Book Reviews

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

Reviews

HELLFIRE NATION: The Politics of Sin in American History. By James S. Morone. New Haven: Yale University Press. 2003.

Morone opens his book with a disturbing incident he witnessed that led him to explore this topic. A well-dressed liberal woman, shopping in an upscale health food store, publicly and righteously lectures a poor black man suffering from a deep, wrenching cough, on the hazards of smoking. The black man is thin and covered with dust, clearly having just left work. He protests that he does not smoke, but to no avail as other shoppers nod in approval of the woman's moral reprimand. Morone continues to prod the emotions, as well as the intellect, for the rest of this very good book.

Morone—a professor of political science at Brown University—poses a basic question concerning American morality. "What happens," he asks, "when our pragmatic, commonsense, split-the-difference American politics turns righteous?" (x) He begins by postulating that it leads to lynchings and witch-hunts, but soon finds that it is more complicated than that—that at times it also brings out, as Abraham Lincoln put it, the "better angels of our nature." "Moral dreams define the nation's ideals," he insists, "they inspire crusades at home and abroad" (3). Nevertheless, it is with the negative side of this morality play with which Morone mostly concerns himself.

Morone shows how American moral fervor grows out of a firm belief in God, destabilized and ultimately tainted by what he sees as a persistent social chaos caused by immigration, economic mobility, race relations, gender issues, and more. He develops these elements in a sweeping historical overview divided into five sections. He begins by tracing the roots of "morality politics" to Puritan New England and its mission to become "the city on a hill." He introduces the jeremiad, and explores the witch hunts that followed. In Part II he uses the Abolitionist Crusade as a case in point, establishing ideological connections to the women's movement, American exceptionalism, and nativism. In a section he titles, "The Victorian Quest for Virtue," Morone discusses the grounding of the reform movements of the late nineteenth and early twentieth centuries in "morality politics." In Part IV, "The Social Gospel at High Tide," he takes this theme

through the New Deal, American manifest destiny and the Cold War, and the sixties with all of its counter-cultural tendencies.

Morone concludes his study as provocatively as he began, with a chapter titled "The Puritans Roar Again," wherein he argues that the jeremiads of old continue to ring out. "They find trouble at every turn: the pill, legal abortions, and welfare payments." He argues that they reject the ideology of the Social Gospel, which blamed the system. Insisting, instead, that individuals are responsible for their own behavior—"and for our common problems" (450). In sum, "The redeemer nation is back" (494), if indeed it ever left.

Morone makes reference to the counter, or at least limiting argument, that the United States is mostly a self-absorbed nation, in which people are more concerned with their own personal lives than with moral crusades. But he fails to address this to the point of establishing just how pervasive his "morality politics" really is—whether it has been the obsession of a vocal minority or common currency. But this is a small quibble in an otherwise solid cultural history.

University of Missouri, Kansas City Bryan F. Le Beau

RACE AND ETHNICITY IN AMERICA: A Concise History. Edited by Ronald H. Bayor. New York: Columbia University Press. 2003.

History is not a story but the *telling* of stories. History is not a fact but the *interpretation* of facts. Moreover, the past is bound to be a captive of its own epoch, of its own historians and, to use Foucault's term, of its own "discursive power." Subsequent times, however, liberate the past from this captivity, and later historians are always called upon to assist in this liberation. That is, the past *per se*, being inherently heterogeneous and discontinuous, can never be fully revealed and neatly packed in the narrative parcel of history and thus always demands us a new interpretation to delimit and cross the given borders of the past. *Race and Ethnicity in America: A Concise History* edited by Ronald H. Bayor offers us just such a new and timely perspective to *redeem* a captive meaning of American past and a captive answer for the perennial question—"Who is the American?"—with respects to race, ethnicity and immigration.

This carefully researched and well written book provides us with a critical survey of the racial and ethnic configuration of the nation, exploring the racial and ethnic development of the U.S. from its origins as a land inhabited by Native American tribes and their conflicts with different colonists in the early 1600s to the culturally diverse but united country that we see today. The book is comprehensive in its coverage of racial and ethnic groups and their experiences of *becoming* American. To be more specific, the experience of different immigrant and minority groups—Africans, Latinos, Irish Catholics, Germans, Chinese, Japanese, Mexicans, Jews and many others—are well presented in this book. Topics related to America's ethnic and racial history include: the Trail of Tears, the beginning of slavery, anti-Catholicism, the White City, Anglicization, the Civil War, the exclusion of citizenship, the Chinese Exclusion Act, the Mexican American War, the Ku Klux Klan, Jim Crow laws, lynching, disfranchisement, the last Indian wars, affirmative action, residential segregation, the Black Power movement, bilingualism, school busing, dual identity, multiculturalism and so forth.

Of history one would make *the* river that sings its glorious events to the night of timeless memory. Unlike the conventional introduction of American history, which

usually narrates the nation's glorious events as what Nietzsche calls "monumental history," this volume can be seen as a "critical history" or "a history of otherness." It shows that some racial and ethnic minorities, in four hundred years, were coercively assimilated, and forced to adopt the language, religion, customs and traditions of the white majority. Other racial and ethnic minorities were treated as *invisible men* or *resident aliens*, subjected to physical segregation and economic discrimination, and denied political right. Traces of continuous struggle by racial and ethnic minorities against oppression, discrimination and exclusionary laws can be found throughout the pages in each chronological chapter. Reading this book therefore reminds us of Walter Benjamin's well-known argument: "There is no document of civilization which is not at the same time a document of barbarism." The book also shows, however, various and continual efforts have been made to protect racial and ethnic minorities, as well as to regulate the potential conflicts between white and non-white races and ethnics. After reading this book, readers are therefore urged to ponder on the most immediate problem faced by the conventional "monumental history:" How can it remain credible in the face of its "critical history," or the history of the repressed, with which it must coexist.

The United States is a multi-racial/ethnic country. Its diversity of race, ethnicity and immigration was already notable in the early 1600s, long before there were any "Americans" and long before emergence of the "Melting Pot." Bayor is thus right to say "America is a nation of nations." Undoubtedly, we are now living in the era of both multiculturalism and human rights. The current studies of a critical history of race and ethnicity can certainly help us become more open to cultural diversity and more willing to accept the "others." Accordingly, this concise and helpful volume, unpacking and redeeming the past of otherness, is able to hold a torch for us, turning a *shadow-behind* into a *light-ahead*, and is thus able to serve our life *now* and *here* in this increasingly multicultural era.

National Cheng-Kung University, Taiwan, (Republic of China) Chung-Hsiung Lai

AMERICAN EXCEPTIONALISM: The Effects of Plenty on the American Experience. By Arnon Gutfield. Portland: Sussex Academic Press. 2002.

The author of this book, Arnon Gutfield, has produced a fresh intellectual history of the role of the frontier in the American national experience. His thesis is based on the notion of "venture" as construed and constructed through what he calls its Materialist-Deist conception and the positive and cruel paradox in "plenty." An Enlightenment construction was appropriated and naturalised in the USA in, as he argues, three stages—its travelling from Europe, its U.S. implementation and finally the "truth" about its absorption—which produced violence and genocide (2). In his pursuit of this the author covers a great deal of territory, intellectual as well as spatial. The notion of truth is a constant subtext as he lays out his interpretation. This is an honest way to do this history. In offering a re-presentation of the reasons why America was exceptional the book is not, however, in any way original. Its emphasis on the paradoxes in American history, specifically that a society dedicated to liberalism could produce its own national anti-class/socialist and violence/genocide agenda, are unexceptionable to anyone of a vaguely liberal inclination. Depending on your perspective (your own ideology and ontology) America hardly qualifies as an exceptional historical experience—the frontier, denial of class conflict and destruction of aboriginal cultures are a peculiar, but not unique, combination.

The author claims what is unique about America is that a politically liberal country of plenty was racist, genocidal and violent in a coherent and organised way. Well, maybe—but is it really such an original idea and couldn't the same be said of a good number of European countries at the same time? Nationalism, Imperialism, Racism, Liberalism, Socialism were mixed in many different ways over the eighteenth and nineteenth centuries. And that mix changes as each historian represents them to generate their historical interpretations. If we know anything about our engagement with the past it is that it is different to history. Hence, the question of telling the truth about it lies at the basis of every history. Now, when a historian sets out deliberately to explain why a national history was or was not unique, as an epistemological sceptic I found myself thinking increasingly about how the interpretation was put together and for what reasons.

So, this book is an excellent analysis of the positive and dark sides of the American national experience. And it becomes even more valuable to me as a teacher because it prompts me to ask the following question: in a book about the creation of *a* history how and why did the author construct the history as they did? So, while I will certainly put this book on my American history reading lists, I will also place it on my "What is History?" course and ask the students to figure out why it was constructed the way it was.

Staffordshire University (United Kingdom) Alun Munslow

FACING EAST FROM INDIAN COUNTRY: A Native History of Early America. By Daniel K. Richter. Cambridge: Harvard University Press. 2001.

This book proceeds from a promising beginning: take a generation or two of the very best scholarship in the history of the American Indian, add in a desire to reframe familiar narratives of U.S. Colonial history from a Native American perspective, add a well-known innovator in the field and *là voilà*! Daniel Richter, justifiably one of the most admired of the "New" Indian historians seems just the right man to tackle the task, and, in many ways, he has succeeded in his main errand into the Turnerian wilderness: he has written a book that makes it impossible to accept the simple east-to-west progression envisioned by Frederick Jackson Turner that has so dominated the mainstream of U.S. history. Richter even wants to go beyond the New Indian history, noting: "Words like 'invasion' and 'conquest' may now trip more easily from our tongues . . . yet the 'master narrative' of early America remains essentially European focused" (8). He points out the politics behind language that pits "Americans" against "Indians," or worse—"savages." Richter also knows that Euro-American hegemony cannot be overturned with a few strokes of the pen. Rather, centuries of dominance have obliterated the evidence and the viewpoints that might clearly reveal a native-centered historical narrative. The best we can hope, Richter cautions, is "to try to hear Native voices when they emerge from the surviving documents" (9).

Richter builds his narrative in six separate chapters and an epilogue, entitled "Eulogy from Indian Country," in a nod to the subversive nineteenth-century history, "Eulogy for King Philip," by William Apess, a Pequot Indian author. Richter writes well, offering lively prose and useful analogies to wake us up to his new perspectives.

However, it is not enough to simply clean off the spectacles. This synthetic narrative misses the chance to truly rework our definition of early America, ignoring the radical re-visionings of borderlands history that have made the trans-Mississippi west as much a part of early America as New England. Richter's more restricted scope, concentrating

mainly east of the Mississippi and mostly on British America, and his reliance on well-known sources (de Soto's voyages, John Eliot's missionary tracts) leaves the familiar narratives in the driver's seat. In chapter three, for example, Richter focuses on three iconic figures: the Algonquian "'princess'" Pocahontas, the Iroquois convert Kateri Tekakwitha, and the Wampanoag resistance leader, Metacom (King Philip). While there is tremendous power in reframing a familiar story—the good undergraduate lecture could not exist without this device—one expects a little more depth in a chapter entitled "Living with Europeans." To simply reverse the terms of an established narrative stops short of overturning that narrative or offering a new narrative synthesis; to retell familiar stories at this late date fails to do justice to the wealth of scholarship that has already proven that Indian perspectives can be reclaimed, and that engagement with Indians was central, if not the defining feature, of the early American experience. In the end, the book—which has many fine gems within—remains a bit of a disappointment. The truly new narrative remains to be written.

University of California, Santa Barbara Ann Marie Plane

PETER NABOKOV. A FOREST OF TIME: American Indian Ways of History. By Peter Nabokov. New York: Cambridge University Press. 2002.

In *Forest of Time*, Peter Nabokov seeks to validate non-Western "ways of knowing history." His book differs from most historical scholarship because he takes "seriously the proposition that, in their own ways, Indian communities and individuals have been thoughtfully preoccupied with their movements through time" (237). He finds Indian history imprinted on the landscape, in costumes, in ritual re-enactments of Indian-European conflicts. Nabokov argues that historians engaged in the study of American Indians need to do fieldwork, or at least draw upon recorded oral histories, and provides a compelling reason in the wealth of information they might discover. He makes a significant contribution by providing a sort of handbook for how historians and literary critics might "read" Indian artifacts, maps, artwork, legends, prophecies, jokes, and other media that these particular scholars tend to overlook. With numerous examples and references, Nabokov guides scholars who may have never considered non-written primary source material because of their unfamiliarity with it.

Nabokov does not suggest that scholars throw out the musty court records and treaty talks that provide the foundation for most of their scholarship. He himself carefully contextualizes each piece of evidence with other Indian and non-Indian "ways of knowing," rightly arguing that in order to avoid slipping into romantic clichés, scholars must pay attention to localized situations and cultural diversity. However, he demands that they dig deeper and work harder to contextualize Indian metaphors by reading Indian legends and stories written by contemporary Indian writers. Nabokov might have also pressed his mainly non-Indian readers to consult living Indians or linguists to make sense of Indian names and concepts that have no English equivalents.

Nabokov's book is appropriately titled *A Forest of Time*, an Indian metaphor that implies both the diversity ("separate trees") of Indian perspectives and the "organic connection" that interlinks various Indian groups' historical consciousness (233). A major theme that runs through his chapters is cultural persistence. Above all, Indian history is oriented toward the goal of "cultural survival," being used to resist outside influences, uphold their spiritual beliefs, and define their cultural distinctiveness (235). Rejecting the Western linear framework, Nabokov considers evidence from different

time periods, emphasizing the continuity in the purposes and means of Indian "ways of knowing history."

This is a rich book, from which I have drawn many examples for lectures illustrating Indian world views. Particularly useful is the chapter on material culture, which tackles questions of how gender conditioned Indian individuals' perceptions of historical change. This book is highly recommended for undergraduate and graduate courses on methodology and for all scholars working in the field of Native American studies.

Boston University Wendy St. Jean

NATURE'S PERFECT FOOD: How Milk Became America's Drink. By E. Melanie DuPuis. New York: New York University Press. 2002.

E. Melanie DuPuis' *Nature's Perfect Food* is an excellent social history of the development of milk drinking and production in the United States. Milk currently is a somewhat controversial item. Websites such as notmilk.org send out lists of the ills of milk drinking which greatly contrast with the "perfect food" image that has been cultivated by the dairy industry. DuPuis shows that both of these images, the "perfect" and the "anti-perfect" have their roots in a generally accepted story of the development of milk drinking that begins with the idea that humans have always drunk milk, but milk drinking increased over time as it was perfected as part of the inevitable development of civilization. This "perfection" story, which DuPuis calls "thinking by graph" (44), is easy to debunk and replace with an "anti-story" in which the promotion of milk drinking becomes a symbol for all that is wrong in the American food system.

DuPuis offers an alternative, more nuanced, version of this history. She starts with the question of how fluid milk became "the perfect food," since it was not often consumed in the United States until the mid-nineteenth century. DuPuis ties the rise of milk drinking to, among other things, the mid and late-nineteenth century development of large urban areas, and the promotion of "perfect body" ideals by the dairy industry and public health groups. The "perfect" baby body was plumper than was usually achieved through breast feeding. "Perfect" girl and boy bodies, always white and of Western European descent, were used to promote milk to older children. The problem was that at the time milk was also a vector for many diseases. Only by protecting milk through such technologies as pasteurization could it be protected and perfected.

Nature's Perfect Food is not just about milk but about the idea of the promotion of perfection and its consequences for American life in general. This is brought to the fore when DuPuis turns to the production of milk. She focuses on the history of milk production in New York state and the drive by institutions such as Cornell University to produce the "perfect" cow and farm. In this case the "graph" is of increasing production levels per cow and per farm, and decreasing numbers of farmers. All of this, like the parallel milk story, is thought of as "natural." In the chapters on farming, DuPuis may lose some readers who come to the book through interest in milk itself, but they represent one of the few places where the history of the dairy industry and such difficult subjects as milk pricing have been discussed for a general audience. In the final chapter, DuPuis discusses the recent bovine growth hormone controversy, the rise of organic milk, and anti-milk activists. She argues that these issues have more to do with reactions against the food industry's continued unquestioning reliance on industrial methods as an inevitable consequence of the perfection story than disgust with milk in particular.

Chicago State University Daniel R. Block

THE MANY FACES OF JUDGE LYNCH: Extralegal Violence and Punishment in America. By Christopher Waldrep. New York: Palgrave MacMillan. 2002.

In 1947, a black man, Willie Earle, was lynched in Greenville, South Carolina. At a subsequent trial, which was the subject of a celebrated essay by Rebecca West ("Opera in Greenville," in Rebecca West, *A Train of Powder* [2000]), the members of the mob that lynched him were all acquitted. Four years later, in response to the Earle lynching, the state of South Carolina passed a law criminalizing lynching. Under that law, second-degree lynching occurs whenever a mob assaults and injures a person, while it is a lynching in the first-degree if the mob's attack results in the death of its victim (South Carolina Code, sections 16-3-210 and 16-3-220 [1951]).

Notwithstanding the fact that the killing of Willie Earle is generally considered the last lynching in South Carolina, the state has prosecuted lynching cases in the years since 1951. Ironically, given the anti-lynching law's antecedents, by the early twenty-first century blacks in South Carolina were almost twice as likely to be prosecuted for the offense than whites; an article written in 2003 noted that 63% of all prosecutions under the act were brought against blacks, and that most were prosecutions of people involved in fights (Allen G. Breed, "Lynching Law has Unintended Results," *Washington Post* June 8, 2003, A5). What, then, is a lynching? A racial crime? An extralegal murder? Or is it, to quote former South Carolina prosecutor Dick Harpootlian, just "a routine charge where you've got four or five kids beating up another kid" (*Post and Courier* January 20, 1996, 1).

In this study, Christopher Waldrep reveals that lynching has been all of the above, and more. As he traces the types of actions that constituted lynchings from the Revolutionary Era through the twentieth century, Waldrep shows how time and time again, those who opposed lynching had to "redefine the word or lose the use of it" (8). His book demonstrates that lynching's history in the United States has been a complicated story of insiders versus outsiders, racial violence, and changing attitudes towards the relation between formal law and extralegal justice. But for all that he looks at actions, Waldrep ultimately argues that his account cannot be read simply as a study of changing behaviors, rather, it must be understood as a history of the word, lynching, itself, and its place in a rhetorical strategy that used "lynching" to characterize, and condemn, regions and people as well as behaviors. In the end, what makes this work an important part of the literature on lynching is the way it outlines the struggle to own the word, a struggle expressed in a series of fights over who may use the rhetoric against whom, and who may or may not accuse others of lynching.

University of Florida Elizabeth Dale

UNSETTLING THE LITERARY WEST: Authenticity and Authorship. By Nathaniel Lewis. Lincoln: University of Nebraska Press. 2003.

At heart, *Unsettling the Literary West* posits a straightforward claim: Nathaniel Lewis argues that western American literature has always been judged according to the question "Is it real?" As a result, successive generations of western writers have felt obliged to stress narrative over style, claiming that they are trying to represent the west "as it is," and that fancy "Eastern" literary traditions would interfere with this ambition. The consequences have been that, first, despite its popularity, western writing has never been accorded canonical status and, second, that the apparent lack of interest in style or

artistic innovation has led to a parallel lack of distinctiveness in the works of individual writers, who "disappear—erase themselves—in textual homage to place" (12). Thus, according to Lewis, "Authenticity is the perennial philosophy of western literature," and "authenticity of *text* implies a writing through which place shines without the interference of language, desire, or intention" (7).

Lewis is a theoretically informed critic and, via the application of recent philosophers of the postmodern condition such as Lyotard and Baudrillard, he illustrates the manner in which, rather than representing a pre-existing reality, western writers produced myths of origin. He reminds us that reality is a contested space, and asserts that "Treating western literature as simulation rather than representation . . . makes the connection between language and reality not only suspect but playfully unnecessary; and helps us to project and finally glimpse a previously *invisible* history of western literature" (15). In general, Lewis's readings are persuasive and his insights are astute. He is especially strong on the recurrent sense of crisis felt by generations of western writers, anxious about the status of their writing if the "Real West" did not exist—a crisis that became more pressing after the "closing" of the frontier in 1890. And as a self-confessed devotee of the genre, Lewis is adept at establishing new ways of reading that break free from the need for authentic western space as a site of representation.

There are also some unnecessarily quirky asides—such as the redundant Trekkie allusion to a Romulan space vessel—and some odd claims. For example, at the end of the chapter on Frank Norris, Lewis defends devoting "considerable space to Norris's novels, as obscure as they are" (144). Even allowing for the extended reading of the little known *Blix*, this seems too defensive given the centrality of Norris's fiction in almost all studies of American literary naturalism in the past twenty years. Perhaps the downplaying of his literary reputation is necessary to the claim that western writers have been excluded from the canon. It's also odd that Jack London only warrants a passing mention given not only his popularity throughout the twentieth century and also the interesting issues raised by his transplantation of western idioms to his Klondike fictions.

University of Birmingham (United Kingdom) Christopher Gair

AT THE CROSSROADS: Indians and Empires on a Mid-Atlantic Frontier, 1700-1763. By Jane T. Merritt. University of North Carolina Press. 2003.

In this book, Jane Merritt contends that Indian-White relations on the Pennsylvania frontier underwent a reorientation from relative tolerance to "racial divisiveness" (4). Drawing from a wide range of primary sources including German Moravian records, Merritt surveys the various phases of this inter-cultural transformation. The first part of her book examines ". . . the initial cultural dialogues between Indians and whites as they attempted to share territory, to trade and control resources, and to understand the social practices and precepts of their neighbors" (22). The availability of land and the limited imperial influence in the region opened a period of "negotiated cooperation" between Indians and colonists (21). Part Two examines the strategies Indians devised to survive in a colonial world that required rapid cultural adaptation. Focusing on the experience of Native Americans who interacted with Moravian missionaries, Merritt argues that ". . . native leaders and their communities borrowed cultural precepts from their Euro-American neighbors, using legal forms, the market economy, even Christianity as strategies of survival" (128). The Indian aptitude to develop creative responses to

colonialism came with a price: ". . . accommodation also exposed many social fractures [in Indian communities] that threatened their stability and contributed to growing hostilities on the frontier" (131). Part Three documents the breakdown of the "negotiated cooperation" Indians and whites had elaborated earlier on. By the 1740s, the growing number of colonists contributed to strained inter-cultural relations as the competition for resources increased. Imperial rivalries between France and Britain in the mid-eighteenth century exacerbated the crisis leading to outbreaks of violence between Indians and colonists. When peace returned in 1756, Native American and White communities stood deeply divided and treaty conferences only accentuated the cultural chasm between them. By 1763, "race and racial rhetoric about Indianness, which had emerged from the complex entanglements of economic competition, the struggle for political power and autonomy, ethnic and religious conflict, and rising nationalist sentiments, increasingly set the tone for Indian-white relations in the late eighteenth-century and beyond" (14). By then, Pennsylvania witnessed a process of cultural polarization and the rise of a racial discourse which disenfranchised Native Americans. Even for Indian assimilationists, the future in the colonial world remained bleak. This "must-read" book presents a pattern of interaction between Indians and Whites that could be easily applied to other areas of North America. It also draws a very sophisticated picture of inter-cultural relations. Merritt's eighteenth-century Pennsylvania frontier is a complex world of power politics where various Indian and White interest groups vied or cooperated with each other to promote their agenda. The Delawares, for instance, established alliances with the Quakers and the Moravians to counterbalance Iroquois hegemony. In turn, Quakers and Moravians favored such alliances to strengthen their own position in colonial Pennsylvania. Merritt's book constitutes a timely addition to James Merrell's *Into the American Woods: Negotiators on the Pennsylvania Frontier* (1999). Both authors provide a complementary picture of the eighteenth-century Pennsylvania frontier and counterpoints to their respective arguments.

College of Charleston Christophe J.M. Boucher

GENEROUS ENEMIES: Patriots and Loyalists in Revolutionary New York. By Judith L. Van Buskirk. Philadelphia: University of Pennsylvania Press. 2002.

In our conflict-ridden age, when brutal civil wars turn longtime neighbors into deadly foes and innocent inhabitants into targets of military assault, eighteenth-century warfare can sometimes seem a gentleman's game, bound by rules of honor and constrained by respect for civilians. So it would appear from Judith L. Van Buskirk's measured account of life in metropolitan New York during the Revolutionary War. From 1776 to 1783, the inhabitants of Manhattan, Staten, and Long Island, many of them Loyalists or neutrals, lived in garrison towns ruled by Redcoats. Only miles away, across Long Island Sound and the Hudson River, stood Patriot forces on the mainland, whose ranks included exiles from the occupied islands anxious about the houses and relatives they had left behind and determined to return. Across that divide flowed an incessant traffic of goods and people, who, heedless of the polarization of politics, were willing to set aside hostilities in order to aid relatives, visit with friends, or make a buck.

Generous Enemies takes its title from the eighteenth-century military custom of granting paroles to captured officers, who, as men of honor, were entitled to "good treatment from a generous enemy" (77), and employs it, with mixed results, as a metaphor for life in New York's war zone, whose "permeable boundaries" (7) were crisscrossed

by soldiers and civilians intent on pursuing private purposes amid the conflict. In a region of divided loyalties, women took advantage of their traditional exclusion from politics and frequently traveled across enemy lines to reconnect families caught on both sides—and occasionally to go shopping. Officers on parole, Redcoat and Patriot alike, socialized with their captors, did a little sight-seeing, even went home, despite rank-and-file resentment of such privileges and suspicions of spying. Enterprising farmers and merchants saw a lucrative market in occupied New York, and putting interest over politics, flouted state laws against trading with the enemy. Authorities on both sides made intermittent efforts to regulate all this coming and going, to little avail. Nor were they any more successful in controlling New York's large population of slaves, who were also on the move, slipping away from masters, seizing British and Patriot offers of freedom, and converting the disruption of war into "openings . . . for a better life" (131).

None of these initiatives owed anything to generosity, Van Buskirk's title notwithstanding. What kept the conflicted New York area from descending into the savage violence overwhelming the western frontier and the lower South? Van Buskirk stresses the balance of power between the adversaries and the common ground of race and language they shared. That argument seems too simple. Before 1776, New York was notorious for its "factious politics" (5), and after independence, once "generous" Whigs proved vengeful victors, barring collaborators with the British from participating in the republican state. In 1783, some 30,000 Loyalists set sail with the departing Redcoats evidently unpersuaded by the Revolutionaries' willingness "to live and let live" (7). For all the rich vignettes she mines from contemporary sources, Van Buskirk portrays the wartime world of New York in a historiographical void. Even so, *Generous Enemies* conveys the pluck and resilience with which an earlier generation of Manhattanites, crowded into a space barely extending beyond the site of the former World Trade Center, endured the miseries of war without forgetting "the humanity of those on the other side" (7). Let their example serve as an inspiration to the present.

University of Connecticut Robert A. Gross

THE FOUNDING FATHERS AND THE PLACE OF RELIGION IN AMERICA. By Frank Lambert. Princeton: Princeton University Press. 2003.

We remain a nation divided—at least on the subject of the place of religion in America. Are we a Christian nation? Or are we a secular nation, guided by the principles of the free exercise of religion and the separation of church and state? There seems to be little common ground between these two camps, except where both sides find conclusive proof for their positions among the Founding Fathers.

Frank Lambert seeks to set the record straight, even pursuing the elusive ideal of original intent, by contextualizing the words and actions of the Founding Fathers. He reviews the history of religion and government in Europe and the colonies to 1787, as well as the options available to the Founders of 1787 and the constraints within which they operated when it came to the vexing questions of church and state. He identifies two "defining moments" in American history, 1639 and 1787. In the first, Governor John Winthrop urges the Puritan founders of Massachusetts Bay to create a City on a Hill, a model Christian nation. In the second, another group of founders creates a frame of government by which the new nation would be governed without reference to God. Their goal was a secular state, to which was added four years later the further stipulation

that "Congress shall make no law respecting an establishment of religion or prohibiting the free exercise thereof."

Lambert explains that both groups were committed to the idea of freedom, but that whereas the Puritans sought freedom from interference from their practice of the one true faith, their successors sought to secure their idea of religious freedom by barring any alliance between church and state. He finds the origins of this radical transformation in the Enlightenment, which informed the thinking of most of those gathered in Philadelphia in the summer of 1787, and New Light theology of the First Great Awakening. On the first point, Lambert points out that to Enlightened minds, true religion was not something handed down by a church or even revealed in the Bible, but rather to be found through free rational inquiry.

"Evangelical Dissenters," Lambert writes, "embraced the radical notion that individual experience, not church dogma or government statute, was authoritative in religious matters" (8). Insisting on the necessity of a new spiritual birth through the outpouring of God's grace, New Lights challenged both church and state authority in matters of faith and insisted that religion was strictly voluntary—that no government should compel an individual to subscribe to any belief or practice. "The result," Lambert concludes, "was a new place for religion, a religious marketplace in which individual men and women chose among voluntary, competing sects" (8). In this regard, Lambert builds on his earlier work on the Great Awakening and further bolsters that of Roger Finke and Rodney Stark in *The Churching of America* (1992).

University of Missouri, Kansas City Bryan Le Beau

TWENTY THOUSAND ROADS: Women, Movement, and The West. By Virginia Scharff. Berkeley: University of California Press. 2003.

It is fitting that historian Virginia Scharff, in rediscovering women's movement through the American West, borrows her title from a lyric written by Gram Parsons, but made luminous by Emmylou Harris (1974's cowboy reverie "Return of the Grievous Angel"). Scharff's feminist inquiry directs our attention away from the traditionally central stories of masculine westering, and asks us to consider "what happens when we discover that stories of women in motion are not few, but many, not past, but persistent beyond what we have imagined" (3). In seven essays investigating the lives of specific Native American, white, African American, and Latina women before, in, and beyond the West (the titles of the book's three parts), Scharff provides critical insights into the ways in which historians have misunderstood, failed to see, or obscured women's mobility.

Indeed, the stories of all of the women who move through this text, from Sacagawea to the groupie/memoirist Pamela Des Barres, fascinate for the ways in which they reveal the limits of the discursive frames in which movement becomes known, legible, and monumentalized in history. Recounting the controversies surrounding Sacagawea's life and death in chapter one, Scharff notes the ways in which she "was, first by virtue of race and sex, and then because she was in places where writing white men weren't, largely invisible to the information-gathering mechanisms of the United States" (17). Emphasizing the instability of accounts of Sacagawea's whereabouts, her death, even her very name, Scharff points us to critical themes of representation. Chapter two's essay on Susan Magoffin, the wife of a westering trader who recorded her movement through war-torn Old and New Mexico in the 1840s, revisits these themes, though here

Scharff is interested in the utility of women's narratives such as Magoffin's to the ideologues of Manifest Destiny. The third chapter provides a rich view of the volatile politics of race and gender in Wyoming Territory that attended the passage of the nation's first woman suffrage law, in 1869. Chapter four describes the life of Wyoming's Grace Raymond Hebard, an historian, mythmaker, educator, nativist, and nation-builder of remarkable ambition and power, who defied gender norms even as her work reaffirmed them. Chapter five encounters Fabiola Cabeza de Baca, a writer and "home economist" whose work conceptually mapped New Mexico as what we would now call a "hybrid" place, the history of which "contest[ed] settled questions of ethnic identity and dominance" (134).

Part three, "Beyond the West," presents the highly mobile, though markedly different, lives of Jo Ann Gibson Robinson and Pamela Des Barres. Robinson's story is particularly illuminating in its description of Robinson's and other African-American civil rights activists' claim to mobility as part-and-parcel of their claim to full American citizenship. The story of the rock groupie Des Barres, a figure whom less perceptive scholars might dismiss, becomes in Scharff's hands an imaginative rethinking of the ways in which such seemingly trivial women pushed against the boundaries of gender even as they objectified themselves for the rock stars they adored. At the heart of the very different rebellions of both Robinson and Des Barres, Scharff asserts, was the agency implicit in mobility, and the women's reimagining of the traditionally male spaces of the city and the highway as spaces of opportunity and transformation. As Scharff emphasizes in her conclusion, "Paved Paradise," we must reorient ourselves to see the movement of women, past and present. *Twenty Thousand Roads,* which Scharff notes "is a picaresque tale, a sketchy picture" (4), will pay readers willing to grant some conceptual license in uniting stories and subjects that do not cohere at first glance; indeed, the connection between some of the essays remains tenuous. Occasionally, one wonders why Scharff hadn't pursued further a suggestive line of inquiry—her comparison of Magoffin to Marlowe in *Heart of Darkness*, for example, is mentioned only to be dropped. Other times one wishes Scharff had employed new work on the geographical contingency of European immigrants' whiteness, especially in the essay on racial politics of woman suffrage in Wyoming. Finally, Scharff at points narrows her own discursive vision, and leaves out substantive discussion of the prostitutes who were also certainly "women in motion" through the West, and who served the exigencies of empire-building in ways different from, though related to, the genteel nineteenth-century women who populate many of Scharff's chapters. Overall, however, the work is praiseworthy for its enthusiasm and skill in traveling unmarked roads.

Dickinson College Cotten Seiler

FORGOTTEN READERS: Recovering the Lost History of African American Literary Societies. By Elizabeth McHenry. Durham: Duke University Press. 2002.

Focus in social and cultural histories on the denial by law and custom of instruction in reading and writing to enslaved people in the United States has obscured the full, very complex narrative of how African Americans acquired and used literacy. Such representative tropes as the "theft" of literacy in slave narratives or the "sacrifice" of New England missionaries to establish schools for blacks in the post-Civil War South abound. It is easy to forget that the paths of free blacks, fugitive slaves, and slaves often crossed during the nineteenth century; insufficient attention has been given to the public

and the underground commerce in literacy between the North and the South. In *Forgotten Readers*, Elizabeth McHenry seeks to provide a more judicious view of the institutions and strategies involved in acquiring literacy and in producing forms of literature that may be forever marginalized in the canons of African American and American literatures. Nevertheless, McHenry's study makes a powerful case for the continuing need in historical scholarship for rediscovery and assessment of what has been ignored.

McHenry appropriately challenges traditional definitions of literacy and literature and makes a thorough examination of the "historical evidence that points to a long and complex history of African Americans' literary interaction, not only as readers of the 'canon' of European and European American authors but as creators and readers of their own literature as well" (6). This procedure is radical in the sense that it brings to the surface various functions of class, gender, and race, thereby exposing the limits of eschewing, as do champions of "cultural literacy," the importance of American differences. One of the virtues of *Forgotten Readers* is its drawing attention to how black literary societies have made it possible for oral tradition, culture-bound black vernacular forms, and the more generically American forms of literacy to co-exist.

The five chapters of this study address early nineteenth century origins and the rise of African American literary societies in the urban North; the political mission of black newspapers in promoting literacy; the activities of two post-Reconstruction literary societies in debating the leadership and policies of Booker T. Washington; the pivotal role of the black women's club movement in the late nineteenth century in addressing rampant misrepresentation of racial capacity and achievement; the importance of the Saturday Nighters, founded initially by Jean Toomer and given more formal definition by Georgia Douglas Johnson, in providing "the catalyst for the personal, political and artistic development of particular individuals" (251). The epilogue demonstrates the democratizing impact of literary societies, reading groups, and book clubs in the late twentieth century. *Forgotten Readers* is an exemplary work of painstaking scholarship. McHenry's prose is elegant and superbly readable; her nuanced handling of evidence is exceptionally persuasive. The book is required reading for scholars and students who wish to deepen their knowledge of literacy and African American literature, because it is an excellent site for reconceptualizing what literary history should tell us about the United States.

Dillard University Jerry W. Ward, Jr.

BALLOTS AND BIBLES: Ethnic Politics and the Catholic Church in Providence. By Evelyn Savidge Sterne. Ithaca: Cornell University Press. 2004.

At this moment when the political forces of religion seem poised to overtake not only the American polity but the globe, Evelyn Savidge Sterne's *Ballots and Bibles* is a reminder that institutional struggles between the church and the state are never clear cut. Arguing that social historians have tended to "dismiss the Catholic Church as a negative influence in ethnic and working class communities" (255), Sterne attempts to reclaim the role of the church in providing disenfranchised working class and ethnic peoples a public voice and an arena in which to learn and practice the skills of "American" citizenship. In doing so, she uncovers an intriguing but complex history of struggle between immigrants, classes, clerics and lay people, and the repressive forces of an exclusionary state government. Situating her work in Providence, Rhode Island, Sterne's work spans almost 100 years from the "Dorr Rebellion" of 1842 in which demands for

suffrage rights for landless white men led rebels to champion a new state constitution and elect their own governor, to a "Bloodless Revolution" in 1935 that ended decades-old Republican dominance of state government. At the center of her narrative are Rhode Island's long-standing and highly contested suffrage requirements, which restricted voting rights to "native" Americans and immigrant land-owners. Tracing the conflict over suffrage reform in the state, Sterne shows that a number of disenfranchised groups, especially including immigrants and working men and women sought out a political voice indirectly, through involvement in the social and institutional life of the Catholic Church. Defining politics as "engaging in organized actions to affect one's community and improve one's life," the author argues that "being a Catholic could be an intensely political experience" (255).

The church functioned as "a mediator between society and state" (5), Sterne notes, borrowing from Habermas. But as a mediator, it provided an uneven and turbulent experience for many different groups. Serving the interests of different ethnic factions (prominently Irish, Italian, and French Canadian) which did not share common expectations regarding religious and social life, church leaders as well as diverse labor and voting rights reformers often found themselves struggling to establish fragile political coalitions. French Canadian and Italian Catholics found themselves at odds with an Irish Catholic hierarchy, or a less clearly defined church leadership which (especially during World War I) struggled to define the church as "American." Working-class parishioners clashed with priests and bishops who did not seem to share their economic interests. Electoral political strife and the suffrage movement (including prominently the demand for female suffrage rights) exacerbated these struggles at times, and the reputation of the church and its adherents rose and declined in prominence depending upon the state of inter-ethnic tensions, union mobilization, and outside forces like post-war red scare politics and the revival of nativism and the Ku Klux Klan in the 1920s. The church nevertheless provided a social backdrop for many workers and ethnics, and Catholics found the social and institutional life of the church to be a useful support system and a pragmatic training ground for political action. After the resurgence of the KKK in Rhode Island, and in the wake of Catholic Church attempts to define its members as American, a broad-based coalition helped to reform voting rights and end the property requirement for suffrage in 1927. Given its 256 pages neatly contained in 11 short (20 page) chapters, the book's scope is broad, so those seeking close analysis of the social and cultural contexts will be disappointed. However, the author's close attention to the nuances of Catholic life, its different permutations, and the fragmented ways social groups pursued their interests, all make this an interesting addition to studies of immigration, regional and urban studies, and Catholic history.

James Madison College, Michigan State University Stephen Rohs

CHARLES BENSON: Mariner of Color In the Age of Sail. By Michael Sokolow. Boston: University of Massachusetts Press. 2003.

Although edited diaries abound on a variety of subjects, Michael Sokolow's presentation of the diary of Charles Benson, an African American mariner in the mid-nineteenth century, is one of the best examples of how personal journals can convey an individual's personality decades after his/her death. The author provides clear supporting material to the descriptions of everyday life through the eyes of Charles Benson without committing the far too common errors of overshadowing the diary content itself or

intruding the editor's opinion/perspective onto the diary by putting words in the diarist's mouth. Instead, Sokolow's analysis leaves the reader with a sense that they know Charles Benson and the world he lived in, and Benson did live in an interesting world. His diary is one of those historical gems that provide insight into a number of different environments. His is one of the rare accounts of African American merchant seamen in the age of sail (a perfect complement to W. Jeffrey Bolster's *Black Jacks*), as well as a fascinating picture of American overseas trade in Brazil and East Africa.

These depictions of American life alone would make the book worth reading, but Benson's insights also reveal a broader view of mid-nineteenth century America. Benson labored in one of the few occupations open to antebellum African Americans but it was an occupation in decline as foreign trade diminished, and Sokolow's descriptions of the vanishing maritime economy provide a reflective backdrop to Benson's struggles to support a growing family. Nineteenth century relationships are also a prominent part of the diary, in terms of race, occupation, and family. Benson opted for a life at sea because of the limitations that his race placed upon his chances of economic success on shore, just as his father did before him. Frequently the sole African American aboard the vessels he served upon, Benson often had to deal with contentious relationships between himself as the ship's steward and the white officers and crew. The most poignant relationship, however, was between the oft-absent Benson and his second wife Jenny. Without the traditional economic support of a husband, Jenny maintained the Benson family while Charles was away for months at a time, and Benson's diary reflects his love for his wife, his concerns for the stability of their relationship, and a recognition that his gender role as head of the household had changed during his long absences.

As an outstanding example of journal editing, *Charles Benson* is a useful text for maritime, economic, or African American historians.

Virginia State University Steven J. Ramold

BUSINESS OF THE HEART: Religion and Emotion in the Nineteenth Century. By John Corrigan. Berkeley: University of California Press. 2002.

The foundation of this intriguing study is the "Businessman's Revival," a religious reawakening that swept Boston's white, middle-class Protestant community in the aftermath of the 1857 market crash. Arguing that revivalgoers, many of whom were young businessmen, conceived of relationships to God in contractual terms and viewed prayer as a form of commerce, Corrigan shows how they sought to offer their devotion in exchange for spiritual and material comfort. For these young men, spiritual transactions mirrored those of the business world insofar as both necessitated careful managing of emotional expression—so much so that emotions themselves came to be understood as commodities and thus required regulation to prevent excessive or improper use. Ultimately, the construction and enforcement of rules of emotional expression not only inflected spiritual, social, and financial relations within the white Protestant community but also served (more perniciously) as a way for that community to define itself over and against other ethnic and racial groups in Boston.

Scholars of religious and social history will appreciate the book's careful positioning of the Businessman's Revival within both the broader context of Protestant revivalism in Boston and the more particular aftermath of the financial crash that shook the city's socio-economic foundations. The book's detailed excavation of a vast array of sources—newspapers, magazines, dime novels, diaries, sermons—exemplifies the quality and

quantity of contribution social-religious history can make to the emerging field of the history of emotions, an area that also draws attention from those working in psychology, cultural anthropology, and literary studies. Chapter 5, for example, demonstrates how the waning influence of Boston's Protestant clergy resulted from a perceived paucity of emotion in mainstream religious practice—a lack that gave rise to less orthodox cultural alternatives such as Spiritualism. Chapter 4 studies the ways emotions were objectified as part of public spectacles and how this objectification "flowed into an allied understanding, namely, that emotion was a commodity, and as such could be acquired just like any other commodity, that is, for a price" (83).

Later chapters show how the public performance of emotion both reinforced and blurred distinctions between masculine and feminine social norms; how interactions between men and women increasingly were influenced by the belief that emotional relations were best understood as business transactions; and how Boston's mid-century "boyculture," which shaped and was shaped by young men migrating to the city in search of jobs, sought to foster a bold and enterprising notion of masculinity, in part through emphasis on athletics. *Business of the Heart* reveals how varied and contradictory Boston's Protestants could be in their conceptualization and performance of emotion. It also demonstrates how the rules of emotional expression were used not only for ethnic solidarity but also to denigrate other groups such as Irish Catholics and African Americans who were variously constructed as overly excitable, unstable, or devoid of emotion altogether. Such power-plays must not be overlooked, Corrigan rightly contends, as we continue to assess the cultural fall-out of both past and present religious movements in the U.S.

Purdue University Ryan Schneider

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

With this extremely interesting account of Gettysburg as a cultural icon Jim Weeks joins a growing list of Civil War historians who focus on what happened *after* the battles, particularly how Americans have remembered that tragic conflict and found meaning in it. His chief contribution is to show how thoroughly commercialized the commemoration of Gettysburg has been. "At no point during Gettysburg's fourteen decades of development," Weeks argues, "did commercial interests suddenly intrude. Not only has Gettysburg been commercially packaged since 1863, but the shrine owes its iconic status to the marketplace" (219). He traces the evolution of the Civil War's greatest tourist site through four phases.

Postwar Gettysburg began as a summer resort for the refined middle class who, like medieval pilgrims journeying to a religious shrine, sought inspiration, rejuvenation, and relics. Tourists climbed towers to get panoramic views of the heroic landscapes, enjoyed the pleasures of good health at the Gettysburg Springs Hotel, and returned home with a variety of battlefield mementos ranging from dried flowers to the bones of inadequately buried soldiers.

Better rail connections to urban areas in the mid-1880s moved tourism to the center of Gettysburg's existence. Smart businessmen expanded their market by encouraging Confederate, as well as white Union veterans, to erect monuments and attend reunions. This celebration of common Anglo-Saxon valor contributed to sectional reconciliation, but ignored the political and racial dimensions of the war. Most working-class visitors,

both white and black, just wanted to have fun. Local entrepreneurs responded with an amusement park at Little Round Top, a painted cyclorama depicting Pickett's Charge, and a flood of souvenir kitsch.

Gettysburg's tourist numbers rose dramatically in the half-century after 1920. The National Park Service, which took over management in 1933, promoted patriotic interest in the battlefield and enhanced access to it. But far more important in transforming tourism were the technologies of the new mass culture. The automobile turned Gettysburg into a major destination for the child-centered family vacation, and television inspired the creation of tourist traps like Fantasyland and Charlie Weaver's American Museum of the Civil War.

Baby boomers who learned their history in wax museums and souvenir shops have grown up reluctantly and become politically disillusioned. As tourists, then, they want to escape to a past that is authentic and can be experienced personally, even reenacted. Gettysburg obliges them by merging town and battlefield into one large theme park, catering to their specialized Civil War enthusiasms, and inviting them all to play soldier.

Although he intends to be non-judgmental, Weeks is clearly displeased with modern "heritage" tourism. Entertainment values rule, he contends, and Gettysburg has become a Disney-like "hyperreality" that conforms to a white male imagination of the past. By airbrushing out of the picture the troublesome causes and consequences of the Civil War, the hard challenge of historical understanding is avoided.

Gettysburg has its minor flaws. Weeks is too fond of the words "dovetailing" and "insouciance," and he insists on always enclosing frequently used words such as togetherness in quotation marks. A more serious problem is his separation of each time period into a chapter on the manufacturing and marketing of Gettysburg and then one on the tourist experience. The distinction gets blurred, leading to a needless repetition of ideas.

Despite these problems, this is a fascinating and insightful addition to the history of the Civil War in our popular culture.

Bethany College Bruce R. Kahler

THE PIG AND THE SKYSCRAPER CHICAGO: A History of Our Future. By Marco d'Eramo, Trans. Graeme Thomson. New York: Verso. 2002.

Classic monographs by members of the Chicago School of Sociology often had titles that revealed their method of interpreting case studies as representative of reified types, such as *The Hobo* and *The Jack-Roller,* as Marco d'Eramo notes in a chapter of *The Pig and the Skyscraper.* In his own book on Chicago, a rich and wide-ranging series of essays, d'Eramo has perhaps paid a kind of homage to this tradition as he muses on aspects of Chicago's history and interprets them as representatives of the workings of capitalism and modernity more generally.

D'Eramo, an Italian physicist who studied sociology with Pierre Bourdieu, writes as a European who sees American capitalism and modernity as prefiguring the future of Europe, and perhaps the world. Among d'Eramo's central themes is the power of naming as component of processes of segmentation and stratification that are intrinsic to modern capitalism. D'Eramo acknowledges a debt to William Cronon's *Nature's Metropolis* (1991), which explained to us in detail how a fixed set of graded categories were applied to grain, abstracting individual grains from their snowflake-like diversity and making possible a new kind of market; similarly, contracts for the delivery of grain became

standardized by grade, quantity, and date, abstracting from the processes of physical distribution of grain, and creating again a new kind of market, the model of the modern futures markets.

D'Eramo suggests that at a certain level of abstraction, social processes of modern capitalism are tellingly analogous to the story of the grain trade. The metropolitan landscape is increasingly zoned and segmented, economic classes are separated and stratified, and ethnic identities are invented and reinforced—all as part of what we may perceive as a unified process of capitalism.

This is not a book of dense theory, however, but one of fascinating narratives and far-flung meditations. The stories display in varying degrees a concern for social justice and an outside observer's detached sense of irony. The essays are engaging and intelligent, boldly ranging well beyond Chicago and weaving back and forth through disparate phases of the city's history. D'Eramo offers in passing many provocative juxtapositions and analogies that are justified in context more by their poetic insight than by their theoretical rigor.

Perhaps inevitably in a book that casts its net so widely, there are numerous small errors, such as the consistent misspelling of Illinois Governor John P. Altgeld's surname as "Atgeld" (e.g. 193-194). D'Eramo sometimes overstates the facts to support his case, as when he claims "Chicago has had mayors who were Irish or Czech but never one who was German," ignoring the case of Fred Busse, elected in 1907 (212). Readers seeking further detail on any given story, or wishing for acknowledgement of the tensions driving particular historiographic debates in urban history, would be well advised to turn to more narrowly focused scholarly works, beginning with those in d'Eramo's notes and bibliography. But scholars working on the next round of careful monographs, however, might find a rare kind of benefit in engaging with d'Eramo's provocative insights and sweeping synthetic ambitions.

The Newberry Library Douglas Knox

THE RISE OF THE NEW WOMAN: The Women's Movement in America, 1875-1930. By Jean V. Matthews. Chicago: Ivan R. Dee. 2003.

This concise (211 pages) history of the Women's Movement in the U.S. between 1875-1930 is an excellent synthesis of the past two decades of scholarship in the social and cultural histories of American women during the late nineteenth and early twentieth centuries. Matthews' book is particularly strong on the institutional facets and factions of the Women's movement, such as evolution of the Suffrage movement, the Women's Christian Temperance Union, the Women's Trade Union League, the Birth Control movement, the Women's Peace movement, and the post-Suffrage struggles over the Equal Rights Amendment. Matthews' primary focus is on the activism and leadership of middle- and upper-middle-class Euro-American women in the East. But she does address throughout the work of Black women civil rights activists, as well as the racism endemic to many white suffragists, and, to a smaller extent, the roles that working-class women played in the labor movement and their impact on concepts of the New Woman. Her New Woman is presented as a multi-faceted figure, although that figure would have taken on added complexities had she also examined her image as constructed in the mass, popular, and consumer cultures of the time.

Besides the various institutional histories of the Women's movement, Matthews discusses women's entrance into professional and white-collar work; feminism as an

ideology and feminists' relationships to the Women's movement; the impact of modern anthropological, psychological, and eugenic theories on discourses about woman's "nature," marriage, and the family, and their implications for sexual and racial politics. Although Matthews' book is primarily dependent on the research of other scholars, she makes judicious use of primary source details that contribute to her lively narrative, a narrative that is also enriched by well-chosen statistics and accompanied by a useful annotated bibliography of her sources. Students reading this book in undergraduate courses on U.S./Women's history, or the U.S. Progressive/Modern era, would come away with a good understanding of the salient issues, controversies, and debates related to women's emergence into the public sphere of American life as citizens, workers, and activists for social change.

University of Massachusetts, Boston Lois Palken Rudnick

LOOKING GOOD: College Women and Body Image, 1875-1930. By Margaret A. Lowe. Baltimore: The Johns Hopkins University Press. 2003.

In *Looking Good: College Women and Body Image, 1875-1930*, historian Margaret A. Lowe examines changes in the cultural and social attributes of the female body, as expressed in the lives and feelings of college women. She explores three institutions: Cornell University, where M. Carey Thomas experienced coeducation as a "fiery ordeal"; Smith College, where women enjoyed a rigorous liberal arts curriculum that rivaled men's colleges; and Spelman College, a Baptist seminary where African American women were expected to uplift themselves and their race by purity in spirit and body. Lowe deftly weaves together these three campus cultures, distinguished by gender, race, and geography.

That Lowe uses the "student body" to trace the evolution in cultural attitudes toward women in this era is warranted. Dr. Edward Clarke provoked the issue in 1873 when he proclaimed that women's pursuit of higher education would compromise their reproductive health. Lowe's compelling study shows that by 1910, women had proven their worthiness and fitness to attend college by focusing on exercise, proper diet, rest, and hygiene. She takes a fascinating look at the robust eating habits, the elaborate food rituals of "spreads" (33) by Cornell and Smith students, and the restraint and restriction of food for Spelman students at the turn of the century. Likewise the physical culture movement, which offered expanded exercise and sport opportunities for college women, especially at Smith and Cornell, was championed as a way to promote the health of the race. But at Spelman, students were required to participate in physical labor that supported campus operations. Lowe situates race at the center of this examination of women's bodies and describes Spelman women constrained by the notion of the "illicit sexuality" (55) of the African American woman's body. Her discussion of Spelman students' striving to meet white physical and moral standards, as a means of both respectability and reform, is particularly illuminating.

In addition, she looks at the restricted environment for Cornell women on a coeducational campus that was strongly dominated by men (women remained under 25 percent of the student population until the 1960s). At Cornell, another type of physical accommodation occurred: in classroom settings women were dignified, serious, and, if possible, invisible; in social settings they quietly projected feminine charms to dispute stereotypes of being too mannish and strong-minded. Lowe is particularly adept at describing the ways women survived this gendered domain: Cornell and Spelman

students had to find ways to develop a "positive sense of themselves as feminine, dignified, moral women deserving social respect....To counter critics who painted them as ugly, promiscuous, and ignorant, black women and coeds self-consciously embodied notions of feminine propriety" (78).

Similarly, chapters dealing with post-World War I campus fashions, the college look, and dramatic changes in dress, hair, dating, and sexuality are examined through society's perceptions of the woman's body, filtered by race and class. The new "sexualized body" (108) of the 1920s campus woman is placed in the context of a rapidly developing nation-wide campus culture, as opposed to the more campus-specific attitudes and characteristics of previous decades. And finally, Lowe examines the influence of dietary and nutritional science in the 1920s and the shift to the "sylphlike body ideal" (11) which so influences the culture of eating disorders on campuses today.

Lowe is particularly interested in how college women felt about themselves and their bodies. By using diaries, letters, scrapbooks, and student publications at Cornell and Smith, she is able to paint an intimate portrait of women students' perceptions of their bodies, diet and nutrition, health, clothes and fashion, relationship to men and women, dating and relationships with their parents. Unfortunately, this richness is missing from the Spelman story because of the lack of firsthand student accounts from this era. In addition, students' sexual feelings and experiences were only mentioned in the most veiled ways, so that central experience of women's bodies is largely missing from this account.

Lowe's study exhibits fine scholarship and writing. In particular, because of the colleges she studies, she is able to fully incorporate the issue of race. Another strong aspect of her work is her portrayal of these women as "fully human actors" (61). Whether in the robust eating climate of the 1880s and 1890s or the dieting consciousness of the 1920s, in the coeducational trials of Cornell, the moral strictness of Spelman, or the female climate of Smith, Lowe portrays women as enjoying their bodies, their strengths, and their intellects. Her use of diaries and other student voices provides rich insights about how women felt about and perceived their bodies. Photographs and illustrations enrich the text, and given the nature of the study, one looks for more. The lens of the body focuses our view of gender and race in American culture from 1875-1930 in critical ways. *Looking Good* is an excellent book that advances our understanding of gender and race, and the importance of body, not only on college campuses, but also in the wider society.

University of Kansas Kathryn Nemeth Tuttle

EVOLUTION AND EUGENICS IN AMERICAN LITERATURE AND CULTURE, 1880-1940: Essays on Ideological Conflict and Complicity. Edited by Lois A. Cuddy and Claire M. Roche. Lewisburg, PA: Bucknell University Press. 2003.

This collection proposes that American writers' treatments of evolution and eugenics were influenced by cultural attitudes about race, class, and gender and the belief that science could explain human development. As the editors contend, culturally accepted texts about evolution, such as Charles Darwin's *The Descent of Man*, helped to justify the social superiority of white, upper-class males; similarly, eugenics, which encouraged human improvement through social engineering, capitalized on anxieties about social change caused by immigration and urbanization. In their introduction, the editors' discussion of the influence of evolution and eugenics on realist, naturalist, modernist,

and socialist texts raises the question of whether writers who attempted to resist dominant beliefs about evolutionary science could "reconfigure life in images other than those reflected in a distorted cultural mirror" (47).

Yet debate about evolutionary concepts, such as human progress, continued; as the editors remark, even Darwin was somewhat ambivalent about the social consequences of his theories. The lack of consensus about the outcome of the evolutionary process thus invited further speculation from writers. Looking at the wide range of individual writers being covered here, it would be hard to claim that interest in evolution and eugenics was determined by whether a writer was male or female, black or white, canonical or noncanonical, or located within a specific genre. The first section on "Evolutionary Theory in American Literature" features essays on William Dean Howells, Charlotte Perkins Gilman, Jack London, and T.S. Stribling; the second section on "Eugenics in American Literature" addresses writers such as Pauline Hopkins, Dorothy Canfield, Susan Glaspell, and H.D.

Although all of these essays connect individual writers to the cultural beliefs about science that shaped how evolution and eugenics were understood and applied to society, some essays go further by showing that the validity of such beliefs was contingent upon hiding the contradictions in defining human identity as a biological product. For instance, a reading of Stribling's *Teeftallow* explores how regarding "white trash" as a racial rather than class category undermined the very concept of white superiority such a strategy was designed to uphold. In particular, studies of modernist authors shed light upon the impact of race and class consciousness on these authors' experiments with language. As an analysis of Glaspell's *The Verge* demonstrates, attempts could be made to surpass the reductive language of eugenics that fitted individuals into hereditary (stereo)types. Conversely, an essay on H.D.'s *Her [HERmione]* reveals how "the language of eugenics [became] a means of modernist self-fashioning" that maintained social relations based upon class hierarchies (227).

What would give this collection added significance would be a greater consideration of opposing arguments to the initial thesis that evolution permeated American social thought. For example, Robert C. Bannister, who receives very brief notice here, has argued that social applications of evolutionary theory had little effect on the public at large; thus the cultural influence of Darwinistic ideas may have been exaggerated. Similarly, Ronald L. Numbers has posited that the cultural reception of Darwin's ideas in the U.S. varied by region and according to such factors as religious affiliation. Overall, however, the collection does cover effectively a wide range of authors who wrote about evolution and eugenics and demonstrates that cultural and literary investment in these ideas continued well into the twentieth century. Taken as a whole, these essays point to the cultural malleability of scientific theories, such as evolution, which could be shaped to fit the perspective of the author and the social landscape in which her writing was produced and read.

University of Kansas John Bruni

BUILDING THE SOUTH SIDE: Urban Space and Civic Culture in Chicago, 1890-1919. By Robin F. Bachin. Chicago: University of Chicago Press. 2004.

After years of "White" flight and urban de-investment, various constituencies are asserting an almost militant propriety over the city in the present moment. From young professionals with townhouse enclaves, industrial/military graveyards converted into

tourist safe pleasure complexes, universities as unabashed real estate robber barons, to the informal economies of the working poor, competing claims for a, to paraphrase Henri Lefebvre, right to the city abound. Under the eerily similar cover of national security, private interests at the turn of the last century constructed various fortifications and bridges around the public good in making claims on city space. Present day conditions soundly resonate with Robin Bachin's compelling story of early 20th century south side Chicago, as part of contemporary recovery efforts to reclaim Progressive Era politics and culture as a blueprint for humane urban restructuring.

Through the lens of urban planning and Progressive Era thought, *Building the South Side* creatively navigates the reader through a diversity of urban spaces as sites of civic culture. For Bachin, the University of Chicago, the lakefront and South Side Park systems, Comiskey Baseball Park, and the Black Belt community uncover competing and cooperative constituencies and cityscapes where residents were able to make claims for their right to an urban democracy. She contends that Progressivism, with various inflections and accents, was the hegemonic lingua franca through which planners, immigrants, commercial entrepreneurs, laborers, and intellectuals tried to make the city their own. Within the progressive era shift in authority from otherworldly and speculative to scientific expertise and bureaucratic centralization, the actual physical design of the city became a marker of moral order, social reform, and democratic citizenship; or what Bachin calls "progressive urbanism" (8). We witness how the Gothic design of the University of Chicago provided Chicago's elite philanthropists with cultural capital while obscuring the realities of their real estate expansion. Gendered distinctions were also built into the campus through separate women and men's living and leisure spaces and the drastic division of knowledge labor between activist-oriented and primarily unaccredited "women's" social work at settlement laboratories and the disinterestedness of the masculine modern research university. However, Bachin reminds us that progressive urbanism was not exclusively a top-down administrative process. She expertly displays how various groups with their own ideas about how an urban democracy should be lived, "inscribed competing meanings on city space" (8), through uneven yet powerful demands on public and appropriate use of settlement houses, ballparks, and Black Belt leisure districts. In these spaces, expert knowledges, regulated crowd controls, and austere respectabilities had to compete with unruly labor organizers, ethnically specific demands on entertainment, and the illicit funding of licit enterprises in an inhumane, variably consumer-driven, and racist market economy.

However, I remain reticent about a number of projects that attempt to reclaim Progressivism as a potentially unifying rubric of democratic possibility, especially through appeals to the more "progressive arm" of Chicago School expertise (John Dewey, George Mead, Jane Addams, etc.) that was arguably not able to exert its more collaborative and participatory vision of cohesion, order and reform on the cityscape. In fact, Bachin does brilliantly historicize how the progressive ideas of expertise, cohesion, and architectural order were the very product of power struggles. These ideas represented another set of parochial special interests, of a primarily White and male professional managerial identity politics, passing as more universal. In this context, *Building the South Side* importantly reveals to us how civic culture and Progressive thought were embedded directly within competing uses of the built environment. Therefore, it is a bit surprising that the text doesn't spend more time on the non-literate ways that working-class consumers and settlement clients (not race, ethnic, or labor leaders) expressed their unabashedly local visions of an urban democracy that were

perhaps more useful (or even more "universal") than appeals to expertise. Even within the more formal discourse of urban planning "expertise," think of the comparative possibilities of analysis that exist between Chicago's powerful multi-ethnic and relatively interracial semi-pro baseball league and the Spaulding/Comisky professional regimes. How could we re-read the White imperialist urban planning of the Columbian World Exposition through the lens of the Black internationalist landscape of the Grand August Carnival of 1912? Think about how expertise and urban planning converged to foster an epistemological division of knowledge; where not just settlement work, but the ideas of U of C trained Fannie Barrier Williams, Richard R. Wright, Monroe Work, and Lorraine Richardson Greene were simultaneously marginalized and appropriated, as "raw data" for the emerging "Chicago School" of sociology. Yet, it must be clear that such queries are only possible because of this fascinating examination of urban planning and public culture.

Boston College Davarian L. Baldwin

SOUTH OF TRADITION: Essays on African American Literature. By Trudier Harris-Lopez. Athens: University of Georgia Press. 2002.

This collection of essays covers a wide range of topics and black writers by one of the most prolific scholars of African American literature. The author of over twenty books focusing on literature and culture, Trudier Harris-Lopez has produced an impressive body of scholarship that charts great distances across the literary mindscape of Black America. Her extensive treatments of Southern African American literature constitute the most distinguishing features of her scholarship. *South of Tradition* extends Harris-Lopez's commitment of illuminating the implications of Black literary art.

South of Tradition contains twelve essays that were "written—and rewritten—over a fourteen-year period," explains Harris-Lopez in the preface. Her essays provide fresh takes on such canonical writers as Zora Neale Hurston, James Baldwin, Toni Morrison, Ralph Ellison, and Alice Walker. In addition, she treats lesser-studied writers William Melvin Kelley, Randall Kenan, Brent Wade, and Raymond Andrews. The collection does not necessarily have a single overall thesis. Yet, the idea of what Harris-Lopez refers to as "south of tradition" might serve to loosely connect the varied essays. According to Harris-Lopez, in addition to geography, the notion of "south of tradition" suggests ways of reading that move beyond the expected responses to Black literary works. "A slant, an angle, or a jolt just below the line of what would be considered the norm for usual responses to African American literary production is where I find my point of departure for most of the essays here," she explains (viii). In other words, "south of tradition" relates, broadly speaking, to advancing new or alternative lines of thinking in discussions of African American literature and culture.

For instance, rather than focus on typical discussions of "the brutality and violation of the human spirit" that Celie, the main character in Alice Walker's novel *The Color Purple* endures, Harris-Lopez concentrates on Celie's "understated but striking sense of humor" (1). In her essay on Zora Neale Hurston, Harris-Lopez explains how Hurston possibly constructed her book *Dusk Tracks on the Road* as a slight deviation from the conventional forms of autobiography and with a focus on particular events as a way of "zapping" her editors or signifying on them in order to resist their expectations for a stereotypical black narrative. In an essay on Ann Petry's *The Street*, Harris-Lopez orients readers to the possibility of viewing architecture (i.e. spaces, walls, and rooms) as a

determining force in the lives of characters in the novel. Ultimately, Harris-Lopez's insightful examinations prompt new readings of these and other well-known writers.

Harris-Lopez further advances her journey "south of tradition" by situating lesser-studied writers in the larger context of American and African American tradition. She illustrates how the literary art of the late Henry Dumas most likely influenced Toni Morrison, who had previously served as an editor of Dumas's work. Harris-Lopez demonstrates the tendency of Randall Kenan to shake "up the quiet land as well as the quiet patterns of living" in his provocative writings. Finally, in the last essay of the collection, Harris-Lopez provocatively draws connections between contemporary representations of African Americans and representations of the 1920s. She concludes that several popular and contemporary portrayals of black people are in fact "modern links in chains that enslave African American minds to the dominance of the almighty dollar and the insistence that African Americans must accept their own degradation if they want even the paltriest share of that dollar" (214).

The clear and conversational tone of the writing style as well as the broad range of topics make this collection of essays useful for both specialists in the field of literature and in American studies in general. By charting her way "south of tradition," Trudier Harris-Lopez elevates readers to new and renewed understandings of African American literature.

Southern Illinois University, Edwardsville Howard Rambsy II

JAZZ PLANET. Edited by E. Taylor Atkins. Jackson: University Press of Mississippi. 2003.

E. Taylor Atkins's wonderful collection explores the fortunes of jazz in diverse corners of the world. Thirteen essays cover various aspects of the reception and social and cultural roles of jazz in the Netherlands, France, Italy, Sweden, Soviet Russia, China, India, Japan, Australia, South Africa, Zimbabwe, Brazil, and Cuba. Some of them explore the role of American jazz in musicians' playing, while others examine the broader cultural impact of jazz. The book is a stimulating and exciting tour, showing the astonishing variety of responses to jazz in the allegedly homogenizing age of global media.

Atkins's introduction effectively surveys the growing scholarly and popular interest in jazz history, but also laments the neglect of jazz traditions outside the United States. Jazz, he argues, has been associated too strongly with American traits and traditions. While some studies of jazz overseas (especially in France) have appeared, his point is valid. The paucity of global jazz studies is unusual, given the obvious international appeal of the music and efforts by the U.S. government and the entertainment industry to use jazz, respectively, to help win diplomatic allies and earn overseas profits. While jazz's diaspora might be perceived as a form of cultural colonialism, Atkins stresses that it is more fruitful to examine "jazz nationalism" overseas, homegrown adaptations and reconceptualizations of jazz as a music and social phenomenon. Jazz, in short, has been incorporated into local and national musics, and its attributes relating to democratic collectivity (through improvisation), racial mixing and tolerance, and sensuality (through musical timbres and jazz dance) have been adapted to national and subcultural traditions and aspirations.

The collection is divided into two parts. The first, "Local Heroes," contains essays on jazz's impact on national musics. Most of them are synoptic overviews of musicians'

interactions with jazz, including essays by Raúl Fernández (on Cuba), Acácio Tadeu de Camargo Piedade (on Brazil), Warren R. Pinckney, Jr. (on India), and Linda F. Williams (on Zimbabwe). In each case, American jazz arrives and captivates musicians who discover ways of adapting jazz practices and tropes to the traditional and popular music of their land. A more narrowly musicological essay on the playing of the Gypsy-French guitarist Django Reinhardt seems somewhat out of place, but is of high quality. These essays show unique national dynamics in each case, in which musicians mediate diverse traditions and make jazz useful to them and palatable to their native audiences.

The second half, "Local Politics," explores the wider cultural effects of jazz. S. Frederick Starr (on the Soviet Union) and Bruce Johnson (on Australia) depict divergent outcomes of the marriage of jazz with communist ideology. Christopher Ballantine's exploration of jazz and vaudeville's role in the evolving black South African struggle and Andrew F. Jones's analysis of the turbulent cultural scene in revolution- and war-torn 1930s China are model studies in the politics of culture.

Their work, like other features in this fine collection, guide scholars to a truly international understanding of jazz and cultural evolution during a century of globalization.

Western Connecticut State University Burton W. Peretti

BEING CHINESE, BECOMING CHINESE AMERICAN. By Shehong Chen. Urbana: University of Illinois Press. 2002.

Setting aside problematic "push-pull" and "sojourner" models of Asian immigration, historian Shehong Chen inquires into how Chinese immigrants, between 1911 and 1927, defined their relationships with both China and the United States. This is consistent with new directions in ethnic studies: transnational, diasporic. Chen proposes a model whose functions I will call "contingency" and "agency," the former involving responses to events in China and the latter involving "formation of a Chinese American identity" (5).

Her three principal sources—the noticeably different community newspapers *Young China*, *Chinese World*, and *Chung Sai Yat Po*—show immigrants as keeping keenly aware of, and trying to influence, events in China but also becoming increasingly intent on securing their place in the United States. The earliest chapters cover years of revolution and republic in China. Understandably Chinese immigrants worried about the safety of families left behind, but they also wanted a hand in shaping a new China. The three newspapers openly debated Confucianism and Christianity, tradition and modernization, and even the underlying causes of the killings in northern Mexico of three hundred Chinese by Maderista revolutionaries. In early 1911 *Chinese World* opposed Chinese revolution, *Young China* supported it, and *Chung Sai Yat Po* supported a reformed monarchy. In later years the positions of the papers evolved, sometimes even crossing, but always assuming a bond with the home country.

The middle chapter, "Constructing a Chinese American Identity, 1915," narrates events in the transition from what Chen first calls "American Chinese" into what she later calls "Chinese Americans." The final event may have the most symbolic significance. The Panama Pacific International Exposition in San Francisco celebrated the opening of the Panama Canal. Expecting a glorious display of their homeland, Chinese Americans saw instead construction workers looking poor and miserable. Worse still was the "Underground Chinese Concession," which showed "Chinese addicts inducing and

teaching white people to smoke opium and to gamble" (100). The newspapers protested and won closure of the concession, though its replacement "still portrayed a ghettoized Chinatown where illegal and immoral activities prevailed" (104). The protests reflected a disillusionment with China's weakened government and culture. The extent to which they succeeded marked an early consciousness of a Chinese Americanness that would grow with the maturing of an American-born generation.

By the mid-1920s, Chinese Americans were taking root in the United States: building community hospitals, staging beauty contests, participating in YWCA. While this seems to serve the function of agency, Chen also notes obstacles to Americanness, especially the 1924 Immigration Act. So an element of contingency, an attempt to stave off the effects of obstacles, remains in these developments. But Chen's exclusive focus on American Chinese and Chinese Americans discourages consideration of new problems. For example, young Chinese American boys were joining the very Boy Scouts that were, according to Philip Deloria, wearing "redface" and "playing Indian;" and the proposals of college students to apply their educations to the development of a modern China recall similar proposals made by earlier white colonizers moving into "barbarian" nations. Also, Chen fails to explore differences that might have existed between the cultural elites who managed Chinatown's newspapers and the poor and working classes.

The work of broader contextualization remains to be done, then. Chen's accomplishment is her closing of gaps in our histories of Chinese America in these crucial years. Historians no longer need lament the gaps. In her introduction Chen announces her goal as the heeding of a call by earlier historians to explain the processes by which Chinese America came into existence. Admirably, she reaches her goal.

Washington State University John Streamas

BREAKING THE SLUMP: Baseball in the Depression Era. By Charles C. Alexander. New York: Columbia University Press. 2002.
THE END OF BASEBALL AS WE KNEW IT: The Players Union, 1960-1981. By Charles P. Korr. Urbana: University of Illinois Press. 2002.

Major league baseball has always touted itself as the national pastime, and for fans the game has represented the American sporting tradition in its purest form. So when organized baseball violates that tradition by acting like a business, disaffected fans are wont to romanticize about a time when the game was pure. But as these two books demonstrate, such a time never existed. Organized baseball has always been as much of a business as a sport.

Many readers will recognize the name of Charles Alexander, who has written widely on the sport and its players. In his latest book, he follows the travails of organized baseball—the all-white major and minor leagues and the Negro leagues—through the Great Depression. Some loyalists believed that baseball was depression proof, and it did ultimately survive the hard times fairly unscathed. Yet the leagues were forced into belt tightening. Usually located in small working-class towns, the minor league teams struggled. Some folded altogether, and more may have collapsed if the major leagues had not been simultaneously expanding the farm system. The Negro leagues underwent near-constant reorganizing, and yet the teams still provided the sport's most impoverished fans with a welcome diversion.

Devoting most of his attention to the major leagues, Alexander organizes seven of ten chapters around baseball seasons, 1930 to 1941. Each chapter follows a similar

format, beginning with a summary of the economic status of baseball, followed by highlights of the seasons of the National and American leagues with some references to the minor leagues, and then capping off with the World Series. One chapter focuses on the players' lives, many of whom had to take off-season jobs. The Negro leagues have their own chapter, which is a synthesis of existing literature.

The depression did not undermine the quality of baseball, but it did affect the business of the sport. During the year that followed the stock market crash, attendance was strong, the best players were negotiating decent salaries, and revenues were up forty percent over the previous year. Early in the 1931 season, however, the game demonstrated that it was not immune to the economic crisis. Through the rest of the decade, the economy of baseball more or less followed the trends of the depression. Team owners saw attendance and revenue drop dramatically. In response, they shrank the size of the team roster and the salaries of the ballplayers. They staged more exhibition games, began charging a fee for the broadcast rights of the World Series, and gradually warmed to the idea of night baseball. They also created the All-Star game, instituted as a charity fundraiser. In moves that were not necessarily depression related, they deadened the baseball and then livened it again, expanded the farm system, introduced batting helmets, and put numbers on the players' jerseys. When war in Europe began revving up the economy, baseball enjoyed good times once again before many of its stars left for the military.

While Alexander's book depends largely on sports periodicals and secondary sources, Charles Korr's relies almost exclusively on primary sources. The first writer to have full access to the records of the Major League Baseball Players Association, he focuses on the years from 1966 to 1981, when the once lethargic union transformed itself and the major leagues.

Korr begins with the premise that baseball for team owners was a business; for players, it was an occupation. Before the Basic Agreement of 1968, the owners controlled every aspect of the players' professional lives, and to a large degree their personal ones. The yoke that bound the players was the reserve system, which prevented them from engaging in talks with other teams until they were released by their own.

The turning point in the player-owner relationship came when the players union in 1966 hired Marvin J. Miller of the Steelworkers Union as its executive director. Coming from outside baseball, his principal ambition was to win players the "rights" that workers in "virtually every other industry" possessed (245). The first victory came two years later with the establishment of the impartial grievance procedure. Previously, the baseball commissioner, an employee of the owners, settled all grievances. The union had shown that it meant business, and the players sent the same message when in 1972, wanting a better pension plan, they conducted a work-stoppage strike, the first of its kind in professional sports. Early incarnations of free agency then emerged before being locked in with the Basic Agreement of 1976, sounding the death knell to the dreaded reserve system. The so-called golden age of baseball had come to an end for the owners. Bringing a new kind of freedom, it had just begun for the players.

According to Korr, the victories of the players union set a precedent for other professional sports. He adds that no other labor union in the modern era has been as successful as the players association. For neither claim does he offer qualifying examples, which points to a crucial shortcoming of both books.

Their readers will learn very little about larger society through the lens of a professional sport. Alexander's book is more suited for the buff than the student of

sport history. Korr establishes early in his book that the player-management struggles in baseball were largely isolated from the social movements of the 1960s, and he proceeds to ignore the big picture beyond the foul lines. But the players, especially black players who assumed important roles in the players union, may have been more in touch with larger social events than he thinks. Following the lead of civil rights activists, black players challenged baseball management and Jim Crow society when in 1961 they called for an end to segregation at spring-training sites. Many players openly supported the civil rights movement and later wrote memoirs attesting to its influence.

These books may not work well in a course on American culture and sport. But they chronicle important periods in the history of baseball, and they will thoroughly engage that sport's afficionados.

University of Florida Jack E. Davis

ROBERT JOHNSON: Lost and Found. By Barry Lee Pearson and Bill McCulloch. Urbana: University of Illinois Press. 2003.

This slim volume debunks the claims of various earlier writers regarding Robert Johnson (1911-1938), the Mississippi blues singer and guitarist whose brief career and meager recorded legacy—twenty-nine songs—contrasted with his blazingly innovative style. Barry Lee Pearson and Bill McCulloch especially critique biographers' and historians' assertions that Johnson believed that he had wagered with the devil to gain his unique musical talents. They also challenge earlier claims that Johnson was a shy and inexperienced performer, a naïve sharecropper, and a perpetual victim of scheming women. The targets of their criticism include pioneering blues scholars such as Alan Lomax and Samuel Charters, contemporary writers David Evans and Robert Palmer, and Johnson fans from other fields, such as film director Martin Scorsese.

A self-critical quote from blues writer Justin O'Brien summarizes the book's verdict on Johnson scholars. O'Brien and his fellow fans "became the cognoscenti, sharing a fascination in this mysterious man and equally mysterious music. It seemed it was ours to mythologize" (47). As Pearson and McCulloch put it, "writers unfamiliar with the blues tradition tried to relate Johnson's songs to what they learned in their college English courses," applying to Johnson "what one might call the Lord Byron model." They show how Johnson's recording producer Don Law, the 1930s music promoter John Hammond, and various generations of blues historians—from Charters in the 1950s to Lomax in the 1990s—perpetuated the image of Johnson as a primitive, superstitious prodigy. The liner notes and design of the LP and CD re-releases of his recordings (from 1961 and 1990 respectively, the latter being comprehensive) also influenced this romantic portrait. Pearson and McCulloch's close readings of these statements expose their factual deficiencies.

Here, though, also lies the book's weakness. Known facts about Robert Johnson are few. Precariously, the authors place great importance on recollections they gleaned in the 1970s and 1980s from Johnny Shines, a performer who had known Johnson. While it is fairly easy to expose and trace the mythologizing tradition of Robert Johnson "scholarship," it is very hard to counter it with a factual response of any magnitude. The book thus is repetitive, citing the same Shines anecdotes and discographical and vital-statistics data to debunk a string of highly similar assertions from various decades. Pearson and McCulloch easily show how blues writers "lost" Johnson, but they cannot claim to have "found" him. At this late date additional hard evidence about his life and

death may not be forthcoming. All the book leaves us with is the authors' revisionism. The implications of their findings should be explored. What does the mythologizing about Johnson imply about the general standards of blues scholarship? What are the relative strengths and weaknesses of oral history and archival material in this field? What hope do we in the twenty-first century have of correcting the history of blues music in the 1930s? Explorations of these and related questions would have strengthened and filled out this short and rather unambitious work.

Western Connecticut State University Burton W. Peretti

JAZZ COUNTRY: Ralph Ellison in America. By Horace A. Porter. Iowa City: University of Iowa Press. 2000.

Porter's short study of the noted novelist and essayist "discusses Ralph Ellison's working assumptions about American culture, jazz, and what he calls 'the drama of democracy.'" The book examines a good deal of Ellison's most important writing—including his major essays such as "The World and the Jug" (his response to Irving Howe's consideration of the ethos and purpose of the African American novelist and, particularly, his criticism of Ellison's novel, *Invisible Man*) and "Hidden Name and Complex Fate;" as well, there is a chapter dealing with *Invisible Man* as a "jazz text" and a chapter on Ellison's posthumously published novel, largely cobbled together from different sources by his literary executor, John Callahan, entitled *Juneteenth*. The discussion of Ellison's last novel is largely an aesthetic and philosophical defense of the work, as it received decidedly mixed reviews when it was published in 1999. Indeed, as the final chapter in the book deals with Ellison's detractors—Norman Podhoretz, Jerry Watts, Irving Howe, and 1960s black nationalists (Porter does not deal with any particular person in this last camp such as novelist John O. Killens but rather with the sensibilities of this group as a whole, only mentioning briefly John Henrik Clarke)—Porter's project might strike a reasonable reader as both a critical inquiry and a defense of Ellison, although, overall, Ellison's reputation has done nothing but scale new heights in recent years, particularly as academic and literary interest in his running buddy, Albert Murray, has grown. Porter himself might be loathed to call his book a defense, feeling that Ellison's stature hardly requires anything so pedestrian. The first half of the book is more direct consideration of Ellison's connection with jazz, including a chapter on Ellison's jazz essays as they explain and mythologize his Oklahoma upbringing and his artistic creed of uncompromised excellence and as they show his standing as a jazz writer (quite high among jazz critics and scholars). This is followed by a chapter on Ellison's views of the three most famous American exponents of jazz during Ellison's formative years as a listener and practitioner of this music (Ellison studied music at Tuskegee), cornetist and trumpeter Louis Armstrong, bandleader and pianist Duke Ellington, and alto saxophonist Charlie Parker. This is followed by a chapter on Ellison's two closest friends, painter and collage maker Romare Bearden and writer Albert Murray—and how they share Ellison's creed and his view of jazz as a source of creative inspiration and artistic method.

On the whole, this is certainly a useful study, particularly as it explains Ellison's code of aesthetics and ethics, even his critical cant, so thoroughly and so succinctly. Ellison's mythologizing of jazz as his sort of "black literary tradition," his way of bringing something to the western tradition, was not unusual among black writers. Baldwin did it, to some degree. Amiri Baraka did it most passionately. It would have been nice had

Porter acknowledged this and if he had acknowledged some of the downsides of this use of jazz and black music, generally, as a literary metaphor.

Washington University Gerald Early

DISRUPTING SAVAGISM: Intersecting Chicana/o, Mexican Immigrant, and Native American Struggles for Self-Representation. By Arturo J. Aldama. Durham: Duke University Press. 2001.

In *Disrupting Savagism: Intersecting Chicana/o, Mexican Immigrant, and Native American Struggles for Self-Representation*, Arturo J. Aldama probes Manuel Gamio's *The Mexican Immigrant: His Life Story*, *Ceremony* by Leslie Marmon Silko, Gloria Anzaldúa's *Borderlands/La Frontera: The New Mestiza*, and *Star Maps*, a film directed by Miguel Arteta, to show how the subaltern voices that emerge from them and create counter-discourses that challenge the "master-narratives of the United States" and ultimately reclaim a decolonial space (xiii).

Aldama uses the work of Chandra Mohanty, Chela Sandoval, and Norma Alacón to understand subaltern identities' ability to disrupt colonial discourses' attempts to regulate and contain subjects. Aldama then uses this methodological praxis to read Gamio's early 20th-century transcribed interviews of Mexican immigrants. Viewing these narratives as "concrete utterances," reflecting the interviewees' social and historical consciousness, Aldama argues that they also challenge not only Gamio's ethnographic method, but also the "hegemonic forces at play on both sides of the [U.S.-Mexico] border" (58).

From the "real people" and Mexican subjects of Gamio's study Aldama moves on to Silko's fictional Indian characters. For Aldama, Silko's protagonist "Tayo," a crossblood white and Laguna Pueblo Indian, represents a shifting of the crucial issue of identity. Tayo's "road to healing" is a "decolonizing (re)awakening" and the fact that he is not a "fullblood" challenges the essentialist connection between blood quantum and a U.S. government defined identity (81). Ultimately Aldama reads Silko's narrative as an attempt to displace the importance put on blood—or race—as the determining factor for who we are and as a way to think about how one's consciousness is more important in forging a just future.

The forging of a new consciousness is the major concern of Aldama's next subject, Anzaldúa's *Boderlands/La Frontera*. By linking Chicana/o identity to, and embracing, the Mesoamerican past, Anzaldúa, "disrupts the racial and patriarchal metanarratives of nation-states and nationalisms" (128). By so doing, *Borderlands* (re)conceptualizes the Americas' identity and conveys a new awareness that disrupts the hegemonic stability of Euro-American, Spanish, and Mexican nation–states while confronting racism and homophobia in the Anglo, Chicano, and Mexican communities.

Aldama's final analysis is of *Star Maps* which "offers a disparaging and accurate indictment of the schism between the Hollywood Film and Television Industry and the surrounding Latina/o communities" (137). In the film the main character Carlos, a young Latino who is part of his father's male sex worker ring, breaks away from "the chains of his father's predatory machismo" and "the racialized and colonialist sexual addiction of the dominant culture" (142). Like the other texts, *Star Maps* shows the subaltern subject resisting the hegemonic order's attempt to make him into the savage other.

Disrupting Savagism provides a fresh analysis of the ways in which the subaltern speaks and in so doing attempts to unravel the binding structures of nation and empire.

Though for the most part concerned with the resistance of fictional characters, Aldama's insights would help those concerned with "reality" to probe their subjects' words and to perhaps glean the subtle and nuanced ways that everyday people resist their worlds.

University of Texas at El Paso Ernesto Chávez

IMMIGRATION AND THE POLITICAL ECONOMY OF HOME: West Indian Brooklyn and American Indian Minneapolis, 1945-1992. By Rachel Buff. Berkeley: University of California Press. 2001.

Numerous American studies scholars have argued for the need of a re-conceptualization of the nation-state and its social constructs. In her book, *Immigration and the Political Economy of Home,* Rachel Buff attempts to address the boundaries of the nation-state by examining the linkages in identity formation between West Indians in Brooklyn and American Indians in Minneapolis. By demonstrating how both groups experience limitations to inclusion in official U.S. political and cultural social structures, and their response to the historical legacies of colonialism, political apparatuses, and race, Buff's research illuminates how research on the contested "Americas" can be both transnational and transcultural in nature.

In comparing urban Indian powwows in Minneapolis with the annual Caribbean Carnival in Brooklyn, the book establishes a platform for the development and maintenance of an im/migrant identity. Employing various qualitative and comparative historical research methodologies such as interviews, ethnographic observations, archival research and textual criticisms, Buff emphasizes the importance of the politics of representation for American Indian migrants and Caribbean immigrants. Specifically, Buff argues that the pan-Indian powwows in Minneapolis and the pan-Caribbean Carnival in Brooklyn are cultural sites of creative resistance to cultural and political oppression. In order to support her argument, the author provides an extensive historical overview which details: the parallel migratory processes of American Indians and West Indians, both groups' struggle for municipal empowerment at the local and national levels, and the ways in which powwows and Carnival utilize mass culture as a mechanism by which to respond to colonialism.

Buff contends that American Indians and West Indians negotiate between their old and new worlds and among multiple self-defined and socially constructed identities. However, the book focuses more on the places that the im/migrants currently reside in as a way of demonstrating the centrality of boundaries and space in identity formation. As a result, the performance of tradition in powwows and Carnival becomes a new illustration of culture rather than a recurrence of cultures past.

While outlining the ways in which powwows and Carnival play a fundamental role in identity development, Buff also demonstrates that these identities themselves are impacted by differences of definition and purpose within the American Indian and West Indian communities. The section of the book on "gender and generation" reveals how ethnic identity is in continuous flux for these communities as they deal with changing women's roles, new processes of urbanization, multiple strategies for political power, and the younger generation's search for their own identity. For example, young American Indian women who participate in powwows strive to reinvent the colonial image of an Indian princess, while younger West Indians utilize Carnival as a mechanism to learn about Caribbean culture and values. In this vein, *Immigration and the Political Economy of Home* is a great illustration of the fluidity of identity across time, space, and place.

It is of course difficult to construct a comparativist study of two ethnic groups that are already internally differentiated, and this is one of the biggest challenges that confront Buff in this book. There are numerous differences within and among American Indian tribes and West Indian groups that do not adequately get addressed in the research. Buff does state that she is more interested in pan-identities, but it would have been useful to have a little background on how with-in group variation impacts conceptualizations of culture and nationhood. For instance, what role does socioeconomic status play in the identity formation of these groups, and how does that relate to the level of participation in American Indian and West Indian cultural performances? In addition, more detail on the specific Indian and Caribbean nations would have facilitated a more nuanced understanding of the complexity of negotiating ethnic identity and national boundaries.

Immigration and the Political Economy of Home engages a myriad of social and political issues such as migration and immigration, identity, culture, citizenship, colonialism, and peformative expression. This work disentangles the traditional nature of these concepts by juxtaposing these two im/migrant groups within the context of the Americas. This book provides a major contribution by reconceptualizing notions of citizenship, particularly the notion of one-way assimilation and the oft equation of nation-state identity with cultural and ethnic identity. It not only succeeds in demonstrating multiple experiences and definitions of citizenship, but it also presents issues of "home and belonging" as an avenue to build solidarity across social groups.

Rutgers University, Newark Sherri-Ann P. Butterfield

AMERICAN THEATER IN THE CULTURE OF THE COLD WAR: Producing and Contesting Containment, 1947-1962. By Bruce McConachie. Iowa City: University of Iowa Press. 2003.

A one-time colleague of mine, an historian, had once worked for the U.S. government where his job was to select cities in the Soviet Union to be targets for intercontinental ballistic missiles. He had to justify his choice in twenty-five, or fewer, words. Bad luck Smolensk! They even had a softball team. One day, he and his colleagues were taken to a Washington theatre. They sat in the dark. The curtain went up. On the stage was a jumble of motor vehicles, pieces of concrete, familiar objects of one kind or another. After a dramatic pause, human bodies began to fall from the flies, real bodies, fresh cadavers. When the "performance" was over, they were taken up to the stage to see the effect on the human body of this simulated explosion. This was the Cold War. It bred a particular kind of surrealism. Not for nothing was the announced policy MAD (Mutually Assured Destruction.) Stanley Kubrick's film *Dr. Strangelove* was taken as a satire. It was in fact the realism of a paranoid period.

It is this time that Bruce McConachie explores in his new book, which begins with an engaging preface. In harmony with his subject, which covers that Kafkaesque concept, the UnAmerican, he begins by explaining what he is not going to do. He does not, he confesses, trust a conventional account of dramatic works and their reception seen in the context of social, economic and political change. He is equally against "warmed-over Freudianism," and certain theorists (Saussure or Lacan, in particular). He is not, though, against theory. He simply has a preference for the approach of cognitive psychology and linguistics, for communication theory.

I could add one or two other things this book is not about. There is, for example, no extended enquiry into the impact of the CIA, via the American Committee for Cultural

Freedom, which secretly funded the travel of certain American playwrights, the conferences they attended and, occasionally, productions of the plays they wrote. Nor is there a description of the systematic attempts, by various organisations, to ban American plays at home and abroad. There is no account of the Farfield Foundation, a pure product of the Agency which sought to influence aspects of theatre, or of the magazines whose drama reviewers and columnists were not averse to judging drama along ideological lines.

What the book does offer, is a subtle and innovative reading of certain texts and performances, and by no means the ones one might have expected. The author ranges widely over musical theatre, dance and film and, despite his disavowal, does successfully and purposefully reconstitute the social and political world which provided something more than the backdrop to creativity. Beyond that, though, he proposes that this unique period generated its own tropes, metaphors, metonymies. These, he proposes, left their mark not only on writers but also on designers and directors. He explores the impact of radio and photography.

In truth I respond to this book not for the moments when it bounds towards theory with the enthusiasm of a dog chasing a ball into the surf, but for those passages, and there are many of them, when McConachie makes me look again at familiar works and see them afresh, for his account of what he calls archetypal figures generated by a period whose principal containing metaphor—that of a cold war—was ironically heralded by the heat of atomic explosion. Those who lived through that time know that the insecurities of nuclear stand-off penetrated even into dreams. That the theatre, which David Mamet has called the dream life of the nation, was similarly invaded is scarcely surprising but it has never previously been explored with such originality and vigour.

University of East Anglia (United Kingdom) Christopher Bigsby

BLACK STRUGGLE, RED SCARE: Segregation and Anti-Communism in the South, 1948-1968. By Jeff Woods. Baton Rouge: Louisiana State University Press. 2004.

To gauge the re-orientation of studies of the American South during the Cold War, we can return to a groundbreaking text like Numan Bartley's *The Rise of Massive Resistance* (1969) and note how the turmoil of desegregation is defined almost exclusively in terms of its domestic impact. Bartley's account of how international concerns affected both the reactionaries and the progressives in this struggle seems perfunctory when contrasted with more contemporary work by scholars like—to name only a few—Mary Dudziak, Thomas Borstelmann, Joseph Fry, Timothy Tyson, and Derrick Bell in his recent work on the *Brown* decision. Jeff Woods' *Black Struggle, Red Scare* claims a place among this "new wave" of scholarship dwelling on the nexus of region, social reform, and Cold War pressure.

Although Woods is only marginally interested in "internationalizing" southern resistance to civil rights, his narrative attains breadth by its dual focus. The anti-communism wielded by southern segregationists and the corresponding realization by civil rights activists that the whole world was watching provide a point / counterpoint of wider significance. Woods maintains that in the late 1940s the southern red scare was no different from the periodic seizures of anti-communism the nation as a whole had undergone. The region had its super-patriots, its registered Party members and fellow travelers, and the federal government had already established the standard for repressive crusades. The southern version required "a final crucial ingredient . . . political and

social turmoil" (4). In this argument, Woods follows an already established line—the legal challenges to segregation radicalized southern politics on both sides of the race issue. Even heretofore white moderates were drawn to the ranks of the massive resisters, and racist red-baiters like James Eastland of Mississippi and Judge Leander Perez of Louisiana would vault into prominence by targeting civil rights activists' real and illusory links with communism. The vast array of bureaus, committees, councils, and commissions that the southern states brought to bear on anyone who could be tainted with leftist affiliations makes genuine heroes of people like Carl and Anne Braden, Lee and Grace Lorch, Myles Horton, and Reverend Theodore Gibson. The author braids their stories throughout the account, revealing a flair for the humanizing detail in the process. The twenty-year period mapped out by Woods' text includes not only the rise and fall of the belated versions of southern "McCarthyism," but broader influential circumstances as well: the shifts in the Democratic Party, the incursions of the media into southern isolation, and the gradual normalization of relations with the USSR. As the author observes in his closing: "It was . . . no accident that the end of the southern scare coincided with a period of détente in the cold war" (256).

From a purely practical standpoint, the editing and indexing of *Black Struggle, Red Scare* has provided students of the period with a useful guide. The running footnotes facilitate referencing of the author's research. While many parts of this story have been told elsewhere, Woods has compiled a sweeping narrative that contributes substantially to the burgeoning literature on this time and place.

Saint Xavier University, Chicago Nelson Hathcock

CULTURAL EXCHANGE AND THE COLD WAR: Raising The Iron Curtain. By Yale Richmond. University Park, PA: Pennsylvania State University Press. 2003.

Yale Richmond begins his latest book, *Cultural Exchange and the Cold War: Raising the Iron Curtain*, by asking what caused communism to collapse and the Cold War to come to a close. Turning away from questions of U.S.-Soviet political and military power, he emphasizes the role of culture: these world-historical developments, he asserts, "were consequences of Soviet contacts and exchanges with the West, and with the United States in particular, over the thirty-five years that followed the death of Joseph Stalin in 1953" (xiv). Richmond is a retired foreign-service officer who worked in the Soviet Union, Europe, Asia, and Washington, and he writes as a participant in the events he describes rather than as a scholar. In twenty-five chapters he catalogues the many U.S.-Soviet cultural diplomacy programs, including those centered on academic exchanges, NGO exchanges, performing arts, movies, cultural exhibitions, books, travel, radio, popular music, and more.

While such a descriptive overview has value as an introduction to a complex historical phenomenon, this book lacks both depth and a critical dimension. Its many chapters are highly uneven in length and quality. Some, such as those covering scholarly exchanges and travel by journalists and diplomats, are quite substantive and include valuable quotations from Russians describing how their participation in cultural exchanges affected their social and political views. Others, such as the one on the Moscow youth festival are slighter: in its mere 2-1/2 pages it does little more than summarize a few contemporary *New York Times* articles. Although he interviewed many people involved in these programs and draws on published histories and government reports about them, Richmond did not apparently spend much time in the archives nor is he

conversant with the sophisticated scholarship on cultural diplomacy that has been produced by Penny Von Eschen, Eric J. Sandeen, Robert H. Haddow, Frances Stonor Saunders, and others.

Cultural Exchange and the Cold War offers little sustained *analysis* of the programs it describes, how they were funded and run, or the works of culture that they exported. It does not engage with the critiques of cultural diplomacy programs leveled by contemporary political figures nor does it give voice to the complex political views of the writers and artists whose creations were enlisted in these efforts. Ultimately, the book suffers from an oversimplified understanding of Cold War American culture and society: it makes no attempt to explore the visions—plural—of "America" that these exchanges put on view. Instead it assumes a singular America of untrammeled intellectual and artistic freedom and consumer abundance, any exposure to which automatically caused Soviet citizens to question their belief in socialism and to aspire to build a society more like that of the United States. As such the book does not significantly deepen our *critical* understanding of the role of culture in the Cold War.

Massachusetts Institute of Technology Christina Klein

ROY ORBISON: The Invention Of An Alternative Masculinity. By Peter Lehman. Philadelphia: Temple University Press. 2003.
BROWN EYED HANDSOME MAN: The Life And Hard Times Of Chuck Berry. By Bruce Pegg. New York: Routledge. 2002.

A black man and a man in black, Chuck Berry and Roy Orbison were legendary rock 'n' roll singer-songwriters whose music has remained popular for a half century. Solitary and *sui generis*, enigmatic and emblematic, Berry and Orbison are tempting if elusive subjects for historians of contemporary American culture.

As if to underscore his cantankerousness, Chuck Berry declined to cooperate with Bruce Pegg, whose competent biography relies heavily on public records and interviews with friends, associates and fellow musicians. Much of the story is familiar. Born in St. Louis in 1926, Berry dropped out of school, ran afoul of the law, went to prison, and began to perform soon after his release. Through Muddy Waters he met Leonard Chess, the producer who gave Berry's country song a new name. Released in 1955, "Maybellene" became a cross-over sensation, rising to Number 1 on the rhythm and blues charts, and Number 5 in pop. Hit after hit followed. With his duck-walk, Berry was a star in live concerts as well, although on the road he had to endure the indignities of Jim Crow and unscrupulous managers. Already a suspicious man, Berry demanded payment in cash and began to carry a hotplate to cook his own food. Perhaps to mislead promoters reluctant to book an African American, Pegg writes, Berry sent underexposed publicity shots of himself. He also identified himself as an Indian on his driver's license and often announced that he was part Hawaiian, evidence, perhaps, of a more profound ambivalence about his race.

When Berry opened Club Bandstand, an interracial establishment, in St. Louis in 1959 he became a target of the authorities, who eventually charged him with violating the Mann Act by bringing fourteen year old Janice Escalanti across the border from Juarez, Mexico. Pegg presents a detailed account of Berry's tribulations and trials, including the antics of the racist Judge George Moore. The singer spent twenty months in jail. When he got out, he tried to carry on with his career as before. Marshall Chess told Pegg that "Chuck has got the fucking art . . . of always keeping up with the times,"

(191) but Berry's aesthetic sensibilities, his cultural values, and his racial reticence were clearly out of place in the 1960s. His only gold record after 1965 was the novelty song "My Ding-a-Ling."

Pegg is surely right that the singer's volatile career was shaped by an "inseparable mix of Berry's personal irresponsibility and the deep prejudice that lies at society's heart" (239). That said, Berry remains a mysterious figure, with mask intact, about whom it can still be said "The Whole World Knows the Music, Nobody Knows the Man" (207).

Eschewing biography, Peter Lehman uses popular culture theory, close readings of lyrics, and good, hard thinking in a bravura analysis of Roy Orbison's "persona." Arguing, a bit hyperbolically, that "nothing about Orbison's music conformed to the norms of his time," (8) Lehman compares Orbison (whose views on masculinity were quite conventional) with his persona, who donned black clothes and dark sunglasses and sang without moving. Employing an aesthetic of melodramatic excess, this Orbison is a passive, often paralyzed male, obsessed with crying and dying, for whom the future is a fantasy, invariably interrupted by the reality of pain and loss. Often a victim (and fatalistic about it), the Orbison persona is also worthy of blame—and he is happiest when an audience watches him suffer.

Not surprisingly, Orbison has become a favorite of filmmakers, especially David Lynch, who often explores the dark spaces between dream and reality and masculinity and femininity. Orbison's "In Dreams," Lehman observes, was an inspired choice for *Blue Velvet*, since the song begins by welcoming "the magic night" and ends in an anguished feeling of cruelty and betrayal in the "real" world. For *Mulholland Drive*, Lynch used "Crying." Orbison reached the Hollywood mainstream in the films *Pretty Woman*, *Indecent Proposal*, and *You've Got Mail*.

In a fascinating chapter, Lehman examines the controversy over 2 Live Crew's "Oh, Pretty Woman," which the U.S. Supreme Court deemed a parody and therefore not a commercial infringement of copyright. Taking issue with the court's characterization of Orbison's song as bland, banal, "white bread," Lehman asserts that Orbison's lyrics expressed a man's desire for a stranger, as she passed him by, in a song about longing, not fulfillment. Moreover, "Oh, Pretty Woman" rejected the hyper-masculinity often associated with black masculinity while 2 Live Crew accepted a burlesque, demeaning version of black culture. It is a thought provoking argument, in a smart, provocative, eminently readable book.

Cornell University Glenn C. Altschuler

THE VIETNAM WAR IN HISTORY, LITERATURE AND FILM. By Mark Taylor. Tuscaloosa: University of Alabama Press. 2003.
AMERICA, THE VIETNAM WAR, AND THE WORLD: Comparative and International Perspectives. Edited by Andreas W. Daum, Loyd C. Gardner, and Wilfried Mausbach. New York: Cambridge University Press and German Historical Institute. 2003.

Surely every serious student of the Vietnam War has wondered in recent years if the fascination ("obsession" might be more appropriate) Americans have evinced in that conflict is not, finally, beginning to flag. Similarly, the thought must have fleetingly crossed the minds of those same people that a law of diminishing returns would inevitably set in as a result of the continuing flood of books on Vietnam. But neither of those speculations seems to bear up to scrutiny. The 2004 presidential election campaign

provides yet another reminder of the continuing importance of the Vietnam War in American politics and culture. And the many similarities, or at least growing fears of similarities, between the Iraq and Vietnam wars seem sure to keep Vietnam in the public interest in the foreseeable future. On the second point, there is little evidence that the quantity of publications on Vietnam is negatively affecting their quality. Indeed, some of the most important works on the topic have been published in the last decade.

The books under consideration here have substantially different interests and approaches. Mark Taylor's slender book tackles a big and familiar subject, the Vietnam War in American culture and popular culture. Taylor begins by asking a series of philosophical questions, about the debate over "discovery" versus "construction" of reality in historical narrative, the possibility of objectivity, the tenuous borderlines between history and fiction and the different ways that they can approach the "truth" about their subjects. From this context, he looks at how five major, controversial aspects of the Vietnam War have been treated in traditional historical accounts, in fiction, and in film. Separate chapters address the Special Forces (Green Berets) in Vietnam, controversies over JFK's role, combat (focusing on Ia Drang at the beginning of the war and the A Shau Valley [Hamburger Hill] near the end), the My Lai Massacre, and contrasting perceptions and treatment of veterans after World War II and Vietnam.

Taylor's book works nicely as a straightforward discussion of selected aspects of the history, literature, and film of the Vietnam War. While the overall topic has been done before, in both more breadth and depth, he provides a strong, well-written, up to date analysis of his individual topics. On the other hand, Taylor fails almost completely to address successfully the philosophical issues raised in the opening chapter, concluding with a series of feeble clichés and banalities—that history and fiction should be seen as complementary, not competing, avenues to understanding, that even bad history or film can be useful in revealing the culture and prejudices that produced it, that the more approaches and perspectives we can get on a topic as complex as Vietnam, the better.

America, the Vietnam War, and the World is a very different, and more novel, work. It grew out of a conference sponsored by the German Historical Institute of Washington, D.C., which has produced interesting books taking global views of other recent historical issues. As with most compilations of conference papers, one is hard pressed to make valid overall generalizations, but this one is more consistent in quality and more comprehensive in coverage than most. Above all, the global and international perspectives it provides on an issue that has generally been presented almost exclusively from American or at best twin American/Vietnamese viewpoints are genuinely new and refreshing.

The sixteen essays cover a wide range of issues, from the truly global—the war's relation to colonialism or its impact on international finance—to comparative studies—the peacemaking process in Vietnam and Korea, war memorials in the U.S. and Europe after WWI and Vietnam, the British in the American Colonies and the Japanese in China fighting similar "peripheral" and "asymmetrical" wars—to reactions to and effects of the war on specific countries—Australia, Thailand, Italy, East and West Germany, the Soviet Union, China. Especially in light of the current U.S. estrangement from much of the rest of the world over Iraq, this is unusually important and relevant reading. If there was ever any question about the matter, this book makes it clear that it is still possible to find new and important things to say about the Vietnam War, and that understanding the war is still an important part of understanding America. It deserves

wide reading by anyone interested in the Vietnam War or concerned with America's relationship with the rest of the world today.

Wayne State College — Kent Blaser

FIGHTING FOR US: Maulana Karenga, the US Organization, and Black Cultural Nationalism. By Scot Brown. New York: New York University Press. 2003.

Fighting For Us is a serious scholarly study by Scot Brown, on a major black nationalist organization of the Black Power Movement era of the 1960s and 1970s: the US Organization of Maulana Karenga [formerly known as Ron Everett] (1941-). The study compares and contrasts this key black cultural nationalist group's origins, goals, and programs, with its major contemporaries, with an emphasis on US and the Black Panther Party. While both groups were major players in the nationalist struggles of the black freedom movement, each emphasized different perspectives on how black freedom was to be achieved over historical time. The US Organization placed a high value on black, or African culture; the Black Panther Party on political action and self-defense. Brown argues that internal strife and differences between the groups, with outside pressures from the FBI and other governmental agencies, led to violent conflicts between the groups, and to the general destruction of both movements by the early 1970s. Yet, the ideas of black culture and black political activism are both alive and active today. Certainly Karenga's influence is still key, as witnessed by the black community's support of Kwanzaa and the Afrocentrism movement in scholarship and teaching. Readers will find Brown's study a well-researched document on the key era of the 1960s and 1970s, and it will serve as a guide to other scholars as more students of the freedom movement era take up the challenge to study and explore this rich period in our nation's history.

University of Missouri, Columbia — Julius E. Thompson

INDUSTRIAL SUNSET: The Making of North America's Rust Belt, 1969-1984. By Steven High. Toronto: University of Toronto Press. 2003.

In *Industrial Sunset: The Making of North America's Rust Belt, 1969-1984,* Canadian scholar Steven High brings a cross-cultural approach to the study of deindustrialization. High suggests that workers and communities in the industrial Midwest of the U.S. and Canada responded differently to deindustrialization because of differences in the status of organized labor, regional and national identity, and structural relationships between labor and capital. According to High, stronger support for organized labor and effective use of nationalist arguments helped Canadian workers stage a more effective fight against shutdowns.

High examines a range of ideas and evidence as he develops this argument. He compares the cultural identity of industrial regions as represented in the press, oral histories of displaced workers, statistical patterns of employment and job loss, and community responses to plant closings north and south of the border. He finds significant common ground, especially in workers' experiences of job loss as reported in oral histories, but he also identifies key cultural and economic differences and shows how they generated different responses to plant closings. America's pro-capital, anti-labor culture and laws meant that U.S. labor unions had little power in the face of plant closings, while Canadian law provided greater worker protection. Where Canadian workers could draw on national resentment of American economic dominance,

nationalism in the U.S. worked against worker interests, as American workers were encouraged to see foreign corporations and workers as the source of their economic problems. Labor concessions were defined as patriotic. In the U.S., industrial communities usually defined their responses to shutdowns in local terms. For example, the Ecumenical Coalition of Youngstown, Ohio, a community organization based in churches and unions, framed its efforts in terms of "saving our valley," but the effort ultimately failed, in part because of its localism. Local efforts, High concludes, "are no match for multinational corporations" (197). In Canada, national identity and politics generated arguments focused on protecting Canadian workers from American companies that were threatening to close plants. While workers on both sides of the border ultimately lost jobs, High contends that nationalism and a better climate for organized labor allowed the Canadians to fight harder and more effectively. Nationalism worked for the Canadians, High suggests, and it might have helped American workers, had they been able to use it well. As the U.S. enters another period of protectionist concern about saving "American jobs," High's analysis invites us to reread the previous round.

The strength of *Industrial Sunset* lies in the connections High demonstrates between economic structure, national and regional cultures, and organizing strategies. His comparison of oral history testimony, on the other hand, stretches to suggest significant differences, and a chapter on the design of industrial sites adds little. Still, High's comparative case study makes a useful contribution to the literature on deindustrialization. Years after American studies rejected the idea of American exceptionalism, *Industrial Sunset* offers an intriguing challenge to the critique of nationalism by showing how its absence may have hurt American workers.

Youngstown State University Sherry Lee Linkon

LOVE SAVES THE DAY: A History of American Dance Music Culture, 1970-79. By Tim Lawrence. Durham: Duke University Press. 2003.

Can pleasure be said to have a history, and, if so, how does one trace its passage through time? The emotion itself may be evanescent at its core, but certain institutions have acted as vehicles for the fulfillment of pleasure on not simply a personal, but a collective scale. One such is the dance floor, where the aggregated movement of bodies, each attuned to the drive and energy of the music being performed or played, can be observed to achieve a state of transcendence that, for many of the participants, partakes of something akin to the spiritual and most certainly allows for a temporary reprieve from the pressures of the daily grind.

Common if not universal as the liberating power of music and the dance floor might be, instances of the documentation of either the individual experience of dancers or the social influence of the institutions and individuals that facilitate its continuation are few and far between. Perhaps it is felt that the transience of pleasure does not lend itself to leaving permanent traces or that social dance is so commonplace as to be not simply trivial but beneath comment.

Tim Lawrence's history of the dance music culture in the 1970s fills this void as well as illustrates the manner in which the practice can serve as the leaping-off point for any number of associated fields—in this case, gender and sexuality, race and ethnicity, social planning, the economics of entertainment and the ideological component of physical exertion. It also permits him to say quite a lot about how culture operating at

either the center or the periphery of society bear much closer association than might initially appear to be the case.

Lawrence focuses his chronological narrative of the dance scene largely but not exclusively on New York City, though it incorporates important parallel activity in Chicago. It illustrates how the practice of playing recordings in public spaces for dancers transformed itself from a relatively mundane activity to one that permitted DJs a level of autonomy and individuality comparable in its own way to that of the performers featured in the grooves. A species of call-and-response developed between these individuals and the participants on the dance floor, as the music not only motivated but also mirrored the energies and aspirations of the dancers. The individuals who occupied the place of power at the turntables were largely men and dominantly from the Italian American and African American communities; many of them were gay or bisexual and viewed the social spaces they helped to develop as crucial components in the social liberation movements of the day.

Lawrence composes his narrative in an eminently readable and focused manner, incorporating plentiful first-person observations from DJs, dancers, club owners and music industry professionals. He subordinates his theoretical perspective to the demands of the narrative at hand, yet *Love Saves The Day* successfully and sympathetically demonstrates how spaces like New York City's The Loft and Chicago's Paradise Garage have served for countless dancers as temporary environments where the rhythm of the music conjures up a socially egalitarian and physically satisfying universe.

BMI Archives — David Sanjek

FOREVER YOUNG: The "Teen-Aging" of Modern Culture. By Marcel Danesi. Toronto: University of Toronto Press. 2003.

In 1994, while attending a Grateful Dead concert, Marcel Danesi observed a white-haired woman in her seventies "grooving" to the music. He concluded (for a reason not revealed) that this woman "had never grown up" (4). Later, he "sensed" that this aging Deadhead was "an unwitting victim of a widespread general tendency in society at large to worship and hold on to all things youthful and fun" (4)—a "'forever-young' mind-set" that Danesi attempts both to demonstrate and to explain. Common sense, and Danesi's book, would suggest that there's something to this (for example, adults wear jeans, use cosmetic surgery to look younger, go to Grateful Dead concerts, watch "Buffy the Vampire Slayer," and use the word "duh"). But by and large the demonstration fails. Although the book is ostensibly based on 200 taped "spontaneous conversations" with teenagers and on follow-up interviews with their parents, Danesi, a semiotician and anthropologist, cites these interviews only infrequently, instead grounding most of his observations in an unsophisticated, flippant, and polemical survey of popular culture, especially music. Asserting that "the music youth has become the music of all" (76), Danesi barely touches on musics such as jazz or country that appeal primarily to mature audiences. Rock 'n' roll is reduced to "the unabashed sexuality of puberty" (77), and the music of post-1970s social criticism is described as "nothing more than the shrieking of a pampered group of self-anointed pseudo-activists. . . ." (93). Popular music changes constantly, and that's bad; classical music is "timeless" (100), and that's good. A chapter titled "Talking like Teenagers" has entertaining lists of teenage slang, but Danesi fails to demonstrate that adults use most of the words and phrases (e.g., MLA/massive lip

action, tight/difficult person, cheddar/money), and he seems not to appreciate equivalent, adult slang vocabularies, such as those developed in the business community.

Readers will be intrigued but hardly persuaded by Danesi's explanations for the forever young syndrome. At the core is a misguided concept of adolescence, for which he blames G. Stanley Hall, Freud, trauma theory, psychologists and economists, compulsory school attendance laws, the "devaluation" (108) of the family, manipulative media representations of the family and adolescence, "myths about old age" (111), an affluent, consumer economy and, way down on the list, global capitalism.

Danesi argues that adolescence in its present form is unnecessary, and that we could and should get rid of it by reconceptualizing it, by changing media representations of it, and by "restoring worth to the family" (105). It is conceivable that modern, extended adolescence was a mistaken social and economic policy, and one might be willing to entertain elements of Danesi's program for its eradication had he succeeded in demonstrating the existence of the forever young syndrome, a feat which at the very least would have required much more attention to the middle aged and elderly than the author has provided. But he does not succeed, perhaps because he is preoccupied with demonstrating the vulgarity, travility, and harmfulness of youth culture's expressions, à la Spiro Agnew and Allan Bloom, while insisting *ad nauseam* on the absolute and total superiority of Bach, Mozart, Prokofiev, and the like. It is an old argument, and not interesting.

State University of New York, Fredonia William Graebner

BEARING RIGHT: How Conservatives Won the Abortion War. By William Saletan. Berkeley: University of California Press. 2003.

Most accounts of the protracted war over abortion revolve around the perspectives of political or religious elites or the efforts of grassroots activists. Few works also move beyond the false dichotomy of "pro-choice" or "pro-life." In contrast, William Saletan's *Bearing Right: How Conservatives Won the Abortion War* centers on the efforts of anonymous professional strategists to measure and manipulate American public opinion that largely rests in the gray area of support for limited abortion rights. Focusing on what he claims was the "most important turning point in the debate since *Roe*," Saletan begins in 1986 with the decision of activists from groups such as National Abortion Rights Action League (NARAL) to utilize a conservative defense of abortion that linked abortion rights with hostility to big government, crime, and welfare programs (41). Fearful of the overturn of *Roe* and mindful of hostility toward feminism, NARAL chose to "repackage" abortion rights via a "conservative pro-choice position" that, according to the author, continued to shape the debate through the 2000 elections (4, 191). More importantly, the cost of such a strategy has been the continual erosion of abortion rights and a climate with little attention to feminist concerns over reproductive rights.

While scholars have long argued that the debate over abortion centers on the meaning of gender and motherhood, Saletan's analysis of the role of consultants and focus groups in the conflict also illustrates how issues such as crime, family authority, welfare, and science often shape discussions of abortion. Despite the absolutist nature of so much of the debate over abortion, most Americans interpret abortion through the lens of other issues that allow substantial room for both nuanced positions and calculated political maneuvering.

Unfortunately, Saletan's lack of historical context clouds his thesis that the contemporary consensus on abortion equals a victory for abortion opponents and subsequent defeat for liberals. The decision of abortion rights activists to refer to a woman's "job" rather than the apparently more controversial term "career" is indicative of a culture in which feminist claims to reproductive rights were always vulnerable. Americans have long been ambivalent about feminism and key legal decisions concerning birth control and abortion centered on the right of privacy rather than feminism. Even Supreme Court Justice William Blackmun, the author of the controversial majority opinion in *Roe* (1973), found arguments about the absolute rights of women "unpersuasive." The result was the euphemism "choice" and the reality that the supporters of abortion rights never held the important ground that Saletan claims they lost. Moreover, while Saletan's account suggests notable shifts in the debate over abortion, his conclusion also raises the possibility that conservatives have won the battle to define abortion but lost the larger war over the meanings of gender, family, and work. As conservatives dominated American politics after *Roe*, generations of American women forged lives around things other than the traditional notions of gender and motherhood that are so important to the opponents of abortion. The result may be that defining *Roe* may become surprisingly irrelevant.

Eastern Oregon University Richard L. Hughes

THE NEW WHITE NATIONALISM IN AMERICA: Its Challenge to Integration. By Carol M. Swain. Cambridge: Cambridge University Press. 2002.

Professor Carol Swain's thesis is that an emerging, radical, "white nationalist movement" threatens America's fragile, multiethnic society. White Nationalism—meaning white self-consciousness, or even racial separatism, if not explicit white supremacy—"thrives," she says, because it speaks to issues which mainstream politicians "either ignore entirely or fail to address" with candor (xv). These issues include the "pouring" of nonwhite immigrants into the United States; the decline in attractive blue collar jobs due to globalization; continuing white resentment over affirmative action policies; continuing white fear of black crime; and the rise of racial identity politics. Swain addresses her book to liberals in the hope that they will acquire "a more informed idea of the tradeoffs involved" if they keep up their usual approach to the issues.

As for her approach, she considers herself both an "interpreter and data source." She grew up in rural Virginia, one of twelve children. She dropped out of school but eventually earned her PhD and wrote a prize-winning book on blacks in congress. She describes herself as a "born-again Christian water-baptized by immersion" (420) and a black academic who believes affirmative action has been "destructive to peaceful and productive race relations" (136). She pleads for "honest dialogue."

Her four-part, multidisciplinary analysis begins with an overview of white nationalists and their beliefs. Her interviews with them show that they are not simply reactionary Klansmen. They target the mainstream. The book's second part goes into affirmative action in some depth, including its legal history and some polling and focus group data. She believes white nationalists have their greatest success with this divisive issue. Part III deals with the "racially charged environment" that students live in today, as they compete for admission to college and undergo multicultural education. Part IV presents her suggestions for both undercutting white nationalism and fixing the culture. These include class-based rather than race-based affirmative action, and faith-based

social action ("I believe that many of America's social problems can be addressed by teaching biblical principles that emphasize brotherly love, a common creator, and equality before the law" [xxiv]). Additionally, immigration should be "dramatically" reduced. Here she also comments on "the challenge that homosexuality poses to traditional Christians" and exploitation of the issue by white nationalists.

Ironically, the internet reviews of this important book feature comments that white nationalists would cheer (and it is on the internet, incidentally, where they commune and increase). "Multiculturalism only divides people into groups" says one respondent. "Am I a racist if I wish for my children to grow up in a safe environment?" says another. "DNA is destiny, my multicultural friends," intones still another. Liberal reviewers testify on the back of the dust jacket that they respect the book but also disagree with it. Conservatives should have much less difficulty with it.

Swain was brave to write this academic, yet personal, treatise. Cambridge was brave to publish it after other presses turned it down. It remains for professors and students to bravely use it.

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