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

Reviews

RELIGION IN AMERICAN LIFE: A Short History. By Jon Butler, Grant Wacker, and Randall Balmer. New York: Oxford University Press. 2003.

This “short history,” authored by three of the leading scholars in the field, provides an excellent overview of religion in American history. Described by its authors as “succinct,” it runs to over 500 pages but nevertheless provides the “vivid account” they promise of a diverse people, society, politics, and life, in a readily accessible manner. Although published without references—footnotes or endnotes—the authors have included a useful bibliography and chronology and illustrative sidebars.

Jon Butler, Professor of Religious Studies at Yale University, begins the narrative in Europe and takes us through colonization, where the New World tested and transformed Old World traditions. “At its heart,” Butler writes, “the American Revolution was a profoundly secular event.” Nevertheless, he shows, religion played an important role in the independence movement, only to help give birth to a new nation dedicated to the still novel idea of the free exercise of religion and the separation of church and state.

Duke Professor of Church History, Grant Wacker, leads us through the tumultuous nineteenth century, with its growing proliferation of Protestant sects, including some born in America. He pictures a nation struggling with the arrival of Roman Catholics and Jews in this hitherto Protestant Empire; exploding with reform efforts, some radically liberal, others primitivistic, that challenged mainstream religious thinking and gave rise to new faiths; and being torn apart by bitter sectionalism that divided not only secular institutions but churches as well.

Randall Balmer, Professor of American Religion at Barnard College, Columbia University, explores religious belief in the twentieth century. He examines the massive cultural changes brought about by industrialization and modernization, including fundamentalist-modernist controversies and the rise of Pentecostalism. He also explores the arrival of Buddhists, Sikhs, Hindus, Muslims and other largely unknown religious groups to that point, following passage of amendments in 1965 to the Immigration and Nationalization Act, and the influence of their exotic practices on the rise of New Age beliefs that marked the closing decades of the century.

It is a complex story told through a unifying theme made clear by the authors at the very start. They argue not only that religion “stands at the heart of the story of America itself,” and that it “powerfully shaped the people and society that would become the United States,” but that it did so in a society that from its founding, unlike any other nation in the world, lacked any official national church (ix). This is hardly a unique thesis among scholars of American religion, but it is still largely unknown to lay readers with their knowledge of history largely obscured by tales of pilgrims and puritans and pledges to “one nation under God.” So it is a story worth telling over again, especially by authors such as these who tell it so well and so persuasively. They conclude on another note worth remembering: “In America, men and women create and refresh astonishingly different means to comprehend themselves, each other, and their relationship to the divine. Their ability to sustain their engagements and to protect the right of others with similar missions—not perfectly amidst far too many reports to bigotry, arrogance, and indifference—accounts not only for the uniqueness of religion in American life, but for the uniqueness of America” (459).

University of Missouri, Kansas City

Bryan F. Le Beau

PERSPECTIVES ON AMERICAN BOOK HISTORY: Artifacts and Commentary. Edited by Scott E. Casper, Joanne D. Chaison, and Jeffrey D. Groves. Amherst: University of Massachusetts Press. 2002.

At this very moment, you’re participating in the culture of print. Perhaps you’re in a library, sitting at a table overlooking the campus green. Perhaps you’re at home curled up in a comfy chair, cup of coffee at the ready. No matter the location, however, you’re experiencing a tactile sensation by holding this issue of *American Studies*, which also automatically connects you in so many ways to a scholarly community heavily dependent on print. For most of your life, in fact, you have been immersed in a culture of print, and the intensity of your connection to that culture may in large part explain the set of circumstances connecting me—the author of this review—to you, the reader.

The past half-century has witnessed a growth of interest in the history of print. At this writing, print culture history can be characterized as one manifestation of a rapidly emerging scholarship on reading within a much broader shift in the focus of humanities research from culture as text to culture as agency and practice. This scholarship has also evolved close contacts with cultural studies; and, like cultural studies, it has benefited from recent developments of a series of theoretical frames—including postmodernism, neo-Marxism, feminist theory, Foucauldian archaeology, and New Historicism.

In the past decade, print culture historians have found a comfortable home in the Society for the History of Authorship, Reading and Publishing, an international organization established in 1991 and now over 1,200 strong. In 1983 the American Antiquarian Society (AAS) created a multidisciplinary program in the History of the Book in American Culture, then stoked interest by initiating a series of summer seminars designed to connect print culture historians with the vast antebellum print resources in AAS collections. Other centers followed, in part capitalizing on courses and curricular programs in book history initiated on campuses across the nation. By the beginning of the twenty-first century the field cried out for textbooks and readers suitable for course adoption.

To answer part of that need comes this book. Its editors are “graduates” of and (later) instructors in the AAS summer book history series, and most teach book history

courses at home campuses. *Perspectives in American Book History* (*PABH*) is a collection of primary source materials and original essays that are supplemented by a CD-ROM archive of nearly 200 digital images keyed to individual chapters. Sandwiched between an introduction by Robert Gross and a conclusion (“The Once and Future Book”) by *PABH* editors are fifteen separately constructed but chronologically arranged chapters, each of which begins with a brief headnote. This headnote is followed by one or more artifacts relevant to the chapter that have been selected by chapter authors, who then interpret the artifacts in a concluding commentary, and add a brief bibliography. A final chapter identifies “Resources for Studying American Book History.”

The range of interests in print culture history represented here are impressive. From Jill Lepore’s focus on literacy in Puritan New England, to Jeffrey Groves’ analysis of the early nineteenth-century transformation of the American book trade, to Ann Fabian’s coverage of the new print cultures of the late-nineteenth-century laboring classes, to Trysh Travis’ analysis of the role print played in the creation of middlebrow culture in the early twentieth century, to the mid-twentieth century worlds of the underground press, small press magazines and what came to be called “zines” covered by Ellen Gruber Garvey, there seems to be something for everyone working in this new field.

Well, almost everyone. After reading through *PABH*, I was disappointed to find very little on libraries, which have been major players in the American culture of print since the mid-seventeenth century. Today the United States hosts over 1,600 public libraries (more than McDonald’s restaurants), 4,200 academic libraries (many of which constitute systems with twenty to thirty subject specialty libraries), 100,000 school libraries (both public and private), and 11,500 special libraries (e.g., military, art, etc.). I also have two minor complaints: *PABH* has no index; the final chapter on “Resources” lacks sufficient references to bibliographic utilities like *OCLC* and *RLIN*, or to relevant websites (which in the early years of the twenty-first century seem to multiply almost exponentially).

By the time this review appears in *American Studies*, I’ll be well into teaching a course at Florida State University entitled “Print Culture History in the Western World.” Half the course will cover the United States, and *PABH* will definitely be on my list of required readings for students.

Florida State University

Wayne A. Wiegand

LATINOS: Remaking America. Edited by Marcelo M. Suarez-Orozco and Mariela M. Paez. Los Angeles: University of California Press. 2002.

Latinos focuses, as its editors state, on “an emerging field that must tolerate—indeed thrive—on ambiguities. We envision the field of Latino Studies as a big tent covering a broad range of social science and humanistic scholarship” (2). Bringing together some of the most important scholars at work, *Latinos* includes contributions by David E. Hayes-Bautista, Doris Sommer, George J. Sánchez and Juan Flores, among many other prestigious scholars. This book is guided by three principles that sustain the important scholarship included. The first is that Latino Studies should be understood broadly, including the transnational links of emerging Latino populations of the U.S. and Latin America. Second, an interdisciplinary approach is needed that changes the reductionism which can happen if academic fields are isolated. Third, the highly heterogeneous composition of the Latino experience calls for a comparative perspective

within the different subgroups (Mexican, Puerto Rican, Cuban, Central and South American), and their populations in different contexts (for example the differences between Latinos in Florida and California or Texas).

These three important principles are integral to further analysis in the very well documented introduction by the editors of the collection, Marcelo Suárez-Orozco and Mariela Páez, who argue for a broader scholarly analysis at the panethnic level. The new categories to be considered, among others, are the political, the theoretical and the sociohistorical: "Racial and ethnic categories as generated by state policy are relevant to a variety of civic and political matters, including civil rights, affirmative action, and equal opportunity; furthermore, such categories are appropriated and used by various groups for their own emotional and strategic needs" (6). These complexities are further revealed in the two sections that divide the book: "Histories, Migrations, and Communities" and "Health, Families, Languages, Education, and Politics."

Within the first section I found especially revealing the articles by George J. Sánchez, Juan Flores, and Diego Vigil, among others. The articles in the second section are a very good response to the specific political and cultural pressures that Latinos have experienced within the last twenty years and the new challenges we will face in the future. David E. Hayes-Bautista's article offers a very useful account of problems to resolve, and proposes "The Latino Health Research Agenda for the Twenty-first Century." The issues of bilingual education, gender and politics, culture, and the widely spread use of languages and identities, are addressed by Barbara Zurer Pearson, Ana Celia Zentella and Patricia Gándara, among many others.

LATINOS: Remaking America excellently exemplifies the methodology and the theoretical reasoning proposed by its editors. Its contributors explore transnational complexities when addressing the field of Latino Studies and its interaction with Latin American and American studies. Its authors clearly state the new agenda and the multidisciplinary and theoretical tools necessary to accomplish these goals. This very well researched and written book—including the commentaries following every section—is able to show in a honest way the enormous potential of the interdisciplinary approach it uses, and the multiple ambiguities and complexities that we must take into account in our respective fields in a research agenda for the twenty-first century.

Santa Clara University

Juan Velasco

ASSIMILATING ASIANS: Gendered Strategies of Authorship in Asian America. By Patricia P. Chu. Durham: Duke University Press. 2000.

In this insightful and original book, Patricia P. Chu argues that Asian American subjectivity has been formed as a dialectic between the "Asian" and the "American," two constitutive aspects of ethnicity that have nonetheless been construed as mutually exclusive by the historical reality of Asian American experience. The Asian American literary project has thus involved claiming the American-ness of its subjects on the one hand and insisting on the specificity of Asian American history and challenging the Anglo-American norms of U.S. national literature on the other. In developing this overall argument, Chu makes two important and original interventions in Asian American literary criticism.

First, Chu addresses what she calls the "Asian American gender gap." She argues that, because male and female authorship is figured quite differently in the American literary tradition, the narrative tropes commonly used by Asian American male authors

to establish their authorship—e.g. heroic individualism, oedipal strife, search for a white female partner, and abjection of the Asian female—do not work for female authors. Asian American women writers, therefore, have had to develop more diverse and complex narrative strategies for narrating Asian American women as subjects. Analyzing the heavily gendered nature of Asian American experience and representations, Chu contests the idea that Asian American experience should be told in a single common narrative that subsumes gender difference. She does this by contrasting the textual strategies of male authors such as Younghill Kang, Carlos Bulosan, Milton Murayama, John Okada, Frank Chin, and David Mura with those of female authors such as Edith Maude Eaton, Bharati Mukherjee, Amy Tan, and Maxine Hong Kingston. While recent scholarship on Asian American women writers by Esther Mikiyung Ghymn, King-kok Cheung, Wendy Ho, and Traise Yamamoto have added to the gendered understanding of Asian American literature, Chu's work is unique in her skillful comparison of male and female narrative strategies.

Secondly, Chu examines the literary genre of the *bildungsroman*—whose developmental narrative socializes the protagonists into national subjects—as the site for Asian American subject formation. While the *bildungsroman*'s canonical place in literary history and its ostensibly depoliticized narrative conventions have made it a useful medium for Asian American authors to narrate their subjects to the “mainstream” audience, the specific history of those Asian American subjects—who have been precluded from identifying with the nation—has necessitated a major re-visioning of the genre. Thus, Chu demonstrates, Asian American writers have replaced the *bildungsroman*'s conventional marriage plot with racialized and gendered narratives of Asian American authorship. Chu's particular attention to the issues of genre, form, and narrative structure effectively situates Asian American literature in the broader history of U.S. national literature.

With impressive nuance and insight, Chu brings together the discussion of politics and the analysis of poetics and form. While the authors she discusses in depth are those who have attained canonical status in Asian American literature, one can easily see the applicability of her arguments to works by other writers. Combining close textual analysis with solidly grounded history, Chu's study makes a valuable contribution not only to Asian American literary criticism but also to American literary history in general.

University of Hawai'i at Manoa

Mari Yoshihara

THEATRE, SOCIETY AND NATION: Staging American Identities. By S. E. Wilmer. Cambridge, England: Cambridge University Press. 2002.

This book follows closely recent trends in American theater scholarship. Wilmer's interest is not in drama as art/literature, but as a means “to assert and maintain a hegemonic notion of the nation.” The assumption is that most mainstream theater extols white-Protestant-male-capitalist-heterosexual “hegemony” so that real interest lies in “counter-hegemonic and subaltern discourses” (3). Wilmer discusses a potpourri of colonial plays and of recent “multicultural” ones in his first and final chapter. In between he glorifies Jeffersonian patriotic drama, the Lakota Ghost Dance, a 1913 IWW labor pageant, radical black and Hispanic works of the 1960s, and feminist dramas, pre-Suffrage and recent.

Wilmer's goal of using drama to write cultural history is limited by the book's melodramatic structure of heroic dissent versus vile hegemony. “Good” are plays labelled

Revolutionary or Jeffersonian since they glorify the common man, but, once that Protestant, racist, macho guy has foiled monarchy and aristocracy, “good” lurks only in those things that help disintegrate the society he’s created. Wilmer’s study is richly researched and informational, but is so grounded in this pre-accepted wisdom that one gains little deepening knowledge about the plays and movements he discusses.

For example, none would question Wilbur’s point that Indian Ghost Dancing was a “political performance” in response to increasing frustration and fury at white power and policies (97). Yet to compare this act of resistance to Mercy Warren’s plays is to miss the tragedy of the Ghost Dance’s promise of mystic millenium and its contributions to deteriorating white-native relations. Wilmer’s discussion of the IWW pageant is especially rich, but his insistence on the obvious point that it was meant to expose “the internal repressive force of the capitalist system” keeps him from real exploration of the performance’s ironies: the lack of understanding between the radicals/aesthetes who developed it, the union leaders who gave themselves all the juicy roles, and the workers who were promised rich strike funds for their performance as the masses (101). The latter got almost nothing, and lost their strike.

Wilmer insists on “the startling impact of the event,” but American society seemed unperturbed by this, and other, theatrical attacks (101). The performance at Madison Square Garden was undisturbed, and press reaction was one of genial curiosity. Many of Wilmer’s more recent subversive performances were government-funded. Indeed most of what Wilmer sees as deep threats to American values are part of the system’s safety valve for letting off steam, productively or harmlessly. This is true partly because American mainstream culture contains healthy doses of self-criticism. Those melodramas and Chautauquas and western films whose hegemonic complacency Wilmer derides tell a more interesting story to those willing to listen.

Wilmer’s enthusiasm for all dramas that allegedly “destabilize conventional notions of national identity” leads to some odd moral positions (201). Anti-Catholicism is bad—except in plays judged pro-revolutionary or multicultural. Racism is wrong—except in Leroi Jones snarlingly racist and antisemitic *Black Mass*. Wilmer’s categorical hegemonic/non-hegemonic melodrama injures moral complexity here, and weakens the book as probe of the decencies, meannesses, complacencies, and groping compromises of American theater, society, and nation.

University of Maryland, College Park

David Grimsted

DANCING DESIRE: Choreographing Sexualities On & Off the Stage. Edited by Jane C. Desmond. Madison: University of Wisconsin Press. 2001.

The scholars in *Dancing Desires* perform at the nexus of culture, embodiment, expressivity, dance, iconicity, and queer theory. Forsaking the abstract body and text-based frameworks of Foucault and Bakhtin for Butler’s gender performativity and Rosalyn Diprose’s theories of body-identity, these essays go beyond the editor’s call to excavate the closeted sexuality of twentieth-century modern dancers and begin the necessary work of theorizing the *body-in-motion*. Ann Cvetkovich asks a key question during her analysis of how an Austin lesbian group reclaimed go-go dancing for their stage erotica: how do we “think [about] performance without theories of performativity?” Some writers here simply created their own. In Jonathan Bollen’s ethnography of “dance-floor relations”—how club dancers achieve “syncretic sociability”—he analyzes how bodies groove together through “synchronicity (temporal cohesion), imitation (kinesthetic exchange), and . . . as a choreographic ensemble.”

Set up in three sections—theory, social stagings, and responses—these excellent essays provide useful movement analyses, considered reflections on the performer-spectator interface, and historically contextualized readings of iconic bodies. Julie Townsend's essay on Loie Fuller's technological extensions of the staged body, Julia Foulkes' inquiry into Ted Shawn's Whitmanesque masculine nationalism in the 1930s, and Paul B. Franklin's reframing of Charlie Chaplin-as-dancer—these essays provide a historical base for the anthology's central theme, "queering the signifiers." Jennifer DeVere Brody uses the term to read the repetitive narrations of Bill T. Jones's dancing body, claiming the queer gesture is itself "unstable" (with a positive valence) and always embedded in a "dance of dissemblance and resemblance as well as reassemblage."

The central essay is Susan Leigh Foster's lengthy "Closets Full of Dances," in which she pairs four dance companies (Ted Shawn, Merce Cunningham, the Mangrove contact improv collective, and Matthew Bourne) with the era's preeminent sexologist (e.g., Havelock Ellis, Alfred C. Kinsey, Guy Hocquenghem, Michael Warner). Having chosen these four men "specifically to track the simultaneous development of whiteness, masculinity, and closeted sexuality in modern dance," Foster reveals for each a matrix of de-eroticized performance, male communalism (performed and domestic), vitalistic physicality, and private closetings. She then deconstructs how these dance directors either disowned their investment in "African-American forms of improv in music, poetry, or dance" or failed to find common cause with other dance cultures (Latino, lesbian, Japanese), choosing instead to line up with a very white middle-class avant-garde.

Of the two essays on female dancers, Desmond herself wonders: "Where are the women?" Is the queer aesthetic male? Such a question might have lent structure to the responses section, which otherwise seems redundant. The exception is José Esteban Muñoz's essay on Kevin Aviance's divahood in New York clublife. Comparing Aviance to Chaplin, Muñoz identifies the "historically dense queer gesture" as part of an expressive vocabulary "deeper than language," while adding personal testimony about being taught to butch up during his Miami childhood. When he then compares Aviance to Grace Jones and LaBelle as avatars of Afrofuturism, Muñoz reveals a lack of popular culture in the anthology. What of the iconic mainstream bodies of Madonna or John Travolta, and their debt to dance and eroticized movement? How do gay and heterosexual audiences read them differently?

A question for a future anthology. Until then, *Dancing Desires* has expanded the dance discourse immensely and put scholars onto the need for theorizing the body-in-motion.

Tulane University

Joel Dinerstein

CONCRETE AND CLAY: Reworking Nature in New York City. By Matthew Gandy. Cambridge: The MIT Press. 2002.

There may be no city with a more complicated and intriguing environmental history than New York, with its public-health concerns, its glorious and decrepit urban fabric, its "natural" and engineered landforms, its subterranean networks, and its heterogeneous population producing and consuming all of the above. That Matthew Gandy has written this history in one relatively slender volume (compared to the carpal-tunnel-inducing bulk of, say, *Gotham*) is a testament not only to the author's broad-ranging intellect, but also to an elegant literary architecture.

Concrete and Clay rests on the idea that cities transform "the relationship between nature and society in a series of material and symbolic dimensions." Indeed, Gandy

suggests, “it is only by radically reworking the relationship between nature and culture that we can produce more progressive forms of urban society” (5). This thesis draws on the work of William Cronon and Mike Davis, but Gandy is an original thinker who emphasizes power, which allows him to write a book that accomplishes the unrealized goal of many recent studies of urban nature: weaving social and environmental history together to capture something of the essence of metropolitan life.

On this foundation Gandy builds an episodic history that encompasses so many of the key topics germane to urban-environmental studies—infrastructure, parks, roads, justice, waste disposal—that readers should be willing to forgive the author for all he has left out. Chapter topics include New York’s water supply, suggesting that no matter how artificial the city may appear, it still depends on nature; Central Park, including the impact that Olmsted’s and Vaux’s masterpiece has had on perceptions of nature and public space; Robert Moses’s highway projects (perhaps the weakest element in an otherwise solid structure); the Young Lords, *Nuyorican* activists who fought for environmental justice in the 1960s and 70s; and waste, which touches on issues of race, class, recycling, and politics. Episodic histories can be fragmented, but *Concrete and Clay* avoids this fate because it emphasizes networks; the theme of circulation binds otherwise disparate sections together. This is an account of how nature moves to, through, and out of a city, and the impact this process has on people living within a vast region now part of New York’s “ecological frontier” (19).

Of course, *Concrete and Clay* is not perfect. Some readers might wish that Gandy had not tread such well-worn paths (there are many more detailed studies of water in New York, of Central Park, and of Robert Moses). At times, Gandy’s theoretical sophistication leads him to use jargon that will make *Concrete and Clay* rough going for all but the most advanced readers. And the book, though beautifully designed with few words on each page and lovely illustrations throughout, might have been even stronger had Gandy spent more time interpreting the excellent images he includes. Still, these are relatively mild criticisms. *Concrete and Clay* is a towering achievement and a wonderful addition to the literature on the urban environment.

University of Denver

Ari Kelman

JONATHAN EDWARDS AND THE BIBLE. By Robert E. Brown. Bloomington: Indiana University Press. 2002.

In this study of Jonathan Edwards, Robert Brown focuses upon Edwards’s biblical interpretation as a way of unifying the body of his writings and as a way of representing Edwards’s engagement with the critical thinking of his time. At the outset, Brown poses the question: “of when and in what ways critical historical thought began to affect the self-consciously precedential nature of colonial American biblical interpretation” (xiii). The book is a learned response to this important question.

In a series of chapters, Brown shows how contemporary debates over the nature of biblical interpretation informed every aspect of Edwards’s thought and writing. The book is divided into seven sections: “Bibliophile,” “Knowing and the Historical Mode,” “Sacred History and the Common Sense,” “Plain Obvious Sensible Facts,” “Sacred History and the ‘History’ of Religions,” “Theology in the Historical Mode,” and “Denouement.” Brown begins with the issue of Edwards’s reading of the Bible and then moves to issues of epistemology, the critique of historical knowledge and the relation between tradition and “true” religion. He then addresses the notion of experiential

knowledge, the conceptualization of “reason” and compares Edwards with Locke on the Bible. From epistemology and historiography, Brown goes on to show how Edwards’s thinking about matters of natural theology, typology, natural science, comparative religion, constructive theology and public discourse was profoundly affected by and engaged with contemporary debates over critical historical methods of interpretation. Brown shows how Edwards engaged with issues of critical method, of textual authenticity, and of authorial history; he discusses Edwards’s thought on “rational” religion and natural theology; and he illuminates Edwards’s treatment of the ways in which religion and reason, scriptural language and philosophical truth, faith and history, can be brought together through the method of biblical interpretation.

Brown’s contribution to the study of Jonathan Edwards lies in the prominence he grants to Edwards’s thinking about Biblical interpretation, an aspect of Edwards’s work that has been largely neglected. In addition, Brown offers a refreshing new perspective on transatlantic religious influences, showing that the impact of European, and specifically British, thinking about church-state issues and the role of critical historical interpretation of the Bible actually began much earlier than is generally accepted by scholars who have dated this influence in the late nineteenth century. Instead, Brown shows how Edwards’s work formed an influence upon later American debate over the relation of biblical narratives, and biblical interpretation, to new scientific modes of inquiry. Edwards’s conservative conclusions about the historicity of the Bible, the historical reliability of the biblical narratives, and the status of historical revelation as a source of divine truth emerge from Brown’s treatment as a learned and well-informed position. Indeed, Brown’s study is itself learned and very well informed. The book deservedly won the 1999 Brewer Prize of the American Society of Church History. *Jonathan Edwards and the Bible* is a major contribution to the study of religion in the eighteenth century generally, as well as in eighteenth-century America.

University of Geneva, Switzerland

Deborah L. Madsen

CULTURAL TRAUMA: Slavery and the Formation of African American Identity. By Ron Eyerman. New York: Cambridge University Press. 2001.

Cultural Trauma is a cultural history of African Americans structured around a theoretical model of cultural or national trauma. It deals with the construction of collective memory and collective identity formation, “imagined communities,” and identity politics. It echoes Ron Takaki’s point in *A Different Mirror*: “In the telling and retelling/ of their stories,/ They create communities/ of memory” (14).

Eyerman summarizes his ideas in chapter four, “The Harlem Renaissance and the heritage of slavery.”

[A] new generation reconstitutes itself and constructs its identity . . . with the resources provided by past tradition which is modified according to current conditions, which are themselves understood through the framework of tradition. The special circumstance for blacks in the United States is that slavery is the foundation, the primal scene around which that tradition formed and the failure of emancipation to emancipate created a process of what we have called cultural trauma initiated in the previous generation. . . . [R]ace consciousness is a further development in this process . . . turning

tragedy into triumph through using the emotional bonds that can result from shared trauma; an ascribed community can become a real community as survivors pull together, using the past to face the future (112).

Collective consciousness and memory form around the trauma of slavery and provide the basis of a community and collective identity. "Slavery" is not individual trauma but "dramatic loss of identity and meaning in the social fabric" (2). Eyerman uses Neal Smelser's definition of cultural trauma: "a memory accepted and publicly given credence by a relevant membership group and evoking an event or situation which is (a) laden with negative affect, (b) represented as indelible, and (c) regarded as threatening a society's existence or violating one or more of its fundamental cultural presuppositions" (2). Arthur Neal calls this "national trauma" and adds to Eyerman's model: "national trauma must be understood, explained, and made coherent through public reflection and discourse. Here mass-mediated representations play a decisive role" (2).

Intellectuals are the translators and articulators in "a process of mediation involving alternative strategies and alternative voices . . . that aim to reconstitute or reconfigure a collective identity through collective representation, as a way of repairing the tear in the social fabric . . . [and] a need to 'narrate new foundations' which includes reinterpreting the past as a means toward reconciling present and future needs" (4). Eyerman describes social solidarity and collective consciousness as a "socially constructed, historically rooted collective memory," (6) a "collective biography" like Benedict Anderson's "imagined communities" where a group "symbolically reconstructs the past in order to confront traumatic events" (10). This is a process of representation inside the community itself and mass mediated to the larger community. Eyerman shows how each succeeding generation, of "intellectuals" and mediators, reinterprets, re-represents, reconstructs, and reframes the group stories, images, values, and "facilitates re-evaluation of our inventory and teaches us both to forget that which is no longer useful and to covet that which has yet to be won" (11). As Stuart Hall asserts in "What Is This 'Black'?": "[I]t is only through the way in which we represent and imagine ourselves that we come to know how we are constituted and who we are."

Eyerman articulates in some detail these generational dialogic and dialectic revisions and rerepresentations in his succeeding chapters.

Eyerman's strength is in locating and illustrating the cultural mediations in music and performing arts, popular culture, mass media, literature and art, thus redefining the Black "intellectual." Black leadership and status is located in Black churches, colleges, newspapers, and local self-help organizations, secret societies, and social movements, like Back to Africa, Civil Rights, and Black Nationalism. But "intellectuals" are also painters and sculptors, novelists, poets, essayists, actors, vaudeville performers, dancers, playwrights, sports figures, photographers, filmmakers, and especially musicians: blues, jazz, rock, soul, and rap. Music is "a foundation of African-American culture, . . . a central means for the constitution of a collective identity and articulation of hope and dreams, a basis for unification and collective identity" (75). Performances and performers are central to African American cultural identity and representation from Dr. Du Bois to Dr. Dre. It is the broad and deep inclusive nature of Eyerman's redefinition of Black "intellectual" as something like grassroots intellectuals or polygenre performers that I see as important. What seems to be an eclectic and even "jarring" group to the Anglo-European mainstream culture is an "argument" about Black culture and tradition.

Though brief, Eyerman's comments on the early Blues, which "helped to create a community within a community," (84) the Georgia Minstrels, Vaudeville comedian-performers, Sam Lucas ("make a mule laugh") and Billy Kersands, illustrate Black leadership inside the Veil before the more mediated intercultural mastery of the master's forms and voice. These leaders were often anonymous grass roots philosophers orating from stepladders and signifying on urban street corners, performing in rural barrel houses and BBQ picnics in the Delta, and DJ-ing on all-black radio.

Although chock-full of evidence illustrating Eyerman's cultural trauma process, the book stops short, ignoring a new generation of hip-hop and rap culture as well as other performing intellectuals like Michael Eric Dyson, Tara Walker, Cornel West, and many others. Finally, given the visual nature of Black culture, the lack of photographs is a painful oversight.

University of Colorado at Boulder

Stewart Lawler

PRINT THE LEGEND: Photography and the American West. By Martha Sandweiss. New Haven: Yale University Press. 2002.

Martha Sandweiss sets out to show how "photographers' capacity to make certain sorts of pictures changed," to demonstrate that "photography existed within a matrix of other visual and literary ways of narrating stories," and to trace "the medium's capacity to compete or enter into dialog with these other forms of storytelling" (7). *Print the Legend* is a masterful analysis of photography's narrative inadequacies and transcendent power.

The book's most original section explores the limitations of daguerreotypy in portraying the epic expansion of the U.S. from the Mexican conflict (1846) to the Civil War. Lithography more effectively assembled the requisite components of heroic war imagery. A photograph of the grave of Henry Clay, Jr. is a laconic memento mori; a print offers artistic transcendence (35-36). Daguerreotypes miniaturized the landscape of expansion. Panoramas were sets for the narratives of manifest destiny (53-55). Artwork—Indian galleries (81) or expedition sketches (111)—were more effective than photographs. Brief flashes beckon to the photographic illumination after the war: the exploitation of the newly-invented stereograph (190), or the accomplishments of the Canadian expeditions of 1858-1862, in which "photography became a truly integrated part of expeditionary work" (141).

Sandweiss's treatment of post-Civil War image-making is informative and insightful, but points to now well-explored territory. William Henry Jackson figures prominently, tracing in his photographs of Yellowstone and of Native Americans the complementary histories of the American West—"one a trajectory of progress, the other a trajectory of decline" (204). This triumphalist, progressive story is illustrated by a familiar album of images.

The declining trajectory offers more arresting and unique insights. Sandweiss's analysis of Native American portraiture reminds us that "native subjects were fully capable of understanding the photographic process," participating in image making and appropriating photos to personal needs (210). Then there is the remarkable documentation of the leveling of the Big Mound (1868-69) to make way for the expansion of St. Louis. This casual historical erasure of a culture deemed to be in the way of a particular kind of progress, and the viewing of this removal as a photographic event, situates the westward course of empire in a startlingly altered landscape.

Sandweiss points out that photography never overwhelmed its competition, but “continued to compete with other forms of visual representation” (279). Photographs were difficult and expensive to include in publications and still suffered from a relative inability to carry narrative. Photographs also did not have access to the range of colors that so overwhelmed artists, explorers, and adventurers in the Western landscape (308). Even late in the century publications found a combination of artistic media to be most effective (297).

In her epilog Sandweiss points out how difficult it is to allow photographs to retain the indeterminacy of meanings that they must have held at the time of their making because of our “knowledge of what comes next” (340). It is provocative to place these photographs of war, conquest, and empire alongside images of today’s expanding American empire.

University of Wyoming

Eric J. Sandeen

DEMOCRATIC DISSENT & THE CULTURAL FICTIONS OF ANTEBELLUM AMERICA. By Stephen John Hartnett. Urbana: University of Illinois Press. 2000.

This engrossing work makes an important contribution to scholarship about modernization and rhetoric in antebellum America. Hartnett contends that pre-Civil War America, for all its nativism, slavery and other negations of the Declaration of Independence’s promise, enjoyed an essentially democratic public culture where citizens engaged the paradoxical aspects of their society with what he labels “democratic dissent” (“the cultural process of celebrating democracy” [176]). Hartnett sees technological change and modernization lurking behind America’s oral and print public culture, and argues that Americans negotiated societal paradoxes with “cultural fictions” (rationales by which Americans not only explained and justified their politics, but also comprehended “a world that many saw as dramatically out of control” [3]).

Much of Hartnett’s argument revolves around the slavery question. Considering Massachusetts Democrat Robert Rantoul, Jr.’s ideological dilemma during the fugitive slave controversy in the early 1850s, Hartnett demonstrates how politicians used the nation’s founding myths (liberty, Washington’s godlike nature, etc.) as safety valves (a process of “assent”), when trapped by competing demands on their loyalties. Using Solomon Northup’s *Twelve Years a Slave*, Lydia Maria Child’s *Appeal in Favor of That Class of Americans Called Africans*, and Frederick Douglass’s July 5, 1852 “Fourth of July” speech, Hartnett argues that although abolitionists polarized American political culture by dissenting about the institution, they also made headway by assenting to the cultural fiction that northern capitalism was bettering life, even though northern factory workers at the time were being treated hellishly. Thus Child manipulated accounts of technological backwardness in the South, and Northup, a northern black kidnapped into slavery, recounted how southerners were in awe of his Yankee skills at constructing fish traps. In contrast, the South’s proslavery theorists, representing a society more capitalist/modern than abolitionists would concede, constructed the cultural fiction that northern dominance made the South backward to obscure the class stratification engendered by the very institution they were defending. Further, proslavery theorists hoped to stave off antislavery with the trope of “*cataplexis*” (65)—that emancipation would not only destroy two billion dollars worth of “property,” but would also open the North to an inundation of blacks, racial amalgamation, and chaos. A chapter deconstructing U.S. Treasury Secretary Robert J. Walker’s famous public letter on Texas

illuminates how Walker trumped northern fears of an aggrandizing slave power with the calculated fiction that annexing the slaveholding independent republic would eventually eradicate the institution in the United States. But Harnett's analysis also addresses representation in antebellum times. Thus, he meditates about the frontispiece (unidentified) engraving of Walt Whitman, based on a daguerreotype, in the original 1855 edition of *Leaves of Grass*, and Whitman's poem "Song of Myself." Daguerreotypes served as symbols of veracity and economic opportunity in a society plagued by speculators, confidence men, Barnumism, and class stratification; Whitman's image and poem bravely attempted the virtually impossible task of reconciling individual particularity with national communal values by metonymically collapsing society into his own persona, and synecdochically projecting a celebratory synthesis upon a society plagued by anonymity, sectionalism, and the dislocations of commodity capitalism.

This brief review hardly reveals Harnett's complex analysis, imaginative interdisciplinary theoretical framework, and conversations with prior scholarship. Here and there, Harnett so twists literary terms around each other as to obscure his meaning. Here and there, he offers questionable propositions. Banking was hardly the surrogate issue for slavery that Harnett suggests. Harnett overstates Lincoln's bigotry by taking his stump rhetoric in 1858 at face value, while at the same time implying misleadingly that historiography understates antebellum northern racism. But this provocative work brings fresh insight to some of the most salient texts of antebellum America, and invites serious attention from scholars of antebellum culture, politics, and modernization.

Purdue University

Robert E. May

EDGAR ALLAN POE AND WALLACE STEVENS AND THE AMERICAN POETICS OF PRIVACY. By Louis Renza. Baton Rouge: Louisiana University Press. 2002.

Has privacy been theorized out of existence? Developments in literary criticism over the past twenty years have certainly conspired to make the concept appear suspect, even corrupt. With the influence of historical, political, cultural, poststructuralist, feminist, Marxist, and materialist modes of analysis, appeals to a private realm that stands apart from or beyond the public sphere are regarded as thoroughly outdated. Now that it is a truism to say that any such realm is a social construction, it also seems fair to say that for most literary critics privacy is not just a discredited concept but an incoherent one.

Taking such criticisms in stride, Louis Renza nevertheless wishes to rethink the private/public binary and, in so doing, to legitimate privacy as a valuable conceptual tool in his study of Edgar Allan Poe and Wallace Stevens. He is not interested in portraying these figures as exemplars of liberal individualism or as defenders of a forlorn aestheticism; rather, the kind of privacy Renza is most concerned with is less thematic than compositional in nature: "the privacy both writers pursue occurs only in the act of writing and so cannot secure a private self" (21). Or perhaps it would be truer to Renza's thesis to say that privacy emerges in the *breakdown* of the act of writing, for it is precisely in those moments of communicative blockage that thwart interpretation (think of Stevens' so-called nonsense verse or of Poe's encounters with an inscrutable sublime) that the idea of the inaccessible, the unshareable, the unanalyzable—in short, the private—comes into view. In this way "radical privacy" materializes out of a "processual troping" that evades "the lure of long-term, public signification" (23).

Though I can't do justice to the full complexity of Renza's argument here, I can report that he makes it work. Surely one reason why Poe has been such a source of critical perplexity for so long is that his texts yoke together the extremes of private and public in especially exaggerated, jarring ways. Our glimpse into the psychotic minds of homicidal maniacs is mediated by rhetorical grandstanding and an often trite moralism served up for mass consumption. It is no small contribution to make this peculiar conjunction of the intensely personal and the oddly impersonal itself a topic for critical exploration. In readings of perennial favorites such as "Ligeia," "The Man of the Crowd," and "The Imp of the Perverse," Renza shows how Poe incorporates as part of the tale's drama allegories of their own misreading, whose effect is to "traduc[e] [their] reader into a self-referential maze that . . . contrives to disable outside perspectives" (44). In addition to many excellent insights into how these and other texts savage the very idea of a domestic interior, the hallowed sanctuary of the private for antebellum America, Renza also provides a compelling account of *Eureka* as an "irreducibly private Ur-text" (98) that extends and transfigures the quest for a "radical privacy" (102) previously enacted in the short stories.

The lyrics of Wallace Stevens likewise "singlemindedly focus on suppressing the pressure of public relevance" (118). Although the connections Renza draws between Poe and Stevens can sometimes be strained (as in the attempt to link the "firecat" of Stevens' "Earthy Anecdote" with Poe's "The Black Cat" [115-17]), the notoriously whimsical, willfully ephemeral Stevens does make a natural choice for his study. Finding privacy to inhere in the limits of what is sayable, Renza's close readings of *Harmonium* do a remarkably subtle job of teasing out Stevens' resistance to conventional notions of public and private. Readers will also appreciate Renza's informative historical sketch of such notions and how they evolved by Stevens' time as well as his insightful chapter on the vexed relationship between eroticism and privacy in the early lyrics.

Renza's effort to rethink and revitalize the opposition of private to public is a timely one. His book will be of interest not only to those seeking fresh ways of looking at Poe and Stevens but also to those searching for ways to approach a "poetics of privacy" that goes beyond simplistic praise or smug denunciation.

University of Michigan, Ann Arbor

Kerry Larson

RECONSTITUTING AUTHORITY: American Fiction in the Province of the Law, 1880-1920. By William E. Modellmog. Iowa City: University of Iowa Press. 2000.

In *Reconstituting Authority*, William Modellmog sets out to examine the crisis in authority at the turn of the twentieth century in legal and literary thinking. He uses debates within legal and literary discourses about the burgeoning professionalism in law and literature as an entryway into examining the problem of cultural authority. In exploring law's relation to literature, and vice versa, *Reconstituting Authority* seeks to demonstrate that each discursive sphere requires the other sphere to maintain and reinforce its own cultural authority. For evidence for this proposition, Modellmog primarily offers close reading of literary texts, supplemented with references to the corpus of work by each writer and some legal context for the novels under consideration. Each chapter provides a wealth of information about the legal context of the work of William Dean Howells, Helen Hunt Jackson, Pauline Hopkins, Charles Chestnutt, Edith Wharton, and Theodore Dreiser, who span a wide range of genres and styles.

As literary criticism, Modellmog's work is quite successful at elucidating many of the legal subtexts that underlie much turn-of-the-century fiction. Modellmog provides excellent readings of the works under review. He demonstrates that writers of the period thought about and incorporated contemporary legal problems into their fiction. To researchers and teachers of this period, Modellmog has offered an interesting set of questions regarding the construction of cultural authority and the relationship between literature and other discursive spheres.

Moddemog, however, fails to answer these questions in terms that American cultural studies would accept because his methodology remains grounded in literary analysis and literary history. His analysis of culture remains abstract and too theoretical, and his discussion of legal context relies on a relatively select number of cases and law review articles for the complexity of legal discourse's functioning. In his usage and discussion of legal and cultural theory, Modellmog relies on literary analysis to understand the meaning of particular texts. While *Reconstituting Authority* does a nice job of showing how literary production gets shaped by legal decisions, the book neglects how literature and popular fiction shape legal discourse. If anything, Modellmog reinforces the idea of the base-superstructure model of cultural analysis in which a legal decision happens and writers respond. As a result, the authority that Modellmog examines is a rather limited one, focusing primarily on the literary sphere. *Reconstituting Authority* omits discussion of the primary narratives that gave meaning to the lives and understandings of ordinary people during the era.

Although Modellmog references legal realism and critical legal studies and their approaches to law, he only incorporates half of their criticism into his discussion of law and literature. Taken together, legal realism and critical legal studies has argued that legal reasoning alone does not determine the outcome of cases. Rather, psychological, cultural and political matters shape legal reasoning in producing individual legal decisions. In his monograph, Modellmog offers some interesting discussion of law's relation to other areas, but he fails to differentiate between legal reasoning (and the dominant understandings produced by legal discourse) and actual legal decisions. Collapsing this distinction causes Modellmog to resolve some of the very cultural conflicts over authority that he wishes to engage! In a sense, his use of literature as *the* constitutive outside of law neglects how other discursive spheres shape law as well, which was precisely the difficulty that drove legal realist and critical legal studies criticisms of traditional legal scholarship. Although both legal realism and critical legal studies are concerned with narrative authority and its effect on legal discourse and legal decisions, this focus on narrative is rooted in common, everyday occurrences, beliefs, and habits, not just the literature of the day.

Moddemog's choice to focus only on literature, however, is understandable and allows him to explore in detail a few skirmishes in the battle for cultural authority. For literary scholars and historians, this work will help further disciplinary discussion regarding the time period in question. For American studies scholars, the book presents some interesting questions, but does not rely on a broad enough evidentiary basis to answer those questions. For legal theorists and law and literature scholars, Modellmog offers some interesting commentary when he addresses the big questions that animate the field, but he does not fully develop those ideas because of his literary focus.

Drury University

Richard Schur

INFLUENCING AMERICA'S TASTES: Realism in the Works of Wharton, Cather, & Hurst. By Stephanie Lewis Thompson. Gainesville: University Press of Florida. 2002.

Revising literary history's high-modernist paradigm to include women writers will never work, Thompson insists in this study of Louisa May Alcott, Edith Wharton, Willa Cather, and Fannie Hurst. Instead, Thompson argues, we need "a new model of American literary history, one that explores the clashes between highbrow and middlebrow, modernism and more classical literature" (x). Thompson suggests a model that she calls "influence ideology" or "influence rhetoric," beginning with the nineteenth-century writings of Alcott and moving through the early twentieth-century work of Wharton, Cather, and Hurst. In each case, she analyzes representations of artists, arguing that these writers attempted to influence readers' "cultural sensibilities" (xi). Moreover, Thompson asserts, these novelists suffered from anxieties caused by the conflict between their desires for literary achievement and the cultural expectation that they fulfill traditional gender roles. Although this argument is not new, Thompson offers thoughtful readings of several novels that have received little critical attention, including Wharton's *Hudson River Bracketed* and *The Gods Arrive*. More important, she insists that Wharton, Cather, and Hurst's rejection of the modernist aesthetic was based not on nostalgia, stubborn traditionalism, or fear of change, but rather on the conviction that literary modernists were not responding adequately to the era's rapid technological and social changes.

Given the current neglect of women-authored texts that enjoyed wide circulation and critical acclaim in the early 1900s, Thompson's call to look beyond highbrow modernism—and to consider alternative aesthetic models—is welcome. So is her study of Fannie Hurst, a writer whose work is only beginning to get the critical attention it deserves. Graduate students, advanced undergraduates, and others seeking an introduction to the field will find a useful overview in Thompson's discussion of nineteenth-century sentimentalism and the notion of "separate spheres" for men and women. Some of the book's main claims, however, are weakened by Thompson's failure to take into account more recent studies of sentimentalism and women's fiction. For instance, *American Literature*'s special issue of September 1998, "No More Separate Spheres!" belies Thompson's assertion that the "separate spheres" model dominates current critical studies.

Thompson's proposed alternative to high modernism is regrettably vague. Tracing her "influence ideology" model back to Barbara Welter's important but now-dated study of the nineteenth-century cult of true womanhood, Thompson argues that the rhetoric of women's influence extended well into the twentieth century. But this undertheorized model of "influence ideology" has limited explanatory power. What is unique about imagining women's fiction as an attempt to exert influence on social norms, aesthetic ideals, or popular taste? Thompson observes that women authors of the 1920s were held responsible for the growth of the middlebrow, just as women authors of the 1860s were held responsible for their effects on their readers' morality. This provocative link merits more development and would serve as a promising avenue of future inquiry.

Villanova University

Jean Marie Lutes

MORE THAN BLACK: Afro-Cubans in Tampa. By Susan D. Greenbaum. Gainesville: University of Florida Press. 2002.

The global movement of African diasporic populations and the reconstitution of these communities once in the United States has inspired studies that highlight what Earl Lewis calls the “diversity of black life.” To address what Tiffany Patterson and Robin D.G. Kelley argue is the “presumption that black people world-wide share a common culture,” scholars are employing multiple theoretical methods to complicate our understanding of not only race and ethnicity, but also of movement, sexuality, gender, and class. A key element in the complication is examining and integrating the African diaspora within and among a larger Spanish Caribbean community as a means of looking at how ethnicity, culture, empire and colonialism have also influenced definitions of race in the United States. In her recent monograph, the anthropologist Susan Greenbaum uses an interdisciplinary approach to craft a study that examines the history of a Spanish-Caribbean, African diasporic population in Ybor City and Tampa. Employing primarily social history, ethnography, and oral history, Greenbaum has written a study that traces the history of Afro-Cubans in Tampa and Ybor City from the mid-nineteenth century to the present.

Located a few miles from Tampa, Ybor City was founded in 1886 by Cuban cigar manufacturer Vicente Martinez Ybor. It soon evolved into an immigrant town that revolved around cigar manufacturing and later, Cuban separatist and nationalist activity. 1886 was also the year that slaves in Cuba had finally been manumitted. Thousands of Afro-Cubans entered the Cuban economy as wage laborers during a period of intense economic depression and chaos. Subsequently, many Afro-Cubans left Cuba to work in the cigar factories in Tampa. While there, Afro-Cubans became involved in labor unions, in the Cuban nationalist movement, and in creating community. However, it was after the U.S. intervention in Cuba that we gain insight into how race operated within and outside of the Cuban community in post-Reconstruction Florida.

The Afro-Cuban club La Union Martí-Maceo, which is still in existence, anchors Greenbaum’s theoretical analysis and narrative. We learn of the dissolution of the October 10 Club that led to the development of La Union Martí-Maceo. Club records as well as oral histories of club members make up the bulk of the book’s historical narrative and research. It is mainly through the members that we learn for instance, how Afro-Cubans navigated racial segregation without compromising their relationship with “white” Cubans, the politics of inter-marriage with African-Americans, the importance of religion, and the need for leisure. The heavy use of club records and sources both strengthens and weakens Greenbaum’s argument. While the sources are indeed rich and Greenbaum’s access to them impressive, we learn little about Afro-Cubans who were not members, or whose activity was not tied to the club. Because the club is so prominent, it is difficult to gauge how this history adds to our overall understanding of racialized transnationalist migrants. What does this history, for instance, reveal about Afro-diasporic populations in New York or New Orleans? In the end, we are still left wondering what it means to be “more than black.”

University of California, Berkeley

Nancy Raquel Mirabal

TURNING SOUTH AGAIN RE-THINKING MODERNISM / RE-READING BOOKER T. By Houston A. Baker. Durham, NC: Duke University Press. 2001.

This book should have been an article. Professor Baker adds nothing to our understanding of Booker T. Washington. What we learn from reading this book is about Baker's family and Baker's reflections on what it meant to be black and upwardly mobile in the South in the nineteenth and twentieth centuries. In his explication of Washington's relationship to black modernism Baker deploys an interdisciplinary methodology that includes theory, history, and psychoanalysis. The end result is a rather tortured exegesis of Washington and modernism.

First, I think Baker would have helped his readers if he had provided a more complicated definition of modernism than uplift. "Primarily, black modernism signifies the achievement of a life-enhancing and empowering public sphere mobility and the economic solvency of the black majority. At this principal order of definition, *black modernism* is coextensive with a black citizenship that entails documented mobility (driver's license, passport, green card, social security card) and access to a decent job at a decent rate of pay. A central right and incumbency of black modernism, as well, is the vote" (33). But modernism in Washington's day also meant scientific racism and class warfare. What Baker fails to note in his examination of Washington is the fact that the "Wizard," as Washington was called, by friends and foes, represented a particular turning point in black thought.

Second, this is why Baker should have made it clear that Washington was part of a generational change in black leadership and thought. The generation of Frederick Douglass had believed in protest and politics. In contrast, Washington's generation thought that the Civil War and Reconstruction had not prepared their people to survive in an Anglo-Saxon world. What the Negro needed to do was develop his cultural and material resources. In short, Washington's program was one of cultural belonging, and he confused culture with politics. This is what made the Washington strategy accomodationist. Although culture and politics are related in many ways, they are none the less distinguishable. I think a straightforward statement of these facts would have made this a more interesting and important book. It takes Baker 58 pages to arrive at an understanding of the limitations of Washington's program. Before that we are subjected to an interesting discussion of W. J. Cash's *The Mind Of the South*, a book that most historians read today with some skepticism because it presents what the late C. Vann Woodward has rightly called an "continuitarian" view of the southern past—an unchanging picture of both southern thought and social structure that is essentialist. This uninformed reading is matched by a even more dubious interpretation of slavery as a "total institution" (42). Following the lead of Erving Goffman, Baker calls the plantation a "total institution," like the asylum and the prison. It was not, as the German sociologist Wolfgang Sofsky has recently shown in his brilliant book *The Order of Terror*.

Finally, Baker misses an opportunity here to write something that would have illuminated Washington's place in the American process of racial modernity.

University of California, Davis

Clarence E. Walker

WOMEN AND TWENTIETH-CENTURY PROTESTANTISM. Edited by Margaret Lamberts Bendroth and Virginia Lieson Brereton. Urbana: University of Illinois Press. 2002.

It is now well-established that majorities of religious practitioners in the U.S. have been, and continue to be, women. This is important whether or not—as has increasingly happened since the 1970s—women have broken into the leadership ranks of religious institutions and scholars attentive to gender have broken into the academic study of religion. Even in religious contexts where men have defended their traditional prerogatives, it has become harder to ignore the gender dynamics of issues such as the authority of leaders, metaphors of theology, or discourses about families. Nevertheless there remains an imbalance in the literature; far more attention is focused on men in the pulpits than women in the pews. A sort of scholarly inertia carries forward earlier interpretive traditions, so that inattention to gender remains prevalent in many circles.

This collection is a valuable effort toward redressing this imbalance and filling gaps in the literature. Although its articles are diverse and of mixed quality, most contributors work in the broad field of cultural history and the best articles are state of the art. Key themes include (1) comparing women's leadership—including ordination, mission work, and administering social service organizations—in various branches of Protestantism, (2) religion beyond formal leadership roles, for example in prayer testimonies, healing ministries, and parenting; (3) changing discourses of gender after the classic period of 19th century domesticity, and (4) relating Protestantism to wider trends toward professionalization. Themes interweave enough to make the collection loosely coherent; in fact, sometimes the editors' thematic divisions seem arbitrary.

Representative highlights include a treatment of the Southern Baptist Woman's Missionary Union that discusses its power, the limits of its power, and its relatively successful defense of its independence during a period when (as several authors discuss) many comparable groups were taken over and/or merged with men's organizations. Another article treats gender in turn-of-the-century youth organizations such as the Methodist Epworth League. Another cautions against dismissing women attracted to Focus on the Family as dupes (especially in light of this group's right-wing activism), as opposed to exploring what women find attractive in its full range of activities. This article combines with several others to dramatize the multivocality of evangelical women's experience. Another cluster of articles treats women in more liberal contexts such as the National Council of Churches.

Women beyond the white mainstream are the focus of four of fourteen articles. The best two discuss how female journalists inserted themselves into the discourse of male-dominated African American denominations and how missionaries carried the Women's Christian Temperance Society to Japan and Japanese-American immigrants. It is fascinating to read how Japanese women embraced the WCTU as a step toward modernity without necessarily adopting the term "Christian" nor caring about temperance, and how they eventually established legitimacy through taking a backseat to men and supporting Japanese nationalism. Other articles treat Latino Pentecostals and show how Chinese-American Protestantism changed from a relatively egalitarian "civic evangelicalism" before 1950 to a conservative "separatist evangelicalism" since then.

Two articles rethink interpretive paradigms. One argues that images of religiously-based feminist activism in the 19th century giving way to secular activism are misleading, since "secularization" itself can be understood as an unfolding of the Anglo-Protestant

religious values of perfectionism and individualism. Another complexifies distinctions between 19th century feminization and 20th century masculinist backlash. It argues that “feminization” has three distinct components: domesticity, female access to “patriarchal” preaching roles, and modernist perceptions that emotional conversions were feminine. Each of these components has both pro- and anti-egalitarian articulations. However, pro-egalitarian uses of the modernist approach were limited, modernists undercut pro-egalitarian forms of domestic ideology, and anti-egalitarian forms of the “patriarchal” approach gained ascendancy among evangelicals.

On balance this is an important collection, recommended for scholars of U.S. religion and women’s history.

University of Tennessee

Mark Hulsether

TALK ABOUT SEX: The Battles over Sex Education in the United States. By Janice M. Irvine. Berkeley: University of California Press. 2002.

TEACHING SEX: The Shaping of Adolescence in the Twentieth Century. By Jeffrey P. Moran. Cambridge: Harvard University Press. 2000.

In *Talk About Sex: The Battles over Sex Education in the United States*, Janice Irvine sets out to explain a troubling paradox: since the sixties, the battles over sex education in the United States have been bitter and bruising, but at the same time, surveys have consistently shown that most people support public school sex education. Irvine does an excellent job of showing how the battles got so ugly (or rather, how conservatives got so vicious), and of explaining why it’s difficult for anyone in our culture to come to the defense of sex education. In a democracy, the fear of stigmatization is a silencing force that works almost solely to the advantage of conservatives. (Irvine travels across several disciplines in her study. What at first seems like a chronological narrative turns into a political science text and then into post-structuralist examination of the relationship between speaking and doing.)

Irvine’s book raises an implicit question: How do you fight for social enlightenment if your opponents are willing to lie, exaggerate, use logically fallacious arguments, and/or exploit out-of-context quotes to win their case? For any radical group, the ends always justify the means because the means are so clear: e.g. theocracy, communism, fascism, etc. For moderate liberals, on the other end, the ends *limit* the means because the ultimate ends are honesty, empathy, and fairness. In the sex education war, moderate liberals have been just that: moderate and liberal. The one and only pro-sex education organization, the Sex Information and Education Council of the United States (SIECUS), founded in 1964, has consistently sought to win support for sex education through rational discourse and a cheerful, optimistic spin on the value of information. Meanwhile, the two-dozen plus organizations that are against sex education (except for abstinence-only “education”) have used every tactic imaginable to win the public debate. They have literally made up stories about orgiastic goings-on in the classroom to get Americans upset about SIECUS-style comprehensive sex education.

There is an underlying tension that Irvine doesn’t address. Both conservatives and liberals consider themselves realists. Conservatives consider themselves realists about the dangers of sexual activity. They see sex outside of marriage as inherently dangerous because it can lead to disease and unwanted pregnancy. Liberals consider themselves realists about sexual self-repression. They think self-control is a quaint ideal at best, a dangerous one at worst. To promote repression is to tell young people that

their bodies and their desires are the enemy; it's nothing less than promoting mental unhealth and (especially for gay people) unhappiness and self-loathing. Meanwhile, promoting self-control in an era of life-threatening sexually transmitted diseases is naïve and therefore unfair to the young people who will probably end up experimenting anyway.

This mutual, though irreconcilable realism, is what has made the battle over sex education so unsettling for so many. Both conservatives and liberals seem to have a point. Sex *is* dangerous so recommending self-control doesn't seem like such a bad idea. And yet repression *is* unhealthy, it *does* foster neuroses, it *is* unfair to gay people (who cannot look forward to getting married "someday"), it *is* naïve, and if it means kids end up having sex without condoms because they don't know better it's dangerous in its own right. (The best answer seems to be the one nobody likes to support: encourage kids to masturbate and engage in *truly* safe but definitely fun—mutual masturbatory—activity.)

Jeffery Moran's *Teaching Sex: The Shaping of Adolescence in the Twentieth Century* provides a long-range historical perspective on the debates over sex education in the U.S., taking us back to the late 1880's when sex education was first suggested by social reformers. We are reminded that early sex educators believed strongly in the value of classroom scare tactics to halt the spread of venereal disease. Moran's greatest strength is his ability to weave together intellectual and social history: alternating between the story of how reformers' ideas about sex education evolved and the story of how sex education actually got implemented at the classroom level. Moran also accomplishes the difficult task of illuminating a critical weakness in both liberal and conservative views of sex education: sex education cannot accomplish very much if students are pessimistic about the future. Pessimism breeds unsafe and unwise behavior. No amount of birth control information is an antidote to the dull ache of despair.

Still, Irvine would surely note, information is better than no information, knowledge is better than ignorance. Perhaps someday we will agree that all kids should have bright enough futures so that they think twice before making poor choices, and all kids should be sufficiently educated so that they know what would actually constitute a poor choice.

Columbia University David Allyn

THE FIGHT OF THE CENTURY: Jack Johnson, Joe Louis, and the Struggle for Racial Equality. By Thomas R. Hietala. Armonk, NY: M.E. Sharpe. 2002.

In an era when the cultural significance of boxing continues to fade, buried somewhere on the menu of X-Games, NASCAR, and WWE SmackDown, Thomas R. Hietala's *The Fight of the Century* draws the reader's attention to an era when the sport—and its practitioners—mattered. In reexamining the storied careers of Jack Johnson and Joe Louis, Hietala explores how each man served as a "mirror" (130), reflecting not just the state of race relations between blacks and whites, but the more private struggles among African Americans to define themselves both individually and collectively through the very public battles fought by each man.

There is much here that will appear familiar to anyone working within the fields of African American history, sports studies, or early twentieth century history. Accounts of the brash, flamboyant Johnson, the first African American to hold the heavyweight title in professional boxing (1908-1915), and Joe Louis, the more reserved, dutiful embodiment of national struggles and ideals during the Depression and World War II eras, are plentiful. Hietala deepens previous analyses of these men in several ways:

through his pairing of Johnson and Louis within a single study; in his more nuanced examination of the racism and shifting racial attitudes which framed their careers; in exploring the responses of both African Americans and white Americans to each man; and in his use of both “top rail” and “bottom rail” sources (9).

It is a fitting approach to a sport that has served, Hietala observes, as “a bully pulpit, blurring lines between individual and group, private and public, sports and society, biography and allegory” (326). Indeed, *The Fight of the Century* is an engaging read for precisely these reasons, beginning with Hietala’s story of the Goodwin family picnic on July 4, 1910 and closing with the musings of Walter White and Ralph Ellison on America’s racial dilemma. This study is particularly interesting when the author explores Johnson’s entanglement with Progressive-era concerns about the “traffic in women” and Louis’s association with the marketing and consumption of products for and among African Americans (172-175).

If there is one constant among the many themes that emerge in this study, it is Hietala’s emphasis on the nexus between each fighter’s actions and the nature of race relations within society. “By getting to know Joe Louis, whites indirectly familiarized themselves with millions of his people,” Hietala observes (179). But this did not necessarily mean, as he acknowledges and Rachel Robinson states, that “the social order that denied opportunity to black Americans” changed (300), despite evidence of “growing racial tolerance” (164) in the 1930s and 1940s. Nor, perhaps, should one assume a straightforward connection between Johnson’s private and public exploits and Progressive-era racism, however great the temptation to do so.

It is this ambiguity which needs further analysis, for it suggests that whatever social relations and ideologies were refracted through these boxers and this sport were not “simply” about race, or rather, that the labors and bodies of these particular African American men may have served other, non-racial ends. Boxing is a cultural form that is simultaneously part of, yet distinct from, the rhythms of “ordinary” life. It may indeed serve as a mirror, but it is a funhouse mirror, reflecting images of society that are distorted or misshapen—with apologies to Joyce Carol Oates, life as it is thought to be, not as it really is.

University of North Texas

Jill Dupont

GIRLS: Feminine Adolescence in Popular Culture and Cultural Theory. By Catherine Driscoll. New York: Columbia University Press. 2002.

Over the past several decades, educators, feminists and therapists have focused attention on the challenges of contemporary female adolescence, often arguing the special vulnerability of teenaged girls to mass culture. According to cultural theorist Catherine Driscoll, this interest in the meaning of teenaged “girl culture” has a history, or rather it has a “geneology.” Driscoll uses this term to describe her project here—the charting of the various discourses which have concerned themselves with modern and late modern female adolescence.

Driscoll’s premise is both the increased visibility of girls in the twentieth century, and their resonance as cultural figures. The language helps to tell the story as commentators search for the right word to describe their subjects. Driscoll’s “girls” are not primarily children, and they are not really young women either—despite the efforts of modern feminism to endow them with the dignity of maturity. Instead, writes Driscoll, “they are defined as in transition or in process relative to dominant ideas of Womanhood.”

Efforts to understand this transition have inspired theorists from antiquity on. (Driscoll reads Aristotle, Sophocles and Shakespeare.) Yet Driscoll devotes much of her attention to more recent theory from the nineteenth century on.

Writers on both sides of the Atlantic worried about the “Girl of the Period” in the 1870s, and Sigmund Freud’s later interest in the malaise of young women in Vienna led to his invention of psychoanalysis. (Driscoll concludes that “feminine adolescence remains inseparable from the processes of observing young women that helped define it, including psychoanalysis.”) American psychologist G. Stanley Hall, too, devoted special attention to girls’ coming-of-age in his 1904 tome, *Adolescence: Its Psychology and Its Relations to Physiology, Anthropology, Sociology, Sex, Crime, Religion, and Education*. Here, he famously took adolescence as a trope for womanhood as a whole. His conclusion that “Woman at her best never outgrows adolescence as man does,” is a key to Driscoll’s claims: Girlhood is important to us all because modern Americans—men as well as women— never get over it.

Driscoll takes a “cultural studies” approach to her subject, grouping her topics in thematic clusters under the titles “Becoming a Girl,” “Becoming a Woman,” and “Girls and Cultural Production.” (It is this approach which allows her to treat Freud after his precursor Hall.) Driscoll is equally interested in analyzing girl culture and exploring the role of girls within others’ theoretical frameworks. The result is an erudite and crisp exegesis of many contemporary theorists, interspersed with readings of popular culture itself. Chapter Six, “Becoming Bride: Girls and Cultural Studies,” for instance, aims to “define some of the key terms now proper to cultural studies, consider how theories of youth and sex/gender have been crucial points of formation for the discipline, and provide an overview of how girls are considered within it.” Using the Australian film *Muriel’s Wedding* as one touch-point, Driscoll ranges from Raymond Williams to Gilles Deleuze, from Simone de Beauvoir to Judith Butler.

Despite its playful jacket cover, *Girls: Feminine Adolescence in Popular Culture and Cultural Theory* is work. Yet it is also smart and suggestive intellectual montage.
Lewis and Clark College Jane H. Hunter

A MODERN ARCADIA: Frederick Law Olmsted Jr. and the Plan for Forest Hills Gardens. By Susan L. Klaus. Amherst: University of Massachusetts Press in association with Library of American Landscape History Amherst. 2002.

Frederick Law Olmsted Jr.’s important role in the history of American city planning and landscape architecture has been overshadowed by his father, Frederick Law Olmsted Sr. who became the most influential planner and landscape architect of the second half of the 19th century. His father’s gigantic shadow lengthened throughout Olmsted Jr.’s life and beyond it, even though Jr. had accomplished as much as any landscape architect or planner of his generation. Jr. not Sr., served on the famous McMillan Commission, and Jr., not Sr., was head of the National Conference on City Planning from 1910 to 1919. Jr. also was President of the American City Planning Institute in 1917, and as the first faculty member at Harvard in the Department of Landscape Architecture, Jr. devised the first curriculum. Still, his Harvard colleagues at their 50th graduating reunion, recognized Jr. only as “the worthy son of a father whose work was likened . . . to that of Phidias in Greece.”

Susan Klaus sheds much needed fresh light on our understanding of Jr.’s opaque professional and private life through her insightful, meticulous, and very readable study

of Forest Hills Gardens, a planned community built in Queens in 1909 that Jr. designed in conjunction with the architect Grosvenor Atterbury for the Russell Sage Foundation. As a part of its progressive social and economic agenda, the newly formed Russell Sage Foundation decided to set a new American standard for suburbs that would be affordable for the middle class, would pay for themselves, and would be designed according to English garden city design principles laid down by Ebenezer Howard at Letchworth, England, in 1902. The Russell Sage Foundation stated emphatically that the development had to be a commercial success if other developers were going to accept it as the way to create affordable housing for large markets near big and growing industrial cities. Olmsted Jr. responded to this idealistic program with a strikingly picturesque and well organized landscape proposal. Along with an efficient building process, Atterbury provided a set of innovative and varied building plans with medieval façades for different sizes of families with different means. Olmsted Jr. and Atterbury's clear ideas adopted the broader garden city principles while paying close attention to the locale, site, topography, vernacular forms, and craft. They resolved aesthetic, utilitarian, and financial issues for the landscaping and architecture admirably, and deed restrictions guaranteed the future value of the development. Although critics raved about Forest Hills Gardens, the 142-acre project initially failed because land costs were too high to make the housing units affordable to the middle class. After more than a dozen years of work, the Russell Sage Foundation had sold only 75% of the original tracts, and only 50% of the property had been developed. In 1922, the foundation sold Forest Hills Gardens at a loss of \$360,800.

A major unfortunate result was that the Garden City Movement never got a strong hold in America. Instead, developers in the United States after World War II followed the example of Levittown on Long Island that paid little attention to anything other than economics, much to the long-term economic and social detriment of many American suburbs. In contrast, almost a century after its construction, housing in Forest Hills Gardens is still highly desirable. The development's location is a big factor but the architecture is well built and maintained, and possesses a nostalgic charm with many distinguishing and delightful details and materials. Atterbury's design reinforces the powerful, visual order of Olmsted's picturesque landscape that fuses nature, planning and art just as the Russell Sage Foundation had hoped. Although initially a financial disaster, Forest Hills Gardens is now a successful, thriving community of 6,000 people, a community that would be a good model for new urbanists to consider. Susan Klaus' book provides an excellent analysis of this model and shows why it and Olmsted Jr. are still relevant to the future of housing and should not be forgotten.

University of Kentucky

Dennis Domer

MOVIE CRAZY: Fans, Stars, and the Cult of Celebrity. By Samantha Barbas. New York: Palgrave. 2001.

The relationship between modern mass culture and its audience has always been difficult to discern. How do we know what a radio, movie, or television audience thought of a program, film, character, or series? The lack of primary sources concerning the audience has often forced researchers to focus on the producers of mass culture, thereby contributing to the widely held belief that the audience was an undiscerning receptacle, eagerly accepting whatever an industry produced.

Samantha Barbas's *Movie Crazy* seeks to correct this perspective by examining American film between 1910-1950. Using fan magazines, correspondence, and studio

memoranda, Barbas argues, “Far from passive consumers, fans played an active role in creating the celebrity culture that would so passionately engage them” (11). Most important for fans were activities that allowed them to “connect personally with the movies, to influence the filmmaking process, and to verify the authenticity of cinematic images” (186). In tracing the creation of the movie star and fan, Barbas hopes to explain how Americans not only came to terms with a new form of entertainment, but also, as she puts it, created a “democracy of entertainment,” an effort that resulted in “a revolution in popular culture” (188).

Barbas skillfully outlines the transformation of actors from anonymous figures to celebrities, a process that began after 1915 as the initial reluctance of studios to risk higher salaries was assuaged by fans’ desires to know more about the players. Barbas discusses the fascinating creation of “personality” in the early twentieth century. Movie stars were models of personality; they “were beautiful and charismatic. They projected kindness and friendliness. And rather than act, they seemed spontaneous and natural” (44). Since movie stars embodied perfection, fans demanded to know more and more about them. Soon film magazines like *Photoplay* and *Motion Picture* appeared to satisfy a hungry audience.

Fan magazines provided a direct link to the film industry, and Barbas’s fourth chapter does a good job of discussing the growth of the periodicals. Knowing that studios funneled retouched information to the magazines, fans were faced with either accepting publicity as truth, or trying to investigate stars on their own, which a number of dedicated fans chose to do. This desire to circumvent the official story also helped give rise to fan clubs, which were almost always fan-initiated (112).

Fandom peaked in the 1930s and 1940s, with clubs “boosting” their favorite stars by undertaking letter writing campaigns to studio heads. But fandom had its limits. Barbas’s final chapter, on the “menace” of fandom, discusses how psychologists, academics, and, to an extent, Hollywood perceived fans as unbalanced and childlike, unable to live lives based on their own experiences. In their defense, Barbas argues that “fans were probably more concerned with reality than the average spectator” in their efforts to uncover what was true about a star’s life (162). This interpretation, however, might be more accurately expressed as concerned with reality vis-à-vis *films*. In fact, it is the author’s effort to defend the fan, combined with a tendency to ignore historical context, which present the major weaknesses of the book.

Trying to convince the reader that fans did indeed wield power, Barbas must frequently overlook historical context and economic and technological conditions. Much of Barbas’s story plays out during the 1930s, but the book includes few references to the Depression. The same is true for the war. Other historical conditions, like the overwhelming number of immigrants in American cities in the first two decades of the century (14.5% of the population in 1910 was foreign born), are not mentioned until the end of the book.

Throughout the study Barbas seeks to demonstrate the power of individuals. But what power did they really have? Barbas reports that by 1945 100 million tickets were sold each week (182). Even if a studio failed to comply with a fan club’s requests to cast a certain star, or if a fan club complained about how its star was cast, a studio knew that millions of moviegoers would still line up to watch the show. Boycotts were essentially out of the question unless an alternative technology appeared, and it was not until the 1950s that television threatened Hollywood. In other words, Barbas seems reluctant to expose a troubling possibility: that fans were primarily concerned with the private lives

of stars, and the influence they had on anything except the economic bottom line—around which they never organized—mattered little in the end. Were this the case, fans would be nothing more than just that—fans.

Despite these weaknesses, *Movie Crazy* contains excellent archival research and clear, jargon-free writing. The “democracy of entertainment” Barbas exalts might have been wishful thinking more than political reality, but it helped shape the way Americans today view Hollywood, the film industry, and celebrity.

Rockefeller College, Princeton University

Jonathan M. Schoenwald

DRIVEN WILD: How the Fight Against Automobiles Launched the Modern Wilderness Movement. By Paul S. Sutter. Seattle: University of Washington Press. 2002.

Conservation history of the first half of the twentieth century has focused on the growing concern over productive resource protection and the *aesthetics* of nature since Sam Hays’s seminal work thirty-four years ago.

Paul Sutter takes a different tact on American conservation history. Looking at the origins of the Wilderness Society, Sutter argues that its founders were less concerned about productive resource exploitation than over consumption of recreators. Sutter makes a strong argument that changing patterns of recreation in the inter-war period increased utilization of undeveloped areas of the country. Getting to nature by use of a car increasingly brought modern civilization to ever more remote areas of the nation. But motor-tourism also transformed those scenic areas. Roads made remote areas available for camping, tenting and littering. As parks and national forests began catering to the motor-tourist, wilderness areas were less wild and more shaped to meet the needs of the growing numbers of recreators. The 1920s’ Park Service came to define its purpose as catering to the largest number of citizens ever rather than protecting the natural setting, and with more and more Americans owning cars, that meant building roads and expanding concessions.

For a small group of naturalists increased roads and motor-tourism threatened the wilds. When the New Deal seized on road building as a means of putting the jobless to work, those activists mobilized to found an organization solely dedicated to protecting wilderness areas. And while earlier conservationists were concerned with over productive resource exploitation, these activists were concerned about recreation and its extension of the modern cosmopolitan world into the natural one.

Sutter looks at the biographies of four of the founding members of the Wilderness Society: Aldo Leopold, Robert Sterling Yard, Benton MacKaye, and Bob Marshall. Marshall and MacKaye brought to wilderness protection a strong sense of egalitarian social justice while Leopold brought to it a profound ecological understanding. Despite their disparate backgrounds, all had a profound suspicion of modern commercial society and believed that large tracts of undeveloped land should be restricted from the influence of modern conveniences, particularly cars and roads. These wilderness areas would be places of retreat where individuals could spend time without the sounds and pressures of modern commercial society. The expansion of road building in the national forests and parks, particularly the building of skyline drive along what had been the wilds of the Appalachian Trail, mobilized these naturalists and their allies to form the Wilderness Society and begin agitation that eventually led to the passage of the 1964 Wilderness Act.

Anyone interested in the history of wilderness or conservation will find this book informative. Sutter provides convincing evidence that it was not concern over traditional productive resource exploitation, but road building and the automobile that moved these naturalists to action. Sutter tells his story primarily as an intellectual history, delving into the ideas and understanding of these four founding members. When finished with this work the reader will have a much sharper understanding of the thinking and intellectual development of these important conservationists. Particularly useful is Sutter's discussion of Marshall's and MacKaye's struggle to blend their egalitarian-socialist ideals with their emotional attachment to the idea of wilderness protection. By bringing recreational tourism into the story as a problem for conservationists Sutter expands our appreciation of the complexity of inter-war conservation.

Sutter's work on conservation history falls within very traditional bounds. His use of the ideas of four founding members of the Wilderness Society follows the pattern of traditional intellectual history. Its strength is that it allows us to see in greater depth their shifting and complex beliefs. At the same time by focusing on these four, the reader is left wondering how representative they were. The role of the Wilderness Society itself in American conservation history, and ultimately the role of conservation in environmental history are also unaddressed. No history can do everything and it is perhaps unfair to ask it to. Within the more narrow scope Sutter has cut out for himself, he has raised important questions and gone a long way toward answering them.

University of Louisville

John T. Cumbler

QUACKS AND CRUSADERS: The Fabulous Careers of John Brinkley, Norman Baker, and Harry Hoxsey. By Eric S. Juhnke. Lawrence: University Press of Kansas. 2002.

William Allen White, the internationally-known author and journalist, held few punches when it came time to defend the established order. Thus, in a November 9, 1930 column, that the *Kansas City Star* titled "Again William Allen White Tells 'What's the Matter with Kansas,'" the Emporia editor lamented election returns that once again brought Kansas unwanted national attention: "just as years ago, the Populist movement had made the state a subject of amazement everywhere," opined White, John R. Brinkley's strong showing at the polls cast an embarrassing shadow over normally sunny Kansas. On the positive side, the ability of the electorate to write-in Brinkley's name correctly proved the existence of "wide-spread literacy," but results showed a "vast gap between mere literacy and the normal mind." White accused the state's current generation of political leaders of failing to devise a message with "mass appeal" and thus of opening the door for the demagogues. Below the surface "lies the menace of the literate ignorant, who can read and, alas, can only feel, who reason with their emotions and cull their facts from their suspicions . . . At its worst the Brinkley vote was an upturn from the bottom of the social forces which the pillars of society like to ignore."

Although Eric Juhnke is kinder and gentler with the supporters of his three depression-era "politico-medicos," he substantiates much of White's contemporary assessment. Doc Brinkley's electoral successes notwithstanding, however, "many grassroots Americans" questioned the authenticity of Brinkley's, Norman Baker's, and Harry Hoxsey's brand of political reform and wondered if they really "represented the interests of the people or their own selfish desires" (144). As "irregular healers" the three enjoyed more success—"the recent support behind the NCCAM [National Center for Complementary and Alternative Medicine, for example] illustrates the enduring

relationship between populism and alternative medicine”—but, concludes Juhnke, “Brinkley’s transplant and prostate operations and Baker’s and Hoxsey’s cancer treatments had little if any medical value, and they knew it” (154).

Quacks and Crusaders is an interesting, well-written story of mid-twentieth-century charlatanism. Unfortunately, however, the engaging narrative is marred by several avoidable mistakes. Two examples, perhaps, will suffice to make this point: first, the former (and current) Crescent Hotel was the location of Norman Baker’s Eureka Springs cancer hospital, *not* the “former . . . residence of Arkansas governor Powell Clayton” (61); second is the author’s assertion—found in a confusing passage about African American support based on one item from the *National Watchman*, October 1, 1932—that “the *Topeka Plain Dealer* [*sic*] openly endorsed Brinkley” (133). In fact, the *Topeka Plaindealer* moved to Kansas City, Kansas, in May 1932, where it was called the *Kansas City and Topeka Plaindealer*. In Kansas City the editors remained faithful to the Republican Party and its increasingly beleaguered president, Herbert Hoover, despite the worsening depression, and on November 4, 1932, city editor James A. Hamlett, Jr., encouraged people of color “to support the G.O.P. ticket in the coming election.” Few publications are flawless, however, and these relatively minor errors do not negate the book’s otherwise significant contribution to an increasingly vibrant literature on the practitioners of irregular or non-traditional medicine. Noteworthy here, perhaps, is near simultaneous publication of R. Alton Lee’s *The Bizarre Careers of John R. Brinkley* (Lexington: University Press of Kentucky, 2002).

Kansas State Historical Society

Virgil W. Dean

DUKE ELLINGTON AND HIS WORLD: A Biography. By A. H. Lawrence. New York: Routledge. 2001.

A. H. Lawrence’s *Duke Ellington and His World* vacillates between psychobiography, a musician’s memoir, and a biography. Readers shouldn’t turn to him if they seek a definitive biography of the jazz composer and orchestra leader Edward Kennedy “Duke” Ellington—especially as Lawrence never claims that as his goal. Encouraged to write a history of jazz by bandleader Luis Russell, who hired him in 1944 straight out of high school, Lawrence initially thought he might write a socio-biographical study by collecting musicians’ remembrances around particular topics, such as the rise of big bands, bebop, and the effects of discrimination and segregation. Though in the mid-1940s Russell introduced Lawrence to Ellington and his musicians, it wasn’t until Ellington died in 1974 that Lawrence began seriously to consider writing a biography. The emotional context of watching and waiting with other mourners as Ellington’s funeral cortege rode past him on its way to the cemetery spurred his change in direction.

Though Lawrence never explains his goals for this “psychobiography” we can infer that his desire is to create a psychological framework for understanding Ellington’s creative project—how his life experiences influence his approach to composition. Lawrence concludes that Ellington was a narcissist “a man who could not allow himself to be one-upped” (xii). This narcissism was rooted in the unflagging attention given him by his mother Daisy throughout his life. With Freud’s assertion that knowing a mother’s love provides one with tools for success in hand, Lawrence further reasons that Daisy created a psychological context in which Ellington lived the Oedipal drama. Ellington displaced his father from his mother’s bed (when his parents and sister moved

to New York to live with him, Daisy and Ruth, his sister, shared a bedroom) and emasculated him (his father left a job in Washington, DC as a blueprint maker to come to New York) by making his father financially dependent on Ellington. As for his relationship with his son, Mercer Kennedy Ellington, a trumpeter and bandleader in his own right, Lawrence suggests that Ellington and his wife Edna, teenaged parents, viewed Mercer as a toy and effeminized him while he was a toddler so that Ellington could avoid “masculine competition.” Ellington’s orchestra was his substitute family, one which allowed him to exert patriarchal control over the musicians at the same time that it allowed him a space to pursue various sexual entanglements with moral approbation.

Lawrence depends on secondary sources such as John E. Hasse’s and James Lincoln Collier’s Ellington biographies and his own musicians’ interviews. Though there are some revealing moments gathered in his interviews with longtime Ellington musicians such as Sonny Greer, Johnny Hodges, and Coleman Hawkins, Lawrence doesn’t put his interviews to good use in that we end the biography without a clear picture of what Ellington’s intellectual project is or even what the musicians who spent anywhere from forty-seven years to six months (give or take) performing with Ellington saw as their own intellectual journeys as musicians. Despite his claim to explain the social, economic, cultural, and political matrix of the world Ellington created in, Lawrence doesn’t provide a sense of how the “real world” had an impact on Ellington’s conditions of possibility.

University of Illinois at Urbana-Champaign Nichole T. Rustin

DRAWING ON AMERICA’S PAST: Folk Art, Modernism, and the Index of American Design. Edited by Virginia Tuttle Clayton. Chapel Hill: University of North Carolina Press. 2002.

Between 1935 and 1942 the United States government paid artists to create water-color drawings documenting American-made objects as part of the New Deal’s Federal Art Project. Entitled the Index of American Design, this undertaking was coordinated nationally by the arts administrator Holger Cahill and resulted in the production of more than 18,000 images of textiles, woodcarvings, ceramics, and other genres of American arts. Images drawn from this corpus pervade the scholarly literature of American material culture. Because these representations of objects have been accessible from the National Gallery of Art since 1944, they regularly have been published as proxies for items scholars wished to analyze but found difficult to access.

This catalogue, edited by Virginia Tuttle Clayton and published to accompany an exhibition mounted at the National Gallery of Art, posits that the Index’s images should not be taken at face value. By situating these renderings of American folk, popular, and decorative arts within their social, political, and artistic contexts, this volume illuminates many of the meanings hidden, but inherent, in these appealing works.

This large-scale, lavishly-produced volume is structured in three parts. Essays, by Clayton, associate curator of old master prints at the National Gallery of Art, Elizabeth Stillinger, a scholar of American decorative arts, and Erika Doss, professor of art history at the University of Colorado, Boulder, comprise the first component. Clayton’s complex overview of the history of the Index of American Design provides the requisite names, dates, and places, while demonstrating that the production of these images was entangled in the threads of nationalism, modernism, and progressive politics pervading American society in the 1930s. Stillinger contributes an encyclopedic overview of antique collecting in the United States between 1880 and 1940, thus indicating how individuals and

institutions shaped the canon represented by the Index's artists. Doss focuses upon how the Index and other government programs shaped American "cultural nationalism" in the interwar years.

Eighty-two magnificent color reproductions of the watercolors produced for the Index make up the book's second portion. A short entry elucidates each of the renderings or its subject. Many of the works are also accompanied by present-day photographs of the objects, allowing readers to compare the artists' works with their inspiration. The renderings and information reinforce the arguments presented in the essays, but also make this volume appealing to a general audience.

Finally, the volume contains scholarly apparatus. Along with a bibliography and an index of the works which appeared in the exhibition, appendixes provide artists' biographies and overviews of the activities conducted by the Index's thirty-seven state branches. These serve as important foundations for further analysis of this Depression-era agency.

A number of recent works, including Wanda Corn's *The Great American Thing* and Jane Becker's *Selling Tradition*, have analyzed the various ways in which concepts of tradition and Americanism were manipulated in twentieth-century visual and material culture. This volume's important subject, sophisticated essays, and appealing images ensure that it will form an important part of this growing literature.

University of North Carolina, Wilmington

William D. Moore

SWING, THAT MODERN SOUND. By Kenneth J. Bindas. Jackson, MS.: University Press of Mississippi. 2001.

Kenneth J. Bindas's short study explores the ways in which swing music of the 1930s and 1940s reflected the triumph of modernity in American culture. Swing musicians' lives, he argues, illustrate how technology, ethnic and racial interaction, mass culture, mass commodification, assertive working-class identity, and new roles for women deeply affected the population as a whole. Swing music, therefore, stood at the vanguard of broad, progressive cultural change until the mid-1940s, when post-World War II society embraced more reactionary ideologies and expressions.

The first chapter discusses the rise of the swing phenomenon after the Benny Goodman Orchestra's celebrated 1935 residence at Los Angeles's Palomar Ballroom. The term "swing" was defined, and the music's significance was debated, by commercial promoters and by admirers and critics. Central to this process was the rise of a self-conscious young "swing generation," mostly white and working-class, which set critical standards and provided the emotional identification that fueled the music's popularity. Mass-media technology, paradoxically, assisted this generation's cliquish promotion of swing, as young would-be musicians absorbed records and radio broadcasts to learn their favorite jazz licks. This technology, though—along with the Great Depression—also caused economic turmoil for professional musicians, their labor union, and the record, radio, and touring circuit businesses. At the same time, advertisers portrayed swing as an antidote to the Depression and a pathway to the fulfillment of "the American dream" (a phrase coined in the 1930s). Bindas uses ads for band instruments to show how swing—much like streamline design—was used by businesses to promote a return to optimism and prosperity. Echoing scholars of swing such as David Stowe, Lewis Erenberg, and especially Michael Denning, Bindas then argues that swing was a bold, New Deal-era declaration of sentiments by working-class musicians and listeners. The

marked participation of musicians of recent immigrant heritage, as well as the pioneering black-white integration in some bands and combos, also suggested swing's socially progressive potential. Even women realized some of this potential, especially in all-female bands that gained some renown. The upheavals of World War II, though, displaced politically progressive working-class modernism with an economy and ideology organized around the national security state, which reduced swing's viability as a business and its appeal to an increasingly conservative and home-oriented mass public. Swing quickly went into eclipse, although it would continue to inspire widespread and intense nostalgia. The music and the era are remembered fondly even today.

Bindas's book excels at blending existing scholarship on 1930s American culture with a fresh look at the testimony of swing musicians and fans. His diverse mix of sources and topics is invigorating. Such a brief study inevitably makes some abrupt transitions between broad contexts and the main topic, and some readers may feel that his attention to the former is somewhat excessive. However, the book should be viewed as an extended essay that examines a familiar episode in American culture with sensitive and alert attention to the broad contours of the Depression and World War II eras.

Western Connecticut State University

Burton W. Peretti

DAYS OF DISCONTENT: American Women and Right-Wing Politics, 1933-1945. By June M. Benowitz. DeKalb: Northern Illinois Press. 2002.

INSIDE ORGANIZED RACISM: Women in the Hate Movement. By Kathleen Blee. Berkeley: University of California Press. 2002.

As Americans in the early twentieth century debated women's suffrage, many assumed either that women would be uninterested in the male world of politics or that the political participation of women would result in a healthy dose of feminine virtue. In historian June Benowitz's *Days of Discontent* and sociologist Kathleen Blee's *Inside Organized Racism*, the authors illustrate the often underappreciated participation of American women in public life and, reflecting the growing scholarly interest in American conservatism, women whose participation included its share of racism, anti-Semitism, fear, and frustration.

Focusing on interesting vignettes of conservative women active in politics from 1933-1945, Benowitz argues that hostility toward the New Deal and the American role in the Second World War radicalized some women less than two decades after gaining suffrage. Activists such as Elizabeth Dilling of Chicago and Grace Wick of Portland were emblematic of a small cadre of radical women who forged a new role in conservative politics from such ingredients as religion, patriotism, fascism, anti-communism, and, most commonly, anti-Semitism. Dilling published an extensive report on American communists decades before Joseph McCarthy and Wick, once a fervent supporter of Roosevelt, ran unsuccessfully for the U.S. Congress as an outspoken critic of the New Deal.

Benowitz also complicates notions of twentieth-century feminism. Activists such as Agnes Waters not only shattered any notions of a domestic sphere, they also combined feminism with a rabid opposition to Jews and communists. Waters was a suffragist and Alice Paul's assistant in the National Women's Party. By the late 1930s, she authored a book that promoted American isolationism and routinely attacked communists, Jews, and the British. In sharp contrast to Victorian assumptions of femininity, Waters ran for president of the United States in 1944 with both feminist claims to gender equality and

the promise to execute all communists, including Franklin and Eleanor Roosevelt.

Despite such colorful characters, *Days of Discontent* is frustrating because of its surprising lack of gender analysis. Conservative women joined right-wing organizations such as the National Blue Star Mothers due to a host of issues ranging from general frustration with the New Deal to hostility to Roosevelt's attempt to pack the Supreme Court. Others focused on isolationism and fears of international Jewish conspiracies. With the notable exception of the debate over military conscription, Benowitz does little to differentiate conservative American women from their male counterparts. Even when she relies on women's magazines such as *Good Housekeeping* and claims "gender played a role in shaping many of the ideas women held on these matters," Benowitz includes little about how the period's rigid construction of gender informed their conservatism. Thus, while the author discusses the controversial support of some conservative women for Nazi Germany, we know nothing of their response to the revolutionary changes associated with "Rosie the Riveter."

Blee, who previously authored *Women and the Klan*, continues her investigation with an ethnographic study of over thirty female activists in hate organizations such as the Ku Klux Klan and the Christian Identity movement in the 1990s. Attempting to study organized racism "from the inside" and illuminate the roles of women in a movement often dominated by men, Blee reveals a surprising diversity that often included backgrounds in liberal, middle-class families. *Inside Organized Racism* is largely ahistorical and the author misses the opportunity to explore the relationship between hate groups and important issues of recent generations such as the civil rights movement and modern feminism. Regardless, Blee's strength is her ability to produce personal narratives that illustrate how organized racism shaped personal identity. Her poignant accounts reveal how, for at least some women, participation in the familial activities and rituals of hate movements was empowering and often involved the kind of "dramatic personal transformation" that rivaled any account of feminist consciousness raising.

Blee is also much more effective in exploring how gender informed the roles of women within hate groups. Groups such as the Klan often placed a premium on reproduction and childrearing as a way to preserve the white race. Nevertheless, the more common reaction, according to Blee, was a defensive "politics of despair" due to the marginalized role of women within a movement that privileged violence and masculinity. Stories of women confined to domestic duties while male Klan members marched in public parallel similar accounts in progressive social movements. While men within the movement stressed the "lofty goals of Aryan supremacy," most of the women Blee encountered focused their narratives on resignation and fears about both a multiracial world and the negative impact of organized racism on their children. Such experiences, including the humorous comment about how Klanswomen had to "juggle commitments to children and to racism," underscore the complex relationships between the political center, the more radical periphery, and gender in the lives of twentieth-century American women.

Eastern Oregon University

Richard L. Hughes

THE TEMPTATION OF INNOCENCE IN THE DRAMAS OF ARTHUR MILLER. By Terry Otten. Columbia: University of Missouri Press. 2002.

When R.W.B Lewis wrote *The American Adam* he recognized a particularly American concern with the problematics of innocence. In a secular society nonetheless suffused with

religion he acknowledged the ambivalence of a state of being coterminous with unknowing. Sin gifted knowledge and with it guilt if also a certain human solidarity springing from shared fallibility. He spoke of the “fortunate fall” which made us co-federates in a tainted knowledge but also a common humanity.

Terry Otten is no stranger to this field. His previous books include *Visions of the Fall in Modern Literature* and *The Crime of Innocence in the Fiction of Toni Morrison*. Now he has turned his attention to Arthur Miller and the result is impressive not least because this theme is indeed central to his work. Conscious that we defend and define our own innocence by scapegoating others—whether it be in the Holocaust, the hearings of the House Un-American Activities Committee or the small change of daily life—he has suggested that innocence kills. It is a wilful denial of responsibility, a refusal of self-knowledge as much as of knowledge itself.

For Miller, guilt is without function if it is not finessed into responsibility and the latter implies acknowledgement of the consequences of action. The chickens, as he is fond of remarking, come home to roost and that is an account of the process of his plays as it is of the moral world he invokes. An atheist, he writes about the need to invent God, meaning by that the necessity to behave as if there were a moral system and moral sanction. His is a native existentialism which is why he has always rejected the absurd, which proposes man as cosmic victim, and embraced the idea of tragedy with its debate about the tension between the given and willed action.

Otten brings to his consideration of Miller precisely an awareness of such issues. He does Miller the courtesy of granting his subject a genuine seriousness, and this in a country in which, for the last thirty years and more, he has been rejected by American theatre reviewers and condescended to by academic critics. There have been exceptions: Brenda Murphy, Steve Centola, Matthew Roudane and others. Otten most certainly joins them.

Despite his announced subject, this is not a study which rides a thesis to the exclusion of an appreciation of Miller’s work. Indeed, *The Temptation of Innocence* is as shrewd an analysis of Miller’s work, from his earliest student play in 1935, to his final play of the last millennium, *Mr. Peters’ Connections*, in 1998, as is currently available.

He engages with a number of those who have dismissed Miller’s work for its supposed aesthetic conservatism, its essential liberalism, and its gender presumptions. In the process he offers a convincing account of a man who has always chosen to engage public issues through the drama of individual lives. What emerges is an account of a playwright who has seldom conformed to the casual assumptions of those who thought him a realist, contesting the values of his society only because he no longer understood what those values might be. Miller, for Otten, has proved responsive to shifts in the cultural and moral world as have few others. He has not, though, done so by losing interest in the nature of theatre and theatricality, having elaborated, as no other American playwright has done, his own theories of drama. He emerges from this book as a figure who deserves the pre-eminence granted him outside America and now, at last, being offered in his own country.

University of East Anglia

Chris Bigsby

SUBURBAN WARRIORS: The Origins of the New American Right. By Lisa McGirr. Princeton: Princeton University Press. 2001.

Over the past decade scholars have turned their attention to what John Andrew has called, in his work on the Young Americans for Freedom, “the other side of the sixties.” Such studies place American conservative thought and activism as integral—rather than

marginal—to the debates that have shaped the United States since 1945, thus challenging the dominant narratives of post-World War II America. Lisa McGirr's *Suburban Warriors: The Origins of the New American Right* is one of the most recent, and best, studies in this historiographical trend.

McGirr, a historian at Harvard, uses Orange County, California (generally acknowledged by contemporaries to be the most conservative area of the United States), as a case study to examine the process by which grassroots activists transformed conservatism from a preoccupation with “public, political, and international enemies (namely, communism)” to a politics focused on “enemies within our own communities and families (namely, secular humanists, women’s liberationists, and eventually, homosexuals)” [15]. The activists McGirr describes so well are not the paranoid, anti-modernist extremists identified by the 1950s’ consensus school. Rather, these men and women were “highly educated and thoroughly modern” individuals who “enjoyed the fruits of worldly success, often worked in hi-tech industries, shared in the burgeoning consumer culture, and participated in the bureaucratized world of post-World War II America” (8). One of the book’s great strengths is its analysis of the New Right as a social movement, rather than simply a reaction or backlash to the liberal-dominated politics of the 1960s. McGirr humanizes her subjects, and her balanced portrayal of conservative activists provides a critical and fair-minded counterpoise to previous New Left-centered narratives of postwar politics.

Cold War defense industries, rapid suburbanization, and regional business entrepreneurs provide the socioeconomic context to explain why Orange County was so receptive to right-wing ideas. Against this backdrop McGirr examines the movement as it evolved through four distinct stages. A set of core assumptions provided cohesion to the movement through each stage, and here national conservative journals and organizations were important factors. The key to understanding the New Right, McGirr contends, came at the grassroots. Local activists used informal coffees and anticommunist study groups to attract neighbors, co-workers, and friends to the cause. They then turned their attention to local (school board elections; school curricula) and state politics (tax referenda) in an attempt to wrest control of the GOP from liberal Republicans. The 1964 Goldwater campaign, saddled with extremist and apocalyptic rhetoric, nearly doomed the fledgling movement, McGirr contends, but from this defeat emerged what she calls a “new populist conservatism,” of which Ronald Reagan was the standard bearer. Amid the tumult of 1960s’ social activism from the Left, conservative activists moved away from the anticommunist fringe and directed their political assaults against liberalism, big government, social permissiveness, and later in the decade, feminism, homosexuality, and secular humanism. Their efforts resulted in Reagan’s election as Governor of California in 1966 and as President of the United States in 1980.

In her search for the origins of the New Right, McGirr, in my opinion, rushes too quickly through the mobilization of the Right around gay liberation, the movement to rescind the Equal Rights Amendment (which garners only a brief mention), and the anti-abortion crusade in the 1970s. While she acknowledges the importance of Orange County’s racial homogeneity (nearly 90 percent white) in fostering a coherent conservative worldview, and notes the area’s opposition to civil rights legislation in general, she shies away from exploring the extent that race and racial identity was used in this conservative renaissance. On balance, however, *Suburban Warriors* is a significant study. McGirr notes that conservatism has long been a dominant force in American politics and society, and its adherents envisioned an America quite different from liberals

but no less rooted in American values, ideals, and traditions. What distinguishes the New Right from its previous incarnation was its ability to adapt to, and even embrace, modern society, which leads McGirr to conclude that conservatism may be a dominant presence in American politics for some time.

Hood College

Rusty Monhollon

READING ROCK AND ROLL: Authenticity, Appropriation, Aesthetics. Edited by Kevin J. H. Dettmar and William Richey. New York: Columbia University Press. 1999.

Several important directions and possible foci are broached in the editors' introduction to this volume. They situate the collection at the intersection between popular music studies as it currently exists, and literary criticism. Although this is hardly a new idea, it is true that popular music studies has in recent years been dominated by a cultural studies paradigm. The editors announce, as a counterbalance to this trend, an intention to focus on the *texts* of popular music, and especially on intertextuality. The other area marked out as a concern of the book is theoretical aesthetics. These are suggestive ideas, but such a project would be ambitious even for a monograph, let alone a collection of essays by different authors. While these themes do, in a general way, run throughout the book, the end result fails to deliver on their promise. Which is not to say that the collection fails at establishing a unique mood and methodology. It does in fact achieve this, and so does at least suggest one viable alternative to the current mainstream in popular music studies.

The contributors are almost all specialists in literature. There is, then, an inherent interdisciplinarity in the book, insofar as literary theorists are writing about another art form. In addition, some of the papers explicitly compare popular music artists with workers in other fields (for example novelists and visual artists). These moments are often fascinating, although the general lack of social contextualization usually means that the reader has few clues about the larger relevance or significance of the juxtapositions.

The book as a whole covers a wide range of topics central to popular music studies: for example, gender theory, issues of authenticity, the nature of musical fascism, and the carnivalesque. Theoretical highlights include Alberti's piece on the faux naïf in Jonathan Richman, and observations on fascism made independently by Portnory and Brothers. Some of the papers also succeed in adding important details to the existing literature on particular artists, for example Manners' comparison of Courtney Love and Madonna, two articles on early-90s U2, and Nehring's work on the Riot Grrrl movement.

In summary, this is a decent and sometimes superb collection of essays on popular music. The collection as a whole may not quite live up to its ambitions, but it nonetheless establishes a unique identity for itself, and maintains consistently high quality within its own terms. Similarly, while none of the individual essays represent any kind of paradigm shift, some of them are excellent contributions to ongoing debate. The collection would not be a good starting point for anyone new to popular music studies, but any specialist or serious reader in the area will need to become familiar with it, and will probably find a use for at least a few of these essays in their own work.

Carleton University

William Echard

“THIS IS AMERICA?”: The Sixties in Lawrence, Kansas. By Rusty L. Monhollon. New York: Palgrave. 2001.

Rusty Monhollon has taken an ambitious, innovative look at the social conflicts of the 1960s by focusing on a single small city and by seeking to convey multiple points of view. A generally smooth writing style and an abundance of punchy quotes will help give this book an audience beyond those specifically interested in the ‘60s New Left or in Lawrence, Kansas.

As home of the University of Kansas, and with a proud antislavery heritage from the days of “Bleeding Kansas” before the Civil War, Lawrence in the 1960s was a center of relative liberalism in a conservative state. The key word there is “relative.” For example, Lawrence for most of the decade had no swimming pools open to blacks in the scorching midwestern summers. Private pools blatantly excluded blacks, and not until 1967 did voters narrowly approve a public swimming facility open to all. Discrimination in housing, jobs and education plagued the city’s black population (about 5 percent of the total) and led to growing anger and militancy.

Of course, the Vietnam War was another cause of growing alienation in Lawrence, centered especially in the university. Antiwar sentiment grew apace from 1965 on, counterposed to the fierce anticommunism that many Lawrence residents continued to uphold. The author uses numerous quotes from letters to public officials to underline the persistence of strongly conservative views in a time of turmoil. (The book’s title comes from one such letter.)

The Lawrence Police Department became a focal point of hostility as the decade wore on, both from black activists influenced by Black Power and by “street people” who made the off-campus Oread neighborhood a center of freewheeling youth culture. Conflict turned deadly in the summer of 1970, when, within a few days, two 19-year-olds were shot to death in confrontations with police: Rick (“Tiger”) Dowdell, a black activist and recent graduate of Lawrence High School, and Nick Rice, a white KU student who was a bystander during a riot in the Oread neighborhood.

The question of who shot Rice was never resolved, though the police denials appear highly dubious in Monhollon’s account. Still, the author leaves the police out of a list of groups whom he blames for helping to “create the conditions” in which Rice and Dowdell were killed: black militants, “white leftist-radicals,” “white vigilantes,” “apathetic citizens,” and “misguided liberals.” It is a scattershot conclusion that doesn’t seem to grow naturally out of the book’s narration. It is followed by a final chapter that takes the reader even more by surprise, a chapter on women’s liberation in Lawrence that, however well done, seems like an add-on.

Greater use of oral history might have helped the author produce a better-integrated book. He conducted ten interviews himself and used the transcripts of six other interviews. Surely scores of other people might have been able to furnish useful insights and information. The book also shows some signs of haste around the edges: the index is haphazard and not very useful, and photo captions don’t always mesh with the text. Still and all, this reviewer is left with a positive feeling about the book. It illuminates a little-studied part of America in a time of high excitement and bitter conflict, and does so by giving voice to an extraordinary range of people.

University of Massachusetts, Boston

Jim O’Brien

KENNEDY AND THE PROMISE OF THE SIXTIES. By W. J. Rorabaugh. New York: Cambridge University Press. 2002.

Whatever else has changed with the turn of the millennium and the cold reality of September 11, the drawing power of John Kennedy for scholarly and public attention remains. As the splash of Robert Dallek's recent *Atlantic Monthly* cover story shows, the president still has "it," an ill-defined ability to entrance and fascinate. That article also showed, once again, that all was not as it seemed in the American Camelot, that beneath the appearance of youthful vigor lurked a very different private reality.

W. J. Rorabaugh, too, is interested in surfaces and depths in his *Kennedy and the Promise of the Sixties*, a concise, but deeply researched, study of the Kennedy years (the 1960 campaign through 1963) as a space in-between. Rorabaugh, a professor of history at the University of Washington, has previously published well-received works on the nineteenth century (on alcohol and craft apprentices), as well as his local study of perhaps the locality of "the sixties," *Berkeley at War: The 1960s*.

If Rorabaugh's book on Berkeley is about "the sixties" in a specific place, his latest work is about the pre-history of that age and the broader canvas of the United States. Only academics with the strongest of loyalties to calendars have escaped the riddle of just what should constitute "the sixties." As Rorabaugh discusses in his introduction, conceptual starting dates vary, but regardless, the early sixties have gotten less attention than the later, which has left open the question of how to see these earlier years, not to mention how to connect the seemingly very different worlds of the end of the fifties and of the post-1964 period. Rorabaugh compellingly argues for seeing the early sixties as "a promising time" and "an in-between time," different in tone from the Eisenhower years and setting the table for the more striking and violent changes that were to come and still resonate in American culture and life.

Rorabaugh's narrow chronological focus allows him to range widely and incorporate and interconnect political, social, and cultural elements in his analysis. The book has six chapters. The first and last serve as punctuation, covering Kennedy's pragmatic campaign for the presidency, which Rorabaugh argues was a match for the in-between character of the time, and Kennedy's assassination, the reaction to which underscored the draw of the man, whatever the limits of his achievements, and closed this age of promise. The four middle chapters each take a slice of the era and show how people and events challenged the cautious surface of the fifties and laid the groundwork for what was to come. Here, one gets a chapter each on the Cold War and civil rights, clearly the two great poles around which American life turned in the era; another on the changing realities of sexual mores and women, which began to shake the American family; and then one on the cultural challenges of the Beats, Bob Dylan, Pop Art, and psychedelic drugs. As Rorabaugh clearly recognizes and shows in these chapters, the promise of the era was crucial in allowing for change to occur; without hope coupled with one's oppression (racial, social, or cultural), one would not venture the effort in the first place. In many ways, the nature of the changes begun here was the gradually increasing "public expression of private thoughts," which was largely forbidden in the 1950s, and Rorabaugh skillfully uses private letters to illustrate the tensions between the surface and what lay beneath. For example, while Americans united behind a tough approach to the Cold War in public, private communication clearly reflected nuclear anxiety beneath the surface. Indeed, the book is full of dichotomies, old and new, public and private, optimism and anxiety, which reinforce the sense of both the era's promise and liminality.

Criticisms are few here, for this is a fine contribution to the literature on the period. Despite the title, those looking for another “Kennedy book” will possibly be disappointed: this book is hardly focused on John Kennedy, who emerges more as a perfect political match to the time than as a major shaper of events. The book, as a whole, reads much broader than the president. Rorabaugh chooses not to engage the debates about Kennedy’s achievements and presents the president as a “two-sided” enigma of a man, which some might find evasive. In addition, in terms of style, I do wish that the author would have trusted his conception more; the phrase “promising time” appears far too often from the third chapter on. The point is well-taken and well-argued, which means that it need not be repeated in this fashion. That said, W. J. Rorabaugh has contributed a well-written and well-conceptualized take on the political, social, and cultural changes of the early 1960s. His nimble analysis of a wide variety of topics in the era makes clear that there was much promise in these years, even if much would go unfulfilled beyond Kennedy’s death. And to have done so without reinforcing the romantic, and almost assuredly false, notion that it would not have been so if Kennedy had lived makes his achievement all the greater.

Coe College

Derek N. Buckaloo

THE MISSISSIPPI STATE SOVEREIGNTY COMMISSION: Civil Rights and States’ Rights. By Yasuhiro Katagiri. Jackson: University Press of Mississippi. 2001.

In the historical scholarship of the civil rights movement in the American South, Mississippi is the tail that wags the dog. The “closed society” of Mississippi during the 1950s and 1960s is now familiar terrain, explored in dozens of books and documentaries that offer dramatic narratives featuring political demagogues, violent segregationists, silent white moderates, and dedicated civil rights activists. Despite the wealth of literature on massive resistance in the Deep South, the 1998 opening of the archives of the notorious Mississippi State Sovereignty Commission provides an opportunity to write a fresh chapter in the Mississippi saga. Yasuhiro Katagiri’s book represents the first full-length account to take advantage of this invaluable resource, charting the trajectory of the Sovereignty Commission from its establishment in 1956 to its elimination in 1973. Katagiri supplies extremely detailed descriptions of the inner workings of the Sovereignty Commission, resulting in an often vivid chronicle that is ultimately hampered by the cursory attention to key scholarly debates and the absence of any effort to place the Mississippi story in the broader context of the South or the nation.

Two years after the *Brown* decision, the Mississippi legislature created the Sovereignty Commission as an official state agency designed to defend racial segregation by resisting the “encroachment” of the federal government. Between 1956 and 1962, the primary activities of the Sovereignty Commission revolved around a public relations campaign to market “the South’s side” to the rest of the nation, a mission that included funding more than one hundred speakers to present the message of segregation and states’ rights outside the region. In an effort that appears to have been more haphazard than efficient, the Sovereignty Commission also harassed civil rights activists, recruited black “informers,” and persecuted the few white Mississippians who publicly dissented from the politics of defiance. In the most intriguing discovery of the book, Katagiri charts a growing rift between the state officials in the Sovereignty Commission and the local activists in the Citizens’ Councils, a grassroots organization of white supremacists (also funded by the legislature) who demanded uncompromising opposition to the civil

rights movement and systematically implemented a program of intimidation and resistance.

The violence that destroyed Mississippi's national reputation, beginning with James Meredith's desegregation of the University of Mississippi in 1962 and continuing through the "Freedom Summer" of 1964, turned the tactical disagreements among white segregationists into an unavoidable choice between massive resistance and legal compliance. The turning point came after the murder of three civil rights workers in 1964. Katagiri argues that while the Sovereignty Commission "most probably did not have any direct involvement" in the murders, the state agency helped to create "an atmosphere that encouraged Mississippi's citizens to take the law into their own hands." The fallout from "Freedom Summer" forced the Sovereignty Commission to adopt a position of moderation, albeit within the context of Mississippi's extremely constricted racial climate. Commission director Erle E. Johnston, Jr., embraced a new "law and order" policy by actively moving to counteract the power of the Citizens' Councils and by informing white Mississippians that the state had entered "a period of transition . . . whether we like it or not." Although the book's final chapters are too narrow in scope and too tidy for history, Katagiri concludes that by the end of the decade even the white leadership of Mississippi had "recognized, albeit reluctantly, the importance of a nonviolence accommodation to the reality of the 1960s."

University of Michigan

Matthew D. Lassiter

GOOD WITH THEIR HANDS: Boxers, Bluesmen, and Other Characters from the Rust Belt. By Carlo Rotella. Berkeley: University of California Press. 2002

For fans of boxing, Carlo Rotella's *Good With Their Hands: Boxers, Bluesmen, and Other Characters from the Rust Belt* has a natural appeal. Less expected is the pleasure and engagement the book offers to the non-fan. Rotella is an exceptional storyteller, exploring the motivations and struggles of the players in four largely separate tales: the successful boxing career of Liz McGonigal, a white woman from Erie, Pennsylvania who combines her work in the ring with work in the classroom as she pursues a graduate degree in psychology; the evolution of Chicago blues into white middle-class entertainment, as seen through the eyes of one of its stars, Buddy Guy; the involvement of a group of New York City police officers in the detective genre exemplified by *The French Connection*; and the failed plan of environmental artist Patricia Johansen to design a community development project for Brockton, Massachusetts, centered around one of the city's best-known products, boxer Rocky Marciano.

Rotella defines the thread that holds these stories together as the value of work, but *Good With Their Hands* really offers an elegy to the lost value of work in the United States in the last decades of the twentieth century. The book explores the struggles of working-class people and their communities to redefine themselves after the work that shaped their identities has disappeared or changed dramatically. Read through this lens, McGonigal is interesting not simply as a female boxer but more complexly as a boxer for whom the fights are not a path out of the working-class, as boxing had been for men like Marciano, but rather an extension of her interest in fitness and karate. Boxing under the sponsorship of a working-class club provides McGonigal an extra edge of toughness, but that edge is borrowed, not inherent in her own life. Rotella reads Buddy Guy's success in building one of the most popular blues clubs near the loop as part of a

change in work and the entertainment industry which made the blues less of a working-class African-American art form and more of a commodity for the white middle class. Cop movies, he suggests, validated the experiences of New York City detectives who became frustrated when police work lost its status in the 1970s, both through the images they presented and the roles they played on and off screen in helping to create the genre. In Brockton, Johansen viewed Marciano as a powerful symbol of the city's history, but members of the city council worried at once that an outsider would misrepresent their history and that focusing on the city's gritty past would prevent it from moving ahead. This conflict pits industry against the service economy, the white ethnic working class of the city's past against its newer Black, Asian, and Latino immigrant working class, and the city itself against the world.

Rotella writes as a journalist, not a cultural analyst. He tells these stories largely through the words of the people involved, and the result is a very readable, intriguing collection that invites us to dig deeper. Rotella neither promises nor provides in-depth analysis, and the four essays here never fully come together. Yet these are minor complaints about a book that reminds us of the value of finding and exploring good stories. And for one book, that's quite enough.

Youngstown State University

Sherry Lee Linkon