volume are both its spirit of fresh inquiry and its expansive attention to the creative activity and cultural climate of a hitherto mostly unrecognized California modern art scene. Excellent essays by Susan Anderson, Bram Dijkstra, Therese Thau Heyman, Susan Landauer, William Moritz, and Peter Selz provide a wealth of information about California's talented, diverse, and idiosyncratic pool of early modernists, many of them female and minority artists, as well as the look and meaning of their art, its context, institutional presentation, critical appropriation, and public reception. As Karlstrom remarks, "no author offers a conclusive answer" (10) about the styles of modern art that flowered in California from 1900-1950, a dialogic approach that invites readers to actively participate in their own revisionist accounts of twentieth-century American art and culture.

University of Colorado, Boulder

Erika Doss

VIOLENT LAND: Single Men and Social Disorder from the Frontier to the Inner City. By David Courtwright. Cambridge: Harvard University Press. 1996.

David Courtwright's *Violent Land* synthesizes much historical research about violence and about the culture of single males. He argues that American violence is the product of unusual demographic circumstances combined with destructive cultural practices. His contribution is to bring together several diverse strands of history and contemporary social science. By so doing, he constructs a lethal thread which stretches across the American historical landscape, showing how frontier violence, the male culture of cowboys and tramps, and the contemporary world of urban male violence, in particular that of poor black males, all have deep similarities.

The book's subtitle, "Single Men and Social Disorder from the Frontier to the Inner City," makes its thesis clear. In a culture which consistently encouraged violent assertions in defense of honor, a culture with ready access to alcohol and guns, when a group of young men form their own society, serious violence seems to be an unavoidable outcome. Whether the locale is nineteenth century Dodge or twentieth century Detroit is irrelevant. The troubling difference, Courtwright asserts, is that earlier male cultures did not reproduce, and today they do. This is a controversial assertion: one which requires more thorough elaboration. When the larger popular culture consistently glamorizes these men—whether in pulp fiction westerns of the nineteenth century or in movies today—prospect for change seems hopeless.

In his summing up final chapter, Courtwright seems to identify himself with the “new familism,” a loose group of people who argue for the nuclear family as the root solution to current violence problems. In this chapter, as in his first ones, Courtwright shows himself to be familiar with wide-ranging strands of social science and policy thinking. He carefully introduces the reader to everything from evolutionary psychology to biology, all in an effort to separate what might be called the invariant causes of male violence from the historical ones. His expertise in the history of drug usage is apparent throughout, and in his final chapters he introduces fascinating evidence from drug user interviews.

As a “new familist,” Courtwright sees the possibility for change to be located primarily in the nuclear family: not just the demographic presence of women and children, but the linking of family responsibilities and dependencies. He ends his book on a gloomy note: the “riptide” of the present may not be changeable. Who can change it? His answer seems to be politicians, who maybe could fix broken families. Here, Courtwright is careful to not overstate or elaborate his case. He sticks with his history and his reliance on contemporary social investigators.

This at first glance seems all to the good: the careful historian hewing closely to the evidence. But, politics does make an odd appearance at this point, for little of the historical analysis has to do with politics, but with demography, culture, and economic change. It is, of course, asking a lot more for an author to keep going, to add in even more elements, but probably everyone who reads this book will wonder why ask politicians to fix the family—not too easy to do—when they can’t even do the really obvious, control access to guns and liquor?

These questions will make great classroom discussion items, and Courtwright is to be congratulated on his wide-ranging, well written, and always interesting book. It would be a wonderful addition to a college syllabus, and readers who cherish their own single minded explanation for American violence are sure to be challenged by this book’s revisiting of dozens sensitive and urgent issues.

University of California, Los Angeles

Eric Monkkonen

LANGUAGE AND GENDER IN AMERICAN FICTION: Howells, James, Wharton and Cather. By Else Nettles. Charlottesville: University of Virginia Press. 1997.

Else Nettles explores the role of language in distinguishing and fixing gender stereotypes through an exploration of the writing about gender and language in late Victorian America and application of that writing to the works of William Dean Howells, Henry James, Edith Wharton, and Willa Cather. Nettles illustrates how language establishes and maintains gender stereotypes and patterns, even as authors appear to break with these patterns. Her analysis of men’s and women’s language in Victorian and early twentieth century America is the foundation upon which she builds her discussion of the four novelists and their use of language.

Nettles devotes her first chapter to an analysis of gender-based language expectations and stereotypes. Basing her analysis upon writing in magazines such as *Harper’s*, *Ladies’ Home Journal*, and *Scribner’s*, Nettles probes the meanings of “masculine” and “feminine” as applied to both language and literary presentation. Though the chapter at times seems overburdened with quotations, these are necessary in order to fully develop her arguments and lay the foundation for her discussion of how the four major authors both perpetuate and undercut attitudes prevalent in the Victorian America, attitudes which carry over into their own works in various ways.

In her discussion of Howells, James, and Wharton, Nettles focuses on the language patterns of male and female characters and the implications of these patterns. She also looks closely at contradictions present in these writers' commentaries upon literature and their created works as applied to the terms "masculine" and "feminine" and their depiction of male and female characters. She specifically notes that James presents one opinion of femininity in his essays yet he creates a contrasting view in his presentation of female characters, another contradiction between the idea and the presentation.

With her discussion of Willa Cather, Nettles looks less at linguistic presentation than at stylistic presentation. She also notes that Cather's female characters are actors while the men (Jim Burden of *My Ántonia*) are writers. Women fulfill the role of oral story teller, singer, and actress while men create the written work. In contrasting Cather's male and female narrators, Nettles emphasizes the differences between Jim Burden and Nellie Birdseye (*My Mortal Enemy*), showing how Cather developed the male narrator as more self-absorbed and self-confident than the female narrator who is more reticent and subdued. Though the difference in narrators is partly due to the difference in the characters each describes and the different stylistic approaches Cather used to develop each novel, as Nettles notes, some of the differences can be attributed to gender roles as well.

Else Nettles' book is an interesting and highly accessible study of the four writers and their uses of language to illustrate gender differences. It makes a significant contribution to the study of gender roles, language patterns and their effect upon gender formation, and the biases which writers consciously or unconsciously include in their works. The book addressed issues which affect all writers and students of writing, as well as issues pertinent to the formation of opinions and beliefs about masculinity and femininity.

University of Kansas

M.J. McClendon

THE NOTRE DAME HISTORY OF HISPANIC CATHOLICS IN THE U.S. Edited by Jay P. Dolan. 3 volumes. Notre Dame, Indiana: University of Notre Dame Press. 1994.

Over the past two decades, scholars have diligently employed the techniques of social history to explore the ethnic dimensions of American Catholicism. Ethnic studies animate the heart and soul of Jay P. Dolan's *American Catholic Experience* (1986), the widely used standard text. Dolores Liptak's *Immigrants and Their Church* (1989) further developed the ethnic angle of the Catholic experience in the United States.

The Notre Dame History of Hispanic Catholics in the U.S., a three-volume series, provides accessible and original research organized around major Latino groups and selected contemporary Latino issues. Edited by Jay P. Dolan and published by the University of Notre Dame Press, this series comes with reputations that virtually guarantee a large readership. The consistently high standards of scholarship for this series provide the most compelling argument that these volumes are essential reading for social historians, historians of religion, specialists in cultural studies and general readers. The high quality of these volumes offers some assurance that future generations of scholars will no longer be able to ignore or downplay the richness and complexity of Latino Catholicism. As these volumes suggest, Latino Catholicism was shaped by the mingling of African, Native American, and European cultures. The Latino religious experience was not always appreciated by church leaders more comfortable with European and white American influences. Still, Latino Catholics have enjoyed a rich religious life within the Catholic church and some of their initiatives have been incorporated into mainstream American Catholicism through the *Cursillo* and veneration of Our Lady of Guadalupe.

This series consists of two narrative historical volumes, *Puerto Rican and Cuban Catholics in the U.S., 1900-1965*, edited by Dolan and Jaime R. Vidal and *Mexican Americans and the Catholic Church 1900-1965*, edited by Dolan and Gilberto M. Hinojosa. Each of the two narrative volumes contains extensive sections written by a specialist. The third volume, focusing on selected issues and concerns of Latino Catholics, edited by Dolan and Allan Figueroa Deck, S.J., however, lacks a single narrative thread. Here scholars trained in history, sociology, or theology use the tools of their disciplines to explore contemporary Latino Catholicism.

The most powerful volume of this series is also the most concise, *Puerto Rican and Cuban Catholics in the U.S., 1900-1965*. Consisting of two extended essays divided into several chapters, the book features Vidal's scholarship on Puerto Ricans and Lisandro Perez's on Cubans. While the authors' emphasis is on each national group's experience on their respective home islands and in the United States during the twentieth century, each essay provides substantial treatment of the development of colonial Catholicism in the Antilles. These important background chapters carefully chart the development and persistence of popular religion there.

A significant theme of the series that eloquently emerges from this volume shows that geographic proximity, the experience of colonization, and a shared language and religion did not develop into a monolithic Latino Catholicism. Although European American church leaders often interpreted Latinos as deficient in their practice of the faith, these essays show that different social, political, and economic development on the Antillean islands resulted in distinctive religious cultures and that these cultures changed as Latino Catholics settled in the United States at different times, in different places, and with different resources.

An entire volume is devoted to Mexican American Catholicism by region, with extended essays on the Southeast by Hinojosa, California by Jeffrey M. Burns, and the Midwest by David A. Badillo. Such regional differences as the size of the Tejano or Mexican American population, the dates when large numbers arrived, rural or urban life, migrant or resident status, episcopal priorities, leadership of the Spanish-speaking laity, and the availability and quality of Spanish-speaking priests were among the major variables shaping the religion of Mexican Americans. Again, this volume richly documents the absence of a simple and uniform Latino Catholic experience. Its interpretation of the Mexican American experience is more optimistic than the views presented in the other two parts of the series. Like the preceding volume, this work is essential reading for anyone seeking a deep intellectual guide to a specific Latino Catholic group.

The final volume of the series covers a variety of contemporary issues such as Latino identity, forms of Latino spirituality, Latino leadership, the roles of Latino women and youth in the church. Readers of the entire series will note some repetition of material, popular Catholicism, Latino identity, and leadership of Latino Catholicism are areas where overlap is noticeable, however most of the overlap adds to the series's success in making Latino history accessible without oversimplification. Among the most provocative of the chapters are those devoted to the social history and identity of Latinos by Joan Moore, David A. Badillo, and Anthony M. Stevens-Arroyo. The volume contains several essays that suggest why evangelical Protestantism has attracted a sizable Latino following.

The editors of this series do not pretend to provide a definitive account of Latino Catholicism. As various contributors point out, much research on Latinos remains to be completed. More recent arrivals to the United States from the Dominican Republic, Central America, and South America have not yet been incorporated into the story of

Latino Catholicism. A case could be made for the inclusion of Filipinos in a comprehensive examination of Latino Catholicism in America. These magnificent volumes break new ground, suggest new interpretations, and offer up-to-date discussions of religious leadership, issues of women and youth, popular spirituality, the post Vatican II liturgy, and the appeal of evangelical groups for Latinos. This series is a long-awaited leaven that will help historians to capture more vividly and more accurately one critical dimension of Latino life.

University of St. Thomas

Anne Klejment

THE CULTURE OF WILDERNESS, AGRICULTURE AS COLONIZATION IN THE AMERICAN WEST. By Frieda Knobloch. Bloomington: University of Indiana Press. 1997.

Frieda Knobloch has turned her post-modern critical skills on the fictions of progress, settlement, science and agriculture and on the way those have both expressed an motivated what she calls in her subtitle, "agriculture as colonization." Her main title misleads, seeming to promise a meditation on wilderness and the wild, following Henry Nash Smith or Roderick Nash, perhaps. The argiculturization of wilderness, instead, is her topic.

She debunks and unmasks (1) the "common sense" embedded in histories of the West, which she takes on in her first chapter, and (2) the self-starving, self-deluding, rhetoric of those agents of change who tamed our forest, broke the plains, "improved" sheep and cattle breeds, and declared war on weeds. Taking charge is the trope, and the "patterns of domination between classes, genders, and races" permeates, she shows, the very "literatures of forestry, botany, weed science, animal husbandry, and range management" which are her sources (16).

While Knobloch focuses on the "ambitions and follies of the U.S. Department of Agriculture (USDA)" in the post-Civil War West, her target is larger, the very culture of colonial expansion into "new lands" by people with the old values and paradigms, dragging their exotic flora and fauna after them, replacing indigenous organisms and "simplifying" ecosystems for profit. And this "not only in the service of 'new western history' but more importantly in the service of—in anticipation of—a post-western history," which is to say an "indigenist, anti-imperialist, and antistatist" way of being with nature (ix). She develops this fancy in a brief "Epilogue" where she wisely holds up Gary Nabhan's work in Arizona as a model.

I enjoyed and learned from Knobloch's narrative of the processes by which forests became commodities and the domain of silvicultural experts and government control ("Trees"). Her unpacking of the gender assumptions folded into gardens as cultural constructs (feminine) and agriculture created by the plow (masculine) draws not only on analyses by Annette Kolodny and Vera Norwood but upon the very matter-of-fact how-to-garden pamphlets published and distributed by USDA ("Plows"). The drive to "improve" breeds of cattle and sheep and grow fodder for animals not equipped to forage successfully by themselves on the land they were brought to finds its maddest expression, perhaps, in the government's attempt to control "over-grazing" on Navajo lands by taking their sheep and then to help out by replacing them with new breeds whose wool did better at market but was worse for weaving rugs ("Grasses"). These are grim tales of folly and hubris.

"Weeds" is more fun. The tale is farce, for the weeds keep winning: "What is remarkable about all weed, human and plant alike, is their persistence in the face of

colonization, mechanical and chemical wars, systematic exclusion, and policies of eradication.” (141). She relished the irony that we did it to ourselves, “importing” weed seed with “good” seed, and spreading it. Filaree, downy brome, toadflax, knapweeds; these scratchy presences in the imaginary garden of the West bring the narrative alive, for me. Next time I would read the chapter on weeds first.

University of California, Davis

David Scofield Wilson

WILLIAM FAULKNER AND THE TANGIBLE PAST: The Architecture of Yoknapatawpha. By Thomas S. Hines. Berkeley: University of California Press. 1996.

Authors since Homer have used descriptions of place to set the exterior situations in which their characters act, to evoke the interior conditions of their subjects, and to represent the fortunes of their protagonists. Without frequent representations of place, writers might lose their readers in the intricacies of an action-packed mystery or in the subtleties of a psychological novel. Likewise, representations of time and its sequences are essential literary tools, particularly among novelists who tie their plots together with time and develop their characters over time. In the sediments of place, layered and weathered by time, a writer can examine the accumulated past, lay bare the complexities of the present, and reveal the possibilities of the future. Perhaps no novelist in the United States used the tools of place, time and their consequences more effectively than William Faulkner. His re-use of the architecture, sculpture and urban design in the real world of Oxford, Mississippi, to make tangible the fictional places and times of people in the imagined world of Jefferson, Yoknapatawpha County, is the focus of Thomas S. Hines’s extraordinary book, *William Faulkner and the Tangible Past: The Architecture of Yoknapatawpha*.

This is a deeply personal book, which in part accounts for its extraordinary quality. A distant relative of William Faulkner, Hines met the author at family gatherings, at the parties Faulkner hosted for his step-granddaughter, on the street, and at the grocery store during his youth in Oxford. While an undergraduate in history at Ole Miss in the late 1950s, Hines “had several pleasant and interesting encounters” with “Mr. F.” (145). Hines knew many of Faulkner’s closest relatives, too, including Miss Maud, Faulkner’s mother, to whom he carried books in the 1950s. In addition to being steeped with insider knowledge of the Faulkner family, Hines knows Faulkner’s landscape, Lafayette County and the buildings in it, as can only a person who grew up in the place. With 101 illustrations, 78 of which are his photographs, Hines shows the architecture that appears and reappears in the apocryphal world of Faulkner’s novels through his own experience of them. This short volume is further personally motivated by Hines’s need to fulfill an obligation to his son, Taylor, who admires William Faulkner’s work and has begged his father “on several occasions” (131) for his memories of the Nobel Prize winner. Hines fulfills his paternal responsibility with this book and a long letter to Taylor, which outlines the complex genealogy and events that formed the Faulkner-Hines’s families. Although in an appendix, Hines recommends we first read the letter so that the text and photos to follow are covered with a thick patina of personal history.

Hines is not the first author to notice Faulkner’s frequent use of architecture as a fictional tool but he is the first architectural historian to present that architecture visually and with an understanding of its tangible and historical qualities. Hines’s primary audience, since the volume results from two lectures he gave in Oxford at the annual Faulkner conferences, is the literary scholar who knows Faulkner’s work but probably

little about architectural history. This audience will appreciate Hines's introduction to late 19th- and early 20th-century American architecture found in north Mississippi, Faulkner's "little postage stamp of native soil" (xii). Hines connects these buildings to specific passages in Faulkner's novels in order to explore "how the built environment served Faulkner as background and foreground, as symbol and subject," (xiv) and to help the reader "appreciate the power of architecture to shape and reflect what Faulkner, himself, called 'the comedy and tragedy of being alive'" (127).

This book, however, is not only for Faulknerians but also for architectural historians whom Hines challenges to cross disciplines into literature to understand the significance of buildings in the lives of real and imagined people. Hines suggests that architectural historians capture high style buildings well but have "more trouble getting at the essence of the small, rural, parochial places," and that "writers of what is called 'fiction' can, through their particular kind of imaginative probing, help to locate and explicate the sense and meaning, the smell and ambiance of the more elusive, more anonymous architecture. . ." (2). Hines does not go so far as to argue that any fiction is as true as any fact but he does make a strong case for using literature as serious evidence. He takes up the historian Hayden White's view that imaginative writers attempt to recreate "some domain of human experience which is no less 'real' than that referred to by the historian" (3). What brings the historian's and imaginative writer's views of reality together is that both, in order to be plausible, must address what White calls the "truth of correspondence" as well as the "truth of coherence" (3). Using the facts of fiction effectively may help the historian give more coherence to the story.

Hines brings correspondence and coherence to his story through considerable field work, a careful re-reading of Faulkner, and his personal knowledge of north Mississippi. Over the years he trudged through Faulkner country with his camera to build up the actual architectural facts of Faulkner's world from Indian mounds to modern architecture. He trudged back through Faulkner's work to find the fictional facts of architecture which Faulkner uses to represent a world made by humans. He then demonstrates how fact and fiction are combined to help the reader understand many crucial passages in Faulkner's work.

For example, in Faulkner's novel *The Hamlet*, Mink returns home after having murdered Houston. Hines's photography of dogtrot houses in Lafayette County, Mississippi, provides excellent images of what Faulkner saw and perhaps what Mink saw. "It was dusk. . . . He emerged from the bottom and looked up the slope of his meagre and sorry corn and saw it—the painless two-room cabin with an open hallway between and a lean-to kitchen, which was not his, on which he paid rent but not taxes, paying almost as much rent in one year as the house had cost to build; not old yet the roof of which already leaked just like the one he had been in, which had not belonged to his father either" (28). Through his presentation of Mink's dogtrot house and Mink's perception of it, Faulkner tells us what's wrong in Mink's world, probes the interior of Mink's mind and reveals the motivations behind his heinous act. Hines cites many examples like this, and his photography always brings aspects of the merger between fact and fiction vividly to life.

Professor Hines takes pains to warn us from the beginning that he does not intend to explore the role of architecture in Faulkner's literature with other than conventional categories of architectural and literary analysis. He models his book after the structure of Malcolm Cowley's 1946 volume, *The Portable Faulkner*, by building "sprawling, chronological saga," which, he says "is, of course, a method and an attitude that is logical and congenial to me and most historians" (xiv). Thus, Hines adopts a linear idea of time

to present Faulkner's architecture and also casts the relationship of architecture to Faulkner's literature into the traditional temporal categories of art historical criticism: "folk vernacular, neoclassical, neo-Gothic, High Victorian, and modernist, as well as the related art of public sculpture" (15). Hines took Cowley's model seriously, for Cowley singlehandedly breathed life into Faulkner's career when Faulkner's work was totally out of print, even though he was at the peak of his career as a writer. Cowley was innovative enough to examine the Yakanpataphwa saga as a whole, making Faulkner's fictional world coherent to a generation of readers who considered it chaotic. It was one of the few times that a critic actually made a difference to the reading public, and Faulkner was very appreciative.

However, Hines's decision to follow Cowley's fifty-year old, chronological model of literature and an even older, traditional method of architectural analysis allows him to overlook more recent, perhaps to him less "logical and congenial," criticism of Faulkner's work and to avoid other methods in the study of architecture, particularly methods used to analyze vernacular architecture. Even Cowley suggested in his 1967 edition of *The Portable Faulkner* that he would have done things differently than in 1946, except that he found it difficult to change what he had said twenty years before. Newer scholarship, such as Cheryl Lester's study, "To Market, to Market: The Portable Faulkner" in *Criticism* (Summer 1987), doubts the usefulness of either Cowley's chronology and or his literary categories, categories that seem merely to simplify Faulkner's world in an effort to tame its wildness, to freeze its time, and to avoid more complex themes such as the role of race, gender and class in Faulkner's delineation of place. Further, Hines's use of stylistic categories of architecture allows him to interpret Faulkner's built environment almost entirely with photographic elevations, and this tends to congeal the significance of architecture on the surface. Without plans, interiors, and a variety of other evidence in addition to literature and architectural elevations—evidence that vernacular architecture historians have routinely used for a number of years to study many aspects of buildings outside the purview of stylistic analysis—it is difficult for Hines to explore more fully the complex, social constructions of space lurking beneath the cloak of style.

One hastens to say that these limitations are largely self-imposed, and Hines is clearly aware of them. Hines does not intend this book to be exhaustive. Rather, he wants to show literary scholars how to begin a study of the tangible reality of Faulkner's world. Should they be interested in a complete topoanalysis of Faulkner, defined by Gaston Bachelard as the systematic psychological study of our intimate lives," they will need to examine carefully more than just elevational evidence (4). In spite of the theoretical problems it poses to contemporary critics of Faulkner, Professor Hines has produced a beautiful book that makes an important contribution to the understanding of Faulkner's world.

The University of Kansas

Dennis Domer

HOLLYWOOD'S HIGH NOON: Moviemaking & Society Before Television. By Thomas Cripps. Baltimore, Maryland: The Johns Hopkins University Press. 1997.

Thomas Cripps has been a pioneer in connecting American history and American culture studies to American cinema. In *Hollywood's High Noon*, he suggests how much work had to be done to make film a serious part of studies of American national and cultural history. He writes: "I believe that more than thirty years ago, in May 1963, an essay of mine, 'The Negro Reaction to the Motion Picture, *The Birth of a Nation*,' was the first piece about the social history of movies to appear in an American historical quarterly." He then notes how film studies today pervades leading academic journals. For sure, Cripps' own

books on the largely neglected relationship of African Americans to American film, including *Slow Fade to Black: The Negro in America Film, 1900-1942* and *Making Movies Black*, contributed significantly to this change in academic attitudes toward film.

Unsurprisingly, therefore, much of *Hollywood's High Noon* entails a concise, coherent, and compelling social and cultural history of the complex relationship between Hollywood and American society and culture. From his opening discussion of the origins of film as an industry and art form through his chapters on the various phases of Hollywood's development into, as he says, "HOLLYWOOD," Cripps integrates the concrete details of Hollywood cinematic history into American social and cultural life. His fluid and provocative prose style gains special energy from his consistent use of a conceptual model of analysis derived from Antonio Gramsci's and John Kenneth Galbraith's ideas of power, hegemony, and countervailing forces.

While much of this book provides a consistent historical analysis of Hollywood, a dissonant theme of disenchantment with both Hollywood and America also operates throughout it as a kind of counterpoint. At times this work seems to be two books, one a compelling and coherent history and the other an angry assault. The assault persists rhetorically but never becomes a total argument to make the case that, as Cripps says: "In short, the history of Hollywood is the story of a crass, pandering, hypocritical, derivative, capitalist moviemaking machine, a machine whose products were *ours*, and we bought at least once a week during its classical era." The book's analytical depth and conceptual organization do not sustain the claim that "neither moviemakers nor moviegoers were conscious of their roles, the former as purveyors of ideology and the latter as sponges absorbing it." Similarly, at times the book's cultural criticism gets reduced to vituperation: "Having won the war to defend FDR's 'four freedoms' . . . Americans stood in line for their spoils. Heady with the scent of peace, they were particularly interested in exercising their 'freedom from want.'" Also, in proffering this critical dimension and thrust of the book, Cripps seems especially vexed by the influence of Jews over the development of Hollywood. Such a controversial argument and style of interpretation requires its own book with room for the venting of the author's rage but at a level of analysis to truly engage the mind and imagination as well as the interest of its readers.

Vanderbilt University

Sam B. Girgus

DAUGHTERS OF THE GREAT DEPRESSION: Women, Work, and Fiction in the American 1930s. By Laura Hapke. Athens: University of Georgia Press. 1995.

In this wide-ranging book, Laura Hapke brings new depth and insight to 1930s cultural history by examining representations of women in popular fiction as well as in the work of radical women writers familiar to scholars of the period. Views of wage-earning women come into sharper focus when read against contemporary representations of domesticity. Hapke also deftly evokes the larger cultural landscape, examining how writers of fiction shaped, appropriated, revised, or resisted prevailing representations of womanhood.

In chapter one, Hapke establishes the hostile climate of Depression-era culture, in which wage-earning women were often considered suspect at best, and at worst were condemned for undermining men's economic prospects and morale.

Motherhood loomed large in 1930s representations of women. In chapter two, Hapke uses Steinbeck's *Ma Joad* as a key emblem of male writers' romantic view of "exalted maternity." Meanwhile, wage-earning women were often portrayed as prostitutes or sexual predators, a threat to male prerogatives. In the next chapter, Hapke offers

compelling close readings of the work of Tillie Olsen, Meridel Le Sueur, and Agnes Smedley. In place of the mythic family harmony and healing love of the earth mother, these women portrayed families driven by men's oppression of women, and divided by an oppressive maternal power turned against daughters.

In chapter four, Hapke explores various challenges to prevailing narratives of romantic fiction. In institutions such as the summer schools for women workers, women labor organizers encouraged women to think of themselves as wage earners at a time when other voices (including those of many male unionists) criticized women's workforce participation or marginalized women wage-earners as temporary sojourners in the workplace. Here Hapke uncritically accepts Leslie Tentler's view of women workers as captives of the romantic narrative; other historians have found workplace culture itself a site of resistant consciousness and female work identity. In the rest of the chapter, Hapke looks at popular fiction that offered its own subversions of the romance plot: Fannie Hurst's *Back Street*, for example, was on one level a cautionary tale warning readers against relying on salvation through romance, and Lane Jugsmith's *A Time to Remember*, one of the few novels to receive a favorable reception from both radical and mainstream readers, offered a positive view of women department store workers as unionists. In the next chapter, six novels portraying the bitter strike in Gastonia, North Carolina, provide the occasion for further analysis of fictional representations of women's work.

In chapter six, Hapke takes up the subject of fictional representation of female professionals. Through astute readings of Sinclair Lewis's *Ann Vickers*, the works of Tess Slesinger and Josephine Herbst, and Christopher Morley's best selling *Kitty Foyle*, Hapke explores the ambivalence surrounding the female professional, leavened by Slesinger's pointed satire of women who sacrifice themselves to men.

Hapke uses the categories of "serious" and "popular" fiction without explanation. And her analysis relies on implicit assumptions about audience and reception that might have been explored more directly. Hapke succeeds admirably in drawing a map of the diverse cultural landscape of the 1930s: she tells us less about how readers might have used fictional representations to negotiate that terrain.

Hapke concludes, "...in a time of supreme economic stress, strictures on female conduct narrowed. The urgency to sustain the nation's morale resurrected a controlling myth of womanhood." This argument itself is not original, but it has seldom been demonstrated with such authority—authority derived from Hapke's unusually wide reading and perceptive analysis. This is American Studies at its best—informed by the critical sophistication of cultural studies, grounded in energetic research, and argued with intelligence and nuance.

George Mason University

Barbara Melosh

THE FDR YEARS. On Roosevelt and His Legacy. By William Leuchtenburg. New York: Columbia University Press. 1995.

This volume offers a gleaning of articles, lectures, and interviews from the more than forty years that William Leuchtenburg has been analyzing the New Deal and its leader. That the author was able to dedicate the work of 89 of his students who have published studies of the New Deal indicates the vast span of his influence. At the same time Leuchtenburg adds intimacy with a running commentary on the experiences and ardors that connect him personally with Roosevelt. To introduce the opening essay on Roosevelt as the first modern president Leuchtenburg remembers back to 1930 when, as a seven year

old, he was unable to tell a looming New York City school superintendent the first name of the Roosevelt who was governor. His vow after the scary ordeal to protect himself by remembering the right answer led to a fan's devotion. At nine he followed the presidential campaign of 1932 as though it were a Yankee pennant race and from there went on to a lifetime of political activism and scholarly interpretation in support of the New Deal and its legacy.

Leuchtenburg also fair-mindedly considers critics of the New Deal. In several essays he acknowledges the weight of persistent charges that Roosevelt was unintellectual and devious and had no design for systematic reform. Thus, opponents on the right found reason to scorn Roosevelt as an unprincipled opportunist. More seriously from Leuchtenburg's standpoint have been charges from the left that Roosevelt blew the chance the New Deal had to end chronic ills of inequality and hardship that still plague the nation. Leuchtenburg also pays grudging tribute to Huey Long's ability to gain a following by ridiculing Roosevelt as the agent of an exclusive establishment that plain people had no cause to respect. In speculating on class divisions Leuchtenburg exercises one of his many original turns of mind by comparing the struggle between the plebeian Huey Long and the patrician Roosevelt with the effort of Falstaff to win Henry V away from the claims of aristocratic duty. Leuchtenburg notes that he suffered his own greatest disappointment over the TVA, which at the time seemed to his adolescent idealism a perfect model for cooperation between centralized power and local democracy. Instead, as Leuchtenburg describes in his essay on "The Seven Little TVAs," turf wars between New Dealers blocked the expansion of TVA beyond the Tennessee Valley, and misguided TVA policies damaged the environment, while enriching utility company profiteers at the expense of the poor who were supposed to benefit from "grassroots democracy."

Leuchtenburg retains his buoyant optimism, however, by indicating that the ability of the New Deal to prevail despite relentless opposition and its own shortcomings adds to the magnitude of New Deal achievements and affirms the judgment of the general public that Roosevelt was the greatest of American presidents after Lincoln. Domestically, Leuchtenburg points out, Roosevelt redrew party lines and defined the functions of the state more thoroughly than any other president. He also presided over the extension of American power and influence throughout the world. In the concluding essays, taken from talks designed to convince European audiences of the Roosevelt administration's importance, Leuchtenburg is at his most discerning in listing the accomplishments of the New Deal and revealing its enormous influence on European thought and practice.

For all his thoroughness, graced by his special acumen in finding perfect, often amusing, detail to make a point, Leuchtenburg yet leaves today's reader short of certain vital answers. His decision to revisit arguments against leftist critics of the New Deal who seemed ready to dominate the discussion in the 1970s leaves out how far events have moved from that state of affairs in recent years. The issue now is not whether the New Deal fell short of progressive reform hopes but, rather, how much a campaign on the right to revive the ideas of free enterprise, states rights, and rugged individualism will undo what the New Deal accomplished. With the abandonment of the New Deal principle that the federal government should guarantee welfare benefits for the destitute; efforts to scuttle Keynesian economics with a balanced budget amendment; the deregulation movement cutting deeply into New Deal curbs on free-wheeling market forces; and Social Security under assault, to name only some of the fundamentals of the New Deal under siege, there is room to doubt that America continues to live, as one of L's books put it, *In the Shadow of FDR*. Disquieted readers of this collection might well wish that Leuchtenburg would

apply his rich historical perspective to the question of how much the new lurch to the right is apt to make the New Deal only history.

Boston College

Alan Lawson

THE LONG WAR: The Intellectual People's Front and Anti-Stalinism, 1930-1940. By Judy Kutulas. Durham and London: Duke University Press. 1995.

Judy Kutulas's *The Long War* is a fine work. I have some differences with parts of her analysis, but the scholarship is excellent and the basic theme is sound. If this review concentrates on some of the differences, it should not be misunderstood. They are respectful differences. Kutulas begins her work with a quote from Harold Rosenberg: "Instead of Communists, fellow travelers, liberals and radicals in one lump, the reality of the period lay in its battles." Her detailed exploration of the intellectual battles between liberal and left Soviet supporters and liberal and left anti-stalinists validates the accuracy of Rosenberg's quote. Focusing on the Popular Front period, but addressing the early thirties, as well as the post-Popular Front years, Kutulas argues that the left debates of the thirties became so fierce and polemical that they led in the cold war for years to a rigid and undifferentiated anti-communism vs. the remnants of Popular Frontism. The bitterness and anger of the thirties continued to manifest itself in the subsequent decades; she uses the Hellman-Mary McCarthy exchanges as an example.

What is most impressive about Kutulas's analysis of the left debates of the thirties is that she takes them seriously. She recognizes that the participants defined themselves politically and intellectually in the acrimonious exchanges. At the same time, she realizes that more was at stake than intellectual integrity and valid politics. She sees that there were also power and status; debate and polemics became a way to obtain status and to hold power in the left intellectual world. Kutulas is correct in seeing this "non-intellectual" dimension to the debates. However, occasionally, I feel, she pushed it too far and verges on negating the strength of her book: the need to take seriously the intellectual content of the battles.

I have other reservations. I think Kutulas sometimes draws too stark a contrast between the practical/activism of the Popular Fronters and the "pure, detached, and critical" style of its opponents. There is more truth in the Popular Front side of this distinction than to the critics' side; the critique of the Popular Front reflected a political engagement as much as detachment. Nor is it quite true that the Popular Fronters chose Stalin "as the lesser of the two evils." Their praise for Soviet accomplishments was more enthusiastic than lesser evilism. This leads to another reservation. I believe Kutulas emphasizes too much the cracks in the Popular Front in 1938-1939. Certainly there were developments that discouraged those whom she calls "progressives." I am more impressed, however, by the strength of the Popular Front despite events that might have potentially disrupted it. When she writes that by the summer of 1939 the Popular Front "hung by a single antifascist thread," the reader misses a sense of just how powerful that thread was.

Neither am I entirely persuaded by the "generational" parts of her thesis. There are too many exceptions (e.g., John Dewey, Norman Thomas and A.J. Muste on the older side and the bright young American Student Union students on the younger side) to fully sustain the argument that a generational division of older supporters and younger critics is a main key to understanding liberal and left attitudes toward the Soviet Union. However, the thesis is not necessarily invalid. More quantified evidence than she offers might have strengthened her case.

I am not completely happy with Kutulas's classifications. Having struggles with the problem myself, I know the difficulty. However, her distinction between "liberals" who were anti-Stalinist and "progressives" who were more sympathetic to the Soviet Union ignores the fact that liberals of all persuasions were dissatisfied with the term "liberal" in the thirties and adopted the term "progressive" to indicate the need for a more thoroughgoing economic transformation than piecemeal liberalism.

My final reservation develops out of one of the strengths of the book: the tracing of the evolution from anti-Stalinism to anti-Communism. Though some of the intellectuals she classifies as only anti-Stalinist in the early thirties were already anti-Communists, her basic point is sound: many left intellectuals who began as only anti-Stalinist eventually became anti-Communist and anti-radical in general. Yet, despite the strength of this analysis, I have a problems with her final ending—the need for a "workable middle ground" between "the supposedly dispassionate anti-Stalinists and the well-intentioned activism of the progressives." Perhaps if I knew more about what she has in mind by a "middle ground," I would not be concerned. She has shown how the original polemics of the thirties became a sterile debate between the lingering pro-Soviet progressive sympathizers and obsessive anti-Communists who apologized for almost anything done in the name of anti-communism. Where is the middle ground? Would not an *alternative* position have been better (it was followed by a few), to reject both sides in the name of a humane and democratic socialism?

Queens College, City University of New York

Frank A. Warren

ON THE SIDE OF MY PEOPLE: A Religious Life of Malcolm X. By Louis A. DeCaro, Jr. New York: New York University Press. 1996.

This study seeks to place the chief importance of Malcolm X in the development and growth of Elijah Muhammad's Nation of Islam, while placing special emphasis and "appreciation for the religious elements he contributed and on the movement's impact on him as a religious man." The book is divided into three parts. Part one examines the black nationalist religious tradition before the development of the Nation of Islam in the 1930s, and the work of the latter organization before Malcolm X became an active member of it in the 1950's. Part two focuses on "The First Moment," when Malcolm X converted to Islam, and covers his activities and religious experiences in the fifties and sixties. Part three, covers "The Second Moment," with a focus on Malcolm X's movement from a follower of Elijah Muhammad's Nation of Islam to his conversion to Sunni Islam, during the period 1963-65.

DeCaro is concerned with placing the religious emphasis of the life of Minister Malcolm X within the context of the biographical themes which dominate his life. The book gives an interesting account of these developments across the twentieth century. Yet, the complexity of the African American religious experience is still based on the central influences of the black Christian church. This paradox is always present for contemporary readers of studies like DeCaro's. Furthermore, where should scholars place the traditional African religions in assessing Minister Malcolm X's role as a religious leader?

University of Missouri, Columbia

Julius E. Thompson

IN THE NAME OF ELIJAH MUHAMMAD: Louis Farrakhan and the Nation of Islam.
By Mattias Gardell. Durham, North Carolina: Duke University Press. 1996.

Mattias Gardell, a scholar in Theology at Uppsala University, Sweden, has written a powerful book which explores the history of the Nation of Islam (NOI) movement in the United States against the background of black nationalism in the nineteenth and twentieth centuries. While hundreds of African American leaders within the black nationalist tradition are noted in this work, the center of the focus is on four major figures, namely, Master Farad Muhammad (1877- ?), who is credited with founding the NOI in America during the 1920s; the Honorable Elijah Muhammad (1897-1975), who developed the NOI between 1930 and 1975; Minister Malcolm X (1925-1965), who became a leading spokesperson of the group in the 1950's and early 1960's; and Minister Louis Farrakhan Muhammad (1933-), who has successfully led the Resurrection of the NOI from 1977 to the present.

The book's chief importance is to carefully document the complex nature of the NOI's history in the wider context of African American history. Gardell employs a wide-ranging philosophic perspective to unfold the life, history and culture of this movement. At once the reader is confronted with coming to task with an old world religion (Islam), in the midst of the realities of American religious life—(mostly Christian and Jewish)—and with the current situation whereby Islam is the largest growing religion in America today. A special challenge emerges in the relationship of Islam to the black church, for there are now more than three million African American Muslims out of a total United States black population of thirty-five million.

According to professor Gardell, the NOI is one of the most controversial of African American organizations in American history. The author argues that the group has taken a number of radical positions in its history, such as its opinion on the "nature" of white people, its criticism of Christianity and Judaism, its calls for the segregation of blacks and whites, and alliances with world leaders, such as Lybia's Mu' ammar Qadhdhafi, or praise for Fidel Castro of Cuba, among other issues. Gardell is especially concerned with capturing the dynamics of the role and contributions of the current leader of the NOI, Minister Farrakhan, who has emerged in the 1980's and 1990's as one of the best-known, although highly controversial personalities among black leaders in this country. A large section of the book denotes the achievements and special problems which Minister Farrakhan has experienced in the United States since the 1960's.

It is clear from a careful reading of this book that the NOI is a major black organization that will most likely remain on the American scene well into the next century and perhaps beyond that point. While its ideology of black nationalism and Islam is hard for many to accept, the group has, nonetheless, found a ready audience for its message of uplift and self-help philosophy among many in the urban black poor, black prisoners, and in the underclass. Meanwhile, conditions in America, in spite of the tremendous gains made by the Civil Rights movement, concerned individuals and organizations, and some governmental programs, have continued to decline for many poor people; and poverty, racism, sexism, and classism remain a burden for many in contemporary life in America. The NOI is one group which has been a witness to this phenomenon—and it is up to Americans to redeem these recurring problems in American life and to advance the society to a more open era of equality and justice for all.

University of Missouri, Columbia

Julius E. Thompson

PLAYING WITH THE EDGE: The Photographic Achievement of Robert Mapplethorpe.
By Arthur C. Danto. Berkeley: University of California Press. 1996.

This fascinating book is about the photographic work of Mapplethorpe, but perhaps more importantly it addresses that work in the context of the culture wars that have scarred American arts of the last 25 years.

The occasion of the book is the re-publication of an essay Danto wrote for Mapplethorpe, a lavish book of some 200 of the photographer's pictures published by Random House in 1992. The essay appears here, in a smaller format book with only 23 of Mapplethorpe's photographs, in an effort to make it available to the university world, where it "would contribute to the discussion of those issues with which Mapplethorpe's vision must always be associated," says Danto.

In addition to that essay, from which comes its title, the book contains a review Danto wrote for *The Nation* of the Whitney Museum's 1988 Mapplethorpe retrospective, which was Danto's first occasion to take seriously the artist's work and especially its engagement with a gay sensibility. Only midway through the show's New York run did Danto come to feel that Mapplethorpe's work would allow the critic to pursue any large "moral or philosophical structure that might help [his] readers . . . understand the art and, more important, understand a world that has such art in it? (2)

The book opens with a new essay in which Danto traces the shift in his own thinking from 1988, when he almost skipped reviewing the show, to 1992, by which time he had Pultz, review of Arthur Danto, *Playing with the Edge*, page 2, July 23, 1997 ". . . come to feel that Mapplethorpe's work was central to the allegorization of a new, gay sensibility." The book also contains a chronology of Mapplethorpe's life, an exhibition history, and a bibliography.

Danto, Johnsonian Professor Emeritus of Philosophy at Columbia University and art critic for *The Nation* since 1984, at no point tries to cover the whole career of his subject, the American photographer Robert Mapplethorpe, who lived from 1946 until his death from AIDS in 1989. Rather, he concentrates on those pictures that most explicitly engage with sex and sexuality. Danto considers the centrality of these images to gay culture in America of the 1970s and the way they are documents of a way of life now ended by the AIDS epidemic. For Danto these images are important because they bring gay desire into representation. Implicitly Danto would consider these erotically charged images much better documents of the emergence of gay men from the closet than more conventional documentation of selected faces or bodies. By concentrating on erotic imagery, especially of penises and of S&M practices, Mapplethorpe essentializes gay culture, assumes Danto.

Danto is eloquent in his description of how, through formalism and the beauty of his prints, Mapplethorpe raises pornography to the level of art.

A final concern of Danto's essay is the public response to Mapplethorpe's art, and especially the controversy it has raised. The exhibition *Robert Mapplethorpe: The Perfect Moment*, organized with the support on the National Endowment for the Arts, had its showing at the Corcoran Gallery, in Washington, D.C., canceled, when its director, Christina Orr-Cahall, decided it would be political suicide the exhibit Mapplethorpe's pictures in that nation's capital under current hostility to provocative art. Danto's pursuit here is more philosophical than journalistic. He tries to find the keys to the controversy and then makes the strongest possible case for why the pictures are significant.

The University of Kansas

John Pultz

THE CITY: Los Angeles and Urban Theory at the End of the Twentieth Century. Edited by Allen J. Scott and Edward W. Soja. Berkeley and Los Angeles: University of California Press. 1997.

This provocative and timely book, programmatic in mission, heralds the belated ascent of Los Angeles as a field of urban inquiry. The editors, geographers at UCLA, are well known for their important scholarship on this and other topics.

Scott and Soja are not mistaken in their assumption, acknowledging at the outset that the written history of Los Angeles is “exuberant, if brief.” After the publication of Robert M. Fogelson’s benchmark book in 1967, *The Fragmented Metropolis: Los Angeles, 1860-1930*, only six historical monographs or collections were published over the ensuing twenty years. Since 1990, by contrast, thirteen new titles—including *The City*—have appeared plus the reissue of *The Fragmented Metropolis*. Six of the thirteen have appeared between 1995 and 1997.

Chicago reflects another story, spurred by its school of sociology dating to the first quarter of the twentieth century. Differentiated by Scott and Soja as a *classic* urban case, it has been the subject of no less than eighty-five historical monographs or collections. The starting point—three decades before Fogelson’s book—was the beginning of Bessie Louise Pierce’s multi-volume biography (1937). Since 1990 alone twenty-nine Chicago titles have appeared, nine of them in 1991 and seven in 1995.

Scott, Soja, and their thirteen contributors—twelve affiliated with institutions situated in Southern California—assay Los Angeles geographically through social scientific eyes. Although only Mike Davis has bona fide credentials as a historian, this book *is* self-consciously historically-minded; its initial chapter, by the co-editors, postulates the five *surges* that have defined the city since 1870. Eschewing an *either/or* logic, their overall approach is multidimensional (“there is no common ground in the chapters that follow, other than one of simply context”). In the editors’ hands, sensibilities range from liberation to oppression (what Soja terms “this dialectic of extremes”), frequently observed through the fashionable lenses of post-modern theory. Particular emphasis is placed on global *restructuring*, framed between the epoch civil disorders in Watts (1965) and South Central Los Angeles (1992). The book’s tenor, not surprisingly, is *sturm und drang*; representative are such chapters as “A City Called Heaven, Black Enchantment and Despair . . .” and “How Eden Lost its Garden.”

Despite conceits—starting with the title *The City*—this volume abounds in riches rooted in probing research and imaginative conceptualization. My favorite chapter is “L. A. as Design product, How Art Works in a Regional Economy” by the distinguished sociologist Harvey MoLotch. More conventional, but also most informative, is “The Evolution of Transportation Policy in Los Angeles . . .” by Martin Wachs.

Scott and Soja, disclaiming “a final substantive statement,” have succeeded in their avowed goal (“to wet the appetite and stimulate the quest”). I forsee *The City* achieving a broad and enduring audience, informing urbanists in various disciplines as they read Los Angeles retrospectively and prospectively.

Lake Forest College

Michael H. Ebner