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

Reviews

PIANO ROLES: Three Hundred Years of Life with the Piano. By James Parakilas et al. New Haven: Yale University Press. 1999.

The coffee table book has gotten a bum rap in book circles. Easily identified by its over-sized shape and rich illustrations, it's snidely dismissed as a decorative indication of middle-brow tastes. Will the size, handsome design, and multiple authorship of *Piano Roles: Three Hundred Years of Life with the Piano* consign it to a coffee table existence rather like the Hollywood starlet too good looking to be taken seriously? Hopefully not. *Piano Roles* is a rich resource for cultural historians as well as a spring board for more detailed research into the role of music and instruments in modernization, industrialization, imperialism, and other dynamic forces of modern times.

In nine roughly chronological chapters, fourteen authors trace the development of the piano from its origins in early eighteenth century Italy to its apotheosis in the early twentieth century. Technological advances enabled the creation of an instrument compatible with the demands of baroque music especially the "pervasive changes in volume from phrase to phrase."

Unlike other more portable instruments, the piano could "imitate" the sounds of the orchestra and the human voice. Attracted by that versatility, composers responded to the demands of eighteenth century patrons with hundreds of new compositions for the piano.

How did the piano find its way from the courts of Europe to its ubiquitous place in nineteenth-century parlors (to say nothing of its place in churches, bawdy houses, schools, and theaters)? The first small or "cottage" upright, produced in the 1820s showed the possibility of a piano small enough to fit into domestic space. Still, it was not until Boston manufacturer Joseph Hale tried to make a piano "as easily procured as a cooking-stove or a sewing machine" in post-Civil War America that the "mass" as opposed to "class" market for pianos began to develop. Thanks to mass production and mass marketing techniques, within decades Hale had met his goal. In 1879, Hales' factories produced 7200 pianos priced well below concert quality pianos. Thirty years later, 365,000 pianos were manufactured by Hale and others.

Gender also marked the character of the piano. Virtuosity—associated with the male pianist meant men played almost all “celebrity” tours sponsored by piano companies. The domestic piano was the purview of women and girls from the time of Jane Austen to the Victorian “angel in the house.” Women taught the piano for, “as the leading symbol of middle-class domestic life, the piano offered ante-bellum women the ideal means for bringing in money without surrendering their social standing.” The advent of jazz in twentieth-century America provided an important exception to the gender split in piano performance. Prominent female jazz pianists included Mary Lou Williams, Marian McPartland, Geri Allen, and women artists like Sarah Vaughan and Nina Simone who won fame as vocalists as well.

Piano Roles’ copious illustrations include paintings, photographs, movie stills, sheet music, and advertisements which offer powerful visual evidence of the piano as “cultural go-between.” Not only was it a potent symbol of Westernization in Japan, India, and other areas of the developing world but it meant respectability for immigrants and African-Americans in the United States.

Did the player piano, phonograph, and, more recently, the synthesizer sound the death knell for the piano? Certainly sales and manufacturing declined precipitously following World War I. By 1935, only 60,000 pianos were produced in the United States and the piano recital repertoire seemed frozen. Parakilas et al, though, claim a continued role for the piano. Its tones enhance the synthesizer and its place in schools and other institutions guarantee an ongoing market. The piano continues to signal good taste in the middle class home as will this handsome volume in that home’s library.

University of Kansas

Ann Schofield

LAND WITHOUT NIGHTINGALES: Music in the Making of German-America. Edited by Philip V. Bohlman and Otto Holzappel. Madison: Max Kade Institute at the University of Wisconsin. 2002.

This worthy volume resulted from a 1992 conference at the University of Chicago where Bohlman teaches. It was co-sponsored by the Deutsches Volksliedarchiv in Freiburg which Holzappel directs. A bit diffuse due to its cross-disciplinary nature, the book telescopes three themes: Making German-America, Religion, and Modern Identities. Collected under each theme are topics like “Ethnicity and Musical Culture among the German Catholics of the Sauk” by Kathleen Neils Conzen and “Glimpses of

Of . . . German-Swiss . . . Folksongs” by Leo Schelbert; “Lutheran Hymnody” by A. Gregg Roeber and “Musical Life among . . . Hutterites” by Helmut Wulz; in the Modern section, “German Concertina” by James Leary, “German-American Singing Society” by Alan R. Burdette and “Burgenland-American Music” by Rudolf Pietsch. Interwoven throughout the book are b/w pictures, song texts, bibliographies for each essay, facsimiles of documents, some full musical staff scores, a few maps and useful indexes, one of the entire volume, another of songs.

Packaged under the back cover is a CD with musical samples supporting and illustrating the text. Included on the recording are samples of an Austrian Steiermark music imported to impress immigrants in America, Irving DeWitz of Dodge County, Wisconsin playing his concertina, along with Elinor Navarry and Julie Kübler in a 1916 recording of a mother-daughter ditty about finding a husband. There are choral groups, singing Männerchor groups, and quite an emphasis on Viennese urban traditions. Mixed dialect languages and traditions are entertaining as are the polka and dance selections.

Rudy Patek and Charles Blim perform on the concertina as recorded in 1924. Burgenland selections conclude the CD. Over all, the composite is a fine illustration of the book's contents.

Despite its catchiness, the title is a misnomer! It was prompted from a letter written by the disgruntled immigrant, Nikolaus Lenau, to Anton Schurz in 1832. Over the decades from 1850-1920 there was a plethora of music generated and continued by the lot of German immigrants. This music ranged from the lonely rural farmhouse across the country churches to the religious colleges. It was issued by the social Sangerfeste and metropolitan concert halls of America, by the festival organizer in Cincinnati and by the filiopietistic pioneer composer in the Midwest, all of which is well delineated in the book's introduction by Holzapfel and Bohlman. Some problems in the treatment of German-American music remain. Is the designation "German" to mean language? If so, does it have to do with Germany? What is the role of dialect, parody, and hybrids? And what of music without language?" Dance music, instrumental music, organ music, concertina music—usually the German folk tunes are the only thing German about them.

Partial answers emerge in the essays, e. g. when we read in the Conzen article that the Germans in Stearns County, Minnesota were creolized because they arrived not in a chain of migration from a specific county in Germany but because they came in response to publicity in Catholic newspapers recruiting Germans both in Germany and in previously existing German Catholic communities in the United States. Their homogenization was perpetrated by their Catholic culture as well as by the tight agricultural economy they created around themselves. German music brought them back to their imagined homeland, but it also bound them into their newly honed community. Political and religious division beyond their settlements insured that their ethnically homogenized lines held true for many decades. At the hand of these essays and the fine theoretical base established in the book's introduction, this volume makes a major inroad to understanding German-American music while it invites further and more specific study and publication.

St. Olaf College

LaVern J. Rippley

THE PROTESTANT VOICE IN AMERICAN PLURALISM. By Martin E. Marty. Athens: University of Georgia Press. 2004.

This extremely short book (80 small pages with no footnotes plus a brief index) reprints Marty's 2002 George H. Shriver lectures at Stetson University. It is organized around the image of dominant US religious culture as a "show," wherein white Protestants controlled the main "tent" until the mid-twentieth century, and it discusses how Protestants should respond to the subsequent situation in which there are many such tents.

About half of the text (constituting the bulk of the first chapter) consists of general reflections on how to define Protestantism and conceptualize major themes stressed by U.S. Protestants. Marty treats these themes under the rubrics of "*creencias*" (beliefs) and "*vigencias*" (customs); they include a stress on mission, the sovereignty of God, the centrality of Jesus, the authority of scripture, voluntaristic organization, and tensions between the logic of Protestant community and the logics of the free market and the Enlightenment. The last few pages of the first chapter offer a skeleton outline—Marty describes it as a "quick-paced satellite-distanced view" (p. 49)—of U.S. reli-

gious history from 1607 to 1955. He presents this history as stages within an era “When Homogeneity Ruled.”

The second chapter, entitled “More Rings in the Circus” starts from Will Herberg’s 1955 text, *Protestant-Catholic-Jew* and uses this book as symbol of growing pluralism. Marty offers a range of examples, largely from the 1950s and 1960s, that dramatize white Protestants’ decreasing ability to dominate the religious scene. It is not always clear why some of the groups treated in this chapter, such as Catholics, should enter Marty’s narrative primarily after 1955. In this regard one might contrast Marty’s book with another recent reflection on U.S. religion by a distinguished senior scholar, William Hutchison’s *Religious Pluralism in America*. Moreover, several of Marty’s examples deal more with conflict internal to the Protestant world than with his stated theme of Protestant dominance giving way to a broader range of groups. Apparently the idea is that recent intra-Protestant conflicts over issues like feminism and school prayer are contributing to the break-up of the white Protestants’ “big tent” in the current context, and not that recent conflicts are more weighty than earlier ones over such things as Darwinian theory or the Civil War. The final chapter is entitled “Is There Still a Tent, or Are There Many Tents? Protestantism Gone Public Within Pluralism.” It criticizes conservative Protestants for engaging in a politics of nostalgia and resentment, shading over into a politics of will-to-power. Marty advocates the acceptance of many tents in the “show” of U.S. religion, only one of which (or one set of which) is controlled by white Protestants.

One of Marty’s themes, perhaps accounting for his title, is a relative lack of strife in U.S. religious history, compared to other times and places. (When he says this he primarily has in mind strife between Euro-American religious groups, rather than issues of race and colonial expansion.) Marty attributes this relative harmony partly to the willingness of mainline Protestants to accentuate the pluralistic and tolerant aspects of their tradition and to cede power to other groups more or less gracefully. He concludes by calling Protestants to extend this tradition of supporting religious freedom and pluralism. Although they should give up their pretensions to monopolize US religion, they should not curtail their smaller-scale public engagements on issues such as environmentalism, peacemaking, and the gap between the rich and the poor.

Although this book adds little that is new to Marty’s many previous articulations of these themes, there seems to be no end to the market for his insights into U.S. religion. This book may be useful for people in this market who would value a smoothly written and very brief distillation of some of his most important insights.

University of Tennessee

Mark Hulsether

TIES THAT BIND: The Story of an Afro-Cherokee Family in Slavery and Freedom. By Tiya Miles. Berkeley: University of California Press. 2005

When Tiya Miles makes the disclaimer in the preface that although heartfelt her book is an “imperfect offering,” she sells herself way too short. This text is a well-researched study of the life of Black Indians in the United States, especially Black Cherokee. But the stories should not be reduced to that one Nation. The experiences of Doll, a Black woman, and Shoeboots, her master-husband, are indicative of the lives of hundreds of couples like them. There is a fast-growing, very politically aware group, The Descendants of Freedmen, whose fore-parents were members of the five nations called the “civilized tribes.” Their ancestors were separated from other tribal members

as the Dawes rolls divided tribal membership by “Blood” Indians or “Freedmen.” Most of those descendants with African blood, unless their mothers were Indian, have been denied membership. These people are attempting to educate the public about the terrible atrocity they are suffering and are working through political machines, the courts, and Nation councils to get their rights and recognition as Indians. Like the children of Doll and Shoeboots, they are of African descent; they are of Indian descent.

The marriage of Doll and Shoeboots is recognized as the first one documented between an African and Cherokee. There were many such couples, but the lives and histories of those Black-Indian families have been rendered as or more invisible than the Black people Ralph Ellison writes about in his seminal novel, *Invisible Man*. Indeed, the United States is a country that quickly associates any notion of “mixed blood” to Black-White people, neglecting the large population of Black-Indians. With this book Miles throws open the shutters and allows the glaring light of racism within Indian nations, as well as in the larger U. S. community to shine on the lives on these people.

Miles documents the early lives of American Indians then focuses on the Cherokee in particular. This book is essentially divided into two parts. The first section is of Native Americans in the southeastern part of the United States, “Bone of my Bone: Slavery, Race, and Nation—East.” In the second section, she moves them (I guess “removes” is a better word) to Oklahoma. In both sections she delves into minute detail about the political, historical and social lives of both Native Americans and Blacks.

By using Doll and Shoeboots as the face of Black Native interactions, her audience is drawn into the story of a family in which it is quite easy to make an emotional investment. However, Miles is very careful to keep this book grounded historically. In fact, very early on she quotes Raymond Fogelson, “the historian makes histories. Histories do not exist as performed narratives awaiting discovery” (5).

Miles is also very skillful in developing tri-cultural meanings and relationships. She documents the crafting of racial identities for Blacks, Whites, and Indians. She also explores the slave conditions of Blacks owned by Whites and those owned by Native Americans. As an example, the methods of slave owner James Vann, the half-Cherokee son of a white merchant, run parallel to the historical accounts of blacks with white slave owners. Miles tells us that

[t]hough Vann is an exception among Cherokee slaveowners of the early 1800s, many black slaves in Cherokee territory would have suffered his brand of slavery. When most slaves were held by just a handful of men, the practices of one master like Vann would have shaped a common slave experience that mirrored the brutalities of the white South. (41)

She backs up her statements with narratives from former slaves who had been owned by both whites and Indians, particularly Henry Bibb, who concludes: “All things considered, if I must be a slave, I had by far rather be a slave to an Indian than to a white man” (42).

Doll’s status as a slave to Shoeboots is the center of this book. Miles argues that the treatment of Africans or people of African descent by Indians was largely contrived to reflect the treatment of those people by Whites. In their efforts at “racial uplift” Indians denigrated Africans in order to elevate themselves in the eyes of the dominant

society. Shoeboots, in appealing to the Cherokee Nation's governing board to grant citizenship to his children by Doll, so that they would not be parceled out with the rest of his "property" in the event of his death, allowed that he had "debased" himself by having children with the African woman. Miles methodically traces the conditions and philosophies that contributed to Indians reducing Africans from the racial designation of "Africans" and "Negroes" to that of "slaves," which in essence erased them as humans with ethnic heritages. This same effort at dehumanization allowed slavery in the larger dominant society to act as a tool for determining racial superiority. All you had to be was "not black."

This book, however, is not without flaw. Miles' consistent use of the verb phrase "may have" interrupted the reading as a constant reminder that she had indeed "performed" a narrative. This slowed the reading of the text. This book also displayed a bit of "schizophrenia" in that at times it read like a history book and at others like a novel.

Tiya Miles' thorough research methodology is apparent in the crafting of this book. The end notes alone are valuable reading. In framing the story of Doll and Shoeboots in the historical account of the Cherokee Nation, Miles makes it impossible for rational people to deny the ties that bind the people that are descended from both African and Indian peoples to their nations. She has written into the historical silence that has shrouded the lives of these people and given them voice. She has also given them documentation.

Johnson County Community College

Carmaletta M. Williams

EARLY AMERICAN THEATRE FROM THE REVOLUTION TO THOMAS JEFFERSON: Into the Hands of the People. By Heather S. Nathans. Cambridge: Cambridge University Press. 2003.

Nathans' fascinating study explores developing theater institutions primarily of the 1790s in Philadelphia, New York, and Boston as sites of social and ideological struggle. After a first chapter on pre-revolutionary debates over the status of the theater (pro- and anti-theater factions), the study examines economic, class, and political-ideological dimensions of efforts to establish theaters in these three cities during the tumultuous period of the American and French Revolutions, or, in exclusively US terms, the early republic through the Adams administration. It underlines the extreme financial and institutional fragility of theater in the early republic, explains the interrelated, dialogic nature of efforts to establish theaters in these three cities, and locates these nascent theater institutions centrally in the period's vitriolic clashes over revolutionary values and ideas.

The most successful and striking aspect of the study is the way it situates theater institutions at the intersection of a host of economic, social, and political processes and conflicts, incidentally illustrating the extraordinarily politicized and crisis-driven nature of 1790s culture in general. Chapter 2 explains how upper-class shareholders of the Philadelphia Bank of North America and the Boston Tontine Association overcame local political opposition and anti-theater forces to establish theaters whose development consolidated new urban landscapes and established new sources of cultural capital. Traditional anti-theater elements were successfully displaced by the growing influence of a new professional-financial elite, whose power was in turn contested by a rising petty bourgeois community of mechanics and tradesmen, all acting in the context of increasingly urgent revolution debates. Chapters 2-4 outline the "theater wars" of

1794-97 that accompanied the founding of elite theaters in Philadelphia (the Chestnut Street Theatre) and Boston (the Federal Street Theatre), when Federalists and Republicans clashed over the ideological content of performances and over class divisions enacted in seating arrangements, and when the Boston Mechanics Association founded the Haymarket Theatre to counter the Tontine gentry. Ongoing conflicts between gentry and artisan interests are illustrated in discussions of figures such as Philadelphia hairdresser John Murdock and his 1794 *The Triumphs of Love* and the contrasting 1796-97 Boston debuts of artisan John Daily Burk and patrician William Charles White. Chapter 5 turns to the imbrication of financial, political, and theater institutions in New York and explains how “the Park Theatre [opening in 1798] came into being as a retaliatory gesture against a certain section of New York society that had challenged the territory of its merchant elite” and functioned as “a means for the city’s merchant elite to define who could and could not participate in their community” (149). The study’s final chapter traces “the end of an era” for early national theater in the crisis period of 1797-98. Here Nathans explains how the combination of financial and practical limitations with violent partisan responses, for example to Dunlap’s *André* in New York or the introduction of pro-Federalist anthem “Hail Columbia” in Philadelphia, made up the final straws that broke the back of the period’s theater institutions.

Overall, Nathans amply justifies her decision to focus exclusively on Philadelphia, New York, and Boston (thus excluding southern theater institutions) and intersects productively with the growing number of historical and literary studies of the still inadequately understood cultural politics of the early national period and 1790s in particular. Future studies may profitably pursue the lines of inquiry established here, while opening up this study’s somewhat nationalistic conceptual focus to take more account of the period’s circumatlantic cultural flows.

University of Kansas

Philip Barnard

GEORGE CALEB BINGHAM: Missouri’s Famed Painter and Forgotten Politician. By Paul C. Nagel. Columbia: University of Missouri Press. 2005.

Thanks to his depiction of antebellum election scenes, George Caleb Bingham is not an obscure artist. In the last few decades, important studies have shown that his images of fur trappers, boatmen, and politicians were part of how ideologies of the West were formed and that Bingham’s political views colored his representations. Yet the last biography of Bingham was written in 1959, so a new one is welcome. Paul Nagel, a biographer of the John Quincy Adams family and a historian of the state of Missouri, is well equipped for the task.

The book’s main narrative is chronological, with chapters on Bingham’s background and childhood; his education and training in art; his efforts to establish himself as an artist and politician in Missouri and the East Coast; his business-like efforts to broaden the market for his art through engravings, leading him to Europe; his experiences in the Civil War; and his final years, which include the clearest example of Bingham wielding his art for political purposes, *Martial Law, or Order No. 11*. Interrupting Nagel’s account are three sections of attractive color illustrations, organized instead by subject matter (portraits, river paintings, and election scenes) and accompanied by commentaries that summarize conventional art historical wisdom. *Horse Thief*, a recently discovered Bingham painting, is published for the first time, but analysis is limited to the process involved in verifying its attribution.

Nagel says his contribution is to study Bingham the politician or Missouri “statesman,” an aspect of his career that he argues has been overlooked in prior treatments that address Bingham primarily as an artist—though Nagel does not dispute that Bingham’s artistic contributions were then and now considered more significant than his political ones. For Nagel, Bingham’s pursuit of politics represents an admirably less cynical era, one possessing a “citizenry deeply interested in the issues of the time.” (p. 153) So rather than study Bingham’s politics in order to explain his paintings, Nagel attempts an explanation of Bingham’s political career that incorporates his artistic practice. This provides a worthy puzzle: albeit from a Virginia slaveholding family, who lived in an area of Missouri dominated by Democrats, Bingham becomes an early and passionate Whig and Republican. Nagel suggests the 1837 depression and the influence of James Rollins, founder of the University of Missouri, was the catalyst for Bingham’s party allegiance, but he also cites an aristocratic strain in Bingham’s writings, as where he condemns Eastern “mobs,” a mode of thought Nagel believes was acquired from Bingham’s prosperous Whig patrons. (p. 27-28)

Because this slender volume is part of a series on Missouri’s heritage aimed at adult new readers, it lacks a scholarly apparatus or explicit engagement with current issues in social history. Nevertheless, his account wonderfully foregrounds biographical details—the taste for fashionable life the Bingham develop in Washington D.C., George’s apprenticeship to a Methodist preacher—that themselves suggest rich avenues for future investigations of the Whig discourse around politics and art or even simply how artists negotiated patronage.

University of Nebraska-Lincoln

Wendy Katz

THE VAST AND TERRIBLE DRAMA: American Literary Naturalism in the Late Nineteenth Century. By Eric Carl Link. Tuscaloosa: University of Alabama Press. 2004.

Given the ubiquity of historicism in literary studies in the last fifteen years (which persists despite the rise and fall of New Historicism), the substantial interest in literary form in Eric Carl Link’s *The Vast and Terrible Drama* is both surprising and refreshing. The book’s primary contribution to literary studies is to detach American naturalism from its subordinate relation to both American realism and French naturalism (as theorized by Zola) in order to trace out in some detail the formal and thematic connections between the late nineteenth-century naturalist novel and the American romance—specifically the antebellum tradition constituted by Poe, Hawthorne, and Melville. These are connections that, according to Link, have been hitherto unnoticed, downplayed, or unexplored. And although he does, as he claims, consider “pieces of the cultural/intellectual/historical context within which American literary naturalism operates”(xv), his focus is clearly on naturalism’s generic history.

One appealing thing about Link’s book is its commitment to the long history of literary criticism—he takes mid-century scholars as seriously as recent ones, and often picks up on debates about aesthetic form that have been overshadowed by recent concerns with social and economic history. Link’s second chapter (on the naturalist aesthetic), for example, both argues with Charles Child Walcutt’s claim, in a 1939 essay, that *The Damnation of Theron Ware* should not be considered a work of naturalism because it is insufficiently deterministic, and draws heavily on Richard Chase’s 1957 *The American Novel and Its Tradition*, especially its account of Frank Norris. This desire to treat all scholarship as current does have its drawbacks; it often flattens the

critical history and thus deprives recent debates of their proper force and relevance.

What the reader will not find in *The Vast and Terrible Drama* are extensive readings of any naturalist fiction. “My aim,” Link explains, “is to take a broad perspective on literary naturalism” and thus to focus less on the “idiosyncrasies of individual authors” than on “definitional, descriptive, contextual, and theoretical matters” (xiii). This interest in genre rather than text leads to a rather strange account of literary production in which genres are treated less as descriptive categories than as tools with which writers can create certain effects. It also seems to generate increasingly complicated (and obfuscating) taxonomies: “Such is the case in *Looking Backward*, in which a teleologically driven post-Darwinian scientific determinism is joined with a renewed utopian millennialism” (107).

In the end, however, both of the book’s larger goals—to trace the rise of naturalism in antebellum romanticism and to link this particular critical project to earlier modes of scholarship—will make the book useful for graduate students beginning to explore the field. It serves as a good introduction not only to naturalist writers, especially Norris, but to some of the central concerns of literary scholars in this field, specifically the novel’s intervention in larger debates in science and economics. And it offers a powerful reminder, still necessary it seems, that literary criticism did not begin with deconstruction.

University of Utah

Stacey Margolis

WEATHERING THE STORM: Inside Winslow Homer’s *Gulf Stream*. By Peter H. Wood. Athens, Georgia: University of Georgia Press. 2004

Peter Wood’s *Weathering the Storm: Inside Winslow Homer’s Gulf Stream* grew out of a series of lectures at Mercer University in Macon, Georgia. As a result, the book has the eloquence and flow of an oral presentation and the clarity necessary when composing for a diverse audience. It also contains a mix of the personal and professional that often marks public lectures and that provides access to material that may well be unfamiliar to a general audience.

Wood suggests at the beginning of the book that Homer’s popularity—the appearance of his works on calendars as well as in history books and art exhibitions—is the result of the ability of his art to transcend his New England upbringing and temperament and to address “universal themes in ways that still appeal to a wide and enduring audience” (5). Yet Wood proceeds, in the remainder of the book, to lay out the details of Homer’s life, the manner in which the man and his painting were embedded in a particular place and a particular moment in history, and to argue that the significance of Homer’s art lies in such details.

Wood begins by reviewing the more common interpretations of *Gulf Stream* (1899)—that it represents a broad sense of fin-de-siècle anxiety, the story of a real individual, or the psychological stresses resulting from Homer’s father’s recent death—and finds them wanting. Most importantly, he argues that these interpretations lack an engagement with the social and political history of the United States at the turn of the century. By integrating this history with a close reading of the work itself, Wood comes to the conclusion that *Gulf Stream* “deals in subtle and extended ways with slavery, U.S. imperialism in the Caribbean, southern race wars, and Jim Crow segregation” (91). He supports this conclusion by tracing the presence and importance of one particular black man in Homer’s life, Lewis Wright, Homer’s father’s personal servant

(Homer was taking care of his aging father at the time he painted *Gulf Stream*) and, after his father's death, his own personal servant. He also examines the multiple meanings of the confluence of blacks and sharks in a single image (most importantly, the middle passage of the slave trade and an item in the diet of blacks in Africa and the U.S.) and the symbolic significance of the flying fish (like blacks, caught between the devil—birds of prey or the decks of ships when in the air—and the deep blue sea—sharks).

Wood first broached the topic of Homer's *Gulf Stream* in an article in 1983. Since that time many Homer scholars within the field of art history have engaged in the kind of historical inquiry represented by Wood's current book. Yet Wood remains a pioneer in Homer scholarship, in particular in studies of Homer's images of blacks. This book adds important information and insights about a work that, despite Homer's claims, is clearly about more than a black man, a boat, and the deep blue sea.

Pomona College

Frances K. Pohl

GETTYSBURG: Memory, Market, and an American Shrine. By Jim Weeks. Princeton: Princeton University Press. 2003.

Interpretations of history change over time; why not interpretation of historical sites? That idea is at the bottom of *Gettysburg: Memory, Market, and an American Shrine*. In this skillfully told tale, Weeks shows how various groups have used the Gettysburg battlefield across time, and how commercial interests quickly became entangled and enmeshed with the battlefield itself.

Interpretation began almost as soon as the shooting ended, when soldiers' relatives and rubberneckers descended on Gettysburg. Townspeople quickly realized there was money to be made, and thus the symbiotic relationship between shrine and shineola began. Locals erected viewing platforms on the battlefield, while some tourists searched for military relics and others contented themselves with gathering flowers from the site. In 1865, a spring was "discovered" west of town, creating another attraction to lure tourists.

Needless to say, railroads got in on the act, hauling in tourists from across the country. "Railroads," Weeks writes, "transformed Americans into travelers." (74-75) The timing could not have been better for the rise of a tourist class, given the decreased number of hours Americans were working and their rising pay. In this era, amusement replaced uplift as the reason to visit Gettysburg. A man named William H. Tipton built a trolley line in the 1890s from town south to Little Round Top, opening more of the area to people who could not afford to hire a hack to tour them around. This addition changed the purpose of a battlefield visit. At the end of the trolley line, at Devil's Den, Tipton built an amusement area that included a refreshment stand and dancing pavilion. Although some residents fretted about the moral decay they thought tourism brought, their town's fate had long since been met.

The National Park Service took control of the battlefield in 1933, and sought to use it to bolster patriotism, in part by trying to make the area look like much like it had in 1863. Both of these notions—boosting patriotism and restoration—would last for decades. The Cold War sent Americans in search of their past as a way to feel better about the present. Places like Gettysburg became destination spots for families who spent their summer vacations traveling in their cars, looking for meaning in history (remember, this was also the era of the Davy Crockett hat). The Park Service met the

needs of these visitors by building roadside interpretive stands so people could “visit the principal features of the park in . . . the shortest period of time.” (123) That era began to wane as Americans became more segmented, but the quest for authenticity did not. In fact, one of the most influential groups now visiting the battlefield, re-enactors, insists on it.

At this point, Weeks’ writing—clear and logical to this point—begins to break down. He takes a strange detour into a discussion about the battlefield being appropriate for boys’ play but not for girls’, which seems like both a nonsequitur and a token nod to political correctness. Then he sprints down jargon alley, never to re-emerge, when he starts talking about re-enactors and other modern-day interest groups as “image tribes.” (Chapter 8) This was a real disappointment. After a fascinating and nuanced recounting of the battlefield’s story, Weeks’ book deserved a better ending.

University of Kansas

Jennifer L. Weber

LEGACIES OF LYNCHING: Racial Violence and Memory. By Jonathan Markovitz. Minneapolis: University of Minnesota Press. 2004.

A generation ago lynching was a sidebar, at most, in most stories of America’s past. Over the last decade scholars have moved this form of racial terror to center stage: they have counted lynchings, analyzed demographic and regional patterns, written case studies of individual lynching, and assessed the broad contexts and meanings in terms of the nation’s on-going struggles with race. Jonathan Markovitz’s book seeks a broad view as it makes a case for lynching’s centrality not only in the past but in America’s memory today. Lynching functions still as an important metaphor and the lens, Markovitz argues, through which Americans, even in changing times, continue to understand race and racial differences.

From the 1880s to the 1930s, white supremacists deliberately used lynchings, particularly public spectacle lynchings, as a primary weapon to terrorize blacks. Success in sending their message meant that the lynch rope became one of the most powerful symbols of racial order in America, a shorthand reference understood by all. Markovitz shows how the antilynching reformers, beginning with Ida B. Wells at the end of the nineteenth century, moved to change the metaphor and overturn the positive claims whites had made for racial violence. Wells and her successors in the NAACP and other organizations challenged white popular assumptions of a link between black male rapists and lynching and gradually convinced white Americans that lynching was in fact the metaphor for a pernicious racism.

From this overview analysis of the history of lynching and antilynching, Markovitz moves to a discussion of Hollywood lynching narratives, beginning with Gus in *Birth of a Nation* and jumping to several films from the 1990s, including *Do the Right Thing*, *Just Cause*, and *A Time to Kill*. Each film uses America’s memory of lynching to explore contemporary race struggles. From film, Markovitz moves to several incidents of racial violence in the 1990s, including the Bernhard Goetz and Tawana Brawley cases. These incidents enable him to show how lynching offered a lens to think about and to publicize race and particularly to re-ignite racial stereotypes and fears of vigilante violence. In his final chapter Markovitz ruminates on the Clarence Thomas-Anita Hill confrontation of 1991, centered on Thomas’s claims that he was the victim of a “high-tech lynching.” Markovitz concludes the book with a discussion of the *Without Sanctuary* exhibit of lynching postcards and photographs that opened in 2000 and that intensified America’s image of lynching and the troubling memories of its past.

Jonathan Markovitz assesses the dynamic nature of America's collective memory of lynching. His case studies illuminate the on-going dialog between past and present. In the several years since Markovitz finished his writing new books have added to the analysis, particularly Christopher Waldrep's *The Many Faces of Judge Lynch* (2002).
Indiana University, Bloomington James H. Madison

MAVERICKS AND OTHER TRADITIONS IN AMERICAN MUSIC. By Michael Broyles. New Haven and London: Yale University Press. 2004.

Since at least 1974, when Michael Nyman published the first edition of his *Experimental Music: Cage and Beyond* (London: Studio Vista; New York: Schirmer Books) there has been scholarly recognition of the existence of what has commonly been termed the American experimental tradition in music. Broadly speaking, this tradition encompasses the work of such figures as Charles Ives (1874-1954), Edgard Varèse (1883-1965), Henry Cowell (1897-1965), Harry Partch (1901-1974), John Cage (1912-1992), and others, as well as such movements as ultramodernism, Fluxus, and minimalism. Over the last fifteen or so years, the literature on experimentalism has grown considerably, with the emergence of both biographies and analytical studies of the lives and works of many of the principal figures in the movement. Generally speaking, however, there have been few attempts to construct systematic narratives that either link the main figures, or which place them in a broader cultural framework.

Michael Broyles's *Mavericks and Other Traditions in American Music* is thus a potentially welcome addition to the literature, in that its primary purposes are apparently to create just such a systematic, all embracing, narrative for the tradition, and to view with a keenly critical eye both the tradition itself, and its place in American culture. Indeed, there is much here to praise, whether it be Broyles's useful incorporation into the narrative of earlier proto-experimental figures as William Billings (1746-1800) and Anthony Philip Heinrich (1781-1861) and latter-day iconoclasts such as Leo Ornstein (1893-2002) and Frank Zappa (1940-1993), or his many insights into the more recent manifestations of experimentalism. Of particular note is Broyles's ability to move outside the standard analytical paradigms, not least in his occasional recourse to scientific concepts—including the 'Cambrian Explosion' (149) and chaos theory (293)—to characterize particular moments in the development of the experimental tradition.

Unfortunately, there is also a good deal here less deserving of praise, for while Broyles's arguments are generally sound, the prose style in which they are presented is frequently flawed. What one of the dust jacket puffs calls 'lucid and lively prose' might also be described as brisk and occasionally brusque: sentences often sputter rather than sparkle, and on occasion the flow of the argument is disrupted by unnecessary asides, or unexpected leaps to new topics. More worryingly, too much of the basic biographical and historical information Broyles supplies simply regurgitates that in the existing literature, and there are also numerous factual inaccuracies (some of them real howlers, such as the references to 'dissonance [recte dissonant] counterpoint' [126] and to 'Sylvia [recte Syvilla] Fort' [179]). In addition, the bibliography is marred by several glaring omissions, notably of the two masterly 'overview' chapters contributed by William Brooks to *The Cambridge History of American Music* (Cambridge: Cambridge University Press, 1998). Overall, then, the distinct and frustrating impression one gleans from this book is that Broyles has applied his considerable intellect and insight to a topic with which he is less than optimally familiar.

University of Southampton (United Kingdom)

David Nicholls

THE STANDING BEAR CONTROVERSY: Prelude to Indian Reform. By Valerie Sherer Mathes and Richard Lowitt. Champaign: University of Illinois Press. 2003.

The story of Standing Bear's band of Ponca Indians, displaced in the 1870s from their reservation in the Dakota Territory by what was essentially a bureaucratic blunder, is one of the better-known stories of the shabby treatment of Indian tribes that resulted from the federal government's effort to consolidate and domesticate western Indians. The displacement of the Poncas attracted national attention when Standing Bear, with the encouragement and aid of white sympathizers and accompanied by a young Omaha Indian woman, Susette La Flesche, went on a months-long speaking tour to major eastern cities, urging political and financial support for the Poncas. The public outrage at Standing Bear's story and the extensive press coverage of the tour eventually produced a congressional investigation of the Ponca removal and a settlement with Standing Bear and his band.

While this story is relatively familiar—very familiar to students of American Indian history—Mathes and Lowitt have retold it in a way that will make it useful to the general reader as well as to the specialist, for a number of reasons. In the first place, they have told the story with exemplary clarity, distilling a vast array of documentary sources and sorting out the complexities of the case to produce a thoroughly readable narrative. Second, they have traced the clear line from the public outcry over the Standing Bear case to the formation of a number of major Indian reform organizations and ultimately to the establishment of the allotment program that divided tribally controlled lands into individually owned parcels. In following this line, the authors examine in detail the sometimes testy debates in Congress sparked by the involvement of the Department of the Interior in the Standing Bear debacle, focusing especially on the antagonism between Senator Henry Dawes—the self-proclaimed “friend of the Indian” for whom the allotment bill was named—and Carl Schurz, the Secretary of the Interior under whose watch the Poncas were originally removed and on whom Dawes worked to lay as much blame for their removal as possible.

Mathes and Lowitt also provide helpful biographical information on many of the key participants in the controversy, including—in addition to Schurz and Dawes—Standing Bear, Susette La Flesche, Henry Tibbles (who organized Standing Bear's tour and later married La Flesche), and Helen Hunt Jackson (about whose Indian reform efforts Mathes has written before). The authors have therefore succeeded in fleshing out this story and following its repercussions through court cases, congressional debates and votes; they have also provided an argument, if a subdued one, that offers a new and perhaps slightly controversial perspective on the history of Indian reform. While the prevailing view of Indian reform efforts in the period locates the sources of reform energy in the east, especially the northeast, Mathes and Lowitt argue—although their argument seldom rises above a whisper—that Indian reform “had strong western roots” (4), citing the crucial roles played in this seminal case by Standing Bear, La Flesche, Tibbles (an editor at the *Omaha Daily Herald*), the Omaha Ponca Relief Committee, and the lawyers who originally represented Standing Bear in court, both westerners. This is an argument that clearly deserves a closer look.

Georgetown University

Lucy Maddox

EXPOSÉS AND EXCESS: Muckraking in America, 1900/2000. By Cecelia Tichi. Philadelphia: University of Pennsylvania Press. 2004.

In the 1980s, partly in recoil from vulgar assertions of the economic as all-explanatory, cultural studies scholars developed an enthusiasm for literary theories that led them away from social and historical questions by subsuming all of the world in a boundless “textuality.” Cecelia Tichi’s *Exposés and Excess* is indicative of a welcome development: the return of the social, the historical, and even the economic as more capacious and irreducible subjects of inquiry in cultural studies. The question remains whether she executes this turn adequately.

Tichi begins by drawing a familiar analogy between the present and the Gilded Age of the late nineteenth century, with its volatile economic cycles, extremities of wealth and poverty, and laissez-faire policies. She depicts gigantic baby strollers, McMansions, and SUVs as “self-protection in an era of social uncertainties” (29), compensation for an age of downsizing, low-wage work, and homelessness. This jeremiad puts *Exposés and Excess* in the company of numerous recent proclamations of a Gilded Age in which wasteful extravagance coexists with insecurity and hardship.

What distinguishes Tichi’s approach is her literary pastiche of past and present. *Exposés and Excess* is not so much social criticism as a survey of two literatures of exposure, a century apart. Tichi seeks to connect the muckrakers—Ida Tarbell, Lincoln Steffens, Ray Stannard Baker, Upton Sinclair, and other chroniclers of corporate greed and political corruption—with a group of journalists today whom she believes have recast that genre for our epoch.

Regrettably, not much is fresh in Tichi’s treatment of the classical muckrakers. She supplies neither new archival findings nor even a succinct overview of their work. Tichi does provide a few original interpretations, such as her explication of reader receptiveness to Sinclair’s *The Jungle* (1906). The force of that novel—a bestseller that prompted rapid regulatory reform—she ascribes not to eye-opening revelations but to the culmination of twenty years’ worth of writings on food and medicine contamination. American studies scholars may learn from this insight, although they will also wince at errors such as a reference to the “Gilded Age of the early 1900s” (14), a period historians designate the Progressive Era.

The second half of *Exposés and Excess* is a series of interviews with Barbara Ehrenreich, Eric Schlosser, Naomi Klein, Laurie Garrett, and Joseph Hallinan, Tichi’s modern-day muckrakers. Her questions are writerly, yielding some intriguing nuggets, such as Ehrenreich’s early love for the novel and Schlosser’s stabs as a playwright. However, Tichi might have listened more closely to her subjects. Schlosser, for example, insists that the investigative journalists of the 1970s were his most important inspiration, not the muckrakers. Garrett disparages first-person journalism as egomaniacal—an irony, since *Exposés and Excess* is part of its publisher’s series “Personal Takes,” in which critics reflect on the hold of specific writers on their imaginations, inviting needless and obtrusive personal detail. While *Exposés and Excess* admirably draws our attention to two comparable moments in the history of socially conscious reportage, it disappoints as an analysis or narrative of them.

The Ohio State University, Mansfield

Christopher Phelps

RELIGION AND THE RISE OF JIM CROW IN NEW ORLEANS. By James B. Bennett. Princeton: Princeton University Press. 2005.

James Bennett's *Religion and the Rise of Jim Crow in New Orleans* is a wonderful study of religion and culture, focusing on Catholicism and Methodism as they develop after Reconstruction between 1877 and 1920. These Christian practices were, in New Orleans, integrated until the 1910's and were the two largest denominations in the United States. Bennett focuses on the "intersection and frequent tension between belief and practice" (5) particularly as issues of race, role and obligation enter the religious and political arenas. Bennett examines both in the same pattern: his chapters move from interracial Methodism and Catholicism to the decline of interracial religious participation, to the renegotiating of black identity. Though both groups resisted segregation, stalling the rise of segregated worship (139), they exhibited different institutional patterns in dealing with issues of race. For Catholics, a marginal group in the south, the issue was the maintenance of local control but in alignment of church with state—a European model (148). Methodists, in contrast, stressed institutional control. The races also viewed the questions differently. For African Americans, segregation was a moral issue; for whites, it was an institutional one.

New Orleans is an important pivot for this kind of study. The question of race, understood as a binary structure of black-white, was (and is) problematic for/in New Orleans with its "triracial" (6-7) structure. The uniqueness of New Orleans means, Bennett argues, that, there, issues are articulated in ways that they can be avoided other places. "New Orleans," he shows us, "emerges as a fault line between the binary and fixed racial order of British North America and the more complex and fluid racial orders of nations to the South" (142). The pivotal class is the Creoles who occupy a distinct legal and social position, one unknown by Africans in the rest of America. Shifts in the status of Creoles "serves as a measure of changing conceptions of race and of the shifting relationship between religion and segregation" (7).

Bennett traces for us the complicated issues involved in the move in New Orleans from a triracial society to, at least, legally, a biracial one, pointing to power and language, for example. His final statements on Catholics and Methodists, standing at the racial divide, show us the landscape of religious America, even now. Despite a continued hope by African Americans that the churches would be centers for social justice and equality, "[b]y 1920, the rising tide of Jim Crow had so widened the distance between black and white that no claim to a common religious identity could bridge the gap" (229). In a beautiful move, Bennett concludes with a 1917 baseball game between Xavier and New Orleans University, between Catholics and Methodists. Embedded in this contest, present on this field, are all the tensions Bennett has pointed to in this beautifully written and meticulously researched study: how black people fought on different fronts, but in one war (232) and how their struggle exemplifies the position of black Christians in America: one of continuing struggle and tenuous hope.

University of Georgia

Carolyn Medine

BATTLE FOR THE BIA: G.E.E. Lindquist and the Missionary Crusade against John Collier. By David W. Daily. Tucson: The University of Arizona Press. 2004.

The title and subtitle of David W. Daily's book are a perfect synthesis of the content of this in-depth analysis of the work and career of one of the major actors in Ameri-

can Indian missionary work in the 20th century. G. E. E. Lindquist, a Swedish-American born in Kansas in 1886 (one year before the approval of the Dawes Act, one of the laws that contributed to shape in many ways the destiny of Native Americans in the 20th century) did battle for the BIA and against that icon of the so-called Indian New Deal, Commissioner John Collier. The Wheeler-Howard Act, approved under Collier's tenure of the BIA, was intended to reverse the policy inaugurated by the Dawes Act, putting at rest the work done for assimilation and Christianization by the likes of Lindquist between 1887 and 1934.

Daily, a professor of religion at the University of the Ozarks in Arkansas, traces the missionary work of Lindquist from his days at Haskell, the college for young Native Americans in Kansas, through his confrontation with John Collier and the Bureau in the 1930s and beyond, until his death in 1968.

As the author puts it toward the end of his essay, what can be gained from a study of Lindquist's life is all the "dreams and shifting approaches" of mainline Protestant missionaries because the Kansas-born evangelist represented a central figure in the Protestant approach to Indian affairs in the first half of the 20th century. Moreover, continues the author, "Their [the missionaries'] internal conflicts about how to incorporate the Indians within the national life –and whether to cooperate with the BIA in doing so- were completely laid bare by Collier's appointment as BIA commissioner." (p. 149).

Daily's work brings an important contribution to a central issue regarding Indian Affairs in the first half of the 1900's: the guardian role played by the administration in Indian affairs and the place occupied by Christian reformers in the struggle to assimilate the Natives. The Swedish-American reformer supported the importance of education for the younger generation of American Indians and, in line with other Christian reformers of his days, called for a "gradual release from governmental supervision." To this end, in the 1920s he got involved in the Indian dance controversy to which Daily dedicates the second chapter of his book.

Between 1930 and 1933, as a newly elected member of the Board of Indian Commissioners, Lindquist worked to maintain the status quo and the role of the Bureau as a guardian of the Indians and of reservations. It was then that the "missionary" began his crusade against Collier's work, moving slowly toward a more radical position that called for a quicker emancipation of Indians from government control.

Daily's analysis at this point delves into the debate over the Wheeler-Howard Bill, showing how the commissioner's approach pushed Protestant missionaries, and Lindquist first among them, to a change in their concept of assimilation and toward a more radical progress they had long opposed. Daily is very effective in proving how Lindquist was pressured not only by forces internal to the world of Indian affairs, but also by the more general changes brought about by World War II and by the then rising Civil Rights movement. Protestant missionaries became even more vocal in their struggle for a downsizing of the BIA as the policy of Collier ironically brought to an hypertrophy of the Bureau itself.

However, Daily contends that the strategy used by Lindquist to encourage missionaries to "devote themselves to volunteer service in federal boarding schools," (p.150) ensured in the end a continuing influence of missionaries among Indian children, a goal Protestant reformers had always considered essential to their work. In this context, the author seems to view the confrontation between Collier's BIA and Lindquist as a struggle between good and evil; but at times one is left to ponder over who's who.

University of Macerata (Italy)

Daniele Fiorentino

MANLINESS AND ITS DISCONTENTS: The Black Middle Class & The Transformation of Masculinity, 1900-1930. By Martin Summers. Chapel Hill: University of North Carolina Press. 2005.

In his sensitive analysis of middle-class black manhood in the early twentieth century, Martin Summers convincingly asserts the need to broaden masculinity scholarship by more fully incorporating non-majority men. The period of Summers' study marked a time of near-crisis in white masculinity, with white social commentators seeking solutions for the perceived effeminization of American society. Black men, demonized as hyper-sexual or infantilized in mainstream culture, often served as the foil for whites attempting to shore up their own masculine identity. However, as Summers perceptively illuminates, this strategy also paved the way for the persistent relegation of black men to a passive role in modern-day scholars' examination of masculinity. In his important corrective, Summers demonstrates that black men experienced their gender identity not only vis-à-vis their subordinated status within the dominant culture, but also as agents within their own communities and the broader society.

Summers divides his study into two major segments, reflecting both a chronological and a generational transformation in the conceptualization of manhood. His first section, "Manliness," focuses on the members of the Prince Hall Masons and Marcus Garvey's Universal Negro Improvement Association. According to Summers, middle class black men in these organizations ascribed to the producerist culture of late-Victorian America and generally "adhered to the underlying core values of bourgeois manliness as constructed, and lived, by the white middle class." (110) A younger generation of men, however, challenged traditional dictates of respectability and rebelled against the "canon of manliness," (152) as Summers delineates in Part Two, "Discontents." The bold "New Negro" articulated his racial and gender identity in the cultural productions of the Harlem Renaissance and asserted his liberation from bourgeois conventions through a series of revolts on college campuses during the 1920s.

Through his creative and wide-ranging use of sources, Summers reveals the myriad ways that black men, collectively and individually, constructed their racial and masculine identities. In particular, Summers identifies the unique tensions confronting black men who on the one hand sought to be recognized as men by the broader white society and who on the other asserted an alternative vision of masculinity that derived from their lived experiences with racism. This dichotomy emerged most explicitly during the Harlem Renaissance. Younger artists, in their rejection of America's market-driven culture and their embrace of the "primitive," sought to establish a modern masculinity that nevertheless reinforced older models of manhood grounded in producer ideals. Summers implies that in these "Newest Negroes'" inability to "completely transcend...the hegemonic definitions of manhood put into place by the American middle class," (241) the Renaissance itself might be deemed a failure.

The implications of the Harlem Renaissance might be read less bleakly. In their reclamation of the "folk," black artists shifted the construction of their identity from a stress on manhood to a celebration of blackness. Whereas black men in the fraternal organizations of Prince Hall and the UNIA privileged patriarchal manhood as the nucleus of their self-definition, the Renaissance literati celebrated race as the cornerstone of their manliness. In doing so, they moved towards a more holistic identity as black men. That quibble notwithstanding, this book places black men at the center of their own

self-construction and should not be overlooked in any consideration of African American and masculinity studies.

Albion College

Marcy S. Sacks

TINKERING: Consumers Reinvent the Early Automobile. By Kathleen Franz. Philadelphia: University of Pennsylvania Press, 2005.

Over the past few decades, a good deal of scholarship, journalism, and cultural criticism has addressed the effects of automobility on American cultural patterns in the second half of the twentieth century (especially after the installation of the Interstate Highway System). Less attention, however, has been focused on the early years of automobility in the United States, during which the system of roads, financial and political structures, and cultural values that anchor the current reign of automobility took shape. Kathleen Franz's *Tinkering*, which the author describes as "a cultural history of American's (sic) relationship to the emergent technology of the automobile between 1900 and 1939" (9), offers valuable insight into the attitudes and aspirations that enabled the automobile to colonize the American landscape and culture.

Franz begins with an analysis of consumers' modification of their cars in automobility's early decades. She argues that the avocation of long-distance touring, with its discomforts and hazards, "provided fertile ground for middle-class consumers to become tinkerers, and occasionally, grass-roots inventors" (14). Chapter 1 is illuminating in its account of the automobile as in many ways an unfinished commodity, necessitating, especially for coast-to-coast adventurers, consumers' development and outfitting their automobiles with various accessories, which were often the handiwork of amateurs or small-scale producers.

Chapter 2 provides a fascinating analysis of the ways in which women drivers were represented in popular culture and trade literature in the early decades of automobility. Franz argues that the years prior to World War I saw a remarkable profusion of images and narratives of female autonomy realized through driving. Women's capability as drivers, mechanics, and navigators was emphasized in trade and popular magazines, auto manuals, and popular adolescent literature such as the prewar "Motor Girls" series. After 1920, however, these assertions of female independence dwindled, to be replaced by affirmations of domesticity on the road and women's dependence on the competencies of men.

Chapters 3 and 4 underscore the dialogic—if increasingly lopsided—relationship between automobile consumers and mass producers such as Ford and General Motors. In Chapter 3, Franz discusses the transformation of many tinkerers into entrepreneurial producers of patented auto accessories. Chapter 4 offers a case study of one such tinkerer-turned-inventor, Earl Tupper, who patented a top for rumble seats. Tupper's story illustrates Franz's view of increasing corporate control of automobile and accessory production. The final chapter extends this argument, focusing on the 1930s rise of the corporation as the vanguard of organization and efficiency. Of this decline of the autonomous tinkerer, Franz writes, "In the eyes of the industry the ideal consumer did not tinker, but rather told the manufacturer what he or she wanted and then waited to receive the benefits of the 'holy trinity' of the modern age: science, industry, and progress" (130).

Readers with a general interest in histories of consumption will find an intriguing perspective in this study, as its focus on the technological expertise and innovation of

auto consumers provides a way of thinking through dichotomies of production and consumption. With its status as both consumer product *nonpareil* and technological work-in-progress, the early automobile necessitated that drivers be both resourceful producers (of both short-term fixes and marketable aftermarket accessories) and intrepid consumers (with buying power expanded by the new credit system). Tinkering, Franz writes, “blurred the lines between consumption and invention and gave consumers a measure of technological authority in a culture that prized ingenuity” (13).

Dickinson College

Cotten Seiler

20TH-CENTURY SPRAWL: Highways and the Reshaping of the American Landscape. By Owen D. Gutfreund. Oxford and New York: Oxford University Press. 2004.

The massive accommodation of American communities and landscapes to the regime of automobility is the subject of Owen D. Gutfreund’s sweeping *20th-Century Sprawl*. Combining urban and political history, organizational sociology, and economics, the book moves from a general narrative recounting the rise of automobility in the U.S. to three case studies of the impact of the car and highways on urban, suburban, and rural American communities. These case studies—of Denver, Colorado; Smyrna, Tennessee, and Middlebury, Vermont—offer specific examples of the myriad and unpredictable transformations in the everyday lives of Americans in the twentieth century and beyond.

Chapter 1, “Highway Federalism,” provides a rich and complex account of the automobile’s arrival and increasing influence over nearly every aspect of American culture. The chapter’s readability and coherence make it among the most effective short accounts of the rise of automobility, a subject more exhaustively treated by historians such as Mark Rose and James Flink. Those expecting a heroic narrative of the “great men” of roadbuilding, or even a nonpartisan summary, will be disappointed: Gutfreund’s argument, intimated by the generally disdained term “sprawl” in his title, is a polemic. Militating against the widely-held notion that our nation’s enshrinement of automobility was a democratic mandate, *20th-Century Sprawl* posits something very like a conspiracy.

Gutfreund argues that by the mid-1900s, “an elaborate system of highway federalism had taken shape as a dizzying array of interested lobbying groups insinuated their economic interests into the fabric of American political and popular cultures, and into the state and federal legal codes” (7-8). Over and above the environmental degradation and aesthetically-challenged built environment discussed in the book’s later chapters, Gutfreund’s well-documented and engagingly-written first chapter asserts that automobility’s most egregious achievement is that it has been rendered implacable in the political rhetoric, tax codes, and allocation policies of federal, state and local governments. By the era of the Interstate Highway System, the most colossal public-works project in history, two forms of subsidy for automobility were evident: first, nonmotorists were compelled to bear a disproportionate financial burden of roadbuilding (and were simultaneously induced to become motorists); and second, urban centers decayed as roadbuilding projects exploded in less populated and developed, and therefore cheaper, rural areas.

The following chapters trace the consequences of the victory of the highway lobby. Gutfreund’s discussion of Denver in Chapters 2 and 3 methodically examines the political and legislative decisions that privileged the automobile, altering the city’s settle-

ment patterns and decentralizing its former core, bringing into being the sprawling, “Los Angelized” metropolis Denver is today. Those who believe that small-town life offers a sanctuary from sprawl will find much to ponder in Gutfreund’s discussion of Middlebury, Vermont, which concludes that automobility has become a sort of parasite: the local government can’t afford its expansion and upkeep, and yet the local economy is dependent on “artificially cheap, subsidized automotive transport” (195). The subject of the final chapter, Smyrna, Tennessee, points to the remaking of place and community in the postwar U.S. The success of this growing city, Gutfreund writes, “is the product of a *de facto* industrial relocation initiative, a web of government policies—both implicit and explicit—that have reconstructed the American landscape” (198). Looking to the future as it provides a comprehensive and tragic narrative of the past, *20th-Century Sprawl* joins with environmentalists, geopolitically-minded citizens, and disgruntled consumers in questioning what was, a half-century ago, a viable truth; namely, that cars and roads contribute inevitably to the “public good.”

Dickinson College

Cotten Seiler

READING THE VIRGINIAN IN THE NEW WEST. Edited by Melody Graulich and Steve Tatum. Lincoln: University of Nebraska Press. 2003.

In *The Virginian*, published in 1902, Owen Wister created a character who, despite his Southern name, became the iconic Western man, the avatar of the “Grade B” Western movie hero for most of the twentieth century. It seems fitting, therefore, to examine Wister’s text at the beginning of another century in light of issues that still concern literary critics and students of American culture. The *Virginian*, like Natty Bumppo and Huck Finn, is an established American character, known even to people who have never read Wister’s novel, Cooper’s *Leatherstocking* tales or Twain’s *Huckleberry Finn*.

Melody Graulich and Steve Tatum have collected in this volume, *Reading The Virginian in the New West*, essays that use Wister’s familiar text and character to examine issues currently being debated by scholars of the New West: labor, race, gender, the environment, the Indian’s presence (even if unnamed) that are embedded but not immediately apparent in Wister’s story. Drawing, in most instances, on Wister’s other writings and his biography, as well as *The Virginian*, these scholars demonstrate the continued relevance of the novel.

For example, essays by Tatum and William R. Handley re-examine Wister’s text, focusing on the illustrations and Wister’s multiple narrators to point out ways of concealing and submerging certain themes (“erotic passion” and homoeroticism) that are, following these authors’ finely crafted arguments, quite obvious. Louis Owens and Jennifer Tuttle point out the liminality (if not eradication) and commodification of the unseen Indian. Gary Scharnhorst, Zeese Papanikolas and Victoria Lamont reference historical contexts that influenced Wister’s narrative: the 1894 railway strike that inconvenienced Wister’s western travels; the 1893 World’s Fair that Wister attended; the “Maverick Law” and the Johnson County (Wyoming) War that pitted land barons against smaller family farms and ranches: Wister and *The Virginian* sided with the vigilante cattlemen.

Some common assumptions are apparent throughout this volume: the *Virginian*’s aristocratic, racist assumptions; the pivotal importance of the relationship between the *Virginian* and Molly Starks Wood and the influence of Wister’s own biography on his text. Several essayists point out that the *Virginian* dislikes the democratic, multicultural West and that Wister and his character adhere to a decidedly un-Western Southern he-

roic code that so annoyed another “Westerner,” Mark Twain. Ironically, the nameless Virginian becomes a man of wealth: his land, it is discovered, has coal. He proves himself to be a “real man,” meaning (as several essayists point out), that he has acquired primitive or Indian characteristics, and that these qualities, along with the classical education that Molly provides and his apparent Southern heritage, make him the social equal of the well bred New Englander, Molly Starks Wood.

These well crafted essays will be of particular interest to literary scholars and historians of the New West but anyone interested in American popular culture will enjoy this volume that demonstrates the relevance of Wister’s novel, that, however poorly it is constructed and however stereotypical it may seem a century after its publication, remains relevant to the study and understanding of American culture in the twenty-first century.

Wichita State University

Diane D. Quantic

FROM THE LOWER EAST SIDE TO HOLLYWOOD: Jews in Popular Culture. By Paul Buhle. London: Verso. 2004.

Until recently, scholars of the modern Jewish experience have rarely spoken about Jews’ disproportionate influence in the fields of finance, popular culture, and science in the United States and around the globe. A number of factors, ranging from fears of validating anti-Semitic claims of a Jewish conspiracy to concerns over isolating any innate characteristics of “Jewishness,” have contributed to this phenomenon. The past few years have witnessed new emphasis on addressing this noticeable pink elephant in the field of Jewish Studies with publications such as Yuri Slezkina’s controversial *The Jewish Century* and Andrew Heinze’s *Jews and the American Soul: Human Nature in the Twentieth Century*. The book under review, Paul Buhle’s *From the Lower East Side to Hollywood: Jews in Popular Culture*, also tackles this neglected question. Buhle, a Senior Lecturer at Brown University, catalogs the impressive list of Jews who helped create American popular culture and attempts to explain the Jewish knack for entertainment by highlighting unique qualities of Yiddish and Jewish culture.

The book’s encyclopedic scope spans not only the silver screen, but also music, radio, film, graphic art, and theater. Buhle documents the Jewish influence in these various fields by offering a series of biographical anecdotes divided thematically into six chapters. Unfortunately, the effectiveness of his narration suffers from a rambling, stream-of-consciousness style that lacks clear organization and structure. Readers unfamiliar with this topic might be surprised to learn about the Jewish roots of influential personalities, from the Gershwin brothers to Leonard Nimoy to Allen Ginsberg. Those well versed in studies of Jews and entertainment, however, will recognize the Jewish roots of many of these figures (with the possible exception of the graphic artists and comic writers Buhle interviewed) from studies such as Neal Gabler’s *An Empire of Their Own: How the Jews Invented Hollywood*; *From Hester Street to Hollywood: The Jewish-American Stage and Screen*, edited by Sarah Blacher Cohen; or *Entertaining America: Jews, Movies and Broadcasting*, by Jeffrey Shandler and J. Hoberman. Buhle mentions the last book in his opening paragraph, but incorrectly cites the sub-title as “Jews, Money, and Broadcasting.” This error was the first of several noticeable typographical and factual oversights in the work.

Jews’ propensity for popular culture, Buhle argues, emerged from a particular Jewish characteristic nourished in “*Yiddishkeit*.” He writes that Yiddish bestowed a “re-

flexive” quality on Jewish artists that enabled them to adapt and transcend particular cultural frameworks. This unique perspective that “eludes the ordinary viewer or listener” nurtured a natural propensity and talent for entertainment (p. 4). Buhle’s efforts to conjure up an “inner Jewishness” ignores the confluence of economic, political, and social circumstances that catalyzed the transformation of Yiddish culture into American popular culture. The thesis would be stronger if Buhl had balanced his deterministic argument with other explanations. Perhaps Jews were more willing to innovate in the entertainment field because they were excluded from more preferred professions or because they hoped to produce a more tolerant political culture that would fulfill their dreams of America as the promised land.

From the Lower East Side to Hollywood challenges its readers to think seriously about the relationship between a particular ethno-religious community and the creation of a universal popular culture. Although Buhl’s book demonstrates his breadth of knowledge and passion for the subject, his discursive style and reliance upon essentialist characteristics render this book unlikely to be the definitive work on this important topic.

University of Washington

Noam Pianko

RETHINKING SOCIAL REALISM: African American Art and Literature, 1930-1953.
By Stacy I. Morgan. Athens: University of Georgia Press. 2004

As the opening epigram for this book, Stacy Morgan chose the assertion by writer Margaret Walker that “the New Negro came of age during the Thirties.” As Morgan explains, while scholars often view the 1920s as the renaissance of African American art, the artists of the next generation who came of age during the years between the Great Depression and the early 1950s had a significant influence on both African American culture and development of social realism broadly in America. He emphasizes the encompassing role these “cultural workers”—the writers and the visual artists—had “in the ability of their work to serve alternately as an instrument of social criticism, a means of instilling race pride, and an agent of interracial working-class coalition building” (2).

Morgan connects the nurturance of these cultural workers to developments both within the Black American community and within broader national contexts. He points to the evolving rhetoric of Black leaders like W. E. B. Du Bois and Alain Locke and to the rise of communist and Marxist cultural criticism in the United States (and this influence on the progressive social policies of Franklin Roosevelt) as the underlying framework. Further, Morgan shows how the patronage that flowed from a belief in the role of arts in society provided material support for the artists. In fact, this patronage provided the mechanism for separating the various forms of cultural production upon which Morgan focuses his study: the murals largely produced under the auspices of New Deal programs and at colleges and universities; the graphic arts created to illustrate the radical little magazines that proliferated during the 1930s and 1940s; the revolutionary poetry often accompanied by graphic illustrations in the pages of those magazines; and the novels that, Morgan argues, were produced into the 1960s.

In identifying these connections, Morgan makes a key contribution to American studies scholarship. Drawing from both written and visual texts, the book provides a useful and thorough overview of the significant impact of Black social realists in the cultivation of the culture of the United States. In the four core chapters of the book,

Morgan explains how the work of visual artists and writers coincided in the shared goals of a broad social agenda, yet how that work also diverged based on the distinctiveness of the forms. For instance, the muralists largely produced historical allegories befitting the public spaces they were employed by WPA programs to paint, while the poets offered more revolutionary calls for change in the pages of the publications in which their work appeared. Both groups, however, worked together for social, political, and economic change in communities in which they saw themselves as an integral part.

In focusing the book on art forms through particular artists, Morgan effectively argues the significance of those artists he evaluates, providing more analysis of their often overlooked work. Yet the study does not engage with the broader questions of how and why such artists have consistently been ignored in traditional histories of depression-era art. How, for instance, does the work of the muralists fit within art historical treatments of the White-dominated regionalist movement or that of Mexican public art movement? As Morgan notes, studies of these movements have been done; the larger questions of how they worked together in shaping public consciousness, however, remain unexamined in this treatment. Such examinations might help open up the still-narrow pantheon of American artists recognized in traditional art history texts and provide a revitalized relevance for the study of American art.

In the book's coda, Morgan pulls back from the close analysis of the artists and art at hand to suggest three lessons from this study. First, he discusses abandoning the strict periodizations that create barriers in understanding the inter-related influences in the development of American culture. Next, he reinforces the significance of looking beyond disciplinary boundaries in order to recognize the networks among the artists at work. Finally, he emphasizes the power of these artists who "believed intensely that *cultural work does matter*" (306, author's emphasis). In stressing the relevance of these cultural workers, Morgan opens the door for more scholarship that holds up the connections—commonalities and diversions—across disciplinary and community boundaries.

Drury University

Cheryl R. Ragar

DOWN AND OUT ON THE FAMILY FARM: Rural Rehabilitation on the Great Plains, 1929-1945. By Michael Grant. Lincoln: University of Nebraska Press. 2002.

This is a wise and important book by an author with experience in both farming and in scholarship, and who consequently has an excellent eye for the practical stakes of agricultural change during the Great Depression.

Grant points out that farmers were businesspeople, wedded to profits, not traditional lifeways. They demurred at being peasants carrying out diversified, subsistence farming on small family plots, however appropriate that might seem to academics and government planners. Yet during the changes of the Great Depression, there were stresses from many directions.

Farmers' capitalist ideology did not prevent them from accepting federal aid during that crisis, and that aid came with strings attached "For the first time in American history," Grant notes, "the federal government committed itself to lifting great sectors of the countryside out of poverty and to reforming the agricultural practices of commercial farmers in the Great Plains." (75) Many farmers were not prepared for the "cultural and ideological shift" the policies of the Resettlement Administration and the Farm

Security Administration required. They preferred, Grant notes, “opportunity to security.”

But even the opportunists were often “borderline” because they were “out of synch and overwhelmed by the expansive scale” of commercial farming as it evolved. To what advisors should they listen, when wildly contrasting scenarios of the future were coming from organizations ranging from the Farm Bureau to the Farmers Union, to the Farm Security Administration? These agencies were often literally at war with one another, while all supposedly had the farmer’s interest at heart. Certainly conditions changed more rapidly than values, leaving farmers unsure whether they were “businessmen or beggars.”

The book has an excellent mix of statistical analysis, explanation of government policy, and human narrative literally in the field. The sources are wide-ranging and used in an original manner. The author is sensitive to complications, such as the mixed blessings of changing from horse to tractor operations, or of moving from tenancy to ownership. And he is aware of the overwhelming importance of specific place—so much so that there are several place-bound case studies in the volume. The impact of each change varied with the size, location, and operation method of the individual farm. After all, Plains weather patterns, fundamental to farming success, even in a seeming general drought condition “defy generalization.” The Plains were not a desert, but were certainly “a deceptively fragile environment.”

The book concludes that “farm life as Americans have known it is dead.”(205) It is not likely that the future has a place for small-scale family farming on the plains, and many farmers “lacked the luck, desire, managerial skills, capital, and land to fully take advantage of modern mechanized agriculture.”(2) No wonder the American farm population fell from 30 million to 24 million between 1929 and 1945. Grant has contributed a great deal to our understanding of this important era in American agriculture.

Wichita State University

Craig Miner

BEING RITA HAYWORTH: Labor, Identity, and Hollywood Stardom. By Adrienne L. McLean. New Brunswick: Rutgers University Press. 2004.

Who or what creates a movie star? Using Rita Hayworth (née Margarita Carmen Cansino) to explore how studios, the press, directors, film scholars, and the actress herself created “Rita Hayworth,” Adrienne McLean seeks to revise our assumptions about how stars were—and are—invented. McLean has chosen a wonderful subject, and her argument—that in trying to comprehend someone like Hayworth, the “most consequential effect of emptying a star image of its ambiguities and contradictions is the *production* of insubstantiality and passivity, not merely the location of it in an pre-existing form” (195)—makes an important contribution to film studies literature and the history of American stardom. Unfortunately, though, the book tests the will of even the most devoted Hayworth fan with its jargon-laden prose and a surprising claim to objectivity, which, taken together, weaken it considerably.

McLean begins by discussing the transformation of Cansino to Hayworth, noting that unlike many other stars, this reinvention “was accomplished in full view of the public and with her own shifting responses to it and her struggles to find her own identity in the course of this transformation made part of the discourse as well.” (33) Relying on tabloids and other ephemera, McLean demonstrates how the press highlighted Hayworth’s Spanish heritage, her growing acting, singing, and dancing abili-

ties, and her increasingly important roles, noting, as others have, the paradox of movies stars—i.e., “they appeal to us because they are ordinary and just like us and also because they are special and uniquely gifted in some way.” (45) The “invention” of Hayworth also succeeded because her ethnicity (even though she was born in Brooklyn) and her tempestuous personal life (abused by her father and multiple marriages, including one to Orson Welles) frequently overshadowed her dramatic roles, which, according to McLean, rarely allowed her a chance to demonstrate her nascent feminism.

McLean argues that Hayworth expressed herself through dance with skills equal to that of Ginger Rodgers or Fred Astaire, and notes that her hard work and ability gave “women dancing in film their potential to enact a fantasy of achievement with particularly potent effects on female viewers.” (128) Finally, McLean closely analyzes two films, *Gilda* (1946) and *The Lady From Shanghai* (1948), and argues that the former, though less well known, trumps the latter (produced, written, and directed by Welles) in showcasing Hayworth’s talents and the on-screen identity she forged herself.

For all of its merits, this is a book in desperate need of editing. Evidence is frequently followed by first-person interpretation, which makes the author’s claim that “I have indulged in no orgy of interpretation, reading any sort of meaning I want into the discourse constructing Hayworth’s image” particularly surprising. (11) Does this mean McLean wants immunity from criticism since she is merely relaying “facts” to the reader? Elsewhere, McLean assumes readers have prior knowledge of 1930s-1950s Hollywood and Hayworth’s life, which she does not survey until chapter two. Films are often discussed without plot summaries or box office statistics. McLean stumbles when confronting the historical challenge of assessing what audiences thought of actors or films when she writes, “I still cannot explicitly claim that real or historical audiences either grasped or agreed with the various rhetorical turns of the discourse I have been describing.” (107) This mea culpa contradicts her assertion that she is not reading any sort of meaning into her subject but rather simply reporting what she discovered after reviewing her sources.

With judicious editing this book would be more accessible, which is particularly important since it deserves attention as an effective case study of a single actor. One hopes that in her next undertaking McLean will follow Hayworth’s own lead by responding to others less and instead offering her own interpretation and analysis free of caveats.

Hunter College, City University of New York

Jonathan M. Schoenwald

REAL COUNTRY MUSIC AND LANGUAGE IN WORKING-CLASS CULTURE.
By Aaron Fox. Durham, NC: Duke University Press, 2004

Real Country is a theoretically sophisticated, truly interdisciplinary ethnography of working-class culture and the musical form that most powerfully conveys its ethos. Blending linguistic anthropology, ethnomusicology, and a musician’s finely tuned sense of harmony and rhythm, Aaron Fox has written an insightful analysis of the richness of working-class practical consciousness. Basing his ethnography on extended multi-year participant observation, Fox shows us that for the working-class people who spend their time at Ann’s Other Place, a bar just outside of Lockhart, Texas, the voice is the central medium of social evaluation, acceptance, and criticism. It is also the medium for both poetically intensified song and ordinary talk, which blend together in densely

layered, profoundly self-referential conversations. Ordinary talk, whether it be women's gossip or men's "talking shit," "braces itself against the material world *as it is* in order to articulate a vision of the moral world *as it could be*, which in the local, working class idiom means a world in the image of life *as it was*, before Wal-Mart's, before cds, before NAFTA, and before country music went to hell." (p.42)

Talk is a means of conveying, recognizing, and dealing with the necessarily flawed character of individual lives when the possibilities of economic and political agency have been stripped away. The basic orientation of many of the characters who populate *Real Country* is towards the past, towards the period right after World War II, the period of the great class compromise that promised white working-class people a decent wage for the dehumanizing, repetitive, alienating labor they agreed to perform. The economic destabilization that followed the breaking of that promise has led to broken families, alcoholism, and a deep resentment of elites of all forms, but especially Yankees. The forces that produced these dramatic social changes originated far from the everyday lives of these people; they do not seem real. Hence the powerful emphasis on *real* country, on a cultural form that can be trusted and that requires from its performers the demonstration of trustworthiness through the evocation of and loyalty toward the practice of straight talk (through song) and the subtle mastery of communal musical performance.

Fox goes to great pains to reveal the complexity of ordinary talk and everyday life in working-class bars. His linguistic skills enable him to uncover the dense layers of poetry, parody, evaluation and exchange that hold these people and their lives together. On occasion, he cannot resist the temptation to show off these skills. In one more or less outrageous example, he lists all the articulatory points in the vocal stream that result in George Jones's famous "!! shhhwoooooo, White Lightning!" (p.97) But the point of any slightly inelegant display of learning is more than simply justifying Fox's object of study. Fox is mediating for us, educated book readers who value explicitly formalized knowledge, a world where practical knowledge is both the coin of the realm and a form of social capital that is slowly being bankrupted. You cannot learn how to sing "White Lightning" from reading Fox's description of alveolar fricatives. That is only possible through the patient careful attention to the skillful execution of those sounds. Being able to sing that song or any other classic country song with *feeling* is the mark of membership in this culture.

Although Fox clearly fell in love with the musicians, the employees of the bars, and the drinkers who populate this study, his engagement with them was not without conflict. While Ann's Other Place had its Latino regulars and even a few African American drinkers, this culture is overwhelmingly white and displayed occasional outbursts of casual racism. More dramatically, Fox's fieldwork was disrupted for a year by the first Gulf War. These working-class people saw his anti-war organizing as unpatriotic betrayal. By this action, he had demonstrated the wide gulf between his view of the world and theirs. It is to Fox's great credit that he continued the project of understanding their worldview and has produced for us a sensitive and beautifully written ethnography that will be a model of such work for years to come.

Ohio State University

Barry Shank

SMILE WHEN YOU CALL ME A HILLBILLY. Country Music's Struggle for Respectability. By Jeffrey J. Lange. Athens: Ga.: University of Georgia Press. 2004.

When performers such as Dolly Parton or Willie Nelson are known to the public on a first name basis and the annual Country Music Association awards air on network television during prime time, it is difficult to recall how country music and its performers were once not only ostracized from the mainstream of mass entertainment but also judged by their professional peers to be hardly deserving of the designation of musician altogether. For many years, because many country artists could not read formal notation, they were denied membership in union organizations. Industry journals like *Variety* routinely described them as virtually imbecilic. The pervasive association of country music with the nation's common folk and a pastoral way of life led, more often than not, to diatribes that equated rural culture with a retrograde way of life.

Jeffrey J. Lange's *Smile When You Call Me a Hillbilly* focuses on how country music reversed this process and became successfully assimilated into the cultural mainstream. That reversal of fortune occurred during the course of World War II and came to a successful conclusion as part of post-war suburbanization. In fact, the modernization of Southern society and the transformation of its indigenous music occurred more or less simultaneously. The substantial exodus of rural residents to urban centers stimulated by the surge in jobs in support of the war effort stimulated the integration of heretofore isolated ways of life and cultural practices. Country musicians appropriated elements of jazz, blues, rhythm and blues as well as the pop tunes from the hit parade and created a repertoire that paid homage to their roots yet simultaneously dissolved barriers between musical categories. If certain markers of Southernness were retained, country music increasingly abandoned the requirement of a regional sound and gradually appealed to a national audience. Ironically, however, Lange concludes, "country music in the late forties and early fifties achieved the respectability it sought so earnestly since the 1930s by turning its back on the listeners (rural and working-class southerners) who ensured its early survival" (4). The eventual identification of the genre with Nashville and the solicitation of middle-class and adolescent consumers led to a reformulation of country that alienated portions of its core audience while it augmented its public in ways that the pioneers in the field would never have predicted.

Jeffrey Lange describes this cultural evolution with clarity and an abundance of detail. He focuses on the careers of a representative array of artists and illustrates the fundamental elements of their style principally through analysis of lyrics and instrumentation. Those unfamiliar with the performers may well gain an interest in artists overlooked at the present time, such as Red Foley, Floyd Tillman or the Maddox Brothers and Rose. Aficionados, on the other hand, will find the body of his comments familiar in the extreme. Lange may bring receptive ears to this material, but does not deliver any revelatory or groundbreaking readings that exceed what can be found in a *locus classicus* on the subject like Bill Malone's *Country Music U.S.A.* (1985). Furthermore, Lange's dependence on recordings that, by and large, cannot be located other than in elaborate and expensive European-manufactured box sets raises issues about access that the author does not tackle. Country music may have gained respectability and struggled not to lose attachment to its roots, yet lamentably failed to keep the core of its repertoire available to interested consumers who cannot afford to purchase imported merchandise.

BMI Archives

David Sanjek

THE WORLD NEXT DOOR: South Asian American Literature and the Idea of America. By Rajini Srikanth. Philadelphia: Temple University Press. 2004.

Recent scholarship in Asian American literary studies has focused attention on the heterogeneity of Asian Americans, accounting for the widely diverse experiences of peoples of different generations, regions, sexualities, and genders, not to mention ethnicities and cultures. In the vital “subfield” of South Asian American literature we see intersections between Asian American studies, postcolonial studies, diaspora studies, as well as continued influence by theories of race, social class, gender, and sexualities shaping discussion about the literature and writers who trace their heritage back to South Asia including Bangladesh, India, Pakistan, and Sri Lanka but who are also situated in North America.

The World Next Door: South Asian American Literature and the Idea of America by Rajini Srikanth is an example of the exciting work that occurs when scholarship moves beyond conventional disciplinary boundaries in addressing issues and questions that permeate and affect culture in complex ways. Srikanth’s critical framework takes into account both the wide heterogeneity and a constructed collective identity of South Asian Americans, geopolitical dynamics, historical events, and questions of justice. On one level Srikanth attempts to answer the question, “What is South Asian American literature?”; on another she examines South Asian American literature as cultural work, whether it is political, cultural, aesthetic, and likely all of these. While situating her analysis in a post-September 11 world, Srikanth is persuasive in arguing that transnational and globalizing forces have always been key in the construction of American subjectivity: “‘The idea of America’ in this book’s title signals not just an examination of South Asian American writing within the context of North America, but also a discussion of the global phenomena against which the idea of America emerges and that so richly infuse a great deal of South Asian American writing” (1).

Srikanth focuses on different sites that inform South Asian American literary expression: homeplaces (both South Asian and American), the body (as defined by gender and sexuality), identity politics and the question of authenticity, and U.S. ideological power. Srikanth’s interdisciplinary approach to reading literature is a clear strength of the book, attending to larger social, cultural, and political contexts that act as a backdrop to the themes and issues raised in South Asian American texts. Her attention to writers such as Indran Amirthanayagam, Amitav Ghosh, and Tahira Naqvi, who may be less familiar to readers, provides a complex portrait of the writing and themes that move beyond a common culturally scripted American immigrant narrative. Srikanth also turns to more popularly-known writers like Jhumpa Lahiri, Bharati Mukherjee, and Chitra Bannerjee Divakaruni, addressing the particular cultural work of their writing, and in the case of Mukherjee and Divakaruni, offering a strong critique of the way their stories are consumed by the west. However, while nuanced and insightful in her readings, Srikanth’s treatment of texts are sometimes uneven. Compelling discussions about work by Agha Shahid Ali, Indran Amirthanayagam, and Himani Bannerjee feel all too brief, making this seem sometimes like a survey of texts. Examining South Asian American literature and its diversity is a huge undertaking and in this project perhaps fuller discussion of fewer writers and their texts may have been more effective.

However, *The World Next Door* is still an important contribution to Asian American studies and American studies because it keenly analyzes and unpacks the ideological forces that inform and are challenged in South Asian American writing. In particu-

lar, Srikanth's belief that social justice is a constitutive act in writing and reading this literature (and perhaps all literature) is crucial given the state of the world today and the way all people are affected by conflict, injustice, and violence.

Miami University

Morris Young

RELIGION IN AMERICA SINCE 1945. By Patrick Allitt. New York: Columbia University Press. 2003.

All books of this kind—short overviews drawing on secondary sources, written for undergraduates and general readers—have both strengths and weaknesses. The strengths of this one are considerable. They include Allitt's graceful prose, his breadth of examples, and the vividness that results from building his text less as a sociologist might do it—with many structural analyses and pie charts to dramatize statistical trends—and more as a set of narrative vignettes describing specific people and striking events. For example, the treatment of Vietnam features concrete discussions of Tom Dooley, Dorothy Day, William Sloane Coffin, and Daniel Berrigan; the treatment of civil rights draws on James Baldwin's *The Fire Next Time*, Anne Moody's *Coming of Age in Mississippi* and narratives by conservative white southerners. Many of Allitt's thumbnail sketches of developments like the Sanctuary Movement and traditions such as Mormonism and Islam are very well done. (In both the latter cases Allitt summarizes the practices and background assumptions of the groups, whereas he sometimes presupposes such matters when treating mainstream US traditions.) His treatments of Christian thought and the religious dimensions of the Cold War are more sustained than in many kindred surveys, and he offers a substantial section on church architecture. Through the cumulative effect of many examples from Roman Catholicism, an especially well-rounded picture of Catholic thought and practice emerges; for better or worse, it puts less stress on ethnicity compared with some recent scholarship. The treatment of mainstream evangelicals, while not equally strong, also has good texture.

Allitt's introduction sheds light on underlying themes that inform his selections and interpretations. He underlines Robert Wuthnow's *Restructuring of American Religion* (with its culture war analysis and stress on secularization), R. Laurence Moore's *Selling God* (with its stress on the strength of religious pluralism despite church-state separation, coupled with its bemusement about commodified religion) and Peter Berger's *A Rumor of Angels* and *The Heretical Imperative* (which inform Allitt's discussions of secularization and lead him to showcase the death of God controversies of the 1960s). Although Allitt does not attempt to shoehorn all his material into a single thesis informed by these authors, readers will often discern their influence.

Turning to weaker points, Allitt does not always maintain the stance of neutrality vis-à-vis the liberal/conservative culture war that he seems to be aiming for; sometimes he tilts subtly toward the right, especially in the sections on abortion and the arms race. His portrayal of "Pentecostals" is surprisingly limited and trivializing. Racial issues receive relatively limited attention; there is virtually no treatment of Native Americans, highly limited treatment of Latinos, and a treatment of African-American religion that is thin both before and after the 1960s and is weighted toward politicized leaders such as Martin Luther King, Jr., Malcolm X, and James Cone. At times Allitt's commitment to vignettes threatens to obscure his overall analysis and make the text read too much like a succession of examples sorted into chronological periods, set between bookends for the argument that begin with religious attitudes toward World War II and end with responses to the year 2000 and the attacks of 9-11. At times vignettes are presented without enough

context or (as in the sections on Pentecostals) the treatment tends toward the sensation-
alistic. At other times Allitt's juxtapositions seem arbitrary. For example, a chapter on "Al-
ternative Religious Worlds" covers UFO cults, Jim Jones, Asian religions, and most of
the book's treatment of the female majority in US religion outside its sections on
evangelicalism. The section on Mormon history appears in a chapter otherwise dedicated
to religion and the civil rights movement during the 1950s and 1960s.

On balance, the book's strengths easily outweigh its limitations. Any argument this
concise, wide-ranging, and reader-friendly will inevitably have thin sections and awkward
seams; we should commend Allitt for offering relatively few of them. True, mapping the
diversity of his examples onto his chronological framework sometimes results in large tradi-
tions (e.g. Buddhism) and issues (e.g. ecology) being lumped into chapters focused on
discrete decades; moreover chapter titles suggest a more linear narrative than his examples
can dramatize. However, these problems are a structural limitation of the genre in which
Allitt works, and he does a better than average job of maneuvering within these limits.
Allitt's text is a solid choice for undergraduate teaching or for readers who would appreciate
a lively reflection on the place of religion within postwar US history.

University of Tennessee

Mark Hulsether

MANHOOD AND AMERICAN POLITICAL CULTURE IN THE COLD WAR. By K.
A. Cuordileone. New York: Routledge. 2005.

The Cold War put liberalism on the defensive. Though FDR's administration had
waged and won a world war, and though his successor had forged the institutions and
programs—from the CIA to NATO, from the Marshall Plan to NSC-68—that enabled
his later successors to win the Cold War, the rancid anti-Communism of the 1950s cast
the Democrats as too effete to beat back the threat that the Soviet Union posed. The
New Deal and the Fair Deal not only constituted "twenty years of treason," right-wingers
believed. Even if the Democratic Party had not harbored a spy like Alger Hiss (who is
portrayed on the cover of this book), his fellow Ivy Leaguers were disdained as irreso-
lute eggheads. Such sissies couldn't be expected to take on—much less take out—the
Reds. After the Democrats had succumbed to crushing electoral defeats in 1952 and
1956, columnist Joseph Alsop could offer no higher praise of the junior Senator from
Massachusetts than to call him a "Stevenson with balls" (p. 201).

How conspicuous masculinity came to define a successful Democratic candidacy
is, in effect, the topic of *Manhood and American Political Culture in the Cold War*, a
solid and judicious historical analysis of public discourse, from the end of the 1940s
until the Vietnam War. The shifting meanings of imperilled masculinity are traced in
Arthur M. Schlesinger's *The Vital Center* (1949), in David Riesman's *The Lonely Crowd*
(1950), in Max Lerner's *America as a Civilization* (1957), in Adlai Stevenson's com-
mencement address at Smith College in 1955, in Alfred Kinsey's reports and Norman
Mailer's essays, in John F. Kennedy's *Profiles in Courage* (1956) and in films like
Nicholas Ray's *Rebel Without a Cause* (1955). K. A. Cuordileone is astute in finding in
these and many other significant texts the Cold War habits of privileging masculinity
over femininity, of resenting female demands and of resisting an apparent rise in homo-
sexuality. The sexually-charged accusations and fears that often marked the politics of
hysteria, impugning men who were deemed "soft on Communism," are deftly exposed
and punctured in *Manhood and American Political Culture in the Cold War*.

It achieves more than maneuver the hairpin curves of the linguistic turn, however.
Cuordileone also argues that male anxieties about toughness also helped shape policy,

that the stances that the government adopted are partly explained by the needs of leaders—including or especially liberals—to prove their own potency, to assert themselves as more than girlie-men. (That the compulsively hawkish Alsop happened to have been in the closet is only one of the ironies embedded in the story the author tells.) Cuordileone doubts, for example, that Kennedy, himself a war hero who was bewitched by the counterinsurgency potentialities of the Green Berets, would have withdrawn the U. S. troops he had shipped to Vietnam, had he lived long enough to enjoy a second term. In establishing the links between what politicians did and what they feared (and what troubled the psychiatrists, the social scientists, the journalists and other writers as well), Cuordileone has made an invaluable contribution to the political and cultural history of the postwar era.

Brandeis University

Stephen J. Whitfield

BLOWS LIKE A HORN: Beat Writing, Jazz, Style, and Markets in the Transformation of U.S. Culture. By Preston Whaley, Jr. Harvard University Press. 2004.

Preston Whaley, a free lance scholar and musician living in Florida, has written a helpful and clarifying literary and cultural history of Beat writers. Concentrating on the West Coast scene, the North Beach neighborhood of San Francisco, in particular, he shows the impact of the American vernacular, popular culture and marketing capitalism on these writers. Moreover, he provides detailed readings of major works by such pre-eminent writers as Allen Ginsberg and Jack Kerouac and thoughtful readings of lesser known figures such as Bob Kaufman, the black surrealist and ruth weiss, the poet and film maker. To his credit he not only uses the ideas of cultural studies and continental philosophy but presents them in a clear and graceful jargon free prose.

“The most dominant vernacular influence,” observes Whaley, “on the Beat writers was African American: not just talk, but gesture, art, and especially jazz—in short, a far-flung African American style,” (4). Taking off from Kerouac famous advice, “Blow as deep as you want to blow,” Whaley says that “Beat writing blew like a horn because black style and jazz influenced the very structures of its art and social life,” (6).

Like the black poet Amiri Baraka in New York, Ginsberg, Lawrence Ferlinghetti, publisher-poet, and other literary rebels helped create a new animal in American literature, a popular avant-garde. That is, these writers wanted to be experimental and cutting edge but not exclusive. This fusing of the popular and avant-garde is one of the most exciting achievements of this movement. Since Ginsberg wanted a large audience for this new art, he was not above prepping a critic at The New York Times on the meaning of his poetry. This, plus Ginsberg’s jumping into action by telling Ferlinghetti to contact every important person when *Howl and Other Poems* was seized by US Customs in 1957 shows Ginsberg’s entrepreneurial talents. He was an ad man for the new avant-garde, a Pound with marketing experience. The ensuing “Howl” obscenity trial made the Beat Generation famous.

Whaley provides us with some fine insights. He gives an intriguing deconstructive reading of the MGM 1960 movie version of Kerouac’s 1957 San Francisco set novel “Subterraneans”. In short, he asserts that the Beat’s subversive spirit creeps into the conventional movie, turning it into something more than a mere Hollywood film. Moreover, he perceptively shows the limitations of Adorno’s conception of the popular audience, that is, they are not passive but active, selecting what they want to see. He nicely defines the art of the period, including happenings and free jazz as well as Beat writing:

as art that was “structured to focus attention on the present, encouraged egalitarian relationships among participants, and blurred definitions between art and audience,” (113).

Whaley’s detailed reading of Kerouac’s *Visions of Cody* convinces this reader of the importance of that difficult and fractured text, forcing me to return to it. In his chapter on Ginsberg’s epic poem, “Howl” (1956) and John Coltrane’s free jazz masterpiece, “A Love Supreme” (1964) he suggests that they both embrace “a politics of love,” (154). This is easier to see in Coltrane; I see more anguish in “Howl” than love. Whaley argues that “Both *a Love Supreme* and “Howl” testify to the inadequacy of diatonic harmony and the ideologies of correct technique, codified jazz, and formal poetic structures,” (192). This comparison is broadly true but it is also a bit glib. In this study his discussion of music is not always illuminating but his examination of modal jazz—improvisation based on scales instead of chords—is excellent.

In the end Whaley claims too much for the Beats. They are not the principal source of the current day counterculture. He does not make enough of other avant-garde and alternative movements—in particular, the Black Arts Movement of the 1960s and 1970s which is one of the main sources of hip hop, at present the most powerful form of vernacular and popular culture. Yet he has enriched our understanding of a crucial artistic and cultural moment in our history.

University of Kansas

William J. Harris

INDIGENIZING THE ACADEMY: Transforming Scholarship and Empowering Communities. Edited by Devon Mihesuah and Angela Cavender Wilson. Lincoln University of Nebraska Press. 2004.

This edited volume begins, appropriately, with a chapter by the late Vine Deloria Jr.. He claims that one of the central problems in contemporary Native intellectual culture is that non-Indians remain the authoritative voices when it comes to writing and publishing about Indians. The task of the current generation of Indian scholars, then, is to “step forward and occupy a prominent place in the national Indian community.”(p.30) He goes on to end his chapter by stating, “By doing so they will ensure that they have viability and a place in American intellectual life.”(p.30)

Herein lies a fundamental tension: How can a Native scholar gain credible recognition within a national, and now international, indigenous intellectual community while concomitantly gaining acceptance into the much larger intellectual community of the dominant society? But Indigenous intellectuals and scholars must do more—there is a third imperative. Indigenous scholars must reconcile their research while maintaining strong cultural connections to their communities. This volume of essays is an attempt to address these dimensions of Indigenous intellectual life. Given the enormous complexity of this task, these essays should be read as a step towards understanding what is clearly becoming a serious and contentious issue in contemporary Indigenous intellectual culture.

It should be mentioned that, far better than a short book review, one ought to read the last essay in the volume by David Anthony Tyeme Clark. He skillfully weaves together the previous 12 essays and lays out an intellectual landscape from which we can gain greater insight into contemporary academia; and more importantly, contemporary Indigenous intellectual culture. But with the exception of Alfred, Gone, Heath, and to a certain extent Hunter’s essays, one is left intellectually unsatisfied. (Certainly not starving, but longing for what the menu promised to deliver.)

This is because the volume can be divided broadly into two “kinds” of projects. The first project focuses on the “politics of academia” and Indigenous peoples continued exclusion, or in the very least, marginalization from mainstream academia and the university. The second kind of project incorporates the politics of academia and pushes the discussion to think critically about *what it means* for Indigenous scholars to reconcile Indigenous ways of living, being, and thinking with the hostile colonial intellectual culture of the dominant society—while attaining, as Deloria states, “viability” in their communities.

Without a doubt, each of the scholars write with a deep love for his or her community and that will, hopefully, continue to be central to the development of a rich Indigenous intellectual culture. However, it is one kind of endeavor to put together a list of imperatives (that may very well be true) and quite another to present convincing, coherent arguments that not only make room for Indigenous scholars in the hostile mainstream intellectual culture, but also solidify deeper more meaningful connections with their communities. This volume will undoubtedly add fuel to an already serious ongoing debate in Native American Studies, which can only, in the long term, be a good thing.

Dartmouth, College

Dale Turner

MORNING IN AMERICA: How Ronald Reagan Invented the 1980s. By Gil Troy. Princeton: Princeton University Press. 2005.

Morning in America provides an informative and readable introduction to an important part of recent American history. The two main topics of the book—Ronald Reagan and American society in the 1980s—both seem ripe for serious consideration. They are problematic and controversial, of obvious significance, and have received surprisingly limited scholarly study. In a year by year approach to the decade, with each chapter/year anchored in a central location or event, Troy highlights items such as the 1980 presidential debate, the dramatic legislative achievements of Reagan’s first year in office, midterm economic and political problems, Reagan’s capitalizing on the patriotic and capitalist extravaganza of the 1984 Los Angeles Olympics, the economic boom of the mid and late Eighties, Iran-Contra, and the beginning of the end of the Cold War.

As serious scholarly analysis, however, this work has its problems. Partly, the dual focus on two large issues means neither one gets done especially thoroughly or well. Reagan is clearly center stage; the social and cultural material is often more window-dressing than main event. But even on Reagan Troy is sometimes unclear or contradictory. His main theme is that Reagan was more pragmatic, incremental centrist than conservative counter-revolutionary. After the dramatic accomplishments of 1981, the conservative agenda was largely stalemated for the remainder of the decade, though whether this should be attributed to Reagan’s failure of desire or effort or to successful opposition on the part of Democratic and public opposition is uncertain. Reagan’s relationship with the culture of the 1980s is also murky. Despite the book’s subtitle, Troy suggests that Reagan was successful partly because he was naturally comfortable with or easily adapted to the larger cultural trends of the decade. But this is difficult, to say the least, to square with the idea that Reagan fundamentally shaped, or even “invented,” the 1980s.

The cultural side of the equation mirrors the depiction of Reagan. The decade was an ambivalent one, in which many aspects of the 1960s became more deeply entrenched

and more fully a part of the American mainstream than ever before. As in the 1920s and the early 21st century, American conservatism was at war with itself—capitalist individualism, materialism, consumerism—a neo-Gilded Age equation of economic growth and happiness—and conservative cultural values made an uneasy mix. This is an important observation, but needs real analysis and elaboration.

Altogether, Troy takes a balanced position on Reagan. He was neither as successful nor as awful as many partisans insist, but was nonetheless the most important American president since FDR (which is not necessarily saying a lot, *pace* HST). The 1980s amalgam of contradictory elements coheres around the theme of a new “Era of Good Feelings,” a revival of traditional American optimism after the problems and doubts of the previous decades. For now, *Morning in America* provides a good place to begin understanding Reagan and the 1980s. It is thoughtfully structured, engagingly written, and should appeal to a wide audience. But even taking into account typical dust jacket hyperbole, calling it the “definitive story” of the decade is a considerable stretch. At least we should hope that there is more, and better, yet to come.

Wayne State College

Kent Blaser