

reviews

Note: In this section, three asterisks between reviews indicate that the review above is by the same reviewer as the review below. Reviews by the members of the editorial board are signed with initials.

literature

FOR THOSE WHO COME AFTER: A Study of Native American Autobiography. By Arnold Krupat. Berkeley: University of California Press, 1985. \$14.95.

This is a valuable book for all students of American literature in that Krupat argues convincingly for the inclusion of Native American autobiography within the canon of American literature. He establishes the basis of his argument in his opening chapter, where he stresses the need to consider the mode of production of the text, which most literary critics ignore, and to expand our conceptions of the author, literature and canonicity which govern inclusion.

The book is, moreover, indispensable for anyone teaching or even taking a course in Native American literature, especially since the "as-told-to" autobiography has become a staple of such courses and is often accepted uncritically, with editorial encouragement, as the true voice of the Indian. What defines these works, though, Krupat tells us, is their nature as "original bicultural composite composition," works "jointly produced by some white who translates, transcribes, compiles, edits, interprets, polishes, and ultimately determines the form of the text in writing, and by an Indian who is its subject. . . ." However much an editor may purport to remove himself from the text or claim that he is merely reproducing his subject's words and story, he is in fact imposing through the writing process a structure and thus a meaning upon his materials—a meaning which derives both from Western literary practice and Western assumptions about Indian cultures.

Krupat treats five autobiographies in depth and considers several others over the course of his five chapters and effectively demonstrates how, though most of them present themselves as scientific or historical rather than literary texts, they can and indeed must be approached as literature. This is because these autobiographies are structured in terms of the four narrative modes Northrop Frye has identified as common to Western literature, modes which, as used by the white editors in each case, reflect the dominant social ideologies of their respective eras. J. B. Patterson's *Black Hawk: An Autobiography* and Paul Radin's *Crashing Thunder*, for example, though for different reasons, are in Krupat's view "structured as comedy." S. M. Barrett's *Geronimo's Story of His Life* is "structured . . . in the ironic mode," while L. V. McWhorter's *Yellow Wolf: His Own Story*, the neglect of which Krupat rightly laments, is structured as tragedy. John G. Neihardt's *Black Elk Speaks*, the best known of these autobiographies, though it has been considered as tragedy, is for Krupat a romance.

Krupat's study does more than make a strong case for including Native American autobiographies in the canon of American literature. He clearly and forcefully reveals how much they are products of their respective times, how they are at once pervaded by and to varying degrees undermine the social and historical ideologies from which they emerge, and the danger, therefore, of approaching them in ignorance of their various social, historical and editorial contexts. These contexts are central to our understanding of Native American autobiography because, as Krupat reminds us, "for whites the advance of the frontier always meant domination and appropriation, and the movement westward was achieved not only with the power of the sword, but of the pen as well." University of Kansas Bernard A. Hirsch

EUROPEAN REVOLUTIONS AND THE AMERICAN LITERARY RENAISSANCE.
By Larry J. Reynolds. New Haven: Yale University Press. 1988. \$25.00.

The subject of this important book is the influence of the European revolutions of 1848-49 on American literature of the mid-nineteenth century, specifically on certain major works by Emerson, Fuller (the *Tribune* letters), Hawthorne (*The Scarlet Letter*), Melville (*Moby-Dick*), Whitman (*Leaves of Grass*) and Thoreau (*Walden*). The authors include Matthiessen's five plus Fuller so it will be seen that though the book is groundbreaking in some ways, it is traditional in others. The groundbreaking quality, ultimately, is what matters, for the study shows this canonical writing enmeshed in a transatlantic political context and rife with political import. It argues compellingly for the basic social conservatism of our major American authors.

With a wealth of specific detail and an adroit handling of his narrative line, Reynolds moves between historical information and literary analysis. To paraphrase his argument as summarized on 171-72: except for Fuller, these writers at midcentury shared a personal conservatism that made them far from devoted to the struggle for freedom and equality in Europe in 1848 and 1849. Emerson and Thoreau were committed to a spiritual elitism that encouraged them to remain aloof from political affairs; Whitman was radical as a poet but hostile toward actual (as opposed to imaginary) radicalism in the political arena, while Melville and Hawthorne had a patrician preference for hierarchy over democratic levelling. The effect of the turmoil in Europe on all of them was to intensify their conservative attitudes and bring such attitudes to the forefront of their writings. Thus, this study is not merely an important rereading of our major authors and of a major period in our literary history, it is also a solid critique of the main tradition of American literary tradition from Matthiessen to Bercovitch.

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AESTHETIC HEADACHES: Women and a Masculine Poetics in Poe, Melville, and Hawthorne. By Leland S. Person, Jr. Athens and London: University of Georgia Press. 1988. \$25.00.

The approach in this book may be called "male feminism" but it does not attempt to claim that Poe, Hawthorne or Melville were feminists, that they tried to see and represent the world from a woman's point of view or even that they were concerned with women's issues. Person's approach to the problem of women in the texts of these three writers assumes that women were a problem because the authors, as men and writers, were trying to define themselves as masculine and as literary in a culture that was increasingly seeing literature as a feminine pursuit. He argues against the view held by many that these writers represent figures of the woman merely to master, possess or control them. Typically, women characters resist attempts of male characters to objectify them, and frequently offer an alternative to the phallogocentrism by which the men are constrained. The plots demonstrate that objectification is seldom successful and is never desirable, and explore the possibility of a creativity based on cooperation with and receptivity to the Other. The cumulative tendency of these writings is to "deconstruct conventional masculinity, which manifests itself in objectifying power over women, in order to achieve a 'feminized' creative self, which comes into being through the surrender of power to women." Such surrender however, is often accompanied by intense anxiety, and it is to anxiety rather than hostility that Person attributes the usually negative endings of the works he examines. The vision of the feminized self remains visionary. Person avoids the note of pathos—isn't it sad to be a male—characteristic of much

much male feminism and provides a subtle, convincing interpretation of these three important mainstream American writers and their works.

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A VERY SERIOUS THING: Women's Humor and American Culture. By Nancy Walker. Minneapolis: University of Minnesota Press, 1988. \$39.50 cloth, \$14.95 paper.

This book begins to chart a neglected American literary tradition. Nancy Walker connects humorous writing by American women over a century and a half, treating it both as a distinct women's tradition and as a strand in the braid of American humor. Humor, which is necessarily debunking and critical, is always culturally motivated and directed; women's humor inevitably debunks the culture with reference to the situation of women within it. From Frances Whitcher to Erma Bombeck, American Women have been funny writers in spite of, and in part as a response to, the absurdity of the idea that women could not do what, in fact, they were at that very moment doing. They have written from within the domestic sphere, they have appropriated and subverted the female stereotypes created by the dominant male culture, they have favored narrative forms, they have written to share rather than to show off, and they have concealed a subtext of anger and frustration beneath the skittish surface of their writing. Their themes have been the tension between intellect and femininity, the separate spheres of men and women, the minority status of women, and recently the transforming power of feminist vision. With women now entering the workplace, the possibility of a convergence of male and female humorous styles is emerging. Walker should probably have paid more attention to the fact that her "women" are almost all middle-class, so that their situation could be as much a class as a gender product. The book nevertheless offers an extremely useful overview and synthesis of a large group of texts that may now be considered on the map of American writing.

NB

RECONSTRUCTING WOMANHOOD: The Emergence of the Afro-American Woman Novelist. By Hazel V. Carby. New York: Oxford University Press. 1987. \$19.95.

Beginning with an assertion of the necessity for a black feminist literary theory and a reassessment of previous theories, Hazel V. Carby insists on expanding the parameters of the field of writings by Afro-American women to include the polemical nineteenth-century slave narratives, the essays of Anna Julia Cooper and the novels of Frances Ellen Watkins Harper, Pauline Elizabeth Hopkins, and Nella Larsen. Identifying these writers primarily as intellectuals and examining their works in relation to the oppressive sexual ideologies which functioned to circumscribe the lives of black women, Carby argues that their works may be conceived as testimonials on behalf of black women; as such these works could directly intervene in the social, political, and economic struggle for black liberation. In Carby's argument, the mulatta figure is persuasively seen as the means for exploring the relationship between the races as well as a manifestation of that relationship.

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INVISIBLE CRITICISM: Ralph Ellison and the American Canon. By Alan Nadel. Iowa City: University of Iowa Press. 1988. \$20.00.

In his reading of the allusions to the works of Emerson, Whitman, Melville, Twain and Eliot in *Invisible Man*, Alan Nadel demonstrates that in his novel Ellison was an astute critic of these nineteenth-century writers, of twentieth-century interpretations of them which trivialized the position of black Americans, as well as of America's endemic racism. Although he usefully frames his discussion in relation to contemporary critical theory, Nadel more successfully illuminates Ellison's active transformation of tradition through conversion of his knowledge of America's social and literary past into commentary on the present in *Invisible Man*.

University of Kansas

Elizabeth A. Schultz

THE POETRY OF MARIANNE MOORE: A Study in Voice and Value. By Margaret Holley. Cambridge: Cambridge University Press. 1987. \$29.95.

The subtitle of Holley's "story of one body of work taking shape after shape" is apt, for Marianne Moore was an American poet with an intriguingly changeable, though wonderfully distinct, voice and a drive to grapple, typically in a didactic tone, with issues of value. This study traces the interplay of voice and value through what Holley persuasively delineates as the three major periods of Moore's career. She does an enviably intelligent job of exploring Moore's development from a poet of isolated, confrontational, satiric statements to one deeply engaged with questions of human sympathy and community, whose work grew "from observation as sight to observation as insight" and "from a singular confidence to an earned communal speech." And she draws—always with careful focus, succinctness, and sensitivity—on an impressive range of critical and biographical resources. Holley's text may be "an individual story," but it is also a story about how "art creates values for us" and how we "create art out of our sense of value."
University of Kansas
Michael L. Johnson

FELICITOUS SPACE: The Imaginative Structures of Edith Wharton and Willa Cather. By Judith Fryer. Chapel Hill: The University of North Carolina Press. 1986. \$29.95.

Citing "women's structures" as the "conceptual bounds" of her analysis, Judith Fryer in *Felicitous Space* seeks to demonstrate how the female understanding of "space"—public and private, real and imagined—has changed since World War I. That's an ambitious undertaking, and there is ample evidence that Fryer has tackled it with vigor: she draws upon history, literature, psychology, sociology, anthropology, geography, philosophy and the fine arts, especially painting; and she offers copious illustrations, from diagrams of Sears Roebuck pre-cut houses in the 1920s to Charles Eastlake bookcases, from French door locks to the allegorized representations of women on U. S. currency. But as this plethora of disciplines and images may suggest, Fryer seems unable to mold *Felicitous Space* into a comprehensive, profound and ultimately usable study: the many quotations, several of the illustrations, and even some of the chapters do not always relate clearly to the issue of women and space, while Fryer's most valid points tend to be self-evident and oft-repeated. Perhaps in recognition of this, Fryer focuses on two extreme examples of American women writers responding to space: Edith Wharton, with her "meticulously conceived interiors," and Willa Cather, with her largely unfurnished rooms and vast Midwestern landscapes. But even this strategy, though orderly, offers few insights. A 400-page treatise on women and space is not necessary to convince us that Lily Bart's socioeconomic decline is reflected in the increasingly meager rooms she inhabits, that Thea Kronborg appreciates private space as much as Cather herself, or that Ethan Frome's having to shave in his invalid wife's tiny bedroom increases the likelihood that she senses his passion for Mattie Silver.

The ending of *Felicitous Space* is symptomatic of the troubles at its core. Ironically, it simply stops in the midst of a discussion of *Shadows on the Rock*, with Fryer envincing no appreciation of the reader's need for a sense of closure or completion after reading such a long, far-flung and impressionistic tome. Likewise, Fryer does not offer the expected (and needed) bibliography of works cited or consulted, a deficiency which points to the meditative—as opposed to scholarly—nature of her book. In sum, though a few readers may be responsive to Fryer's approach, most will find *Felicitous Space* too slight, too idiosyncratic to shed much light on the vital issue of women and space.
Rhode Island School of Design
Alice Hall Petry

AYN RAND. By James T. Baker. Boston: Twayne Publishers. 1987. \$19.95.

Ayn Rand has become a cult hero. She first made her mark as a popular novelist—most importantly, with her bestselling *The Fountainhead* and *Atlas Shrugged*. Turning away from fiction to philosophy, she became the founder and leading spokesman of what she termed "Objectivism." In terms of its epistemological premises, Objectivism holds, first, that the external world exists independently of man and man's consciousness; second, that man through reason is capable of understanding, interpreting and using that reality. But the central theme running through her work is the primacy of the individual ego. Its twin corollaries are her exaltation of rational self-interest and her defense of unfettered capitalism.

This volume in Twayne's United States Authors series presents a handy—if pedestrian—summary of her writings plus a brief overview of pro and con reactions. Baker makes no secret that his own sympathies lie with Rand, and his concluding postscript goes beyond admiration to hero-worship.
University of Nebraska-Lincoln

John Braeman

JONATHAN EDWARDS: *The Valley and Nature: An Interpretative Essay*. By Clyde A. Holbrook. Cranbury, New Jersey: Bucknell University Press. 1987. \$24.50.

A resonant analysis of the presence of nature in Edwards' writing, tracing not only the development of concepts over time, but in the contexts (sometimes limited) of their time and location. Of particular importance, perhaps, is the author's interpretation of eighteenth-century nature as order, "essential correctness," and truth.

JRS

MAILER'S AMERICA. By Joseph Wenke. Hanover and London: University Press of New England. 1987. \$27.50.

"More than any other writer of his generation, Norman Mailer has made America his subject," Joseph Wenke claims in *Mailer's America*. Wenke is not the first to call attention to Mailer's central position in the American literary tradition, nor is he first to define that position as one of struggle with the millennial ideal.

In this chronological thematic study, Wenke sees Mailer's philosophical and artistic development as moving from a critique of liberalism (in *The Naked and the Dead*) to revolutionary socialism (in *Barbary Shore*); to the moral ambiguity and radicalism of "The White Negro," *The American Dream*, and *Why Are We In Vietnam?*; to the left conservatism of *The Armies of the Night* tempered by eschatological existentialism in Mailer's works from *Marilyn* to *Tough Guys Don't Dance*. While readers may quibble with certain of Wenke's readings—his assertion of Rojack's failure at the end of *The American Dream*, for example—the strengths of this volume lie in its nuances. These include Wenke's assertion that Mailer's widely touted existentialism is modified by transcendental attitudes and values, and his suggestion that the problem of fathers and sons in fiction and nonfiction has yet to be probed. Wenke's occasional abrasive treatment of other critics is lamentable.

University of Northern Iowa

Barbara Lounsberry

music

THE MUSIC MEN: *An Illustrated History of Brass Bands in America, 1800-1920*. By Margaret Hindle Hazen and Robert M. Hazen, Washington, D.C.: The Smithsonian Institution. 1987. \$39.95 cloth, \$19.95 paper.

The rise, spread and enormous popularity of amateur, semi-professional and professional bands all over America is too important a nineteenth-century phenomenon for American Studies to ignore, yet neither we nor our popular culture cousins have learned to use it comfortably. Band music certainly was popular, but not in the sense that that term is used to differentiate between "popular" and "classical." Because bands made music of all sorts—Wagner, "classical" pieces, popular commercial ballads, marches, program music, dance numbers, grandiose works, patriotic songs—they were close in function to what radio was before World War II. The connection is not gratuitous, first, because it was radio, along with recordings and cinema, which stopped the band era dead, as the popular band director and feminist Helen May Butler pointed out. Second, all the networks as well as each of many independent stations played music of all sorts, just as the brass bands had. The more specialized pattern we are used to now—rock stations, country stations, classical stations, top forty stations and so on—strikes me as socially much less healthy. The mixture of "levels" in band music had been matched in many communities by a social mixture in the personnel of the bands, and I have to think that in the era of Radio Days the scrambling of "levels" of music was similarly a force for community.

How sports influenced the Civil Rights movement has been extensively discussed; we are yet to study the influence of musical groups. The Hazens' sample shows that musicians of mixed social classes performed in many American communities and that many bands came to include women. Music, moreover, was at least partially integrated racially long before sports. Benny Goodman did before World War II what the Brooklyn Dodgers would do after it, but there had been faces of assorted complexions in photos of town and school bands much earlier than either. (I don't believe that I would have had close high school friends who were black had it not been for band and orchestra; it would be interesting to know whether that is true for people much older than me as well.)

That Helen May Butler ran for Senate in 1936 after the band business dried up strikes me as no accident. My female band performer friends have all been more or less feminists, and still are. The best drummer in our all-grade school marching band around 1944 fought a brave, long (and losing) battle against a Long Island daily newspaper which would not let girls have newspaper routes.

Early in the twentieth century, town bands by and large were displaced by school bands (and of course by phonographs, radio and movies). Small towns themselves, as the Hazens also point out, changed radically too, producing an increase in individualistic entertainment and a "decline in municipal chauvinism." It is no accident that Sinclair Lewis' *Main Street* was published in 1920.

The Hazens' method is generally to sample rather than to synthesize. It happens that their samples connect in several places with my forty-odd years of experience as a band musician; these instances are so pleasing that I choose to insert them into this review (retiring editors allow themselves unspeakable latitude): First, I was delighted to see the copied-out parts of my predecessor as principal French horn of the Hempstead L. I. town band, Daniel Cole, ca. 1835. Cole's music was hand-copied because very little band music was printed before the Civil War. Raoul Camus, the band historian, had shown me in 1978 some handwritten U.S. military band parts from the first decade of the nineteenth century owned by the Spencer Library at the University of Kansas, and I had had the pleasure of arranging these for modern woodwind quintet and performing them. They looked like Cole's book. Second: The Hazens mention my home town in Kansas. They explain that it had organized wind ensembles performing from earliest times because musicians from the Hartford, Vermont band came here as a group in 1854 and precipitated band music. Finally, in discussing the transformation of band music in the twentieth century, the authors mention Edwin Franco Goldman as a pioneer of the "symphonic band." Your reviewer, who is currently principal horn of the Lawrence City Union Band (free Wednesday concerts in the South Park Gazebo, and winner of the 1989 Sudler Scroll, I'll have you know), also performed as principal horn several times under Goldman. These instances perhaps explain my sense that the Hazens' sampling has been very judiciously done.

It is interesting that the authors and bandmasters themselves agree on the date of the downturn for municipal band music, for the dates which they name match well the era—around World War I—which Modernization theorists (remember them from the 1970s?) call the major watershed in Modernization history in our century.

That *The Music Men* touches so many topics of use to Americanists shows the intelligence with which it was assembled. Smithsonian publications at their best are attractive to laymen, yet informed by good scholarship. This one is a model, wide-ranging, on an important topic, solid, and in touch with both primary sources and modern scholarship. Indeed, it even mentions areas which need further study. The Hazens are aware of the histories of the other arts in America, of race, and of American social history in general.

I mention a couple of errors in the hope of spurring revision in later editions: the caption on 153 is under a stereopticon picture, not two photos taken independently on the same day; the caption on 192 implies that a band of young orphan boys can improvise and sound jazzy just because the orphans are black.

SGL

DUKE ELLINGTON. By James Lincoln Collier. New York: Oxford University Press. 1987. \$19.95.

There have already been several books about Duke Ellington, including one by his son and an autobiography. In the present book, Collier does not present much new

information, but does a good job of assembling his materials. He takes something of a revisionist stance as to Ellington's stature in American music. He does not consider Ellington a great American composer; he sees him rather as like a great chef who doesn't do any of the actual cooking, but selects the menu and the ingredients, and tastes everything. The great performances on record by the band were joint efforts, with Ellington collaborating closely with band members to work out both compositions and arrangements. The stability of his band contributed greatly to this method, since many musicians stayed with the band ten years or more. Some band members expressed resentment at not being given more credit. Collier discusses this at considerable length with heavy emphasis on the period of mid-twenties to mid-forties, when the band produced its greatest performances. He largely dismisses the output of Ellington and his band for the last twenty-five years of Duke's life (He died in 1974.). All this is the stuff of controversy, and the book has received mixed reviews.

Collier includes a good deal of psychological analysis, relating Ellington's behavior as an adult to the environment of his family in his early years. Collier used this method with considerable success in his previous excellent biography of Louis Armstrong. It doesn't work quite as well here, but it is still effective in helping to understand Duke Ellington as a person.

This book is a good contribution to the literature about Duke Ellington, and can be recommended to anyone interested in the Duke and his music.

University of Kansas

Michael Maher

education and society

AVENUES TO ADULTHOOD: The Origins of the High School and Social Mobility in An American Suburb. By Reed Ueda. New York: Cambridge University Press. 1987. \$32.50

In *Avenues to Adulthood*, Reed Ueda concludes that the late nineteenth century high schools he studied helped to maintain the middle class status of the majority of their students and enhanced the class status of the limited number of poor and immigrant youth who matriculated by improving their chances at white collar jobs.

The central problem with this book is apparent in its somewhat awkward subtitle: Ueda writes about the origins of the high school, about the high school and social mobility, and about an American suburb (Somerville). The three topics are often not as well integrated as they might be.

However, this work has much to recommend it. Ueda's analysis of social mobility is exhaustive and appropriately sensitive to issues of gender, class and ethnicity. He clearly relates the development of the high school and the high school curriculum to the perceived needs of the emergent industrial economy and the society it engendered, placing the high school movement in both ideological and socio-economic context.

This work is best and most imaginative in its treatment of the high school as a sphere of confrontation. Ueda never loses sight of the high school as a place of experience; he reminds us that students and parents act, not only elite policy makers.

University of Kansas

Beth L. Bailey

BIOTECHNOLOGY: The University-Industrial Complex. By Martin Kenney. New Haven: Yale University Press, 1986. \$23.95.

Kenney's study traces the emergence of one of the major growth industries of the present day, biotechnology. He supplies valuable data about the structure of the industry: the contribution of venture capital in the founding and growth of new companies, the role played by academic scientists in those undertakings and the increasing involvement in the field by giant multinational companies. And he forecasts that biotechnology will have a revolutionary impact upon agricultural production. "World agriculture in the year 2000 will be transformed, and our food will be produced with new techniques in a changed social environment."

His major focus, however, is upon the relationship between the universities and the biotechnology industry. "Biotechnology . . . has been totally dependent on university research. In no other fledgling industry have university scientists played such an all-

encompassing role." He finds the results disturbing. "University biology departments have been disrupted as great numbers of biologists have become entrepreneurs or at least deeply involved in commercial affairs." That development bodes ill in the long run even for the industry. "As the university is bought and parceled out, basic science in the university will increasingly suffer." Worse, "[m]any laboratories, formerly institutions producing knowledge of use to all in society . . . have become captives of a single corporation . . . When university and industry become partners, the entire society is endangered, for the demise of the university as an independent institution will lead to the crippling of the tradition of an independent university."

University of Nebraska-Lincoln

John Braeman

diplomacy

THE UNITED STATES AND CHINA. By Arnold Xiangze Jiang. Chicago: The University of Chicago Press. 1988. \$22.00.

This is the fourth contribution to "The United States in the World: Foreign Perspectives," a series edited by Arika Iriye. Like his predecessors, Jiang provides a welcome addition to the foreign policy debates that pass for "balanced" inside the US. Although he holds a Ph.D. in history from the University of Washington, his writing much more loudly bespeaks southern China where he was born and works. In fewer than 200 pages he retells the story of US-Chinese relations from 1783 to the present. The protagonists are "the US government" (faceless, uniformly aggressive, hypocritical, paranoid) and "China" (vulnerable, fair and generous, except for a corrupt faction). Over two centuries heroic workers, soldiers and peasants come to reverse an ascending spiral of US imperialism. Like a *Newsweek* editorial, such exposition is unlikely to change many minds. It focuses narrowly on governmental (vs. cultural) relations, and their aims are inferred with remarkably little attention to actual decision makers. *The United States and China* does, though, powerfully represent the anger and sadness which the US government has inspired around the globe.

University of Iowa

Richard P. Horwitz

WOODROW WILSON AND THE AMERICAN DIPLOMATIC TRADITION: The Treaty Fight in Perspective. By Lloyd E. Ambrosius. Cambridge and New York: Cambridge University Press, 1987. \$34.50.

Ambrosius has gone over some oft-plowed ground to produce a major reinterpretation of Woodrow Wilson's diplomacy. He discards the shopworn categories of "idealism" and "realism" which have confused as much as they have revealed about Wilson's diplomacy. Instead, the author argues that the president tried to resolve a dilemma of "interdependence" and "pluralism" in international relations with the League of Nations. Ambrosius builds a rich narrative of the treaty fight in the Senate on this sophisticated theoretical foundation. He also makes subtle and shrewd comparisons between Wilson and subsequent foreign policy leaders. The research is deep and the notes accessible.

University of Colorado, Boulder

Robert D. Schulzinger

place

REGIONS AND REGIONALISM IN THE UNITED STATES. By Michael Bradshaw. Jackson and London: University Press of Mississippi. 1988. \$27.50.

Although the title does not distinguish this book from scores of other treatments of American regionalism, the approach is new. Bradshaw is prescriptive; he stresses the dynamism of regions, the linkages that exist among them, and the relationships between regionalism and public policy. The book contains a useful six-stage model for the evolution of regions in the United States, but the most innovative sections discuss current regional tensions: frostbelt versus sunbelt, East versus West, and poverty versus affluence. Regional planning procedures developed by the Appalachian Regional Commission

are proposed as a model for dealing with these and similar problems caused by the "geography of uneven development."
University of Kansas

James R. Shortridge

POPULISM IN THE MOUNTAIN WEST. By Robert W. Larson. Albuquerque: University of New Mexico Press, 1986. \$27.50.

Support for Populism in the Rocky Mountain region has been dismissed by even most historians sympathetic to the movement as inspired by no more than the hope by silver-mining interests for higher prices for the white metal. Larson rebuts the portrayal of Rocky Mountain Populism as "a single-issue movement." Rather, he concludes that the single most important theme among Rocky Mountain Populists was the same fear of, and hostility to, "corporate bigness" expressed by their counterparts in the South and wheat belt. As he finds in Montana, Colorado and Utah "an unmistakable urban quality about Populism" that "took the form of a pronounced antimonopolism coupled with a strong determination to improve the working conditions of mine employees and other blue-collar workers."

As is typical in studies emphasizing Populism's radical thrust, Larson is guilty of taking party rhetoric at face value. His own evidence shows the important motivating role played by the frustration of entrepreneurial ambitions: the disappointment felt by many Populists at their failure to achieve their "God-given rights to succeed and prosper." And though admitting "an exceptionally strong commitment to free coinage," he rightly underlines how Southern and wheat-belt Populists revealed the same tendency to shift from "a multi-issue orientation to a virtual obsession with silver."

University of Nebraska-Lincoln

John Braeman

FEDERAL LAW AND SOUTHERN ORDER: Racial Violence and Constitutional Conflict in the Post-Brown South. By Michael Belknap. Athens: University of Georgia Press. 1987. \$35.00.

Michael Belknap, a law professor at California Western School of Law, has written a well researched account of the federal government's painfully slow campaign to protect blacks and civil rights workers against violent attacks in the 1950s and 1960s. He convincingly argues that the Eisenhower and Kennedy administrations and, to a large extent, even the Johnson Justice Department "accepted the South's insistence that federalism precluded any national interference in southern law enforcement." He both explains and critiques the states' rights doctrine that southern segregationists used against politically sensitive federal officials. Belknap also deserves praise for his superb bibliographical essay on the efforts of civil rights activists to win federal protection.

University of Kansas

David Farber

HARD TIMES AND NEW DEAL IN KENTUCKY: 1929-1939. By George T. Blakey. Lexington: University of Kentucky Press. 1986. \$25.00.

Using National Archive agency records, a variety of manuscript collections, newspapers and an assortment of secondary sources, Blakey analyses the impact of these turbulent years on Kentucky. He is at his most interesting when dealing with agrarian matters. The AAA programs which introduced production controls were popular with hog and tobacco producers who had endured years of misery and now welcomed federal intervention. Attempts by the RA and the FSA to help poor families, however, failed to attract widespread state support, and, as a result, benefits were limited. All gained from the spread of electricity, though, as the author shows, Kentucky coal mining interests were less than enthusiastic about the incursion of the TVA into their state. A chapter on the complexities of Kentucky politics is valuable, but, perhaps because it reflects the source material, is less detailed than one might expect. The analyses of recovery and relief policies are, however, disappointing. There is, for example, little on the determination of or disputes over relief wages or on the quality of relief officials. A map and some tables showing the ebb and flow of money into the state under the various federal programs would have been welcome additions.

University of Leicester

Peter Fearon

origins

DEMOCRACY AND PUNISHMENT: Disciplinary Origins of the United States. By Thomas L. Dumm. Madison: The University of Wisconsin Press. 1987. \$40.00 cloth, \$15.75 paper.

In this complex and important book, political scientist Thomas Dumm argues that the prison was at the center of a larger process through which liberal democracy generated the self-directed, conformist citizens it required. John Locke's doctrine of toleration provided the philosophic basis for the first venture along these lines: a Quaker penal code designed to "encourage the cultivation of a new kind of person, a new subject, one whose inner discipline would be encouraged by the imposition of the fetters of friendly persuasion." The "experiment in self-rule" that followed the American Revolution brought Benjamin Rush's search for a way to create the sort of citizen that could function effectively in a republican order. This search produced the penitentiary, an institution wedded to liberal democracy by its goal of replacing force with more subtle forms of control. Rush's individualist solution of solitary confinement yielded to the Auburn (New York) system, in which prisoners learned external obedience (conformity) and, by being deprived of the right to communicate with fellow prisoners, came to appreciate the power of association. The penitentiary was neither a reform nor a way of dealing with capitalism's flotsam and jetsam, but rather a way of encoding authority within the new democratic populace.

Those readers unfamiliar with the work of Michel Foucault will find portions of the text heavy going, and some may object to the author's distracting use of words (e.g., "dangerous") that are used here to mean something aside from the obvious (e.g., forms of dependency). More perplexing is the author's failure to place his project within the context of significant recent studies in the history of authority, including Myra C. Glenn, *Campaigns Against Corporal Punishment: Prisoners, Sailors, Women, and Children in Antebellum America* (1984); John Kenneth Galbraith, *The Anatomy of Power* (1983); and John P. Diggins and Mark E. Kann, eds., *The Problem of Authority in America* (1981). Nonetheless, as a window on the origins of liberal-democratic social arrangements, *Democracy and Punishment* has few peers; it deserves a wide audience.

WSG

A MIGHTY EMPIRE: The Origins of the American Revolution. By Marc Egnal. Ithaca and London: Cornell University Press. 1988. \$36.95.

This book presents an interpretation of the origins of the American Revolution from a study of five colonies (Massachusetts, New York, Pennsylvania, Virginia and South Carolina) by distinguishing between leaders designated as expansionists in favor of separation from Britain and the nonexpansionists in opposition. The author states his thesis succinctly that in each of these colonies "the revolutionary movement was led by an upper-class faction whose fervent commitment to fostering America's rise to greatness was evident well before 1763. Although self-interest, religious convictions and national origins helped shape the membership of this patriotic group, what truly brought these individuals together was their dedication to the rapid development of the New World." While an interesting and innovative approach, the study hardly lives up to the billing of the cover brochure as "a major new interpretation of the causes of the American Revolution." Much of the discussion covers the familiar distinction between patriot and loyalist of earlier publications.

This is, nonetheless, a well-researched and well-written volume that provides a skillful combination of leading publications on the subject along with original manuscript material. The most unusual contribution of the study is the thirty-one page Appendix with separate lists in each of the five colonies for factions classified as expansionists and nonexpansionists.

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W. Stitt Robinson

HAROLD ICKES OF THE NEW DEAL: His Private Life and Public Career. By Graham White and John Maze. Cambridge, Massachusetts: Harvard University Press, 1985. \$20.00.

This study is an exercise in psychobiography by two Australian scholars--White, a historian specializing in the study of the New Deal, and Maze, a psychologist. Their account of Harold Ickes' public career retraces largely familiar ground, at least for students of twentieth-century American political history. What is new is the author's quest to locate the source of Ickes' reform commitments in the traumas of his personal life. "The subtle interplay between, on the one hand, the conscious and unconscious factors originating in his private life, and, on the other, the objective political context within which he sought to achieve his goals is," they announce, "the focal point of this study."

Unfortunately, the result is the type of simple-minded reductionism that has been responsible for the low repute enjoyed by psychohistory. One example should suffice: "His detestation of exploitation and of bullying in all its forms, whether by individuals, political groupings, or (later) nation-states, had originally been inspired by immediate personal experience in his formative years, in the physical intimidation of himself and [his younger brother] Felix by the older brother John and in his father's callous treatment of his mother. The need to supersede and excel his own parents in the parental role, a need that was unusually strong in Ickes' case because of his specially intense relationship with his mother, similarly encouraged him to seize in later life the chance to act as protective parent to any oppressed minority."

University of Nebraska-Lincoln

John Braeman

AN 'EPIDEMIC' OF ADOLESCENT PREGNANCY?: Some Historical and Policy Considerations. By Maris A. Vinovskis. New York: Oxford University Press. 1988, \$24.95.

This is one of the new genre of hybrid books, written by an historian with extensive recent experience in policy formation. Maris Vinovskis served for two years in the late 1970s as Deputy Staff Director of the Select Committee on Population and as a consultant to the Office of Adolescent Pregnancy Programs (OAPP) during the early years of the Reagan administration. A Republican by affiliation, Vinovskis concedes that adolescent pregnancy is a serious social problem, but he also argues that the word "epidemic" (used in the subtitle of an influential 1976 publication by the Planned Parenthood-affiliated Allen Guttmacher Institute) overstates the case, and that teenage childbearing actually peaked in 1957.

A second conclusion, based on evidence of a sharp decline in early nineteenth-century rates of adolescent pregnancy, is that behavior can be changed. Hence Vinovskis writes that "we need to impress upon our children that they should simply say no to early sexual activity the same way that we want them to say no to drugs and alcohol."

Vinovskis also sets current policies that deal with adolescent pregnancy almost entirely through the mother in the context of three centuries of decline in the child-rearing and socialization roles of fathers, and he applauds the Reagan administration's efforts to involve fathers in child care and support. Historians will be most interested in this material and in two superb chapters that deal in sweeping terms with the history of adolescent pregnancy. One traces adolescent pregnancy in New England from the 17th through the 19th century and attributes low rates among Puritan teenagers to the culture's strong opposition to premarital and extramarital sex. The other examines post-1945 patterns and suggests that the problem of adolescent pregnancy is really a series of more particular problems, including out-of-wedlock births, post-1970 increases in sexual activity (countered, however, by increases in contraceptive use), and rising pregnancy rates among younger teenagers. Much of the rest of the book, including one chapter on the origins of the OAPP and two on the parental notification controversy, is valuable but rather dense legislative history.

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